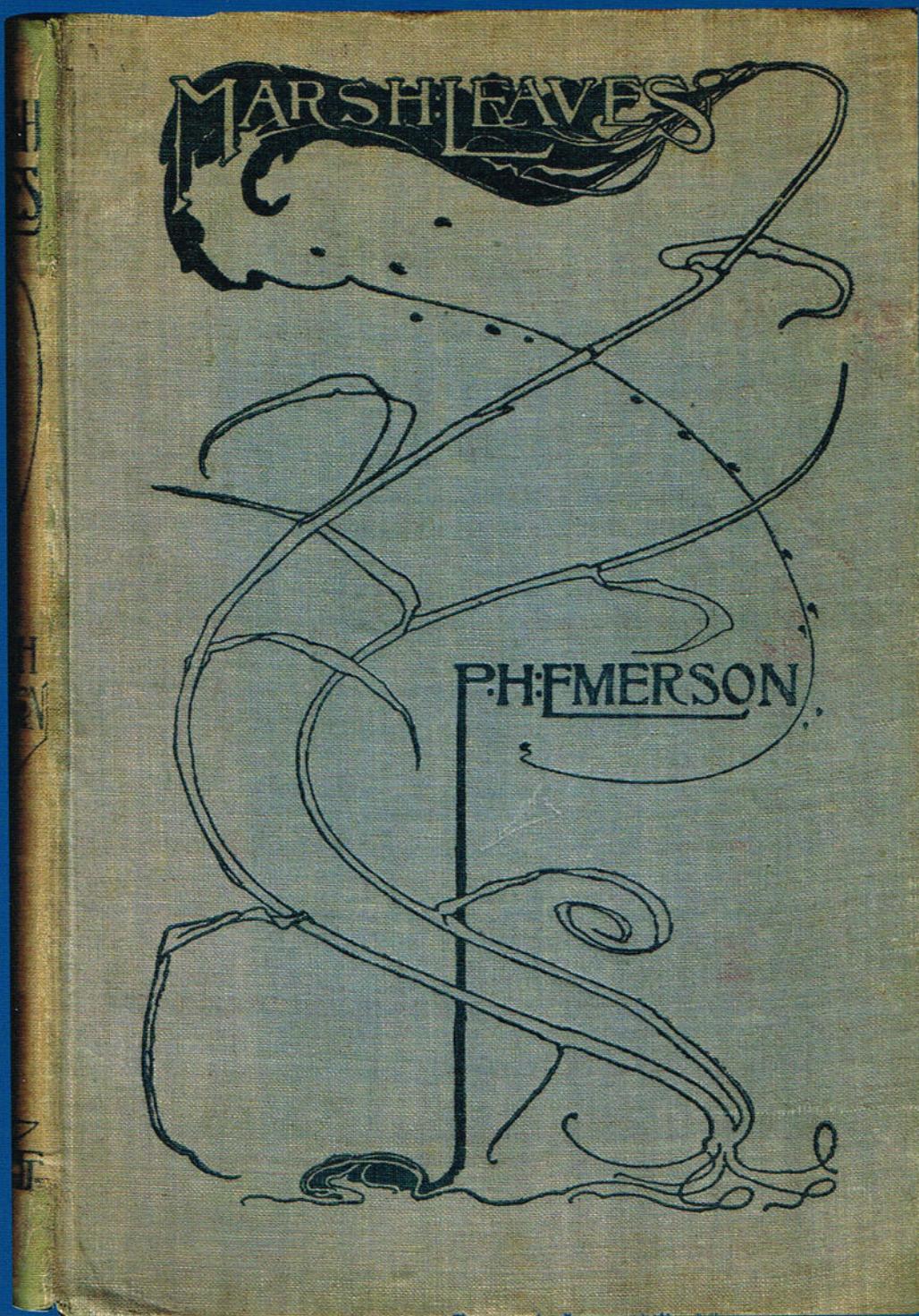


CHARLES WOOD BOOKSELLER
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CATALOGUE 172



NINETEENTH CENTURY PHOTOGRAPHY

Catalogue 172



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**THE FIRST BOOK WITH PLATES MADE BY
JAMES CRAIG ANNAN
WITH 72 MOUNTED CARBON PRINTS**

1. [ANNAN, JAMES CRAIG (illus)]. *Catalogue of the collection of pictures, works of art, and decorative objects, the property of his Grace the Duke of Hamilton.* Will be sold at auction by Christie, Manson & Woods, June 17-19, 1882
\$850.00

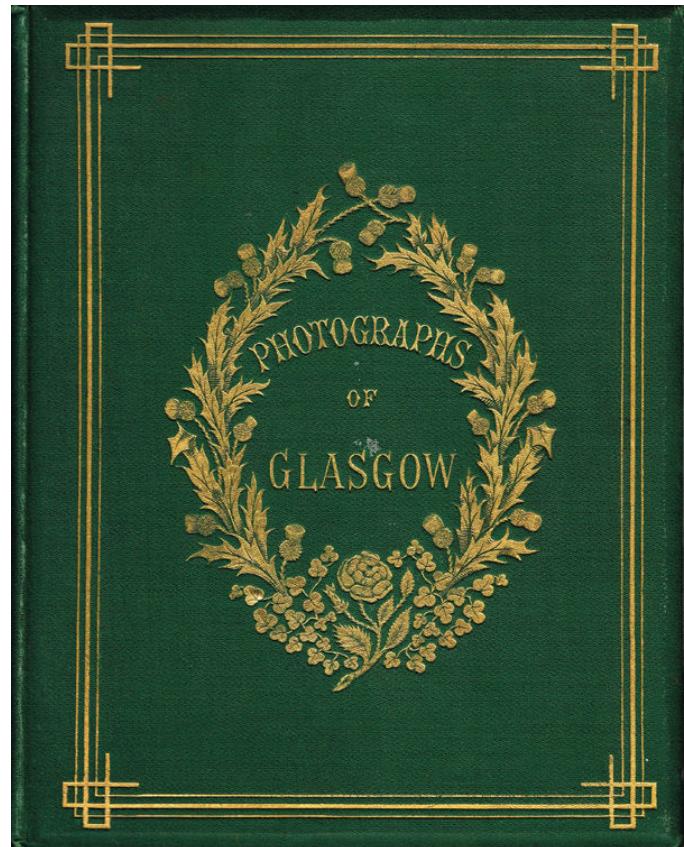
James Craig Annan (1864-1946) was the son of the noted Scottish photographer Thomas Annan. Though it is not stated in the catalogue itself who took the photos or made the carbon prints, that information is given by Wm. Buchanan (ed), *J. Craig Annan, selected texts and bibliography* (1994). Thomas Annan, probably with the help of James, photographed the interiors and the furnishings of Hamilton Palace in the years prior to 1882 and in that year James made the carbon prints for this catalogue. He would have been only 18 at that time but that is quite possible as he left school at the age of 13 to work in the family business; also in that year the Annan family moved from Hamilton to Lenzie to set up a carbon printing establishment. The photographs are mostly very professional but they did have a problem with their reflection in a mirror and you can see the legs of their tripod at base of the glass.

The Hamilton sale was a famous event. "One of the most magnificent sales ever to be held in England; it lasted 15 days and totalled nearly £400,000. The Duke was Bedford's son-in-law and many of his pieces came from Fonthill...Two complete catalogues of the sale exist. One illustrated with collotype reproductions was the official Christie catalogue. The other, with a series of engravings, was published by Remington in conjunction with a French art journal after the sale and contains the names of the purchasers and the prices paid. It was published because of the immense interest in the sale." - F. Hermann, *The English as collectors*, p. 348. As noted above, the plates in the present copy are not collotypes but rather mounted carbon prints. Christies offered the catalogue unillustrated at five shillings; the present illustrated version was more than four times as much, 21 shillings.

8vo, orig. red cloth. 234 pp with 72 mounted carbon prints each captioned in pencil with the lot number. A very nice copy.

EARLY PHOTOGRAPHS BY THOMAS ANNAN

2. [ANNAN, THOMAS]. FORBES, A. G. *Photographs of Glasgow with descriptive letterpress*. Glasgow: Andrew Duthie a.o., N.d. [1868] \$2500.00
Fine copy of a very uncommon book (OCLC locates just six copies in the USA). The name of Thomas Annan (1829-1887) is not given in the book itself but the OCLC record states the views were photographed by Thomas Annan and the final leaf of the book is an advert for the publisher Andrew Duthie's "list of books illustrated by photographs and for one of them, "Days at the Coast", it is stated that 'Mr. Annan'



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took the photographs. The implication is that Annan made the photographs for all of Duthie's photographic view books. The date of the present work is given in the text on page [8]. There is a fair amount of reference literature on Thomas Annan (see esp. the entry in Hannavy's *Encyc of 19th Century Photography*, I, pp. 44-45 with bibliography), but there is not, to the best of my knowledge a published list of books illustrated with his photographs. Not in Gernsheim, *Incunabula*. There are 13 views in the present book which are identified both in printed captions and in the negative; the finest image, to my eye, is the Royal Exchange.

Lg. 4to, orig. green cloth, bevelled edges, handsome gilt title device on upper cover. (62)+(2) pp with 13 mounted albumen prints. Both the book and the photos are in fine condition.

**120 ALBUMEN PHOTOGRAPHS
BY THOMAS ANNAN**

3. ANNAN, THOMAS (Photographer). *Illustrated catalogue of the exhibition of portraits on loan in the New Galleries of Art, Corporation Buildings, Sauchiehall Street*. Glasgow: Photographed and published by Thomas Annan, 1868
\$1500.00

First published earlier in the same year with only 71 photographs; this is a greatly expanded edition with 120 photographs. They are tipped onto 60 larger stiff card sheets bound on



Item #2

stubs, two photos per sheet, recto and verso, each photo with manuscript number in pencil referencing the list of pictures in the printed text.

The exhibition consisted of 397 oil paintings, 27 water-colors, 15 crayon drawings and 26 medallions or busts lent predominantly by residents of Glasgow and the surrounding country. The paintings include works by Sir Henry Raeburn, Sir Joshua Reynolds, Pompeo Batoni, Thomas Gainsborough, Sir Thomas Lawrence and other artists of the first rank. The work is scarce; OCLC locates but three copies in American libraries (Frick Museum, NYPL, Chrysler Museum). Gernsheim, *Incunabula*, 444.

Thomas Annan (1829-1887) was a copper plate engraver in Glasgow who took up photography under the influence of D. O. Hill. He later learned the technique of carbon printing from Joseph Swan and acquired the Scottish rights to the process in 1866. He is perhaps best known for the moving photographs he took of the Glasgow slums, commissioned by the Glasgow City Improvement Trust, between 1868 and 1877.

8vo, orig. publisher's green cloth, upper cover ruled in gilt surrounding gilt title; brown endpapers, all edges gilt. viii+140 pp with 120 mounted albumen prints. Except for some scattered foxing here & there (not touching the photos) a very nice copy. Provenance: Armorial bookplate of Archibald Orr Ewing of Ballikinrain.

ELEGANT VICTORIAN PHOTOGRAPH ALBUM, EMPTY

4. ART ALBUM COMPANY. *Glover's Patent Metal Back Album. Detachable and interchangeable leaves and covers. Extension back and clasp.* Battle Creek, Mich., N. d. [ca. 1895-98] \$400.00

An empty album, especially appealing for its elegant gilt stamped cover ("Art Album") and for its nickel-silver hinges and corner bosses. It was designed to hold both cabinet cards and cartes-de-visite. Contemporary printed description and instruction card are laid in. A great item for a Victorian parlor table.

Oblong 4to, 8 1/2 x 11". 15 thick-card leaves, all edges gilt. A few are lightly worn where photos had been removed, but in remarkably good condition.

ILLUSTRATED WITH 20 TIPPED-IN ALBUMEN PHOTOGRAPHS

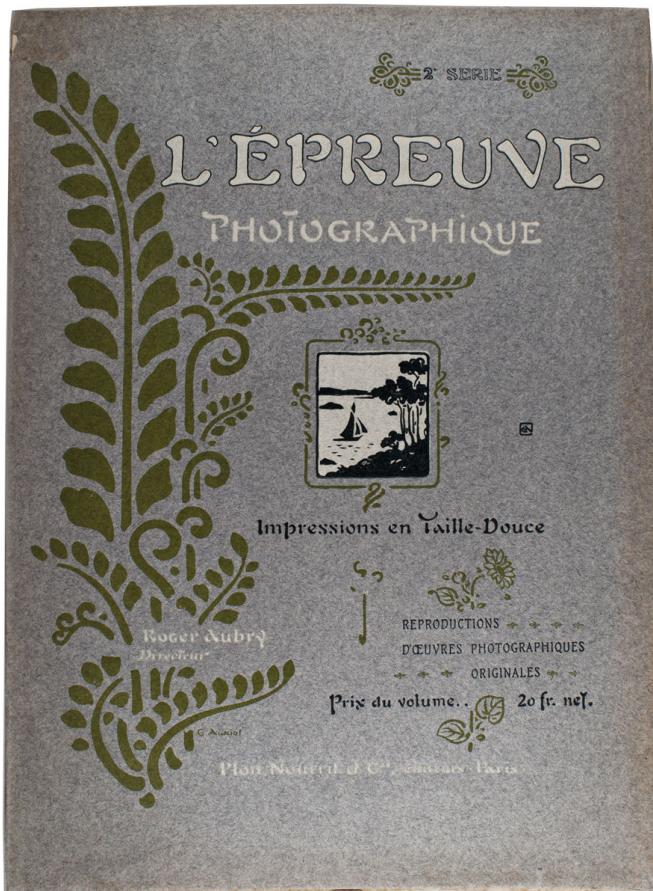
5. AUBRY, J. *Manufacture de Faience. Vases et articles d'ornement.* Bellevue près Toul (Meurthe). [Lith. L. Christophe à Nancy]. N.d. [ca. 1867-68] \$650.00
Faience is the French name for tin-glazed earthenware. The pieces shown here include cachepots (ornamental covers for flower-pots, usually in pottery or porcelain); vases, figurines, jardinières, suspension lustres, covered Chinese pots, etc. All of the forms are illustrated in lithographic plates with captions and prices. But the unusual feature in this catalogue is the supplemental use of small albumen prints tipped alongside the lithographed images. I have never seen this sort of photographic illustration before. A rare trade catalogue, not located in OCLC.

Oblong 8vo, orig. green printed wrappers. T.p. and 24 litho plates to which have been added 20 tipped in small albumen photographic prints. A few of the corners of the photos have been folded over but none are broken (all can be flattened). Photos in good unfaded condition.

THE INTERNATIONAL MOVEMENT OF ART PHOTOGRAPHY

6. AUBRY, ROGER (Directeur). *L'Epreuve photographique. Impressions en taille-douce. 1er Serie. [WITH] 2eme Serie.* Paris: Plon, [1904] \$9,500.00

The complete two-volume series (the second part is very rare). Given a good note in *Imagining Paradise*: "Pigment processes such as gum printing, popularized by Robert Demachy in 1894, were in wide use. They offered a broad range of manual effects that echoed the surface appearance of traditional graphic artworks. Emile Dacier, in his introduction to the portfolio *L'Epreuve photographique*, asks rhetorically, "Where is the unvarying scale of brown tones-? A polychrome palette has replaced it: today's photographs are no longer just sepia, but pastel drawings, etchings, charcoal and red-chalk sketches." Here, tinted gravures aim to reproduce these effects in the first series of 48 images, portraits and landscapes by French and other European pictorialists. The series was issued in monthly installments with a fascicule wrapper designed by George Auriol." (p. 204). The latter is in fact listed and illustrated in the catalogue *George Auriol* by Armond Fields (1985), n. 358. The first series includes images by Charles Job, Fred Boissonnas, Leonard Misonne, Guido Rey, Charles Puyo, Robert Demachy, Maurice Bucquet. The second series includes more by the same artists and also Steichen ("Rodin: Le Penseur" and two others), Alex. Keighley, etc. OCLC locates seven copies of the first series in American libraries; no copies of the second (only one copy is located, BN).



Item #6

2 vols, folio (17 x 12 1/2"), each in orig. printed gray art paper wrappers. 1er serie: (8) pp with 48 mounted gravure plates, printed in several tints, each with glassine dust sheet and printed caption. 2eme Serie: (4) pp with 48 mounted gravure plates, printed in several tints, each with glassine dust sheet and printed captions. And with final printed leaf of plates. Both vols slightly loose in binding; a few sheets of white stock with scattered foxing but not touching the plates.

7. AUCHINCLOSS, WILLIAM S. *Ninety Days in the Tropics, or letters from Brazil*. Wilmington: Privately printed, 1874 \$400.00

The author explains in his preface that he bought the photographs used to illustrate this book in "a local bookstore or photographic gallery." One of the photos is identified as by Henschel & Benque of Rio de Janeiro. Fine copy of a very uncommon book; I have never seen a copy before. *Bull NY Pub Liby* (Spring 1977), no. 282.

Sm. 8vo, orig. publisher's gilt stamped green cloth, bevelled edges. 83 pp with 9 mounted albumen prints. Fine copy.

FINE PHOTOGRAPHS OF LOCOMOTIVES

8. BALDWIN LOCOMOTIVE WORKS. *Illustrated catalogue of locomotives*. Burnham, Parry, Williams & Co., Philadelphia. Second edition. Philadelphia: J. B. Lippincott &

Co., 1881

\$1800.00

A fine copy. The Baldwin works was a major company; they seem to have used photography to promote their locomotives from as early as the 1850s. They made broad-gauge locomotives, narrow-gauge, mine, compressed air, locomotives for sugar plantations, for logging railroads, rolling mills etc. And they published separate catalogues for each of these specialties. The present catalogue illustrates 18 locomotives, the final one of which is a "noiseless inclosed locomotive." Each is shown in a mounted albumen photograph, each with the background removed (in earlier catalogues the backgrounds were left in). All locomotive catalogues are scarce today; in my travels I see perhaps one good one a year. It brings one up short to read in Romaine that the De Golyer Library has about 1000 such catalogues (of course this was written in 1960 and the collection was made well before that). The present catalogue is listed on Romaine, p. 302; he lists 16 others by Baldwin. He states they are illustrated with "as fine plates as any brochures and catalogues of the period." I was in Cuba some years ago where I saw an actual real-life Baldwin sugar plantation locomotive set up on a pedestal like a piece of sculpture. There cannot be many that have survived. WORLDCAT/OCLC locates but two copies (UCBerkeley, Lake Forest Coll.).

4to, orig. decorated cloth, title in gilt on cover. 153 pp. with 18 mounted albumen prints (5 x 8"). Each page of letterpress within a red printed border as are the photographs. An excellent copy in a clean and bright binding with the photos in good condition.

DETAILS OF MEDIAEVAL SCULPTURAL ORNAMENT

9. BAYLAC (Sculpteur) & [BONNEAU] Photographer. *La Renaissance de Francois Ier recueil de motifs et détails de sculptures provenant du jubé de la Cathédrale de Limoges, de l'Hotel de Ville d'Oudenarde, des Chateaux de Blois, de Chambord, etc. Publié par Baylac, Sculpteur*. Limoges: Chez l'auteur, 1873 \$1900.00

A rare work, complete and in very good condition. As stated in the title the ornaments are from the rood-screens of Limoges Cathedral and other public and private buildings. The ornaments, which are in most cases flat pieces of carved reliefs of both wood and stone, include panels, arabesques, mouldings, pilasters, consoles, parts of columns, etc. The objects in the present photographs are the originals, not casts. Also, they all look as they were removed from their original buildings; perhaps these were part of an architectural museum. It is fair to assume that the photos were intended to be used as models for artisans and carvers to copy. Today they are documents for art historians. Rare; both OCLC and WORLDCAT locate three copies in this country: Harvard, College of Brockport (SUNY), and Wayne State University. The name of the photographer, Bonneau, is not present on our copy; this information is provided by the OCLC entry for the Wayne State copy. Further evidence for Bonneau as the photographer is given by Abbé Arbelot, *Cathédrale de Limoges*

historique et description (1883), p. 102. The publisher Baylac seems to have been a sculptor who was active in modelling Limoges porcelain.

Small folio (12 1/2 x 9 1/2 inches), loose in sheets as issued. (4) pp (title and list of plates) and 60 albumen prints mounted on sheets of heavy paper. Prints are good and dark and not faded. Edges of t.p. only a little frayed. Preserved in a custom-made cloth folding back box.

RARE VOLUME OF PHOTOGRAPHS OF DURER ETCHINGS MADE IN 1857

10. BISSON FRERES. *Oeuvre d'Albert Durer photographié d'après la collection appartenant à M. Simon*. Paris: Clement, Editeur; Londres: Colnaghi, 1857 \$650.00

A very rare work; there is no copy located in the OCLC. The decade of the 1850s saw the publication of several art historical works with photos by the Bisson brothers; of these the best known is *L'oeuvre de Rembrandt reproduit par photographie* (1853) which was included in the *Truthful Lens* as no. 17. Weston Naef wrote that the Rembrandt work "must be regarded as the first useful art historical book illustrated with original photographs." The present work, published just three years later, is equally useful (if not more so as the photographs appear to be contact prints of the original etchings, and retain the etching's original sizes). The plates are albumen prints on matte paper from albumen-on-glass negatives. They range in tonality from very dark and rich to a few which are edge-faded. This copy is ex-library; the lower right corner of each plate has a 19th century rubber stamp just barely touching the corner (perhaps 1/16th of an inch).

As noted above this is not in OCLC. But that source does locate (in one copy only, Nat'l Gall of Art) another work of which the present work is clearly a part (entry 20060612 under the title). The OCLC note states: "Originally issued in portfolio in 28 parts, 1854-1861; each part accompanied by guard sheet with descriptive letterpress..." Our copy contains a title page with the notation "21e Livraison" but there is no letterpress. The copy they describe is dated 1861 with 18pp and 110 leaves of plates; that is presumably the final [28th] part. Our part is the 21st and is four years earlier. But our copy and the OCLC copy have different publishers. It is bibliographically confusing and difficult to sort out as copies are so rare. See also Margolis & Moss, *100 books with Original Photographs* (2003) item 9 which is another variant copy of this book. Finally, see Bib. Nat. de France, *Les Frères Bisson photographes*, Cat 218 (p. 190).

As some of the albumen prints in our copy are so rich and dark, this copy is desirable and compelling. Priced substantially lower than it would be without the rubberstamps (though as noted they just barely touch the corners of the prints).

Folio (18 x 14"), full recent hard buckram, dark red lettering piece. Printed t.p. (with old perforated stamp) and 92 plates bound on stubs. Most plates are weak at the stub hinges and a few are broken off.

11. BORLAND, J. NELSON, Physician & DAVID W. CHEEVER, Surgeon. *First Medical and Surgical Report of the Boston City Hospital*. Boston: Little Brown, 1870 \$300.00 A volume of interest in the area of 19th century medical photography. Article II on "Excision of Joints" by David W. Cheever includes two mounted albumen photos of a young girl with an excision of the hip in back view and side view. This work is included in Mark Rowley's *Photo Illustrated Medical Literature* (pp. 22-23) but he states that three of the plates are mounted albumens; in the present copy (as well as one other copy I owned many years ago) only two of the plates are actual mounted photos.

Thick 8vo, orig. publisher's cloth. 688 pp with 12 full-page illus of which 2 are mounted albumen photos, the remainder lithographs or wood engravings (1 colored). Ex-library; front inner hinge broken, bookplates (needs rebinding). I can have this done at the customer's expense.

PHOTOGRAPHIC AMERICANA

12. BROADHEAD, L(UKE) W(ILLS). *The Delaware Water Gap. Its Scenery, its Legends and its Early History. Illustrated by Photographs*. Philadelphia: Sherman & Co., Printers, 1867 \$1000.00

First edition author's presentation copy, of a charming little book. *Truthful Lens* 27: "Illustrated with 10 photographs by Jesse A. Graves of landscape subjects of the 'places of interest.' Graves of Delaware Water Gap is typical of talented professional photographers whose work is known to have been extensive but which has survived in a limited number of book pages." The inscription reads: "To Mr. & Mrs. Henry Holt with the pleasant recollections of the Author. Del. Water Gap, Feb. 1868. As usual with these books, the photos range in condition from good, rich and dark, to a few which are pale. But a good and desirable copy.

Small 8vo, orig. cloth. xii + pp. 9-220 with 10 mounted albumen photographs (stereo halves with arched tops mounted within red printed borders). Front inner hinge just starting.



Item #13

**DELUXE ALBUM OF ARCHITECTURAL
PHOTOGRAPHS OF THE PAVILION OF THE
BELGIAN COMMISSIONER GENERAL**

13. (BRUSSELS: 1935 EXPOSITION UNIVERSELLE). *Exposition Universelle et Internationale. Album Souvenir. [Le Pavilion d'Honneur du Commissariat General Belge]*. Brussels, 1935 \$2500.00

A presentation album of twenty fine signed silver prints of this gem-like building, the Pavilion of the Belgian Commissioner-General. The photos were taken by the firm of L'Epi-Devolder of Brussels, official photographers to the Exposition; each one is signed on the mount in pencil and the front paste-down bears their gold embossed ticket. Devolder is well known as a photographer of modern movement buildings. Details on him can be found in A. Beaudin (ed), *Photography, modern architecture and design*, Vitra Design Museum, 2005. The building was designed by the Belgian architect Henri Lacoste (1885-1968). It was elegantly decorated by the Belgian firm of La Maison Blondel; this copy was in fact presented to them and opens with a carbon copy of a letter of presentation from the Commissioner. The building was used for receptions and special events. It was decorated with Art Deco furniture and marble sculptures by Fabry, as well as murals and tapestries. The photos open with a signed portrait of the Commissioner, then an exterior view of the building, a view of a garden fountain and all the rest interiors: they show wall and floor finishes, the central lounge with Art Deco seating furniture and tapestries, nooks and corners with sculptures, the dining room, and the like. Stylistically, the building is Thirties Moderne. Of the architecture of the fair in general, Paul Greenhalgh has written: "The total architectural effect of the site was eclectic and historicist rather than modern. A definite Art Deco atmosphere prevailed everywhere, a superficial but stylish compromise between the contemporary and the old. If a particular phrase had to be applied to the site architecture, it would be "deco-classicism." - J. Findling (ed), *Hist Dict of World's Fairs & Expositions 1851-1988*, p. 275. Not, as far as I can find, in OCLC.

Oblong small folio (11 1/2 x 15"), bound in contemp half morocco, title in gilt on cover. Photos mounted on stiff cards on stubs; stubs bound with two pairs of 'bolts.' Printed t.p. and 20 stiff card leaves, each with a mounted photo average 7 x 9". Spine leather a bit rubbed; upper front joint just starting, else excellent.

**EARLY - AND SCIENTIFICALLY ACCURATE -
PHOTOGRAPHS OF SHELLS
A MAJOR MONOGRAPH BY AN OBSESSIVE
COLLECTOR**

14. BUCQUOY, [EDME JULES] & [PHILIPPE] DAUTZENBERG, & G. F. DOLLFUS. *Les Mollusques marins du Roussillon*. Paris: J. B. Balliere & Son., & the authors, 1882-1898 \$3500.00

First edition, a complete set in the original 26 parts in the original wrappers. It contains 66 original albumen photos on

printed mounts in parts I-XIII and 99 phototypes (colotypes) in parts XIV through XXVI. This work is well known in the literature of shell collecting but is not well known at all in the field of early scientific photography. "One of Europe's most outstanding collectors was Philip Dautzenberg, of Ixelles, near Brussels. Heir to a fortune in the carpet industry he could afford to spend a great deal of money on shells and conchological literature. A born collector, Dautzenberg accumulated specimens with zeal and a discernment rarely equalled; by 1914 it was estimated that his cabinets contained thirty thousand species. With Edme Bucquoy and G. F. Dollfus he wrote a large work on the marine molluscs of the Roussillon, south France, generally recognized as the best available account of western Mediterranean molluscs." - Dance, *History of Shell Collecting*, p. 165. The photographs are interesting; they were clearly intended as scientific images and each shot includes a ruler for scale. The back cover of the part wrappers give bibliographical details which are not present in sets that have been bound. Not mentioned in Ann Thomas, *Beauty of Another Order, Photography in Science*; not in *Truthful Lens*.

8vo, 26 parts, each in the orig. printed wrappers. Each part averages 40 pages; parts 1-13 with a total of 66 orig. albumen prints; parts 14-26 with a total of 99 collotypes. Texts are sewn in pamphlet form (stab stitched, some loose); plates are stiff cards with printed captions and mounted photos; these were issued loose laid into the rear of each part. Many of the spines are destroyed but otherwise in excellent condition. Preserved in a custom made folding back box with double-thickness walls; with morocco spine label.



Item #15

**UNRECORDED PUBLISHED PHOTOGRAPH
ALBUM OF AN UNRECORDED INDUSTRIAL
EXPOSITION**

15. (BUENOS AIRES. 2e ESPOSIZIONE ITALIANA, 1886). *Ricordo della 2a Esposizione Italiana, Buenos Aires, 1886. [L(uigi) Zoccola, Photographer]*. Buenos Aires (?) or Italy (?), 1886 \$5000.00

A large and impressive published album of 46 mounted photographs of which I can find no record. Nor can I find any

record of the exposition. It was clearly not international; it appears to have been a trade exhibition with both Italian and Argentine exhibitors. It was held in temporary wooden buildings put up beside or behind an impressive Italianate masonry facade. Each of the 46 albumen photos are mounted on printed stiff card leaves each with the printed title "Fotografia Artistica Industriale Italiana / Ricordo della 2e Esposizione Italiana / Buenos Aires / 1886." Each is signed in print lower left 'L. Zoccola.' The contents are as follows: facade (2), concert hall (2), court (6), fine arts (5), mechanics (9) and industry in general (22). Lots of steam engines were shown; also exhibits of printing and lithography, wines and spirits, furniture, prepared foodstuffs, etc. I can find nothing on the photographer, though OCLC does list (oddly) two watercolors by an L. E. Zoccola dated 1897. Same man? The front fly leaf has a handsome manuscript inscription by the photographer: "A sua Eccellenza il Barone Enrico Cova ministro plenipotenziario di S. M. il Re d'Italia presso la Repubblica Argentina dedica l'autore."

Not in OCLC.

Oblong folio (13 x 18 1/2 x 3 inches), orig. red cloth, bevelled edges, title shown in large gilt stamping with floral border on upper cover; spine is red morocco also with title stamped in gilt. Orig. front and rear heavy endpapers and flyleaves and with 46 mounted albumen photos, most with printed dust tissues. Photos are of a uniform size, 7 x 9 1/2". Some of the prints are marked with fine white spots but in general they are clean and in good contrast.



Item #15

writes that "Under the guise of artistic studies, photographers were in fact selling soft-core pornography to an audience that was much wider than the self-contained group of practicing artists and art students." - *Industrial madness*, p. 134. I myself have often wondered about this.

Large 4to (12 x 9"), 13 disbound stiff card sheets, each with a remnant of a stub on the left margin, each with printed publisher's credit. Each sheet with mounted albumen photograph 8 1/4 x 5 1/2" containing 16 reduced photographs. Excellent condition, photos rich, dark and unfaded.

NUDES FOR ARTISTS OR ARE THEY SOFT-CORE PORNOGRAPHY?

16. CALAVAS FRERES, Editeurs. [Group of 13 sheets of composite photographs of nude studies for artists]. 68, rue de Lafayette, Paris, N.d. [ca. 1875] \$2000.00
A total of 208 images of women, mostly nude but some draped together with a few studies of men and children, again nudes. These photographs were taken by Louis Igout; "Igout lodged numbered groups of nude studies (E numbers-female; M numbers-male) with the *Depot Légal* in 1876 and 1880." - Jacobson, p. 176. The present photos are mostly all numbered and lettered.

The nude in the Victorian and Edwardian periods was an uncomfortable subject. Graham Smith has written a thoughtful essay on this subject for Hannavy's *Encyc of 19th cent Photography*. "[Nudes] drew attention to the tension that existed between the aesthetic and erotic aspects of such subjects. In the case of photography, this tension was exacerbated by the realism of the medium, a realism that made it difficult for the viewer to be "diverted ('sublimated') in the direction of art" - as Freud put it..." and again, "Moreover, the character of the photograph may change, depending on the nature of the consumer and whether he was an artist, medical student, scopohiliac or voyeur." (pp. 1013-15).

There is no question that some of these nude photographic studies were indeed used by artists but Anne McCauley

FINE PORTRAITS BY BRADLEY & RULOFSON

17. CALIFORNIA. SAN FRANCISCO. *The Pacific Coast Pulpit containing sermons by prominent preachers of San Francisco and vicinity. Volume I (all published?)*. San Francisco: Western Reporting & Publishing Co., 1875 \$650.00
A nice copy of an appealing California photographic book. A knowledgeable former owner has pencilled in the following note: "D. B. Taylor was the operator with B & R during this time. July 1874, *The Phila. Photographer* gave B & R the award of the medal in their initial prize competition for 6 perfect negatives." Bradley & Rulofson were very well known in their day and are noted as such in Taft, *Photog. and the American Scene*, p. 355 with the usual informative footnote. On this general subject see: Gary Kurutz, "California books illustrated with original photographs, 1856-1890" in *Biblio Cal Notes*, Summer-Fall 1974, pp. 3-17. In the present work there are 15 portraits, all oval head and shoulders except for one which is three quarter length standing. All are from life. Mr. Kurutz states that the individual photos in this book (as well as others) vary from copy to copy. See also G. Kurutz, *California books illus with original photographs*, L.A., 1996, no. 36.

8vo, orig. blue cloth, title in gilt on cover. x+284 pp. with 15 mounted albumen prints, each with a letterpress title printed in red and with the B & R credit. Good rich prints.

COLLEGE PHOTOGRAPHY - “CLASS BOOKS”

These books, which were a standard feature of almost all colleges in the second half of the nineteenth century, were at one time common in the marketplace. Not so today. William Welling writes: “George K. Warren, who operated out of various Boston-area cities, appears to have been the first to make a specialty of graduating-class photography. He made all photographs for Dartmouth’s first class photo album in 1858, and beginning in 1859, he kept a virtual monopoly on university photography for more than a dozen years. But by 1878 the scene had begun to change...” - *Photography in America*, p. 254. He goes on to explain that after 1877 a number of other photographers began to move in on Warren’s monopoly. The best source of information on these books is still the unpublished catalogue of the Spira Collection (now in Qutar). I own a copy and will provide a Xerox of the whole thing with each of the following class albums.

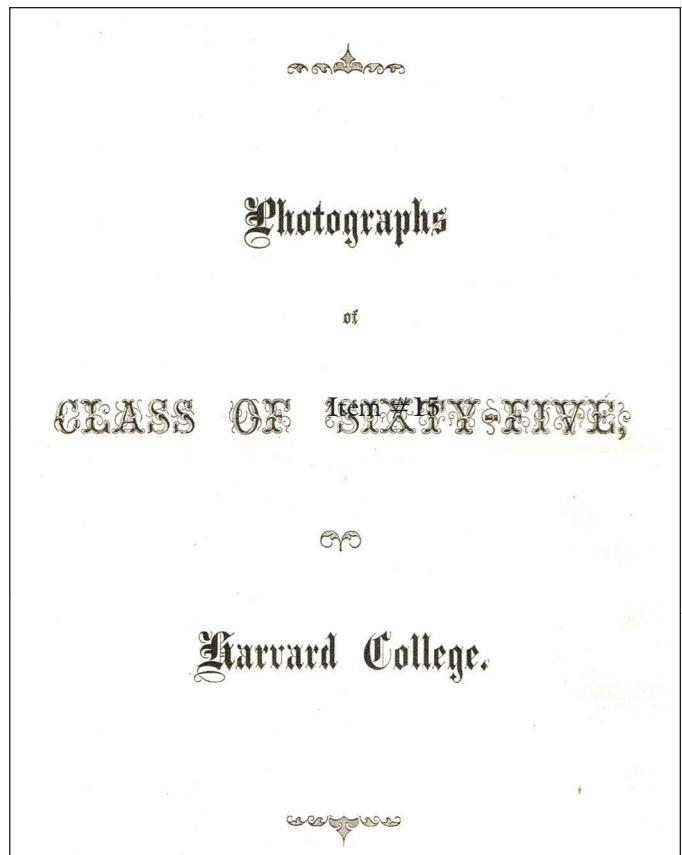
PRICE LIST OF JOHN KENDALL WARREN'S PHOTOGRAPHS OF THE HARVARD CLASS OF 1871

18. [WARREN, GEORGE KENDALL]. *Harvard University. Class of '71. The Class Committee has contracted with George K. Warren to furnish the class pictures...* Cambridge: John Ford & Sons, Printers, Harvard Square, [1871] \$600.00

A rare survival; I cannot find a copy on OCLC. The title page states: “The following is a list of portraits and views which will be supplied to the members of the Class in accordance with their orders, which they are requested to check and return to the Committee on or before February 10th.” The pamphlet lists 158 class members, 23 former members, 67 officers of the college, 6 ex presidents, **58 views, 30 snow views, 20 groups and 12 staff members** (Molyneaux, Mike, John Cocoanut, Glue, etc). Class pictures were 20 cents each, views and groups were 30 cents each, cards \$2.50 per dozen and stereoscopic views were 20 cents.

John K. Warren (1834-1884) is a well known photographer. “Portrait photographer George K. Warren produced cartes-de-visite and cabinet cards in his Boston-area studios. Warren is considered one of the first photographers to specialize in graduating class photographs. From 1859 until the mid 1870s, he dominated the business of taking class photographs for universities such as Harvard, Yale and Princeton.” - M. Sandweiss (ed), *Photography in Nineteenth Century America* (1991), p. 330.

8vo (a sheet 8 1/2 x 10 1/4", folded to make an 8vo 8 1/2 x 5 1/8")- i.e. 4 pages. Printed in black and red throughout. Removed from an album with remains of a stub affixed to verso of back page.



Item #19

19. HARVARD COLLEGE. *Photographs of Class of Sixty-Five*. [Cambridge], 1865 \$1500.00

A rare example with a printed title page (most class books did not have them). This is arranged in three sections: First, Officers (including faculty) - 16 portraits; Second, Graduates (titled 'Class of Sixty-Five') - 74 portraits and Third, 'Views' - 38 images, mostly of campus buildings and landmarks. Every one of the portraits are identified in ink in the upper right corner. According to Welling the photographer was George K. Warren.

Small folio, orig. cloth sides, black morocco spine (disbound; preserved in a custom made clamshell box). 3 title pages and 128 leaves each with a mounted albumen print, bound on stubs.

20. HARVARD COLLEGE. *Harvard College Photographs. Class of 1871 (binder's title)*. [Cambridge], 1871 \$1500.00

This album is unusual in that it contains portraits of the officers and faculty (37 images including Agassiz and Emerson) and 24 views of the buildings and campus but no portraits of the graduates - they must have had their own separate volume. In the 'View' section the penultimate photo is an image of the boathouse and shells and the final photo is a group portrait of the baseball team. According to Welling the photographer was George K. Warren. Fine copy.

Small folio, orig. full pebble grain morocco, gilt lines on covers; highly gilt spine, all edges gilt. With a total of 61 mounted albumen prints. Fine condition.

21. HARVARD COLLEGE. *Class of '73 (binder's title)*. [?Cambridge], 1873 \$950.00

Fine copy. This volume contains 16 portraits of the officers and faculty (opening with President Eliot); 16 portraits of students and finally 11 views. Each of the images has been identified in pencil by the first owner of the book. The photos are on litho printed mounts and each mount is signed in the lithograph: BALCH PHOTO. Welling in his comments on these class books does not mention Balch. Gary Edwards in his *International Guide to 19th Cent Photographers* does include two entries for Balch: E. Balch 1840s-1850s (daguerreotypes) - not our man - and H. A. Balch 1860s-70s who did albumen studio portraits. The only problem: he was based in Memphis, Tenn. More work needs to be done on these college class book photographers.

Sm. folio, orig. pebble grain cloth sides, brown morocco spine and corners, spine with gilt stamps, all edges gilt. Fine copy. 43 mounted albumen prints each on stiff card leaves on stubs, each on litho printed mount.

22. DARTMOUTH COLLEGE. *Class of 1870*. [Hanover, N. H.], 1870 \$950.00

This copy belonged to a member of the graduating class, Henry W. Tewksbury, and bears his name in gilt on the upper cover as well as his bookplate. It opens with a view of the campus buildings and closes with a group photo of the assembled class. In between are 51 portraits of the graduating seniors arranged alphabetically from Abbott to Worcester. Black-bordered obituary notices are tipped in next to thirteen portraits. Placed within the portrait section are two more views; the first a view titled "College Green", the other an oval group portrait of 13 men, probably a club of some sort. Laid inside the front cover are 3 pieces of printed ephemera, two of which relate to the 20th anniversary of the class in New York City in 1890. Also there are 4 loosely laid in portraits of class members taken at a later date, probably 1890.

Small folio, very good copy in the orig. black pebble grain cloth covers, black morocco spine and corners, gilt titled on cover and spine. With 55 mounted albumen photos.



Item #19

23. TUFTS. *[Class Book]*, [Medford, MA], 1874 \$850.00

This class book belonged to W. S. Woodbridge (1851-1914) and has his name stamped in gilt on the cover. Also, the front flyleaf is signed in pencil: "Warren S. Woodbridge, No. Cambridge, Mass., June 21st, 1874." The upper cover has a monogram/coat of arms stamped in gilt with a motto in Greek and the number '74' (presumably the year of the class book). It contains 28 portraits of officers and faculty, a group portraits of 12 gents, and 13 views of buildings and campus views. Warren S. Woodbridge graduated from Tufts, presumably in 1874, and went on to teach there. According to William Welling, George K. Warren made the photographs of the graduating classes in 1872 and 1875, so it is quite likely he made these as well.

Small folio (14 x 11"), orig. full black morocco, cover embossed with gilt motto, name of W. S. Woodbridge, all edges gilt; front hinge tender and rear hinge is broken but spine is intact. With 24 stiff card leaves bound on stubs with 28 mounted albumen portraits and 13 views.

**DELUXE, LARGE PAPER EDITION, ILLUSTRATED
WITH 31 PHOTOGRAPHS BY FRITH & ERNEST
EDWARDS**

24. COOPER, CHARLES HENRY. *Memorials of Cambridge. A new edition*. Cambridge: William Metcalf, 1860-1866 \$2000.00

Originally written by Thomas Wright and Rev. H. de Longueville and published in 1845. The present edition, which was commissioned by the publisher Metcalf, was "so extensively altered [by C.H.C.] that it may be considered as entirely re-written." This is the deluxe large-paper edition with original mounted photographs and steel engravings added. It is five centimeters (two inches) taller than the regular editions and this copy is in a splendid full red morocco binding, highly gilt, by J. B. Hawes of Cambridge. The standard edition is very common (OCLC locates about 55 copies in libraries, but this deluxe edition is rare; of it they locate two copies in the UK (BL), one copy in Scotland and 2 copies in the USA (H.E.H. and Ohio State). There are, all told, 31 mounted photos added to this edition. Of these 26 are signed by Frith, 3 by Ernest Edwards and 2 unsigned. These photos, together with the elegant binding, make this a desirable set. Gernsheim, *Incunabula*, 141.

I have never owned this deluxe edition before. But I saw a copy once, about 35 or so years ago at an auction in Cambridge (UK). I was not able to buy it.

3 vols, large 4to (11 x 9 1/4 inches or 28 x 23 1/2 cm), bound in full red morocco, covers with multiple gilt-ruled borders with interlinked corner motif; gilt spine with gilt panels and five raised bands, inner dentelles gilt; all edges gilt. Signed J. B. Hawes, Cambridge. 403; 393 and 383 pp with 138 steel-engravings, 90 wood-engravings, 17 etchings, and 31 mounted albumen photographs each on a printed mount. Some spotting to contents, occasionally heavy, predominantly to margins and versos of the photographic plates and the surrounding text. Otherwise a very good fresh copy in a splendid binding.

INCLUDES THE PORTRAIT OF DARWIN

25. COOPER, THOMPSON. *Men of Mark. A gallery of contemporary portraits of men distinguished in the senate, the church, in science, literature and art, the army, navy, law, medicine, etc. Photographed from life by Lock and Whitfield, with brief biographical notices by Thompson Cooper, F.S.A.* London: Sampson, Low, 1876-1883 \$1350.00

First edition, a fine set of the first three of seven volumes in the original bindings. The photographic portraits were in all cases taken from life 'expressly for this publication and reproduced in an absolutely permanent form by means of the Woodbury process.' An impressive array of eminent Victorians (both English and European), including the Prince of Wales, Captain Richard Burton, John Tyndall, Frederick Leighton, Victor Hugo, Lyon Playfair, James Nasmyth, Henry Cole, Jules Verne, Dr. Heinrich Schliemann, Gustave Dore, Anthony Trollope, Richard Owen, George Edmund Street, **Charles Darwin** and many others. Van Haaften, *Bull NY Pub Lib*, (Spring 1977), no. 331 (but substantially incomplete). Boni, *Photog Literature*, p. 144. GEH, *Imagining Paradise*, pp. 138-9.

3 vols. 4to, orig. full dark green morocco gilt, a.e.g. Title, preface and contents leaf to each volume and 115 oval mounted woodburytypes on printed mounts. Vol III contains 6 additional portraits & text leaves not called for in the list of plates.



Item #28

**FINE & EARLY STILL LIFE PHOTOGRAPH
OF CRYSTALS**

26. (CRYSTALLOGRAPHY). *Abhandlungen, Herausgeben von der Senckenbergischen Naturforschenden Gesellschaft. Ersten Bandes, Zweite Lieferung. Mit tafel XV-XX.* Frankfurt: Heinrich Ludwig Broenner, 1855 \$2500.00 Single issue of this learned journal for the study of microscopic forms of nature; it is of special interest for the one extraordinary and beautiful mounted photograph bound in as plate XX. It is an image of a group of crystals artfully arranged as a still life and photographed by J. Schafer. The photograph, 4 3/4 x 7 3/4", is shown on a litho-printed mount; it appears to be a matte-finished albumen with just a touch of hand-coloring. It is precisely the kind of image which was made as science but today is seen as art. It fits exactly into Ann Thomas's chapter "The search for pattern" in her *Beauty of another order*. One should compare this photograph with her figure 70, *Crystal*, by Albert Renger-Patzsch of ca. 1930. What is so compelling about the Schafer photograph, in addition to its remarkably early date, is the clear sense of art (the arrangement as a still life) combined with science (the overall intricate geometry of the surface structure and the precise detailing of complex surface textures). There is a Schafer listed in G. Edwards, *Internat Guide...*, p. 471, as German, ca. 1860, albumen photos, studio. This could be our J. Schafer.'

4to, orig. printed wrappers. (iv)+189-306 with 4 litho plates and 1 mounted photograph. Fine condition throughout. There is an overall surface color imparted by the albumen which is immensely appealing. It is a beautiful photograph. One must see the original.

LITHO PORTRAIT OF DAGUERRE IN 1840

27. (DAGUERRE). GREVEDON, PIERRE-LOUIS. *Daguerre*. Paris: Galerie de la Presse, de la Litterature et des Beaux-Arts, 1840 \$600.00

This portrait is a reduced copy of one originally done by Pierre-Louis Grevedon in 1837; this was the first published portrait of Daguerre, before the announcement of the discovery of the daguerreotype. The present image is a lithographic copy of the same portrait but without Grevedon's name, printed by Aubert & Cie and published in *Galerie de la Presse, de la Litterature et des Beaux Arts* in 1840. Georges Poitonnée wrote "Most of his portraits, and the lithograph which was drawn in 1837 by his friend Grevedon, show him at the height of his energy and success, his features are softened and perhaps more regular than natural, radiant with charm, bold and intelligent, if not what he was, at least what he should have been in reality." - *History of the discovery of photography* (trans by Edward Epstean), NY, 1936, p. 260. See also Gernsheim, *L. J. M. Daguerre* (1968), p. 194 where it is stated that there are copies of the present 1840 impression in the George Eastman House and the Gernsheim Collection.

Lithograph on good quality paper (8 1/2 x 11" including margins). A fine exhibition piece. Excellent condition.

**"THE MOST BEAUTIFUL, IF NOT
THE MOST INFLUENTIAL WORK BY VIDAL"**

28. [DALLOZ, PAUL (ed)]. *Le Trésor Artistique de la France. Deuxieme Serie.* [Paris, 1875] \$2500.00

An odd volume, but very rare and important. I offer here volume II with 8 remarkable color plates. This work has been given an adulatory note in John Hannavy's *Encyc of 19th Century Photography*: "Perhaps the most beautiful, if not the most influential work by Vidal was his devising of a color photographic printing process in the early 1870s he called "photochromie"...His was a three color separation process printed on a Woodburytype black layer. It was put into use in Paul Dalloz's *Tresor Artistique de la France*. The first volume appeared in 1872, the second in 1875...They are folio size. The images, while not extremely high resolution, look quite sharp. They appear to have almost the look of lacquer in their finish. They reproduce colors very well, with a somewhat cold tone. They shine (literally) in their reproduction of metallic surfaces. Each object is posed in rather even illumination in front of a uniform background. Some of the most outstanding images are...the Epée de Charlemagne and the Boite de Evangelaire in volume II (both are present in our volume)...Of course, the photographic three color separation process was demonstrated in a famous experiment using projected lantern slides by Maxwell in 1861, envisioned in

various forms by Ducos du Hauron in his papers and patents in 1867-9, and was tried by many people. However, Vidal's addition of black as a fourth color seems to have been an important contribution." (v. II, p. 1448, note by Wm. Alschuler). There seems to be but one copy in this country (Getty). OCLC locates sets in the BN and Univ of Hannover in Germany.

The plates in the volume we offer are as follows: La Boite d'Evangelaire; Plat a Ombilic Percé; email de Pierre Reymond; Paix de l'Autel de Saint Esprit [face posterieure]; Ostensor Cylindrique en cuivre doré; Miroir de Marie de Medicis; Epée de Charlemagne and the Flambeaux de Autel du S. Esprit. In addition, there are two more plates (Plastron and Dossiere de la Cuirasse du Roi Henri II) both of which are damaged. The plates we offer, some of which are loose, would make a spectacular addition to an exhibition of photographs of works of art. One of these plates is reproduced in color in D. Hanson & S. Tillum, *Photographs in ink* (1996) pl. 17. See also A. Hamber, *A Higher Branch of the Art*, p. 90, where he calls this "one of the most important 19th century books to be illustrated by 'colored' photography."

Folio, binding broken, spine gone. Unpaginated (about 50 leaves of letterpress) with 8 color photochromic plates as listed above. The plates are mounted on stiff cards with litho printed legends. Preserved in a strong custom made folding back box.

PHOTOGRAPHS OF FOSSIL FOOTPRINTS

29. DEANE, JAMES, M.D. *Ichnographs from the sandstone of Connecticut River.* Boston: Little Brown & Co., London: S. Low, Son & Co., 1861 \$1250.00

First edition. Deane died before this work was completed but it was published posthumously by his friends and with the support of the Smithsonian Institution. Ichnographs (fossil footprints) were a popular subject for early photographic illustration; indeed the second American publication illustrated with an actual photograph was J. C. Warren's *Remarks on some fossil impressions in the sandstone rocks of Connecticut River* (1854) for which see *Truthful Lens* 181. The identity of the photographer of the footprints in Deane's work is not given but they are excellent photographs. They are supplemented by handsome lithographs printed by T. Sinclair of Philadelphia after original drawings by Deane. Van Haaften, *Bull. NY Pub Lib.* (Spring 1977), no. 58a.

4to, orig. cloth; light wear to head of spine, else an excellent copy. Title stamped in gilt on upper cover. 61 pp. with 46 plates of which 37 are lithographs and 9 are mounted matte-finish albumen photos containing 22 separate mounted photographic images.

30. DELESSERT, BENJAMIN. *Notice sur la Vie de Marc Antoine Raimondi Graveur Bolonais accompagnée de Reproductions Photographiques de quelques vues de ses estampes.* Paris: Goupil; London: Colnaghi, 1853 \$2750.00

First edition of the first part, this was one of the earliest works to be illustrated by actual photographs of works of art. "One



Item #29

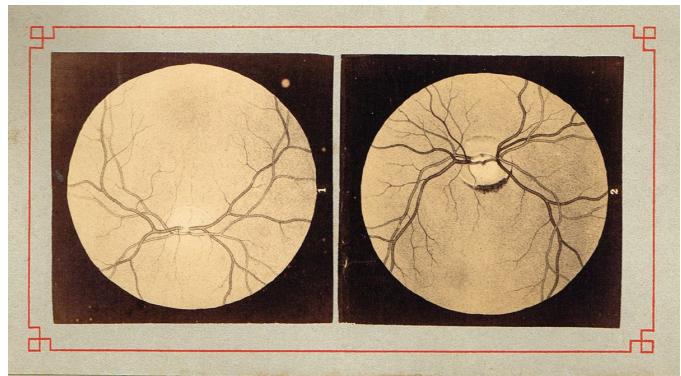
of the incunabula of photographic publishing was *Notice sur la vie...* (1853-55), with photographs and text by Benjamin Delessert. Edited in Paris by Goupil but printed by the Blanquart-Evrard firm [of Lille], this series was intended to contain 77 prints from paper negatives issued in seven parts but eventually expanded to include 87...Although some friends had advised that he use the recently introduced collodion or albumen-on-glass negative process, Delessert opted for paper because he felt that Raimondi's engravings would appear too hard and "dry" in the sharper and more detailed prints from glass negatives. His goal, as he claimed in his preface, was not to deceive the public into thinking that the life-size photographs were originals but to reproduce Raimondi's best plates and "give an idea of the style of Marc-Antoine to those who don't have the pleasure of possessing the works themselves." - McCauley, *Industrial Madness*, p. 271. See also A. Hamber, *A Higher Branch of the Art*, where he states, "this publication used a combination of salt paper prints from paper negatives, a process which was particularly suited for the reproduction of monochrome prints." (p. 340). *Truthful Lens* 46. The work was complete in seven fascicles (we offer the first one only here). But complete sets are of extreme rarity and even partial sets are very rare (OCLC locates only 4 partial sets in this country). The prints in the part on offer here will serve as exemplars for the entire work.

Folio (15 x 11 1/2"), orig. stiff printed wrappers. 30 pp with 12 salt prints on 11 sheets (one sheet contains two prints, the same subject, L'Annonciation, by Durer and Raimondi, for comparison). Prints vary in tonality, as always with salt prints, but in general they are rich and in good contrast.

ILLUSTRATED WITH 40 MOUNTED PHOTOGRAPHS

31. DE WECKER, L. & J. MASSELON. Ophthalmoscopie Clinique. Paris: Octave Doin, 1881 \$850.00
First edition, an excellent copy. Mark Rowley writes that Wecker greatly advanced the discipline of ophthalmoscopy in France. The book is illustrated with forty photographs mounted two to a leaf with leaves of descriptive text. The authors discuss the use of photography in their introduction: "La photographie étant le mode de reproduction le plus fidèle, c'est à elle que nous sommes adressés pour retracer des dessins. Il est vrai que nous sommes ainsi privés du coloris que l'on trouve dans les publications analogues faites en chromolithographie, mais nous observerons que ses dessins coloriés ne sont souvent que de semblables images imprimées en rouge, couleur à laquelle, sur quelques planches, on a adjoint des tons bleus ou verts que l'on n'observe guère dans la nature..." Rowley, *Photo-illustrated medical literature*, pp. 65-66. A rare book; not in OCLC.

8vo, orig. publisher's green cloth, title in gilt on cover. (vi)+209+(ii) pp with 40 mounted albumen photographs each with facing leaf of text. Excellent copy.



Item #31

THE FIRST MEDICAL PUBLICATION ILLUSTRATED WITH PHOTOGRAPHS FROM LIFE

32. DUCHENNE DE BOULOGNE, G.-B. *Mécanisme de la physionomie humaine ou analyse electro-physiologique de l'expression des passions. Deuxième édition accompagnée de 9 planches photographiées représentant 144 figures et d'un frontispice.* Paris: J.-B. Ballière et Fils, 1876 \$6750.00

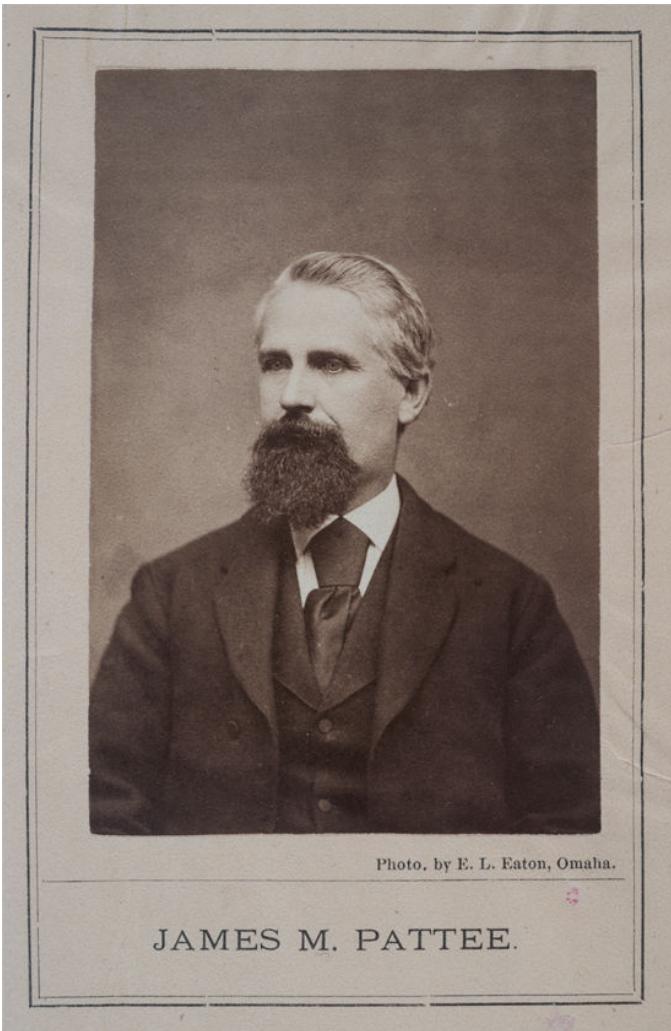
This is a famous book, originally published in 1862. This second edition of 1876 is the standard trade edition. The photographic plates consist of the full-page frontispiece and the nine plates each with sixteen reduced images of heads ("tableaux synoptiques"). The photographs were taken both by Duchenne himself and by Adrien Tournachon, the younger brother of Nadar (Felix Tournachon). Martin Kemp calls this "the most remarkable of all the photographically-illustrated books in medical science before 1900." - *Beauty of Another Order*, p. 134. Mark Rowley writes: "the surpassing genius of *Mécanisme...* is an intangible - that there may be illumination into the secrets of the psyche." - *Photo-illustrated Medical Literature*, p. 7. Parr and Badger in *The Photobook* write: "Like many works of the nineteenth century, the scientific and documentary were mixed - sometimes pointedly, sometimes confusedly - with the aesthetic and the religious, or quasi-religious, and even the erotic. Few photographic books of the century exhibit these apparent contradictions as strongly as Duchenne de Boulogne." *Truthful Lens* 49. Garrison-Morton 4973.

8vo (10 x 6 3/4"), orig. half roan, spine gilt. xii+196 pp. with full-page mounted albumen photo as frontisp., and 9 additional full-page mounted albumen prints each containing 16 reduced numbered images. Good copy.

FIRST PHOTOGRAPHIC BOOK PUBLISHED IN NEBRASKA

33. EDMUND, A. C. *Pen sketches of Nebraskans with photographs.* Lincoln, Nebraska: R. & J. Wilbur Stationers, Omaha, 1871 \$950.00

First edition of the first book illustrated with mounted photographic plates published in Nebraska. The photography was done by E. L. Eaton who emigrated to Nebraska



Item #33

from Vermont in 1856. By 1866 "he had secured a position among the artists of the West as enviable as that of Brady in Washington and New York." The collation of the photographic plates is confusing but complete and corresponds with another copy I owned several years ago. There is a frontispiece and 18 plates of which 4 (only) are numbered 6, 7, 8, and 9; all of the others are unnumbered. Of the 19, 8 are composites; the remaining 11 are from life and the best of them are forceful portraits. This was obviously a book of which they were proud: it is said in the final leaf, a sort of colophon, to be "the first book of the kind ever gotten up in Nebraska;" the names of all involved are given, photographers, printers, and binding, job room, press room, bindery and man of all work. Howes, *USiana*, E46. *Bulletin NYPL* (Spring 1977) no 231 citing 18 plates.

Margolis, *To Delight the Eye*, no 9 also has 19 photographs. He states that the DeGolyer copy of this book is missing one plate, which is Eaton's portrait. I do not believe that Eaton's portrait was ever included in the book.

8vo, orig. blocked and gilt dec. cloth. 510+1 pp with 19 mounted albumen photographs. A very good copy of a charming frontier production.

PHOTOGRAPHS BY MATTHEW BRADY

34. EHNINGER, JOHN W. *Illustrations of Longfellow's Courtship of Miles Standish* by John W. Ehninger. Photographed from the original drawings by Brady. New York: Rudd & Carleton, 1859 \$650.00

A very interesting work, an 'incunable' of American photographically illustrated books (i.e. those before 1860). The photographs look at first like salt prints, but I think it more likely they are albumens on matte paper. They vary considerably in appearance from Ehninger's cliché-verres also published in 1859. The latter prints are clearly albumens, with some gloss or sheen, and are sharp and linear (though this is due more to the process by which they were made) as opposed to the Brady prints which are 'fuzzy.' But the Brady prints reproduce ink wash drawings, the originals of which were fuzzy. Matthew Brady is primarily thought of for his portraits and photographs of the Civil War but he did much other work besides (see, for example, *Truthful Lens*, 134). Aside from the usual edge fading and a little foxing this is a fine copy. R. Yanul, *Photog illus books before 1860*, p. 4. Boni, *Photographic literature*, p. 137.

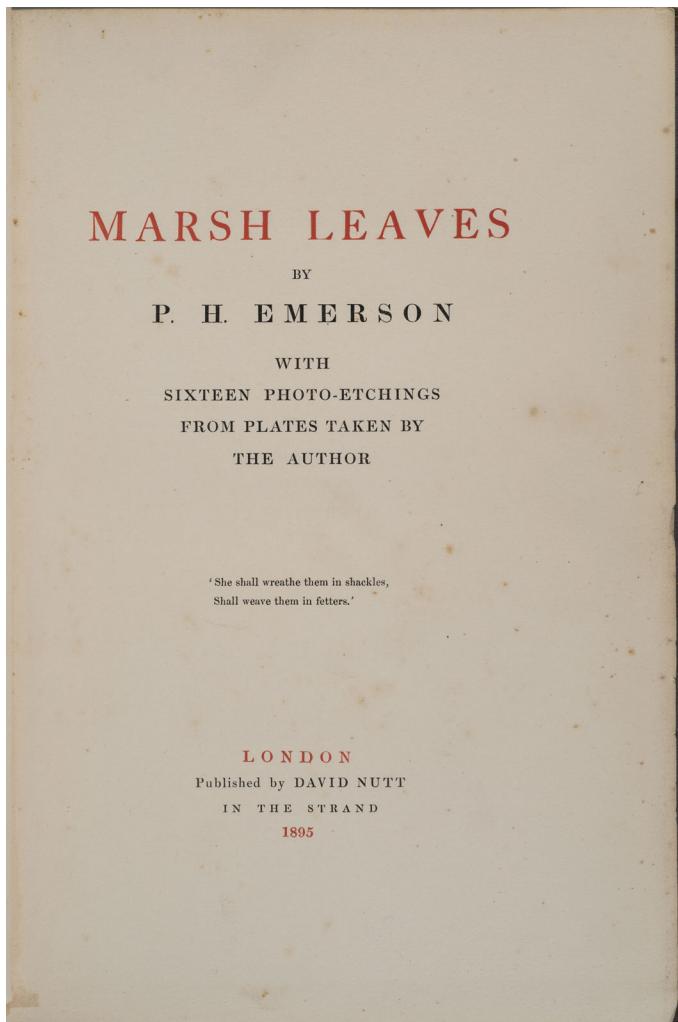
Oblong 4to, nicely rebound in modern half calf, paper sides, all edges gilt. (viii) pp with 8 mounted photographs of drawings, each with a printed leaf of Longfellow's text.

"THE CULMINATION OF EMERSON'S ARTISTIC DEVELOPMENT" - TL

35. EMERSON, P[ETER] H[ENRY]. *Marsh Leaves, with sixteen photo-etchings from plates taken by the author*. London: David Nutt, 1895 \$20,000.00

First edition, a good copy. Though copies did not have limitation leaves, it is clearly established that the ordinary edition consisted of 200 copies (of which this is an example). "The plates are studies of softly rendered details from nature that are the culmination of Emerson's artistic development...In all 300 copies were issued." - *Truthful Lens* 54. "Its sixteen photo-etchings are delicate, lambent, and elegiac. The landscape is lovely but unreachable, wrapped in mist or touched by frost, unpopulated and nearing abstraction in its most remarkable image, "The Lone Lagoon." Virtually a Chinese ink painting or a monochrome abstraction, this image presents two islands across a wide expanse of water as if they are a mirage or a dream...Although emphatically rural and regional, unlike the cosmopolitan and international decadence of much fin-de-siècle art, its elegiac tone was perhaps responsible for its continuing relevance. Historians today see it as predicting the direction of the next century's fine art photographic practice." - *Imagining Paradise*, p. 193. "It is one of the most beautiful books about isolation and solitude, perhaps death, ever made, and Emerson's spare, evocative pictures were seldom equalled by the later Pictorialists." - Parr & Badger, *The Photobook*, p. 72. Except for *Life and Landscape on the Norfolk Broads* (1886) this is Emerson's rarest book. And many would say his most beautiful.

Tall 8vo (11 1/2 x 8 1/2"), orig. blue cloth with printed upper cover; rebacked with the original spine laid down. Title in red and black; viii+165 pp with 16 photogravures on plate paper each with dust tissue with printed titles. Text printed on fine quality laid paper. Top edge gilt, untrimmed copy. Scattered very light foxing here and there, but not on the plates. Preserved in a mylar dust jacket.



Items #35

NATURALISTIC PHOTOGRAPHY

36. EMERSON, P[ETER] H[ENRY]. *Wild life on a tidal water. The adventures of a houseboat and her crew. Illustrated with 30 photo-etchings by P. H. Emerson and T. F. Goodall.* London: Sampson Low, 1890 \$7500.00

First edition, one of one of the classic English photographically-illustrated books by the founder of "naturalistic photography" (for which see Gernsheim, ch. 37). The edition size was originally stated to be 500 copies but Emerson later wrote that only 300 were ever printed (see R. S. Kahan & J. B. Colson, "Peter Henry Emerson," *Library Chronicle of the Univ. of Texas at Austin*, (Sept. 1972), pp. 67-81. "[Emerson] and [Goodall] spent [the summer of 1887] aboard Goodall's houseboat moored on Breydon Water, photographing the Broads during the day, and at night transcribing the descriptions they had made on the spot. *Wild life on a tidal water* is the fruit of this direct approach to subject matter, both visually and verbally. It is also the result of Emerson's understanding of the advantages of photogravure for book illustration, with its subtle tonal gradations and delicate impressions providing a perfect compliment to typography. Emerson's naturalistic aesthetic led him, however, to denounce any kind of corrective handiwork in the photogravure process. For *Wild life* he carefully selected Dawson & Colls as the least interventionist practitioners of photogravure." - *Salts of silver...the Horblit collection of photography* (Houghton Lib., 1999), no. 59. A number of the plates are illustrated in Nancy Newhall, *Peter Henry Emerson*; also Turner & Wood, *P. H. Emerson and Middleton, The Broadland Photographers. Truthful Lens* 53 and figures 53 & 123. See also: GEH, *Imagining Paradise*, pp. 190-91 with 3 illus.

Lg. 4to, orig. black and gilt blocked blue cloth as designed by Goodall (rebacked), t.e.g., untrimmed. xiv+145 pp. with 30 plates (photo-etchings by Dawson & Colls) after photographs by Emerson and one (a chart of Breydon) after a drawing by Goodall. Nice clean copy with no foxing and with all printed dust sheets present. This is copy no. 7 of 300.

LARGE PAPER 'ROYAL QUARTO EDITION DE LUXE'

37. [EMERSON, PETER HENRY]. ISAAC WALTON & CHARLES COTTON. *The Compleat Angler. The Lea and the Dove edition, being the 100th...edited and arranged by R. B. Marston.* London: Sampson, Low & Co., 1888 \$1500.00 "This Royal Quarto Edition de Luxe, with illustrations on India Paper, is limited to 250 copies of which this copy is no. 207" and is signed by the editor, R. B. Marston. Of the 54 plates, 27 are by Emerson; he took these in the spring of 1887 along the Lea. They are signed in the plate "P. H. EMERSON" though they hardly need to be as they could not be more different in style from the plates made by George Bankart. Indeed the two groups of photographs make an interesting and useful lesson in photographic style and vision.

"American by birth, Emerson became a doctor in England but gave up this career in order to devote himself to writing and photography, having been an amateur since 1882. In reaction against the stagnant artificialities of conventional salon photography, Emerson founded the 'school' of naturalistic photography. He published seven photographically illustrated books of landscapes in limited editions with platinotypes or photo-etchings." - Gernsheim.

2 vols. Large 4to (13 1/4 x 10 3/4") orig. half cloth, dark red morocco spine; "WC" in gilt on covers, t.e.g. xvii+11ff+118 pp; pp 119-357 with 54 photogravures on India plate paper by Emerson & Bankart. About 100 text woodcuts. Slightest chipping to heads of spines but a really nice copy.

"AN INVALUABLE SOURCE"

38. EMERSON, P[ETER] H[ENRY]. *The English Emersons. A genealogical historical sketch of the family from the earliest times to the end of the seventeenth century, including various modern pedigrees, with an appendix of authorities.* London: Printed for private circulation by David Nutt, Publisher, 1898
\$675.00

This is copy no. 185 of the 'ordinary' edition, which was limited to 250 copies, each copy signed by P. H. Emerson. Among the illustrations are four full-page photogravures: a frontispiece portrait of the author, a view of Easby Hall in the UK and two views of Ingenio La Palma (a sugar plantation) in Cuba. "A genealogical work of notable complexity and tendentiousness, *The English Emersons* was the first and largest of what were to be Emerson's many publications on the subject of his family's history. Containing an extensive biographical sketch of Emerson himself, attributed to "A.A.," it is an invaluable source regarding his life and work, though somewhat problematic in that "A.A." remains unidentified." - *Imagining Paradise*, p. 193 and illus. Roosens & Salu 3509A noting that there were 50 deluxe copies.

4to, orig. cloth, rebacked; orig. spine rubbed but preserved. xiv+168+cxxxv pp with 4 photogravures, nine line drawings, 76 illus from photos and 18 folding sheet pedigrees. Untrimmed.

ILLUSTRATED WITH 8 MOUNTED PHOTOGRAPHS

39. ENGLAND. MANCHESTER. *A description of the Hundred of Salford Assize Courts of the County of Lancaster: to which are appended some particulars of the new gaol of the Salford Hundred; also, a brief outline of St. George's Hall, Liverpool and the Leeds Town Hall.* Manchester: Beresford & Havill, n.d. [ca. 1868-9] \$800.00

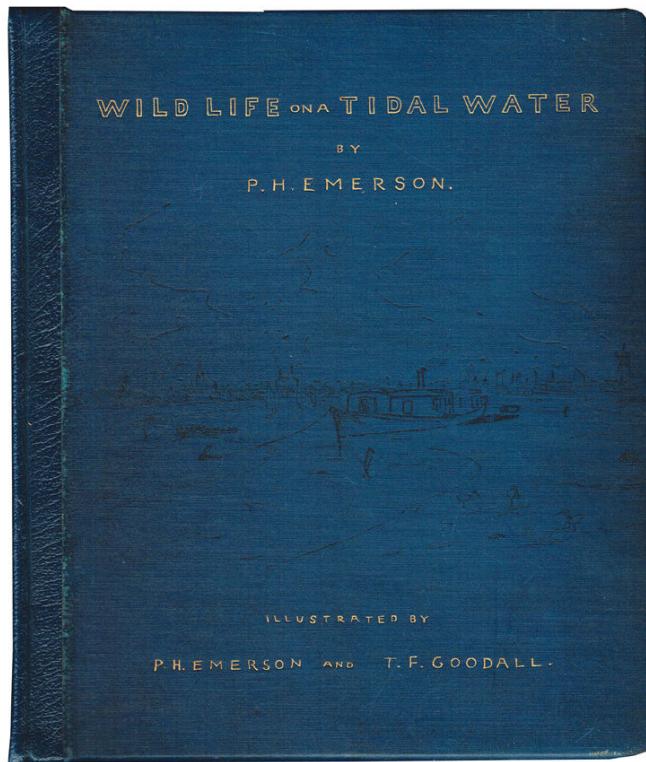
First edition. A fine, indeed a famous building, designed by Alfred Waterhouse. The Clerk of the Works was Henry Littler to whom "the compilers are chiefly indebted for the architectural details and particulars of this work." Included are two plans, the ground floor and the upper floor. The seven albumen photographs have printed captions: 1. the Manchester Assize Courts; 2. Grand Entrance Hall; 3. Crown Court;

4. Barrister's Corridor; 5. Barrister's Library; 6. Grand Jury Room; 7. Judge's Drawing Room and 8. Bird's Eye View of the Gaol. The photographs are unsigned but they were likely taken by Alfred Brothers (1856-1912). Not in Gernsheim, *Incunabula*. OCLC locates 7 copies in America.

8vo, orig. cloth, title handsomely stamped in gilt on cover; all edges gilt. Ticket on rear pastetown 'Bound by Warner.' 42+6 pp with 8 mounted albumen photographs. Slightly loose in binding but a fine copy.

"HATTON HOUSE" A RARE PHOTOGRAPHICALLY ILLUSTRATED COUNTRY HOUSE BOOK

40. [FINDLAY, J. R.]. *Hatton House.* Edinburgh: Printed for private circulation [Printed by R. & R. Clark, Edinburgh], 1875
\$2500.00
Fine copy of a rare book, notable especially for the razor sharp woodburytypes. The nucleus of Hatton House, Midlothian (south-east Scotland) dated from late mediaeval times, but the fabric was mostly 17th century. It was restored in 1859



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and in 1870 the windows were altered. The interiors were entered through a small entrance hall, panelled on oak brought from Leatheringham Abbey, Suffolk, into the main hall, 50 ft by 20 ft, panelled also with a magnificent finely made Jacobean plaster ceiling (illustrated in four photographs in the present book). 'Lord Jeffrey's study' in the tower (also illustrated in a photo), was a nine sided decorative room with much gilt. In 1952 the house burned and was demolished in 1955.

The photographs are especially fine and deserve some commentary on their own. There are 21 of them, mounted with printed captions; they are Woodburytypes in rich chocolate tones. They are well executed, indeed beautiful views. There is no indication as to who made them but I strongly suspect they were taken by a member of the Annan family of Glasgow. If this could be proven, this would double the value of the book. The book is rare; OCLC locates one copy in Denmark and two copies in Scotland. No copies in the USA. Holmes, p. 313.

This copy is inscribed by the author to his mother: "To my mother, much love, J. R. F. April 1875."

4to, orig. pebble grained cloth, bevelled edges t.e.g. with the arms of the Lauders of Hatton stamped in gilt on cover. viii+45 pp with t.p. in red and black, frontisp., 11 text illus and 21 mounted Woodburytypes on 18 stiff-card leaves.

NINETEENTH CENTURY FRENCH LANDSCAPE PHOTOGRAPHS

41. FRANCE. *Anonymous album of ten landscape photographs.* [France, ca. 1865-75] \$3000.00

An intriguing album which appears to be the work of one photographer. The ten albumen prints each are mounted on stiff card leaves with printed captions, for example: 'Chemin de Marlotte, Foret de Fontainbleau'; 'Moissonneurs, (harvesters) Poitou'; 'Labourage, Poiteau', and so forth. Each image is titled, followed by the province or département

where they were made. Two are from the Forest of Fontainbleau, three are from Dauphiné and five are from Poitou. There is no question (in my mind) that whoever made these photographs was acutely aware of landscape painting at the time and was influenced by it. For example, Francois Millet's *The Gleaners* (1857) can be seen as an inspiration for one or two of them. This album was issued all of a piece; it has ten leaves and ten photographs. It was probably done in a tiny edition of perhaps a dozen copies. All it lacks is a title and the name of the photographer. It was presumably made by a gifted and enthusiastic amateur. It must be seen.

Oblong folio (14 x 19 1/2"), orig. dark red pebble grain cloth, dark red roan spine. Ten stiff card leaves each bound on a stub, each with a mounted albumen print 6 1/2 x 9 inches, each with printed title. Prints are in good condition with minimal edge fading; one or two are slightly pale.

INCLUDES THE FAMOUS CARJAT PORTRAIT OF BAUDELAIRE

42. GALERIE CONTEMPORAINE. *Album de la Galerie Contemporaine. Biographies & portraits.* Paris: Revue Illustrée, n.d. [ca. 1880] \$2950.00

The *Galerie Contemporaine* is a well known, widely held, and famous work. The present item, however, is not well known. It is a one volume "sampler" or abridged edition, complete in itself, and of greatest desirability as it contains the single best, most famous and most valuable portrait in the entire 13 volume series, the famous portrait of Charles Baudelaire by Carjat. It is also quite rare; OCLC locates but one copy in this country (NYPL). The *Galerie Contemporaine* was the subject of an exhaustive scholarly analysis by Austen Barron Bailly in *Art and the early photographic album* (2011), but she was apparently unaware of this one volume abridged edition. She did discuss the role of the portraits in this work in the history of photography, but she did not, surprisingly, mention or illustrate the Carjat Baudelaine (but to be fair her interest was in the artistic, not the literary, portion of the *Galerie*).

In addition to the Baudelaire, the present volume contains 11 other portraits (and accompanying letterpress): Arsène Houssaye (Carjat); Theodore de Banville (Tourtin), Chanzy (Goupil), Ferdinand Fabre (Nadar), Henri Monnier (Carjat), Gondinet (Nadar), E. LeGouvé (Nadar), Louis Blanc (Carjat), O. Feuillet (Adam-Salomon), Denfer-Rochereau (Carjat) and Spuller (Carjat). The volume is also in the original binding with the title stamped in gilt on the upper cover. As pointed out in the *Truthful Lens* 66 "because of the large number of studios represented, the collection is an essential study document for the varieties of portraiture than available in Paris." The images are rich Woodburytypes printed by Goupil.

Folio, orig. dec. cloth. Half title, t.p. in red and black, 25 ff of letterpress with line illus and 12 large (average 8 x 10") mounted Woodburytype portraits. A two-inch crack in the cloth at the lower front hinge has been professionally repaired; a fine copy.



PHOTOGRAPHS BY GEORGE BARKER

44. GARDNER, JAMES T. (ed). *Special report of New York State Survey on the preservation of the scenery of Niagara Falls.* Albany: Charles Van Benthuysen & Sons, 1880
\$500.00

Fine copy of this appealing book. It is of special interest in the present catalogue for the 9 mounted heliotype prints of photographs of the Niagara River rapids and eroded shorelines taken by the noted landscape photographer George Barker (1844-1894). Barker is included in Marni Sandweiss (ed), *Photography in 19th century America* where it is stated: "Barker supplied the photographs that accompanied a state survey report on the terrible effects of industrial and commercial development along the Niagara River; the survey led to the establishment of park lands along either side of the river." (page 318). The report also includes several pages of notes by Frederick Law Olmsted as well as five large folding maps. *Bulletin NY Pub Lib*, Spring 1977, no. 399.

4to, orig. cloth, bevelled edges, title on cover in gilt. 96 pp. with 11 plates (of which 9 are mounted heliotypes) and 5 large folding maps.

WITH 28 PHOTOGRAPHS BY ERNST EDWARDS THE PHOTOGRAPHS IN EXCELLENT CONDITION

45. GEORGE, H[EREFORD] B[ROOKE]. *The Oberland and its glaciers: explored with ice-axe and camera. With 28 photographs by Ernst Edwards.* London: A. W. Bennett, 1866
\$1850.00

First edition. In 1982 I wrote of this book: "Still not a terribly rare book, but a very appealing one with an excellent collection of photographs, and one I feel has been consistently undervalued." These days, 34 years later, it is slightly rarer, still undervalued and still appealing. Most copies which have survived have the photos in faded condition and often they have become detached from their mounts. This copy, on the contrary, is in fine condition, both the binding and the prints themselves, which are good and rich, and is very rare thus. The views invite comparison with the earlier photos of Mont Blanc by the Bisson Brothers and the larger photographs of Greenland glaciers published in Bradford's *Arctic Regions*. The seven page appendix, "Notes by the Photographer," describes the difficulty of making wet-collodion under field conditions. The note to this book in *Imagining Paradise* (p. 103) calls the appendix 'captivating' and provides four color illustrations. *Truthful Lens*, 74. Gernsheim, *Incunabula*, 327 illustrating the title page and stating that the "Notes by the Photographer provide valuable information." NYPL Checklist, 136A.

This copy has an interesting provenance: it belonged to Sir Dominic Corrigan, one of the leading Irish doctors of the 19th century. It is inscribed by him "To my dear daughter Mary M[ar]tin (partly erased) with recollections of foreign skies & distant lands from her affectionate Papa D. Corrigan, Christmas 1867."

PHOTOGRAPHS OF CHALKS AND FLINTS

43. GALLOWAY, W[ILLIAM] B[ROWN]. *The chalk and flint formation, its origin in harmony with a very ancient and a scientific modern theory of the world. Illustrated by facts and specimens.* London: Sampson Low &c., 1886
\$650.00

First edition. The author was an M.A., Vicar of St. Mark's, Regents Park and Chaplain To Viscount Hawarden. He was an amateur geologist and illustrated his book with five handsome mounted Woodburytypes of chalks and flints. The first of these images, as an abstract composition, is rather beautiful and it calls to mind the title of the standard book on the subject, *Beauty of another order, photography in science*. That book "looks at the scientific purposes and the aesthetic expression and influence of this genre of photography." The present work is not mentioned in *Beauty* but it falls into this category - an image we see today with 21st century eyes and which was intended in its own day to serve a scientific purpose. It is by no means a common book; OCLC locate but three copies in USA (Yale, Harvard and Andrews Univ).

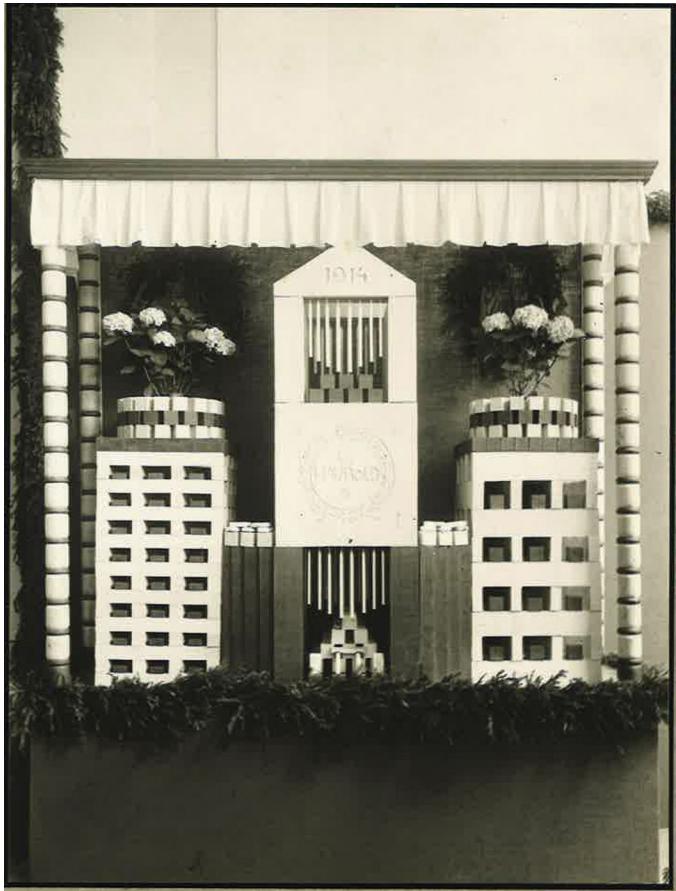
8vo, orig. printed boards, cloth spine. (iv)+44 pp. with 5 mounted Woodburytypes with printed captions. Very good copy.

4to, orig. dark blue cloth, bevelled edges, title in gilt on cover and spine, a.e.g. xii+243 pp with fdg. map and 28 mounted albumen photographs, each with dust sheet. Some of the dust sheets are foxed but the photos are in fine condition.

**DOCUMENTARY RECORD OF A PROVINCIAL
GERMAN TRADE FAIR
FINE PHOTOGRAPHS BY ALFRED ORTLOFF**

46. GERMANY. BAVARIA. ANSBACH. *Zur Erinnerung an den Allerhochsten Besuch ihrer Majestaten in Ansbach. 12 Juli, 1914* \$2950.00

The above title is taken from the cover; there is no printed title page or text. It has been suggested that this is a unique portfolio of photographs which was presented to the king of Bavaria, Ludwig III. I do not believe that this is a unique copy, but it is very rare, unrecorded, and probably was made in a tiny edition of a dozen or so copies for local dignitaries including the king. This copy was clearly presented to Ludwig III and comes from his library. It contains 29 mounted gelatin silver prints each signed with the blindstamp of "Hofphotograph Alfred Ortloff, Ansbach" and each very neatly titled in pen and ink. The fair was held in Ansbach's orangerie, which is shown in the photographs. In addition to the three or four photos of the building, all the others show the products of local firms: Paschold (technical ceramics), Arnold (metal capsules), Scheuermann (military supplier),



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Eichhorn & Sohne (cigars), Stossel (bedding), Popp (locksmith), Wankel (brushes), Haubold (soaps), Langkammerer Sohne (schnapps), Worlein (tapestry), Leidenberger (carpentry), Schmetzer (baby carriages) and the like. The number of manufacturers of military supplies is not surprising; this was held on the eve of the First World War.

Small folio (13 1/2 x 10 1/2"), orig. imitation leather portfolio with flaps; deeply gilt stamped royal crest and title on upper cover. 29 stiff card mounts (13 1/4 x 10 1/4"), each with a mounted gelatin-silver print within a fine black border. The photos are in two sizes: 4 3/4 x 6 7/8" and 6 1/2 x 9 ". Condition throughout is excellent.

**ILLUSTRATED WITH TWO MOUNTED
PHOTOGRAPHS**

47. GLOOR, THEOPHIL. *Zur Lehre von den Opticus-Tumoren*. Basel: Buchdruckerei Kreis, 1892 \$750.00 Dr. Gloor's dissertation describing a rare operation on a tumor of the optic nerve. The surgery was performed by Professor Schiess in Basel in 1889. The images are micro-photographs and show the eyeball with lettered references which refer to the text. The photographs appear to be gelatin silver prints. OCLC locates a few copies in European libraries but only two copies in America: Harvard and Stanford. A fine copy.

8vo, orig. printed wrappers. 40 pp with 2 fdg tables and 4 plates of which 2 are mounted photos and 2 are line cuts (one in two colors).



A RARE BOOK ON ORNAMENTAL TURNING

48. GRACE, G. A. (Compiler). *Ornamental Turning Design compiled by G. A. Grace, B. A., Illustrated with Photographs of Work Turned by the late Rev. C. C. Ellison [and others].* Published by the Compiler, Harnhill, Cirencester, 1923 \$750.00

A "home-made" book in a way, but in fact it was [privately] published in at least 41 copies as there are that many names on the list of subscribers. It consists of 29 stiff-card leaves with 'typewritten' text each leaf facing a high quality mounted 6 x 8 inch silver print of a turned object. The introduction, which was mimeographed, is laid on the front pastedown; it states: "The cost of the book is that which the compiler has expended upon it, namely thirty shillings. This sum does not include printing, punching, and other items which in order to keep the cost down to the above amount, the compiler has himself gratuitously performed." The book is very rare; it is not in OCLC but is included in W. G. Ogden's *Bibliography of the Art of Turning* (1950) as entry no. 116. Ogden writes: "An album containing 29 photographic reproductions and brief description of work executed by Sir Thomas Bazley, Major General Burton Foster, Rev. C. C. Ellison, Lady Gertrude Crawford and others. The photography is excellent...G. A. Grace was perhaps the outstanding ornamental turner of the last 30 - 40 years."

Looseleaf snap-ring notebook 9 3/4 x 8 1/4", orig. black cloth. Title leaf and 28 stiff-card leaves, each with photo mounted on the verso. Mimeographed intro on front pastedown; list of subscribers and index on rear pastedown. Title and author on typed label on spine.



Item #48

PROGRESSIVE FACIAL HEMIATROPHY

49. GRASSET, DR. J. *Traite pratique des maladies du système nerveux. Deuxième édition, revue, et considérablement augmentée.* Montpellier: C. Coulet; Paris: A. Delahaye, 1881 \$575.00

Originally published with a slightly different title in 1878. Illustrated with two photoglypties of which the author writes: "Nous donnons ci-contre la photographie d'un malade qui court les Universités pour se montrer, qui j'ai présenté l'hiver dernier à ma clinique de Hopital-Général, et dont le portrait, fait à Montpellier par un photographe distingué, M. Martin, donne une idée très complète du faciès dans le cas d'hémiatrophie faciale progressive." Mark Rowley comments: "Striking representation of a case of progressive facial hemiatrophy. Grasset arranged to have each side of the subject's face photographed and mounted them cote a cote to show the degradation in the muscles in the atrophic side." - *Photograph Illustrated Medical Literature* (2004), pp. 81-82. The 'distinguished photographer M. Martin' would have been Charles Martin of Montpellier on whom see J-M Vignier, *Répertoire des Photographes de France au dix-neuvième siècle*, p. 176.

Thick 8vo, orig. half polished calf, simple gilt stamps on spine. viii+1096 pp. with two mounted photoglypties printed by Lemercier & Cie., Paris. Binding scuffed. Fine images in fine condition.

49A. GREENE, J[OHN] B. *Fouilles exécutées à Thèbes dans l'année 1855. Texts hiéroglyphiques et documents inédits.* Paris: Firmin Didot, 1855 \$550.00

First edition, fine copy. John Bulkeley Greene (ca. 1832-1856) made several trips to Egypt in the 1850s and is noted for his fine calotypes. "In 1854 Greene went back to Egypt, prepared for archaeological as well as photographic work. He had obtained permission to excavate at Dier-el Bahari and at Thebes where he cleared the temple of Rameses III. He also exposed extensive inscriptions on the second pylon at Thebes, which he later published in a pamphlet with lithographs made after his photographs." - *Photography and Architecture*, (CCA), p. 247. The present item is that pamphlet. It is illustrated with 12 fine lithographs, mostly of hieroglyphs; he states on page 3 (in my translation): "it was possible to make only one single small negative from the text of the inscription of the second pylon of which I cleared away more than one third; I am not able, therefore, in spite of all the care with which the text was copied on this negative to guarantee perfect accuracy." It was only four years later that Théodule Devéria became the first photographer to make absolutely accurate images of the hieroglyphic inscriptions. R Roosens/ Salu 4542.

Small folio, orig. printed wrappers. 12 pp of letterpress and 11 litho plates by Théodule Devéria and printed by Kappelin.

**"ILLUSTRATED BY 25 PHOTOGRAPHIC VIEWS
BY MR. CHARLES ALLEN"**

50. GWYNNE, MRS. F. P. *The Tenby Souvenir: a Table-Book in prose and verse. Illustrated by twenty-five photographic views by Mr. Charles Allen.* Tenby: R. Mason, High St., 1863
\$550.00

A rare book; OCLC locates just 3 copies in the UK and two copies in America (Stanford, U of Tulsa). Typical of the privately printed book of poetry and prose by genteel women of the nineteenth century. Charles Allen is a known photographer; Gary Edwards, *Internat. Guide* lists him as British, active 1863-1890s, topography and architecture, South Wales and Monmouthshire. This copy is inscribed "With Mrs. Gwynne's Comps." I suspect the edition was small and most copies were given away. Gernsheim *Incunabula*, 193.

Large 8vo, orig. gilt dec. cloth, bevelled edges, binders ticket BONE & SON London. (viii)+81pp with 25 mounted albumen prints (25 views from nature; 7 photos of paintings). Binding with a handsome gilt blocked floral wreath signed HR. Pages loose in binding.

HE PHOTOGRAPHED "AVEC UN REEL TALENT"

51. HAMILTON, FREDERIC. *La Botanique de la Bible étude scientifique, historique, littéraire, et exégétique des plantes mentionnées dans la Sainte-Ecriture.* Nice: Eugène Fleurdelys, 1871
\$1100.00

First edition; a charming and very uncommon book. The text is arranged in alphabetical order by name of plant - Absinthe to Vitis Vinifera. The twenty-five mounted photographs, each on a printed card bound in on stubs, were taken by W. de Bray of Nice. He is included in Voignier's *Reperoire des Photographes de France au Dix-neuvième Siecle* (1993) on page 44 and with a good note: "Semble avoir produit exclusivement des paysages, et avec une réel talent." Indeed, the best of them are compelling and beautiful. OCLC locates nine copies in American libraries but rare in the marketplace.

8vo, orig. dec. paper sides, brown morocco spine. xix+196 pp with 25 mounted albumen photographs (each 6 1/4 x 4"). Photos in good condition, unfaded and in good contrast.

TRADE CATALOGUE OF JAPANESE FURITURE

52. HAYASHI. *Leading Curio Dealer. Carved Wood Furniture. (Photographically Illustrated Trade Catalogue).* N.p., N.d. [Japan, ca. 1900] \$1850.00

A rare, perhaps unique, trade catalogue in fine condition. Folded up it is oblong octavo (5 x 7 inches) covered in woven brocade fabric. It opens out to 16 panels which contain a total of 56 mounted silver prints - laid out on the floor it is ten feet long! Includes two photographic views on the inside of the upper and lower covers; the upper one is a view of the shops with carved sign boards which read as follows: HAYASHI, Collector of all arts ancient and modern; Leading Curio Dealer; Cheapest in price! Highest in quality! Designed and



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carved to orders on short notice; Carved Wood Furniture; Woods seasoned well; Wholesale and retail." The photo on the reverse of the lower cover is a scene in the workshop showing eight or nine workers at their benches carving. There are 73 numbered pieces each with dimensions (L.W.H.). Forms include armchairs, benches, shelves and stands, tables of various sorts, cupboards and tall chests with and without glazed doors, dressers and chiffoniers, a stand for a gong, elaborate and deeply carved "palace" furniture, etc. This furniture seems to have been intended for the western market; the photos are clear and sharp and will help to identify anonymous pieces. This catalogue is a very rare survival. Literal translation of the word 'Hayashi' means woods.

Oblong 8vo, with woven fabric covers. 16 panels with 56 mounted gelatin silver prints, mostly two to a panel. Excellent condition.

**RARE EDITION WITH TWO MOUNTED
SALT PRINT PHOTOGRAPHS**

53. HERBERT, HENRY WILLIAM. *Frank Forester's Field Sports of the United States, and British Provinces of North America. Eighth edition, containing numerous corrections and additions, a likeness of the author, and a view of his residence, photographed by Meade and Brother.* New York: W. A Townsend, 1858
\$850.00

Originally published New York, 1849. The present edition is rare and important as it contains two mounted salt print photographs, a portrait of the author and a view of his house. This is the only edition to employ original photographs. As stated on the title page they were taken by Meade and Brother [Charles Richard Meade (American, died 1858) is listed in Gary Edwards, *Internat Guide to 19th cent Photog. and their Works*, p. 363]. The portrait of the author is quite a good image; the negative has been touched up to emphasize a few details - his necktie, lapels and mustache - but it remains a good honest photographic likeness. Herbert was a writer of major importance; see *Henry William Herbert [Frank Forster]: a bibliography of his writings 1832-1858*, compiled by William Mitchell Van Winkle (Portland, 1936). The present work is Van Winkle, pp. 25-28, variant d. OCLC locates 11 copies.

It goes without saying that the importance of this photograph is enhanced by its being a portrait of a major 19th century American author.

2 volumes. 8vo, orig. stamped cloth, gilt stamped spines and upper covers. Vol I: xlvi+pp.11-366 with mounted salt-print frontisp. & 8 full-page



Item #51

wood-engrs; Vol II: vi+pp7-383 with salt-print frontisp & 9 full-page wood-engravings. Light wear to heads and tails of spines else very good copies.

PHOTOGRAPHS OF FOSSIL FOOTPRINTS

54. HITCHCOCK, EDWARD. *Supplement to the Ichnology of New England. A report to the government of Massachusetts in 1863.* Boston: Wright & Potter, State Printers, 1865
\$800.00

An interesting book with good rich photographs taken by J. J. Lovell of Amherst. The fossil dinosaur tracks in central Massachusetts were the subject of the first American scientific photographs used as book illustration, John C. Warren's *Remarks on some fossil impressions in the sandstone rocks of the Connecticut River*, (Boston, 1854). There was a second photographically illustrated book on the same subject by Dr. James Deane in 1861; the present volume was the third. The photographs in the present work are not all simple mounted rectangles; some are irregular shapes cut to size and mounted several to a page, each with a printed caption. David Margolis has stated "it was almost unprecedented at the time of this publication to trim photographs in shapes other than rectangular or circular. The unusual shapes, rich tones, and abstract designs of the tracks make these photographs striking to our modern eyes." - *Eighty years- eighty volumes*, no. 3. I quite agree with David's statement. This work is a fascinating insight into the evolution of the illustration of scientific books. A good account of these three footprint books is given in W. Robinson, *A certain slant of light*, pp. 50-52. The Hitchcock book is itself important in the history of American geology; see Merrill, *The first 100 years of American geology*, p. 560. See also: *Beauty of another order, photography in science*, p. 86. Van Haaften, *Bull. N.Y. Pub. Lib.*, 123a.

Small folio, original cloth. x+96 pp with 20 plates of which 7 contain a total of 15 mounted albumen prints. Slight wear to head of spine. Ex-lib with the following marks: pale white inked no. at base of spine; bookplate; small faded rubberstamp on t.p.; each plate stamped in the corner with a small circular rubberstamp (partly on the photo, partly on the mount). Not objectionable and in fact a nice copy.

THE FIRST AMERICAN BOOK ILLUSTRATED WITH A PHOTOGRAPH A DELUXE COPY IN A SIGNED MOROCCO BINDING WITH THE PHOTOGRAPH RICH AND DARK

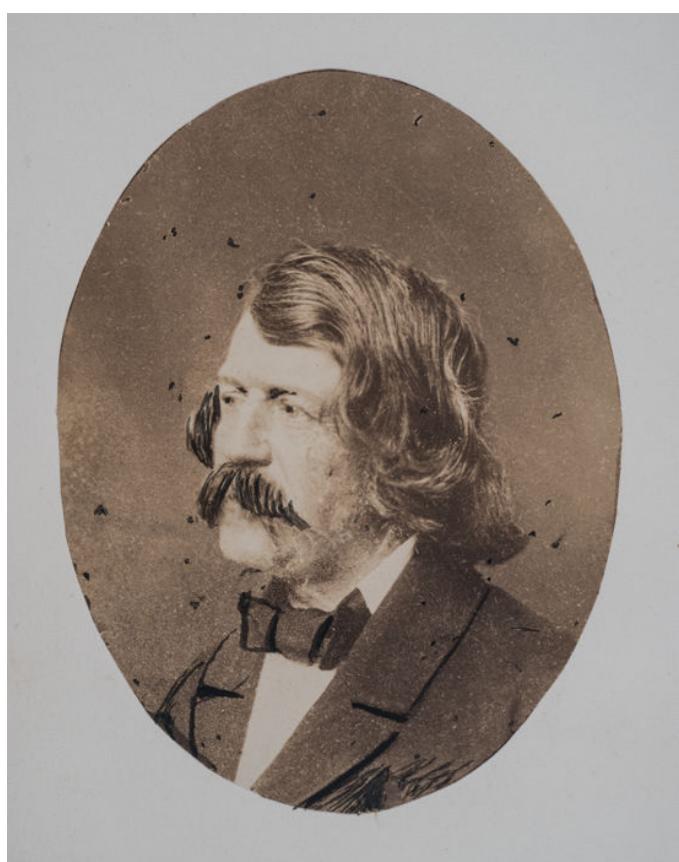
55. HOMES of American statesmen: with anecdotal, personal, and descriptive sketches, by various writers. New York: G. P. Putnam & Co., 1854
\$1750.00

The first American book illustrated with an original mounted photograph, a salt print. Often badly faded, the print in this copy is very strong. A few copies are known with a Christmas 1853 inscription indicating the priority of this book over the book on fossil footprints by John C. Warren, also of 1854 (q.v.). The photograph was taken by John Adams Whipple;

all copies seen have the following inscription in pencil on the mount: "Hancock House Boston, an original sun picture." Some copies have in addition a blindstamp: "Whipple's Patent Crystallotype, Washington St., Boston;" this copy does not. The view of the Hancock House varies as different copies show the building taken from slightly different angles or times of day. See Sally Pierce, *Whipple and Black, commercial photographers in Boston*, p. 94 & fig. 79. *Truthful Lens* 87. Boni, *Photographic literature*, p. 143. Van Haaften, *Bull. NY Pub Lib/* (Spring 1977), nos. 8a & 8b. Roosens/Salu 5179. The Horblit collection at Harvard has two copies (*Salts of silver*, no. 29). GEH, *Imagining paradise*, p. 154.

8vo, orig. publisher's full deluxe brown morocco, covers with a stamped diamond pattern and bevelled edges and spine with raised bands, all edges gilt, a fine copy. Binding signed "SOMERVILLE BINDER N.Y." in relief. viii+469 pp with 44 wood-engr. illus and 17 facsimils of letters and 1 mounted salt print, still retaining its dust sheet. Title page browned but the photo is very clean. A fine copy in all respects.

56. *HOMES of American Statesmen: with anecdotal, personal, and descriptive sketches by various writers.* New York: G. P. Putnam & Co., 1854. \$950.00
Another copy of the item above, this one in the standard cloth binding. The photograph here is somewhat faded in comparison to the copy above, but is what is normally found (if other copies can be found at all these days). The publishers highlight this photograph in their preface, "The frontispiece is somewhat of a curiosity, *each copy* being an *original sun*



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picture on paper. The great luminary has here entered into direct competition with other artists in the engraving business." As noted above, some copies have in addition a blindstamp: "Whipple's Patent Crystallotype Washington St., Boston;" this copy does not. See notes to the item above. Inscription on the front fly: "Caroline S. Parr from her husband."

8vo, orig. blindstamped cloth, gilt diestamp on upper cover (view of Mount Vernon); spine gilt, top edge gilt. Collation as in the copy above. Engr. t.p. rather browned but the facing salt print is clean and unfoxed (still retains orig. dust sheet). A very good and desirable copy.

FINE ALBUM OF VERNACULAR PHOTOGRAPHS

57. (HOP PICKING IN KENT). *A fine album of 92 good amateur snapshots of Gypsies picking hops in Kent, circa 1900* \$1950.00

In the 15th century hops began to be grown in Kent and a flourishing brewing industry grew up in nearby London. Kent proved to have ideal soil for growing hops and plenty of wood for the charcoal used in oast houses to dry the hops. Before mechanical picking machines came along in the 1930s hop picking was done by hand and gypsies were among the pickers. They came in their horse-drawn caravans and camped in tents (all well shown here). The hops were generally picked into bins and transferred to the oast houses in sacks for drying (also well shown here). Many of the shots show gypsies in their tents cooking, eating, a man shaving, children playing, etc. Some of the most memorable photos are of a good looking Gypsy woman smiling and a group of children laughing. Other photos show horse drawn farm wagons loaded to the gunnels with large sacks of hops on their way to the oast house, the oast houses themselves (conical or pyramidal wooden structures) essentially free-standing kilns for drying hops. As the album progresses it moves away from the hop picking and shows more views of the countryside, the

seashore, sailing vessels, and more general English views. It has a fine sense of purpose and narrative. The photos are good and sharp and not faded.

4to, orig cloth sides, roan spine and corners, neatly rebacked; all edges gilt. 24 stiff card leaves bound on stubs, each with 2 windows to a side; the photos were slipped in slits at the top and bottom of the leaves. There are a total of 92 photos. They are gelatin silver prints.

ART STUDIES OF NUDES

58. HUMMER, WALDEMAR. *Ohne Mode. 20 Weibliche Aktstudien nach der Natur in heliogravure fur Kunstler und Kunstfreunde.* Stuttgart: Klemm & Beckmann, 1902

\$950.00

Fine copy complete in the original portfolio of this series of photographic art studies of the nude female figure for artists and 'Kunstfriunde.' Hummer was a photographer based in Munich. Most of the 20 figure studies are in the nude; a couple are draped in diaphanous gowns and one in a sheet. The title page is an etching signed 'Gyenis' reproduced in heliotype. The plates are printed on a heavy grade of art paper, each with original dust sheet. Though he does not mention this particular work, a good introduction to this subject is Peter Lacy, *The history of the nude in photography* (N.Y., 1964). For a list of other titles on nude photography see Roosens/Salu nos. 7526-7573. The present work is very rare; OCLC locates but one copy (NYPL).

Folio (16 x 11"), orig. cloth portfolio dec. in the the Jugendstil manner with folding flaps. T.p. and 10 heliotype plates. Occas. light spots of foxing in the blank margins of a few plates.

A WORK OF "URBAN CELEBRATION"

- Peter Bacon Hales

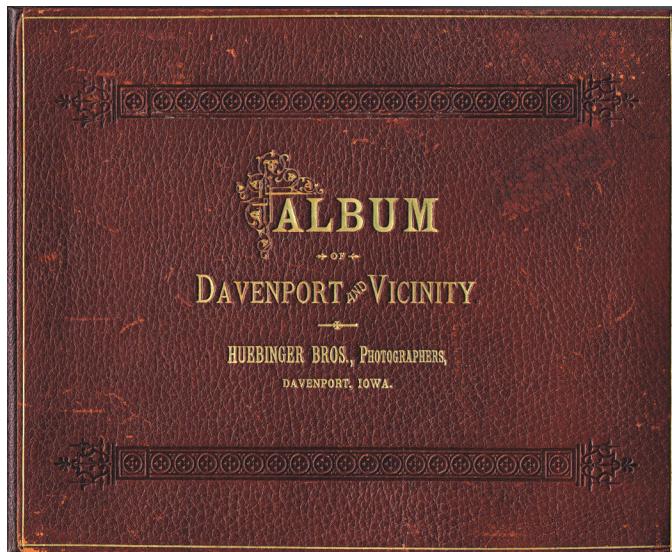
RARE "BOOSTER BOOK" FOR DAVENPORT IOWA

59. IOWA. DAVENPORT. *First Album of the City of Davenport, Iowa, with a review of the origin, past and present development, and a descriptive sketch of the Rock Island Arsenal.* Published by Huebinger's Photographic Art Gallery. [Press of Egbert, Fidlar, & Chambers, Davenport]. Davenport, 1887

\$6000.00

Fine copy of a rare and wonderful object, a "booster book" for Davenport with 73 mounted photographs all with printed captions, as well as a substantial text. Booster books were, as the name implies, intended to puff up their cities as well as provide a good venue for advertisements of local businesses and professionals. One scholar who has studied and written about these books extensively is Peter B. Hales; see his excellent essay in Martha Sandweiss (ed), *Photography in Nineteenth Century America*, pp. 217-20 and note 36. See also his *Silver Cities the Photography of American Urbanization* (1984). The photographer Huebinger is obscure but he is listed in Carl Mautz, *Biographies of Western Photographers*, p. 228. The albumen prints in the present work are excellent, clear and sharp; a few are full-page (5½ x 8), a few are

halfpage (6 ½ x 3 ½") and most are quarter page (3 x 3 ½"). They include scenic views of the city taken from a distance, street views, prominent public buildings, several iron railway bridges, water works, factories, saw-mills, and residences of prominent people. On the rear pastedown is a color-printed folding map of Scott County showing the Tri-Cities. The format of the book is unusual; it is oblong quarto with the 37 page letterpress text and advert section affixed to the front pastedown; the photographs are affixed to the rear pastedown and mounted on both sides of a series of eight stiff card leaves



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sewn together end to end and opening out concertina fashion. OCLC locates three copies: Yale, Augustana Col. and Knox Col.

Oblong 4to (8 1/4 x 10 x 1 1/4"), orig. full brown morocco, title handsomely blocked in gilt on cover, all edges gilt. Bdg. is signed by GLOBE BINDERY, ROCK ISLAND, ILL. Expertly rehinged by Green Dragon Bindery. Contents as described above. A few of the photographs have mild edge fading but essentially a fine copy.

60. (IRELAND). *Gems of Irish Scenery*. Killarney. N.p., N.d. [Scotland, ca. 1865] \$450.00

An elusive book, not in OCLC and published without name of photographer, or author, or publisher. The photos, which are in good condition, are stereo halves, trimmed to square. Not in Gernsheim, *Incunabula*.

8vo, orig. cloth, neatly rebacked. Title gilt stamped on cover; ticket NEIL BINDER GLASGOW inside rear cover. With t. p. and 13 leaves of letterpress descriptions and 12 mounted albumen prints.

TWO EDITIONS, ONE WITH ALBUMENS, ONE WITH CARBON PRINTS

61. IRVING, WASHINGTON. *Rip Van Winkle, a legend of the Kaatskill Mountains, illustrated with original designs by eminent artists and photographs in carbon of Jefferson as Rip Van Winkle by Sarony*. New York: Putnam, 1870 (WITH) a copy of the regular edition with the photos in albumen prints. N.Y.: Putnam, 1870 the pair: \$750.00

Nice copies of this interesting work; the first with four mounted carbon prints of Joseph Jefferson as 'Rip', acting out the various stages of inebriation; the second with 5 mounted albumen prints of the same actor acting out the same play - but they are different photos, except for one which is the same. The photographs were made by Sarony & Co., of New York, on whom see Taft, *Photography and the American Scene*, p. 342, where they give a good note on the photographer and also reproduce one of the present photographs. *Truthful Lens*, 92, "the use of photographs for publicity purposes began in the mid-1860s. These are typical carte de visite style portraits of actors that would have been offered for sale by theatres and stationers". The present offering is a rare opportunity to obtain both variants at once; the two copies side-by-side will be very useful for teaching purposes.

(1) 8vo, orig. gilt dec. cloth, title in gilt on cover, a.e.g. 32 pp. with 15 illus. engr. on wood by Richardson and Cox and 4 mounted carbon prints, each with dust sheet. Very nice copy. (2) 8vo, orig. cloth. 32 pp with 12 wood-engr illus and 5 mounted albumen prints.

PHOTOGRAPHY IN THE SERVICE OF PALEONTOLOGY

62. JAGER, DR. GUSTAV. *Bericht über ein fast vollständiges Skelet von Palapteryx ingens über dessen Restaurierung und die davon angefertigten Gypsabgüsse; mit einigen Bemerkungen*

über die Aufstellung der Vogelskelete überhaupt. Mit zwei photographischen Abbildungen. Wien: Wilhelm Braumüller, 1863 \$1600.00

An obscure publication in the field of vertebrate paleontology, of special interest for the two original large mounted albumen photographs. The image of the reconstructed skeleton of the huge fossil bird is striking, and would not be out of place on a gallery wall. As is well known the first American scientific book to be illustrated by an original photograph is also a work on fossils (by Warren, 1854). There are some interesting comments by Ann Thomas on zoology and paleontology in her "Beauty of another order: Photography in Science," (1997), pp. 82-86 but she does not discuss or illustrate any complete fossil skeletons. They are compelling visual objects and I suspect if she had known of any she would have included them. Such photographs, especially as striking as the present one, are decidedly rare. Heidtmann, F., "Wie das Photo ins buch kam," (1984), no. 1008.

Small folio, orig. printed wraps (glazed yellow stock). 12 pp with two large (10 3/8 x 7 1/2") mounted albumen photographs. Prints in fine condition and contrast with orig. dust sheets. Fine copy.

STUNNING IMAGES OF TREES

63. JEFFREY, JOHN and CHARLES HOWIE. *The trees and shrubs of Fife and Kinross*. Printed for Private Circulation by Reid & Son, Timber Bush, Leith, 1879 \$6500.00

Only edition, a nice copy of a rare book little known in the world of nineteenth century photography. It consists of 29 very fine images of trees made by photographer Andrew Young (1854-1925) of Burntisland. He was also a talented painter and studied nights at Edinburgh School of Art and for a period under Bouguereau in Paris. He was particularly noted for the quality of his landscapes. The present photographs were reproduced in the Woodburytype process of Lock & Whitfield of London. The point of the book, as the authors state in the preface was to "interest the reader in the subject



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of arboriculture." But they also state that "we are very sensible that they [the photographs] in no small degree embellish our simple records." An inherently beautiful process, the Woodburytype prints are in the characteristic chocolate brown color and show very sharp detail. When the beauty of the prints themselves is combined with the beauty of specimen trees the result is a book where the sum of the parts surpasses the individual prints. It must be viewed as a whole, from beginning to end. This is a book which is difficult to describe in words; it must be seen and leafed through.

Andrew Young is not completely unknown; there is an entry for him in G. Edwards, *Internat. guide to 19th cent. photog.*, p. 588. OCLC locates five copies in American libraries (U. Arizona, Calif State Lib., Harvard, Nat Agri Lib & Princeton).

Lg. folio (17 1/2 x 14"), orig. half dark green morocco, handsome large gilt blocked image on cover (Scotch Fir facing p. 62); all edges gilt. viii+92 pp with 29 mounted Woodburytypes, average 9 1/2 x 7 1/2 inches. Corners of covers and hinges are slightly rubbed; else an excellent copy.

**A VALUABLE PHOTOGRAPHIC RECORD OF
THE BUILDINGS AND PEOPLE OF BRITTANY
IN THE 1850s**

64. JEPHSON, J[OHN] M[OUNTENEY]. *Narrative of a walking tour in Brittany, accompanied by notes of a photographic expedition by Lovell Reeve.* London: Alfred William Bennett, 1866

\$2500.00

First published in 1859 with a mounted stereo half as frontispiece; the 90 stereographs were contained in a separate box and almost never survived (Gernsheim, *Incunabula*, 111). In 1866 the book was re-issued with a new title page and publisher and with the 90 mounted stereo halves mounted as illustrations for which see *Incunabula* 318. The photos were taken by a Mr. Taylor; his camera and equipment are described in the first chapter. See also Van Haafken, *Bull NY Pub Lib.*, no 35 which lacks the box of stereographs. Roosens/ Salu 9208 citing the edition of 1866.

It is not often remarked on but these 90 photographs, which were taken in the late 1850s, form a valuable record of the architecture and people of Brittany. There can be very few, if any, photographic records of this region before this date.

8vo, orig. dec. cloth, hinges reinforced, orig. spine and covers preserved, all edges gilt, spine dull. xvi+352 pp. with fdg map and with 90 mounted stereo halves. Scattered foxing on some mounts but all the photos are clean.

**A MINT COPY PRESERVED IN THE
ORIGINAL PUBLISHER'S BOX**

65. JOHNSON, CLIFTON. *The Farmer's Boy. Text and illustrations by C. J.* New York: D. Appleton & Co., 1894

\$350.00

A miraculous survival; the edges of the original box have been carefully repaired but the book is virtually mint (and I hardly

ever use that word). Clifton Johnson (1865-1940) is listed in Gary Edwards, *Internat Guide to 19th Cent Photographers* as producing prints and photogravures, subjects topography. I can find no references to his work as a book illustrator. The photographs in this book have a certain Pictorialist sensibility.

8vo, orig. gilt dec. cloth with an inset halftone on the cover. viii+116 pp with 64 halftones (from vignettes to full-p). Electrotyped and printed at the Appleton Press. As noted still preserved in the original publisher's box.

BEAUTIFUL PHOTOGRAVURES OF NEBULAE & GALAXIES

66. KEELER, JAMES EDWARD. *Photographs of nebulae and clusters made with the Crossley reflector (in) Publications of the Lick Observatory, Vol VIII.* Sacramento: W. W. Shannon, Superintendent of State Printing, 1908 \$1500.00

First edition. A brief text and 71 dark and rich photogravure plates, a brilliant "series of photographs that revealed how greatly spiral nebulae - later identified as exterior galaxies - outnumbered all the other hazy objects detectable in the sky." - DSB. As stated in the title Keeler was able to put into use the 36" Crossley reflecting telescope, which had defied earlier astronomers (it was difficult to operate because of an unusual mounting, designed, furthermore, for its original location in England). This work by Keeler is also noted in *Beauty of another order* (p. 211); that work also reproduces his plate 1, "The Great Nebulae in Andromeda" as fig. 145 on page 210. The plates are specifically mentioned in the preface: "After considerable experimental work, involving several methods and several firms, the making of the heliogravure plates and the hand-press prints was entrusted to The Photogravure and Color Company of New York City. To this firm's continued



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interest and willingness to act on constructive criticism is due much of the excellence of the results."

Lg. quarto, orig. full cloth. 46 pp with 4 halftones and 71 gravure plates numbered 1-70, 30 and 31A. Each plate with orig. dustsheet. Plate 5 with offsetting from dustsheet.

67. KODAK. *Kodak Black and White Photographic Papers. For Professional Results.* N.p. [Rochester, NY], 1972 \$200.00 A fine sample book, with forty specimen prints, each paper explained for texture, finish, grain, etc. Contents are as follows: EKTALAURE (6); KODABROMIDE (5); MED-ALIST (5); MURAL PAPER (1); PORTALURE (4); POLYCONTRAST (11); PORTRAIT PROOF (1); EKTAMATIC (3), AZO [contact paper] (3) and VELOX (1). There are two preliminary leaves which discuss texture, lustre, image tone, and base tint and all other relevant details. OCLC locates one copy dated 1976.

Small 8vo, orig plastic covered loose leaf binding. 3 leaves printed on stiff card stock and 40 sample prints. See above. Fine copy.

"A KEY WORK" "A SPECTACULAR EXAMPLE OF HYBRID PROCESSES"

68. LABARTE, JULES. *Histoire des arts industriels au moyen age et a l'epoque de la Renaissance.* Paris: A. Morel & Cie., 1864-66 \$3000.00

A fine set, copy no. 12 of 100. The importance of this work is that it is a notable combination of photography with traditional mechanical reproductive processes. It contains 150 colored plates. "While a cursory inspection suggests that most of these illustrations were produced by lithography and chromolithography, closer examination reveals that many are a complex synthesis of photographic, photomechanical, and chromolithographic processes. Most importantly, the text prominently and clearly states the process by which the illustrations had been manufactured. An advertisement stated that (in translation) *one can therefore be certain that through this alliance of photography and lithography we have obtained reproductions of great fidelity and The reproduction we publish here has been transferred onto stone by M. Lemercier, using the Poitevin process, from a photographic negative made by M. Berthier, a photographer from Paris.*" - A. Hamber, *A higher branch of the art*, p. 174. Hamber also discusses and illustrates this book in his important essay "Facsimile, scholarship and commerce: aspects of the photographically-illustrated art book (1839-1880) in *Art and the early photographic album* (Yale, 2011). Finally, there is an entire article devoted to this book: Sylvie Aubenas & Marc H. Smith, "La Naissance de l'illustration photographique dans le livre d'art: Jules Labarte et 'L'Histoire des arts industriels' (1847-1875) in *Bibliothèque de l'Ecole des chartes* 158 (2000): 169-196."

6 vols (4 vols of text, 2 vols of plates). Large 4to, nicely bound in half red morocco, spines gilt, t.e.g. xx+524; [iv]+614; [iv]+718; [iv]+826 pp. 2 chromolitho title pages, 4 pp of introductory text, 2 pp of instructions to

the binders; and 148 color plates each with a leaf of text; final 4 page table of plates. Engravings at the head of each chapter in the text vols. With the bookplate of Julius Bohler. Very nice set.

RARE EARLY FRENCH PHOTOGRAPHS

69. LEBEL, DESIRE. *[A group of 24 albumen or albumenized salt prints of the cathedral of Amiens]*. Amiens, ca. 1855-60 \$4500.00

Désiré Lebel (1809-1874) was born in Amiens and was attracted at an early age to drawing. Around the year 1840 he established a lithographic atelier on the rue des Verjeaux; he soon switched over to photography and to retouching. An album of salt prints still exists which testifies to his talent as a calotypist. By the mid 1850s he was closely associated with Adolphe Disderi, most famous as the inventor of the carte-de-visite. "In 1855, Disderi photographed the galleries of the 1855 World's Fair, the fund of the painter Edmond Lebel, recently acquired by the Musée d'Orsay. [It] includes a set of photographs of the paintings presented at the exhibition, probably taken by Désiré Lebel, Edmond's father, who was in partnership with Disdéri. These pictures are a rare and precious testimony of the event." - website of the Musée d'Orsay.

The present group of photographs are all of one subject, the Cathedral of Amiens. They appear to be mostly albumen prints, but some of them could be what are called 'albumenized salt prints.' Mark-Haworth Booth states: "The uncoated paper [of salt prints] is characteristic; very lightly albumenized prints may be confused with salted paper prints, especially if faded, but the albumen print will generally show distinctly yellow highlights." - *A guide to Early Photographic Processes* (1983), p. 27. The prints are mounted on stiff card backs of varying stock but all about the same size (13 1/2 x 9 1/2"); the prints themselves average 6 1/2 x 5 inches. About half of them are dated in the lower right corner of the mounts in pencil of the period: eleven dated 1854; one dated 1855 and twelve undated. Rather than 'portraits' of architecture, they are 'architectural studies.' The only other group of photos by Désiré Lebel, as noted above, are in the Musée d'Orsay.

24 photographic prints, each mounted on card. Both albumen and albumenized salt prints, a few with a slightly yellowish cast. Good sharp prints, clean and unfaded. For dimensions and other details see note above.

WITH PHOTOGRAPHIC ILLUSTRATIONS BY PETER HENRY DELAMOTTE

70. LEICHTENSTEIN, PRINCESS MARIE. *Holland House*. London: Macmillan & Co., 1874 \$1000.00
First edition, a good copy of the special large paper edition. A book which, thirty-five or forty or so years ago, was fairly easy to find; it has now gotten very scarce most likely because of the 38 beautiful mounted Woodburytypes made from photographs by Philip Henry Delamotte. This famous Elizabethan country house was located in Middlesex. The text

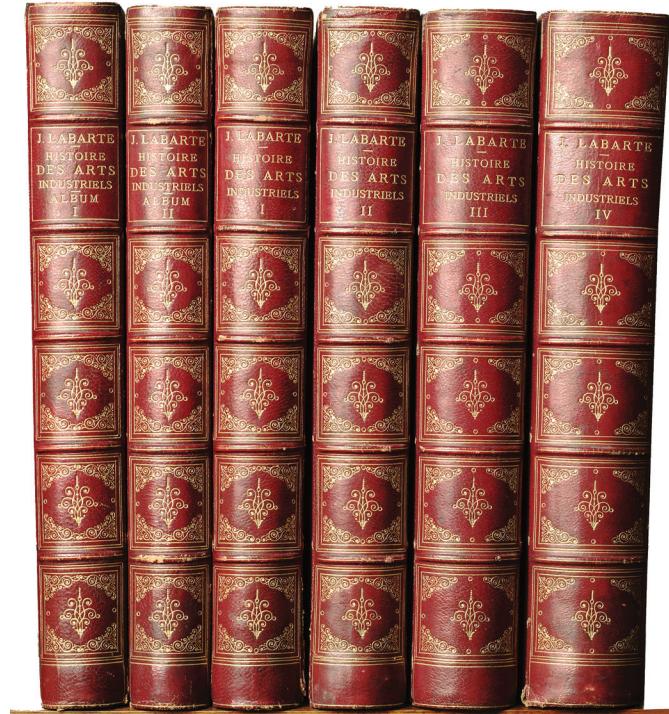
lovingly describes the entrance hall, inner hall, breakfast room, china room, map room, picture room, print room, the white parlour, and all the interior rooms as well as the grounds and gardens. The book is also notable for its impressive binding. Van Haften, "Sun Pictures," 293-2. Holmes, *The country house described*, p. 136. For a note on Delamotte, including the present work, see Hannavy (ed), *Encyc of 19th Cent. Photography*, I, p. 406.

2 vols, large 4to, elaborately gilt decorated blue cloth sides, dark blue morocco spines, highly gilt, top edges gilt. xix+289; xii+255 pp with 2 steel-engr., 1 litho and 26 mounted woodburytypes; vol II: 3 steel-engr., 7 lithos and 12 mounted woodburytypes. Hinges slightly rubbed.

THE FIRST PHOTOMECHANICAL PLATES IN A BOOK THE BEST POSSIBLE COPY WITH THREE PLATES IN THE MANNER OF FIZEAU

71. [LEREBOURS, NOEL MARIE]. *Excursions Daguerriennes, vues et monuments les plus remarquables du globe*. Paris: Rittner & Goupil; Lerebours & Bossange, 1842 \$15,000.00

Fine copy of a famous landmark, this was one of the first books with illustrations based closely on daguerreotypes, though they were copied by the hand of an artist. But not all of them; this copy contains three plates printed directly from etched daguerreotype plates. "Excursions Daguerriennes" is also a monument in the history of photomechanical printing, which translates the daguerreian or photographic image into multiple reproductions printed in permanent ink. The 1842 edition marks the first publication of prints made by a



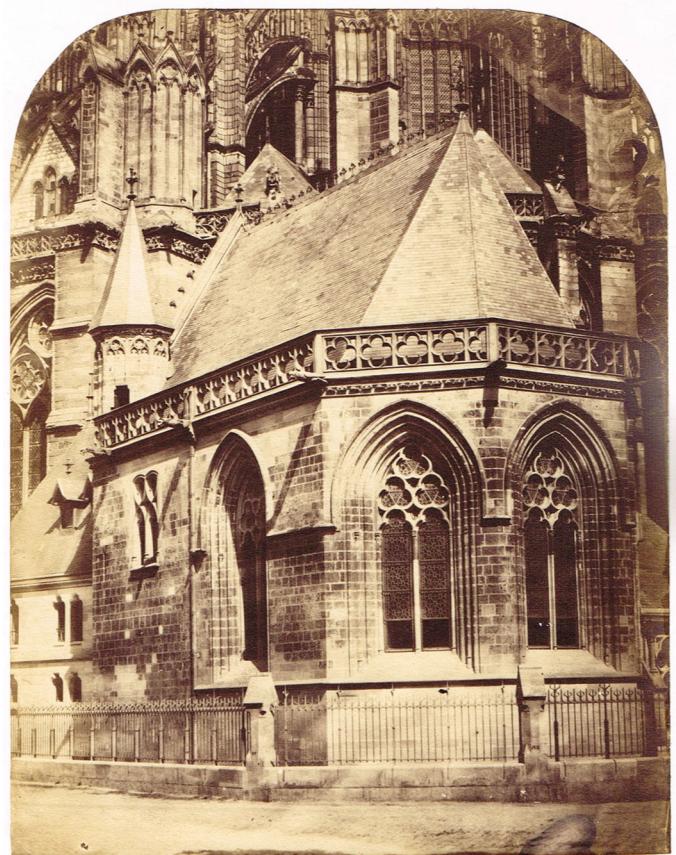
Item #68

complex process of electro-etching invented by Hippolyte Fizeau in which the daguerreotype itself becomes the printing plate. One example is the view of a bas-relief from Notre Dame de Paris. These prints mark the first appearance in book form of illustrations created by a photo-mechanical process." - *Envisioning Paradise*, p. 35. Gernsheim explains the process in more detail: "In 1842 the French physicist Hippolyte Fizeau (1819-96) perfected his method of etching daguerreotypes by depositing chloride of gold on the highlights, which enabled the plate to bear repeated etching in the dark parts (of the bare silver). Strengthening the printing plate with a deposit of copper enabled him to pull at least ten times as many impressions as Berres, for when the copper deposit had worn off, the plate could be electrotyped again. Fizeau's prints show excellent half-tone, which was supplemented by aquatint grain when necessary. From the fact, however, that only two (*sic*) of his etched daguerreotypes were used in *Excursions Daguerriennes* it seems probable that the constant renewal of the plate was troublesome and expensive. Nevertheless, Fizeau's results were the most successful of the early photo-etching methods, and the process in its final form was patented in England by A. Claudet in November 1843." - *L. J. M. Daguerre* (1968), p. 110. As noted in our header, this copy contains 3 Fizeau plates; all other copies I can find descriptions of contain only two. Also present in this copy is the list of subscribers; it includes the Duc de Luynes, who went on to sponsor a competition for the invention of the best practical process for producing images by photomechanical means. *Truthful Lens* 104 with the note: "Some copies contain a note to subscribers outlining details of the Fizeau process." That note is present in our copy. For the Duc de Luynes see item 74 below.

Oblong folio, (11 1/2 x 16 1/2"), orig. pebble grain cloth sides, gilt stamped morocco spine. 2 vols in one. I. (xii)+60 plates; II. T.p., final leaf of table & 52 plates each with orig. dust sheet and one or more leaves of text. Fizeau plates are all in Vol II: [19], Hotel de Ville de Paris; [24], Bas-relief, Notre Dame de Paris & [41], Maison Eleve, Rue S. George. Fine copy.

LANDSCAPE, ARCHITECTURAL AND PASTORAL VIEWS

72. LLOYD, ALBURY. "Views in Surrey." [Surrey, N.d. (ca. 1860s-70s)] \$2000.00
A very nice album, all of a piece, with the gilt stamped title on upper cover: "Views in Surrey." There is otherwise no title page or text but the 48 photos are all clearly by Lloyd; some have his name stencilled faintly in the lower corner of the print (from the negative) and a few others are stamped with an incised "Albury Lloyd." The albumen prints, averaging 6 by 8 1/2 inches are mounted two to a leaf. The album came, as new, with 24 leaves and with two photos mounted on each recto, makes a total of 48 prints. Because of this and because of the gilt stamped title on the cover, I suspect this album was made by Lloyd in a small edition, perhaps a dozen or so copies, and was sold by him.



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Lloyd is a shadowy figure but is not unknown. The J. P. Getty Museum owns an *Album of Works, Henry D. Davis, Architect, 1857 to 1866* which contains photographs by ten British photographers including Albury Lloyd (the Getty note states "British, active 1860s - 1900s"). I can otherwise find nothing about him, but I suspect that the Surrey County Record Office will have some information on him. The photos in this album include rural churches, country houses, rural village scenes, woods, waterfalls, trees, rural lanes and gates, ponds, and so forth. The style is consistent throughout, and leaves the impression of a calm, pastoral English countryside.

Folio (18 1/2 x 14 1/2"), orig. heavy pebble grained green cloth sides, morocco corners and spine, with raised bands and wide gilt lines, neatly rebacked by Green Dragon Bindery. All edges gilt. As described above, 24 stiff card leaves bound on stubs, each leaf with 2 mounted albumen prints. Photos and album in very good condition.



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**WITH TWENTY-FOUR PHOTOGRAPHS
BY FRANCIS FRITH**

73. LONGFELLOW, HENRY WADSWORTH. *Hyperion: a romance. Illustrated with twenty-four photographs of the Rhine, Switzerland and the Tyrol* by Francis Frith. London: Alfred William Bennett, 1865 \$550.00
First edition with the Frith illustrations was published 1865. The present is the second edition. A nice copy in the elegant highly gilt binding designed by John Leighton. "Hyperion" by Henry W. Longfellow inspired Francis Frith to retrace the steps of its hero Paul Flemming. In a journey of six weeks he compared the scenery and ancient buildings against Longfellow's descriptions, written nearly thirty years before. In the four page 'Artist's Preface,' Frith writes of his journey, of how much was unchanged, and of the difficulties in taking some of the photographs." - John Wilson in *Photography and the printed page* (Bodleian ex-cat, 2001), p. 36 and no. 86. *Truthful Lens* 106: "The book is notable for its direct association of landscape photographs as non-literal visual equivalents of literary ideas." Gernsheim, *Incunabula*, 268. *Bulletin*

NYPL (Spring 1977), no. 127 (citing the first edition). Most copies of this book which turn up have faded photographs; those in this copy are better than average.

4to, orig. dec. gilt and blind stamped green cloth, bevelled edges, a.e.g. The binding designed by John Leighton and signed 'JL' at the base of the losange shape in centre of the front cover. xii+270+1 pp. with 24 mounted albumen photographs each with dust sheet.

"ONE OF THE FINEST PHOTOMECHANICALLY PRINTED BOOKS OF THE ERA" -MARTIN PARR

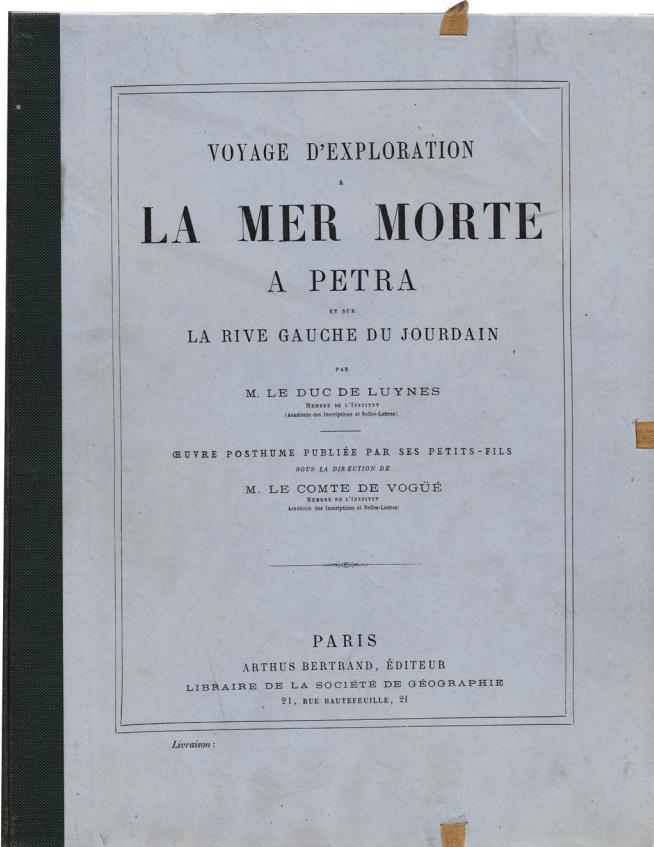
74. LUYNES, [HONORE THEODORE PAUL JOSEPH D'ALBERT DUC DE]. *Voyage d'exploration à la Mer Morte, à Petra, et sur la Rive Gauche du Jourdain*. Paris: Arthus Bertrand, n.d. [c.1868-74] \$11,500.00

The portfolio of plates to this rare and beautiful photographically illustrated book. In 1856 the Duc de Luynes and the Société Francais de Photographie sponsored a competition for the invention of the best practical process for producing images by photo-mechanical means. Among the competitors were Rousseau and Devéria, Barreswil, Davanne, Lerebours and Lemercier. Charles Negre spent a number of years working on this problem, and although he did not win the competition he was commissioned by the Duke to make the photogravure plates for the 64 photographs taken during the Duke's geological expedition to the region of the Dead Sea in 1864. "Negre was to complete the work by January 1868 for the sum of 23,250 francs. The photographs, made by the Duke's second-in-command, Lieutenant L. Vigne, are for the most part rather contrasty and lacking in detail in the shadow areas. It is remarkable how Negre was able to open up the shadows and fill them with light, detail and space. But undoubtedly the main reason the Duke chose Negre to perform this task lay in the quality of the prints Negre was capable of producing. Quite possibly de Luynes had expected the artist to win the prize of the Société Francaise competition, for he had achieved a control over his process which resulted in prints of rich tones, fine detail, transparency and effect." - Borcoman, *Charles Negre*, pp. 45-46 and plates 199 and 200. The present portfolio contains all 64 of the Negre photogravures; plus 18 lithographs, 2 maps and 1 plate. *Truthful Lens* 109. Parr & Badger, *The Photobook*, p. 33. *Imagining Paradise*, p. 105: Negre produced "printing plates capable of reproducing the entire gradation of tones, from the white of the paper to the strongest black..." and again: "Negre...transformed the dull photographs into evocative images of great poetry." (R. Stuhlman). There were three volumes of text published in 1874-6; they are not present here.

Small portfolio, (14 1/2 x 11"), orig. printed boards, original black cloth spine, orig. tics. 2 fdg. unnumbered litho maps; 1 unnumb. fdg. litho plate; plates 1-18 lithos as follows: 1, 2, 14 & 17 maps or plans; 3-13, 15, 16 & 18 litho views after photos by L. Vignes or Sauvaire; the second series of plates numb. 1-64 "photogravures sur acier par CH. NEGRE" after photos by L. Vignes and Jardin. Tiny bits of foxing in a few white margins; but essentially a fine set.

A 'CENTENARY' CATALOGUE WHICH INCLUDES EARLY PHOTOGRAPHY

75. MAGGS BROS. *Manuscrits, miniatures, et beaux livres du XIVe, au XIXe siècle. Les débuts de la photographie. Catalogue No. 14.* Paris & London, 1939 \$350.00
 I quote Denise Bethel: "The other 'centenary' catalogue which deserves mention here, issued in Europe in 1939, was published by the Paris branch of the English bookseller Maggs Brothers. This, Cat. 14...contained 134 photography-related items which were catalogued by Nicholas Rauch,



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a young bookseller who would later publish one of the first European auction catalogues of photography. Unlike the Goldschmidt catalogue, there were few albums, books, or collections of photographs: most of the items were individual works by such photographers as Baldus, Negre, Nadar, Bisson Freres, Du Camp, Marville, Hill & Adamson, and the Americans Charles D. Fredericks and Silas Holmes, among others...This catalogue, and Nicholas Rauch, are the subjects for another article entirely: there are many interesting differences between the two catalogues that are worth exploring...For the moment, given the limited scope of this article, the Maggs Brothers catalogue is noted for photographic historians who should be aware of both 'centenary' volumes." - *History of Photography*, (v21:2), summer 1997, pp. 117-128.

8vo, orig. printed wrappers. 110+(ii) pp. with 61 full-p. halftone plates on coated paper. [There are 134 photography entries, from item 427 to the end, item 561].

PHOTOGRAPHIC DOCUMENTATION OF A MAJOR BUILDING

76. McLEOD, J. (Photographer). *Manchester Town Hall. The photographs by J. McLeod; the letterpress description revised by the architect.* [Manchester [U.K.], 1877-78] \$2750.00
 Fine copy of a rare book. A major building designed 1868 by the noted architect Alfred Waterhouse (1830-1905). The building took nine years to complete; it was opened September 1877. The present album was an official document; a formal photographic portrait of the mayor, Abel Heywood, in his robes and chains, opens the work. Heywood was instrumental in guiding the building to completion. There are 23 large albumen photographs mounted within printed borders and faced with letterpress descriptions. The photos are fine, dark, and unfaded prints. I can find nothing on J. McLeod. On Waterhouse see *The Macmillan Encyclopedia of Architects*. See also: A. Waterhouse, "Description of the Town Hall at Manchester," *Sessional Papers of the Royal Institute of British Architects*, 1876-7, pp. 117-131. Some years I owned a variant of this book with a different title, but it is rare in the marketplace. I cannot locate a copy in OCLC.

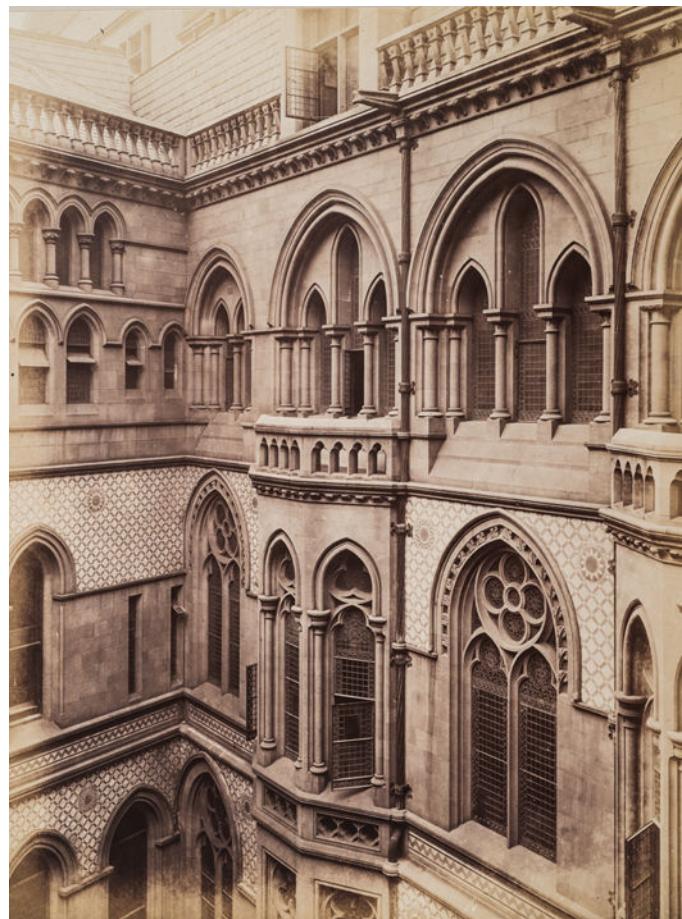
Small folio (13 x 11"), orig. full black polished roan, gilt, arms of the city on cover in gilt, a.e.g. 22 stiff card leaves bound on stubs. T.p. in red and black. Photos average 6 x 8 inches. Very neatly rebacked by the Green Dragon Bindery.

'SOME OF THE EARLIEST FIELD PHOTOGRAPHY EVER'

77. MARSHALL, WILLIAM E. *A phrenologist amongst the Todas or the study of a primitive tribe in South India. History, character, customs, religion, infanticide, polyandry, language.* London: Longmans, Green & Co., 1873 \$650.00
 First edition. "The Todas, a small tribe of Buffalo pastoralists living on the Nilgiri Hills in southern India, were already

known to scholars through two remarkable ethnographies by Breeks and Marshall, both published in 1873, and both including some of the earliest field photography ever to illustrate an anthropological work." - E. Edwards (ed), *Anthropology and photography 1860-1920*, p. 179 and fig. 114. The photographs in the present work were made by the well-known firm of Bourne & Shepherd of Simla and Nicholas and Curths of Madras. There are 14 plates printed in carbon by the Autotype Fine Art Co. Two are credited to Bourne & Shepherd; the others unsigned. They are all strong images taken from life. Aside from their value as anthropological documents, they are interesting as photographs as they combine the exotic appeal of the primitive and beautiful Indians with the careful vision of the recording scientist. The author, William Marshall, was a Lieut. Col. of Her Majesty's Bengal Staff Corps. See also Martin Kemp's essay in *Beauty of another order, photography in science*, p. 129 and pl. 82 - "a particularly effective illustration of how photography could serve the needs of phrenology and physiognomy as applied to racial types..."

8vo, orig. publisher's cloth, title in gilt on cover, bevelled edges, hinges cracked but holding. xx+271 pp with 26 illus including 1 map and 14 autotype plates from photographs.



Item #76

**WITH 8 MOUNTED ALBUMEN PHOTOS
OF LEEDS CASTLE, KENT**

78. MARTIN, CHARLES WYKEHAM. *The history and description of Leeds Castle, Kent*. Westminster: Nichols & Sons, 1869 \$950.00

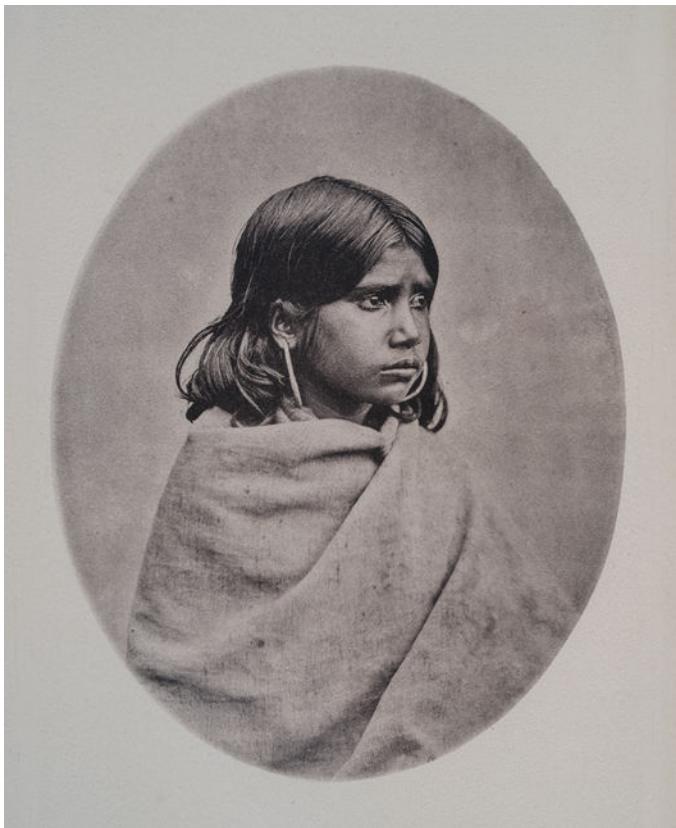
The few pre-1900 country house books illustrated with actual photographs have become more valuable as photographically-illustrated books rather than architectural or country house books. That is the case here; the eight photographic views were taken by J. Cruttenden of Maidstone. The author's preface is devoted mainly to the subject of the photographs and is of great interest. For details of Cruttenden see G. Edwards, "Internat Guide to 19th century Photographers," p. 137; (this book seems to be the only example of his photographic work recorded). Gernsheim, *Incunabula*, 458 (and illus). The text of the work is important as well; the first 90 pages give a succinct and then a detailed description of the building. The remainder of the book gives the history, both of the building and of the various families. Holmes, p. 158, citing the present work as well as one other other modern book and 14 references to illustrations. Harris, p. 17, references 6 illustrations.

Folio, orig. full red cloth, bevelled edges, title in gilt on cover. x + 210 + xxxvi pp with 8 mounted albumen photos, a ground-plan, a pedigree and a facsimile letter; also 9 text vignettes. A nice copy with the photos in good condition, though with edge fading as is always the case. Small faded 19th cent liby stamp on reverse of each plate. Not objectionable. Two old bookplates.

THE PUBLICATIONS OF THE ARUNDEL SOCIETY

79. MAYNARD, FREDERIC W. *Descriptive notice of the drawings and publications of the Arundel Society, from 1849 to 1868 inclusive; illustrated by [205] photographs of all the publications, arranged in the order of their issue*. London: Nichols & Sons, 1869 (WITH) *ditto from 1869 to 1873 inclusive*...London: Nichols & Son, 1873 \$1500.00

Excellent copies in the original gilt decorated bindings. The Arundel Society, from its foundation in 1848 till its demise in 1897, played a central and crucial role in the dissemination of reproductions of art. "One of the most comprehensive uses of photography connected with the Society were instigated by its secretary Frederick Maynard. In 1869 J. B. Nichols and Son published on behalf of Maynard the *Descriptive notice*. The catalogue was illustrated by 205 albumen prints of all the publications, one-fifth their original size. This was a curious publication, given that most catalogues of this type were simple, cheap and unillustrated bibliographies, and that the Society had previously rarely exploited photography's potential. Quite why it was produced is uncertain...Nevertheless, this publication must be one of the first instances of a fully photographically illustrated catalogue...Another photographically illustrated catalogue of the Society's publications was produced in 1873 by Nichols & Son for Maynard, but very few copies seem to have been issued." - Hamber, *A higher*



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branch of the art, pp. 311-12. We are pleased to offer both of them here. Gernsheim 481.

2 vols, folio. I. (iv)+45 pp. with 39 plates; orig. publisher's green cloth with elegant gilt stamped title device on upper cover. II. (iv)+36 pp with 18 plates. Original publishers red cloth, gilt diestamp on cover, a.e.g.

**BLACK WALNUT MARBLE TOP FURNITURE
SALESMAN'S SAMPLE BOOK OF PHOTOGRAPHS**

80. MICHIGAN. GRAND RAPIDS. *[Bound volume of photographs of newly manufactured Victorian household furniture]*. Grand Rapids, Michigan, N.d. [ca. 1875] \$1850.00 A rare survival, this was a salesman's volume of photographs issued by the manufacturer. The firm was anonymous, intentionally; such salesmen's books almost never contained the maker's name. This one originated in Grand Rapids as indicated by the binder's ticket on the front pastedown ("Bound by Barlow Bros., Bookbinders, Blank Book Manuf's and Paper Box makers, Grand Rapids, Mich.") As is well known, Grand Rapids was the furniture capital of the USA in the latter years of the nineteenth century. As noted, there is and never was a title page; it consists of 58 leaves of original photographic prints back-to-back or a total of 115 individual images. The furniture was more or less Eastlake in style. Forms include many bedroom suites (bed, washstand, and bureau or chest of drawers with mirror - the smaller pieces all with marble tops); also individual pieces of the same, glass

fronted bookcases, secretary desks with bookcase tops, writing desks, tall chests of drawers, wardrobes and a variety of tables. Despite the fact that it was machine-made, this was furniture of high quality, one photo of a drawer side shows carefully made dovetails. Each piece of furniture has a stock or item number included in the photograph; a few have been marked in pencil "closed out."

The best of the photographs are clear, sharp and very compelling. As I have written elsewhere, nineteenth century photos of inanimate objects, especially brand new objects, are immensely appealing; to me they are almost magical. Jeffrey Fraenkl has noted: "The thing itself is precisely what each picture is 'about'. It is curious, then, that these bare visual facts often take on a stronger, more vivid, more emphatic presence than if the actual object was there to contemplate before us." *-The Insistent Object* (ex-cat), 1987, p. 1.

4to (9 3/4 x 8 1/4"), orig. cloth sides, roan spine and corners, spine stripped, sewing loose, hinges broken. Orig photographic prints bound in as leaves. Prints are sepia in tone; paper is a glossy finish. Internally fine.

THE CAMERA LIES!

81. NASMYTH, JAMES & JAMES CARPENTER. *The moon: considered as a planet, a world, and a satellite. With twenty-four illustrative plates of lunar objects, phenomena, and scenery; numerous woodcuts, etc. Second edition*. London: John Murray, 1874 \$1750.00

A fine copy. First published earlier in the same year. "Photographers sometimes adopted realism over naturalism in order



Item #79



Item #81

to render motifs more literally. On occasion, however, the reverse was true: photographers attempted to deceive through extremely literal treatment. The artist Les Levine once claimed iconoclastically that the folk saying "the camera never lies" is a lie. Nasmyth and Carpenter's *The Moon* presents an elaborately devised model photographed with the clarity of a subject at an arm's distance. The deception was necessary because successful astronomical photographs of sharp definition and good contrast were not possible until the twentieth century with the advent of sensitive films and efficient lenses. The Woodburytypes proved to be exceptionally effective illustrations and, doubtless, many readers were misled to think that they were seeing the face of the moon itself." - *Truthful Lens*, p. 38. The work is also given a fascinating note by Ann Thomas in *Beauty of another order*, pp. 203-4 and figs. 136-138. *The face of the moon* (Linda Hall Library cat), no. 20. The NYPL has three copies and Julia van Haaften states: "There is considerable variation between the first two copies and the last in illustration process; all three use combinations of Woodburytype, heliotype and some photographic prints" - *Bull NY Pub. Lib.*, Spring 1977, no. 298 a,b,c. The plates of the first and second editions of this book vary considerably; one should have copies of both editions to study side-by-side.

4to, orig. full blue cloth, bevelled edges, gilt and black die-stamped image on cover (illus in TL, p. 57). Top edge gilt. xvi+189 pp with 46 wood-engr. illus., frontisp in photogravure and 23 plates of which 2 are lithographs, 1 chromolitho, 8 autotypes (by Brooks, Day & Son); and 12 Woodburytypes. Laid into this copy is a nicely drawn pen and wash drawing of "The phases of the moon Feb. 27, 1877"; this may have been done by M. J. Milever who inscribed this copy Oct 16, 1875.

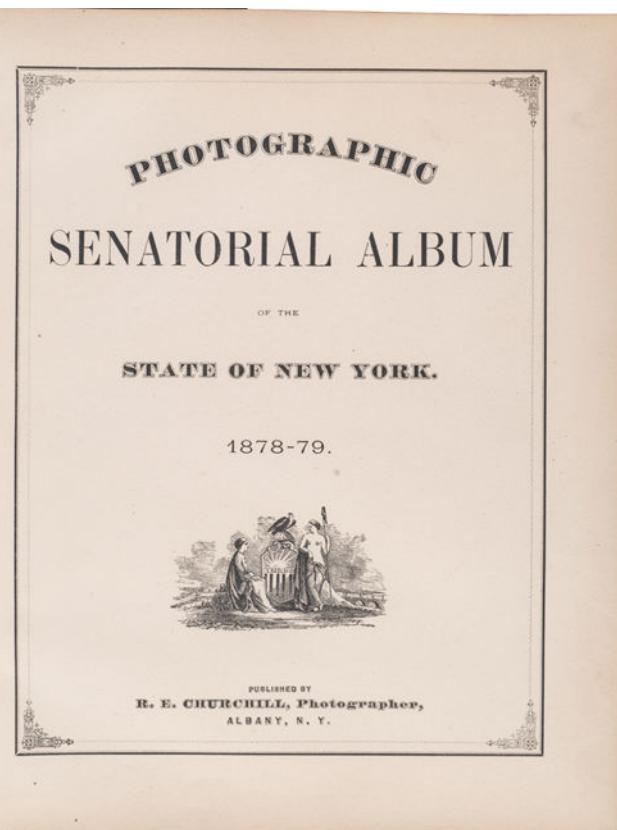
**FINE COPY OF THE FIRST ANNUAL REPORT
ON NYC PUBLIC PARKS**

82. NEW YORK. NEW YORK CITY. *First Annual Report of the Board of Commissioners of the Department of Public Parks for the year ending May 1, 1871*. New York: William C. Bryant & Co., 1871. \$2000.00
Fine copy of this remarkable volume, containing a broad

range of plates of various media. The 'List of illustrations' calls for 50 plates; this copy has 51. It lacks one plate, "the Grotto Bridge" which was never bound in. It contains two plates not included in the list of plates (between pp 258-9 and pp. 292-3). By medium they are as follows: single-page color lithos: 13; full-p. or fdg black & white lithos: 10; full-p. wood-engravings: 8; color-litho fdg maps: 7; mounted albumen photos [by Rockwood]: 4; oval photolithographs: 3; tinted lithographs: 3; color lithographs: 2 and wood-egr. text illus: 1.

Of the contents of the book the Dumbarton Oaks catalogue gives a good note: "The report offers detailed information on various issues concerning the Central Park. It includes appendices with the "Legal History of the Jurisdiction of the Department of Public Parks"; a report of the comptroller Geo. M. Van Nort, with various statistics on labor, visitors, and use of the park; a list of donations; a list of animals in the menagerie; a report of the engineer-in-chief M. A. Kellogg about the progress of construction work, with detailed sections "Improvement of City Parks" (pp. 222-52) and "Improvement of 'the Boulevard' and Other Avenues and Streets" (pp. 252-69); a report of the landscape gardener Frank A. Pollard, acting chief landscape gardener; and a report of the superintendent of the Central Park, B. F. Crane." - entry 101.

Lg. 8vo, orig. black cloth, bevelled edges; title stamped in gilt in oval surround on upper cover. (x)+pp7-427 pp. Illus as described above. Front inner hinge weak; otherwise a fine copy.



Item #84

**THE BEGINNING OF THE MODERN 'BOOM'
IN THE PHOTOGRAPHIC MARKET**

83. NEW YORK. PARKE-BERNET GALLERIES. *The Will Weissberg collection of rare photographs, cameras and related devices. Sale no. 2570.* New York, Parke-Bernet, May 16, 1967 \$300.00

Denise Bethel writes: "The sale (Marshall Sale, Swann Galleries, 1952) spawned no followers, and photography at auction slipped back into the world of books and mixed sales until 1967, when Parke-Bernet brought to the block the collection of rare photographs and cameras belonging to the late Will Weissberg, a publicity photographer for the Waldorf-Astoria Hotel." The Weissberg sale consisted of "magic lanterns, cameras, early action picture devices, stereoscopes and stereograms, early prints, important manuscript letters, rare daguerreotypes, ambrotypes and tintypes, including about 700 American daguerreotype portraits of exceptional quality; and fine collodion prints by Cameron, Fenton, Gardner, and others." The sale consisted of 205 lots. List of prices laid in; the sale totalled \$17,865.

8vo, orig. stiff printed wraps (spine a bit worn and frayed). 72 pp with 21 halftone illus. Printed on coated paper.

**37 SIGNED PORTRAITS OF
NEW YORK STATE SENATORS**

84. NEW YORK. *Photographic Senatorial Album of the State of New York. 1878-79.* Published by R. E. Churchill, Photographer, Albany, New York \$1650.00

Fine copy with the portraits in perfect condition and a rare book (not in OCLC). That source does locate 4 other volumes in this series: 1862-63; 1866-67; 1870-71 and 1875-75 (all in either one or two copies each). The work opens with a portrait of the Governor, followed by the Lt. Governor, 32 senators and finally the Clerk of the Senate. The photographers, Churchill & Denison, are listed in Gary Edwards, *International Guide to 19th Century Photographers and their works*, p. 117. This copy belonged to Lewis S. Payne, with his name stamped in gilt on the cover; he was the Senator from the 29th district, town of Tonawanda, county of Niagara. A handsome volume, bound in black morocco, gilt (but not signed by the binder).

Large 4to (11 x 10"). Full pebble grain black morocco, gilt covers, gilt spine. Printed title leaf, index and 37 signed albumen portraits (7 x 5 1/2"). Excellent copy of a very nice volume.

A RARE VOLUME OF PANORAMAS

85. PANORAMAS des Alpes-Maritimes. N.p., N.d., [?Paris, ca. 1880] \$800.00

A fine oblong folio volume of 24 mounted albumen panoramic photographs of the following towns or cities along the Riviera: Cannes, 3; Antibes, 1; Nice, 6; Villefranche, 1; Eze, 1; Monaco, 6; Roquebrune, 1; Menton, 2; Vintimille,

1; Bordighera, 1; and San Remo, 1. The photographs are not signed but they are on printed mounts with printed titles. This copy has an early presentation: "—(erased) Officer d'Academie Homage respectueux [name undecipherable] Monaco, 11 Mai 1888." The photographs are in good condition but are slightly and uniformly pale except for two or three which are very dark. Nineteenth century photographic panoramas are usually thought of as multi-part folding images; the present ones are one-piece (5 1/2 x 10 1/2 inches) and had to have been taken with a special camera. This is the only panorama volume I have ever seen or owned.

Oblong folio (10 x 15 1/2"); orig. red cloth, title handsomely stamped in gilt on cover. 24 stiff-card leaves bound on stubs, each with litho printed surround and printed title.



Item #86

**PHOTOGRAPHIC DOCUMENTATION
OF GARDEN BUILDINGS
BY THE BISSON FRERES
IN THE BOIS DE BOULOGNE**

86. PARIS. BOIS DE BOULOGNE. *A group of seven albumen prints from negatives made by BISSON FRERES.* Paris, ca. 1855-60 \$2000.00

The Bois de Boulogne is today a large park at the gates of the city of Paris; it was originally a royal forest. It went through various vicissitudes in the 16th, 17th and 18th centuries; in 1852 Napoleon gave the Bois to the city of Paris to be developed as a public promenade and place of outdoor recreation. Under Haussmann, Alphand gave it its present form. In the central part is the Jardin du Pré-Catelan. It was the Captain of the Hunt of Louis XVI, Théophile Catelan, for whom the garden was named. The photographs in the present group include a copy of Alphand's plan, a view of the entrance gates into the Pré-Catelan promenade, and views of four of the garden pavilions. One is identified in a pencil caption as 'Marionettes Italien'; another is identified in the gable 'Theatre de Magie'; another identified in pencil 'Octagonal pavillion de Jeuse' and one, a pitch-roofed building with four large windows and faux timber framed walls, is



Item #86

unidentified [but in fact is the Pavilion la Photographie]. The final building, also unidentified, is clearly a restaurant or café, as indicated by the seating porch and chairs and tables arranged around the outside. Some or all of these buildings may still exist today; indeed, the Pré-Catelan Restaurant is very much in business as a Michelin 3-Star. Of the photographers, Bisson Frères, little need be said. They were among the leading commercial photographers in Paris in the 1850s; the BN has published an excellent monograph, *Les Frères Bisson photographes* (1999) - item 56 in that publication is another view of the Pavilion de Photography in the Pré-Catelan.

The present group of photographs are important documentation in the history of garden architecture. They are also desirable as examples of the work of the Bisson Brothers.

Seven albumen prints average 7 x 9 1/2", on original stiff paper mounts averaging 10 1/2 x 14". Each image is signed on the mount with an impressed stamp in black ink: "BISSON FRERES PHOTOOG." Prints are in excellent condition, in good contrast and not faded.

SPECTACULAR ALBUM OF OFFICIAL PHOTOGRAPHS OF THE PAVILION OF PUBLIC WORKS

87. (PARIS. EXPOSITION UNIVERSELLE, 1889). *Exposition Universelle, Paris, 1889, Pavillon des Travaux Publics*. [Paris, 1889] \$5000.00

An official album with 13 superb large albumen photographs documenting the exterior, interior and several views taken from the top of the tower of the pavilion. There never was a title page; the above title is taken from the gilt printed cover of the album. It opens with two measured drawings of the pavilion, a plan, and a sectional view showing the tall tower. Credit for the building is given: "Dressé par l'Ingenieur en chef, F. de Dartiez." The remaining twelve leaves contain 13 mounted albumen photos each with a printed and mounted caption, as follows: 1. Façade; 2. Vue Postérieure; 3. Vue sur l'Entrée; 4. Vue Intérieure, Grand Salle; 5. Vue Intérieure, Salle Latérale de Gauche; 6. ditto, de Droit; 7. Vue Intérieure,

Salle Postérieure; 8. Hangar des Phares; 9. Vue Intérieure, Gallerie Supplémentaire; 10. Vue Générale vers L'Amont; 11. Vue sur le Champ de Mars, TOUR EIFFEL; 12. Vue Générale vers l'Aval; and Vue Générale du Trocadero. The views of the interior are very informative. Of special interest, they show that the wooden building was built on a frame of four intersecting iron arches.

The contents of the various rooms include a model of a viaduct (Garabit?), lighthouse, ships locks, bridges, masonry piers and arches - also models of centering; an ingenious three-dimensional graphic model showing the ever increasing production of coal since 1789, a full-size lighthouse erected behind the pavilion, framed maps and drawings on all the walls, etc. etc. There is no individual photographer named but all the prints are signed 'Ecole des Ponts et Chausées, Atelier de Photographie.' The album is rare; OCLC locates two or three copies in the BN and one copy in America (U of MD., Col Park) - that is all. Except for slight rubbing on the hinges, the condition is superb. The prints are rich and dark with absolutely no fading.

Large folio (17 x 21"), orig. full stamped cloth with the title impressed in gilt on cover. First 2 leaves are lithographed drawings; remaining 12 leaves contain 13 mounted albumen prints, mounted on thin card stock and bound on stubs, each 14 x 11 1/2" except for one plate which has two 8 x 10" prints.

ILLUSTRATED WITH 16 ACTUAL PHOTOGRAPHS

88. PENNSYLVANIA. PITTSBURGH. *Allegheny Cemetery: historical account of incidents and events connected with its establishment*. Pittsburgh: Printed by Bakewell & Marthens, 1873 \$450.00

This rural cemetery was established in 1843. It started with about 100 acres. The grounds were surveyed and laid out by John Chislett, Architect. Chislett is included in Withey, with the comment that he was born and educated in England and in early life was apprenticed to an architect in Bath. He designed several Pittsburgh buildings in the Greek Revival style and is included in Talbot Hamlin's *Greek Revival Architecture in America*. In the present work he is referred to as 'Superintendent and Engineer'; his son John Chislett Jr. succeeded him in that position. The 16 photos in the book were taken by S. V. Albee; (he is included in Gary Edwards's *Internat. Guide to 19th Cent Photographers*). They depict various imposing monuments, the funeral entrance, the Sylvan Lake, Moorehead Mausoleum, the Office Building (in the Gothic Style, by Barr & Moser, Architects, of Pittsb); the Receiving Vault (by Chislett), etc. The photos are not mounted but are actual prints with wide margins and bound in as leaves. They are somewhat faded (as in every copy I have ever seen) but still with good sharp images. A very uncommon book.

8vo, orig. cloth, title in gilt on cover. (iv)+166 pp with 16 matte finish albumen prints bound in as leaves. Hinges broken and disbound (but both covers present). Preserved in a folding-back clamshell box.

89. [PERINI, A. (photographer)]. *Bassirilievi della Chiesa dei SS. Gio. e Paolo in Venezia*. [Venice], n.d. (before 1867) \$850.00

A series of ten large and beautiful albumen photographs of the sculptural reliefs of the Church of S. S. Giovanni & Paolo in Venice. I have previously owned another item similar but not identical to this, which had the same number of photos of the sculptural reliefs but had printed mounts with captions that stated that the church was destroyed by fire on 16 August 1867. The present work has manuscript captions in ink giving titles and identifying the sculptors but with no mention of the fire. Also the previous work I owned had all the photos signed in the negative by Naya; in the present instance six of the photos are signed by A. Perini. None are signed by Naya. Perini is listed by Gary Edwards as Fortunato Antonio Perini (Italian, 1830-1879) who produced prints in salt and albumen dated 1853-1878, worked in Venice (*Internat guide to 19th cent photographers and their works*, p. 416). The edition of this work cannot have been large as the captions are in manuscript (but carefully done by a calligrapher). In excellent condition with the prints rich and dark.

Oblong folio (12 x 18). Orig. cloth, title stamped in gilt on cover; neatly rebacked. Two of the ten photographs are double-p. panoramas measuring 9 1/2 x 30 1/2 inches; the remaining 8 are 10 1/2 by 14. They are mounted on stiff cards bound on stubs.

**WITH PHOTOGRAPHS BY GUTENKUNST
A FINE BRIGHT COPY**

90. PHILADELPHIA. *Dedication Memorial of the New Masonic Temple, Philadelphia, September 26, 1873*. Philadelphia: Claxton, Remsen & Heffelfinger, 1875 \$850.00

A fine bright copy of the deluxe edition, illustrated with 13 mounted albumen photographs by Frederick Gutenkunst (1831-1917). The splendid building was designed by architect James H. Windrim in 1868-73; a good account of it is given in *Penn's Great Town* by George Tatum (1961), no. 112. The photographs document both the interior and exterior of the building. Notes on Gutenkunst can be found in Taft, *Photography and the American Scene* as well as Welling, *Photography in America*. Van Haaften, *Bull NY Pub Lib* (Spring 1977), no. 308. Gutenkunst also made important Civil War photographs; "By the first week of August [1864], Gutenkunst had published a set of seven prints made with his ten by twelve inch camera; all proceeds from the sale of this ten-dollar portfolio were allocated to benefit sick and wounded soldiers." - Sandweiss (ed), *Photography in 19th Century America*, p. 142. This is copy no 865 of 1000 of the *Dedication Memorial*.

Lg. 8vo, orig. blue cloth, spine highly gilt, top edge gilt. 236 pp with 22 illus of which 13 are mounted albumen photos on printed mounts. The binding of the present copy is not signed but I owned another identical copy years ago which had the ticket of J. B. Lever, Binder, Phila.

**PHOTOGRAPHICALLY ILLUSTRATED
DESCRIPTION OF A MAJOR BUILDING
DESIGNED BY ARCHITECT SAMUEL SLOAN**

91. PHILADELPHIA. *The Hospital of the Protestant Episcopal Church in Philadelphia: its origin, progress, work and wants*. Published by Order of the Board of Managers, 1869 \$650.00

Fine copy of an uncommon book of interest both for its original mounted photographs and as a source for the architectural history of Philadelphia. The fine building, designed by the major architect Samuel Sloan (1815-1884), no longer stands; it was absorbed into the larger campus of Temple University Hospital. The present work gives a good account of the origin and history of the hospital as well as a good description of the building. The seven mounted photos show several exterior views as well as the interior of the men's surgical ward, the interior of the chapel and an artist-drawn bird's eye view of the whole complex. The final plate is a detailed ground plan of the building signed by Samuel Sloan, Arch't, Philadelphia.

8vo, orig. cloth with bevelled edges, gilt spine and fine gilt-blocked vignette of the building on cover. 47 pp with wood-engr. frontisp., wood-engr fdg plan and 7 mounted albumen photographs. The final image (bird's eye view) is faded; others a good and rich.



Item #87

**SIR THOMAS PHILLIPS'S PHOTOGRAPHS
OF MIDDLE HILL**

92. PHILLIPS, SIR THOMAS. *List of Middle Hill photographs*. [Broadway, Worcestershire: Middle Hill Press], 1859
\$1100.00

A rare Middle Hill Press imprint and of obvious interest in the context of photography. Sir Thomas Phillips (1792-1872) was an enthusiast of photography; he was inspired to photographically document his estate of Middle Hill and other nearby properties, and the photos he commissioned are listed here. The present publication lists 366 of them. They were taken by Comley, John Pouncy ('negative photographs' - probably salted paper or albumen prints) and Charles Phillips. Harrison Horblit was a collector of both Sir Thomas Phillips and early photography; the present item is discussed in *Salts of silver, toned with gold* (Harvard, Houghton Lib., 1999), entry 15. Very rare.

Folio, 4 pp., printed on blue laid paper. Preserved in a folding-back case. Scattered light spotting here and there but a good copy.

**FIRST EIGHT YEARS OF
'THE PHOTOGRAPHIC CLUB'
NO COPY IN AMERICAN LIBRARIES**

93. PHOTOGRAPHIC CLUB, THE. *[Bound volume of the first eight Annual Reports, Transactions, Notes and Memoranda, etc]*, Harrison & Sons, Printers (and other printers), 1880-1887
\$1250.00

The Photographic Club was founded in 1879 and met every Wednesday, first at Ashley's Hotel, Covent Garden, and in later years at Anderton's Hotel, Fleet Street, "for the purpose of enabling its Members to discuss technical details connected with Photography in a social manner." Among its founding members were Capt. W. de W. Abney, W. Bedford, W. B. Bolton, Jabez Hughes, Payne Jennings, H. Baden Pritchard, and others. Honorary membership was awarded to H. Boissonnas, Dr. Vogel, Dr. Liesgang and a few others. Papers and demonstrations were regularly presented and discussed, primarily concerned with the latest technical advances. This volume contains the annual reports for the first eight years of the club, a list of the ever-expanding library (mostly technical books in English), the list of members which grew from year to year, rules, and an epitome of each year's meetings and activities. The contents of this volume match the only other known copy, found in the British Library. No other publications by this club seem to exist and it is not known if the club disbanded or was absorbed by another club or society.

Club publications are important sources for historians. See the excellent essay: "Amateur Photographers, Camera Clubs and Societies" in Hannavy (ed), *Encyc. of 19th cent Photography*.

8vo, full cont. cloth, dark red spine lettering piece. 24+40+23+37+44+50+59+66 pp. A few scattered diagrams and illus. Excellent copy.

**A SUBSCRIBER'S COPY
THE FIRST BOOK ILLUSTRATED BY
PHOTOLITHOGRAPHY IN ENGLAND**

94. POUNCY, J[OHN]. *Dorsetshire Photographically Illustrated. The detail and touch of nature faithfully reproduced by a new process on stone, by which views are rendered truthful, artistic and durable*. London: Bland & Long; Dorchester: John Pouncy, Photographic Institution, [1857] \$5000.00
First edition, absolutely complete, and a subscriber's copy. "John Pouncy's *Dorsetshire Photographically Illustrated* was the first book illustrated by photolithography to be published in Britain. A survey of mansions, churches and other places of interest in Dorset, the work was published by subscription in four parts (two oblong folio volumes) in 1857, the first volume containing thirty-nine and the second forty plates....-Gernsheim, *Hist of Photog* p. 546. Pouncy explains in his Introduction that as original photographs generally fade, "under these circumstances [he] was determined to call in the aid of another art, that of Lithography...this determination he has carried into effect, and the views which were originally announced as photographs will now appear as Photo-Lithographs." - Introduction, p. (iii). *Truthful Lens* 132: "John Pouncy created a variant on the process of photolithography used by Barreswil, Davanne, Lerebours and Lemercier. The



Item #90



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author indicates in the text that he 'engaged artists of high standing' to assist him in the work, a fact evident from the plates themselves, which are heavily retouched. Having thus lost their purely photographic appearance, these plates in comparison to the early plates in *Photographic art treasures* (London, 1856-7) are but remotely photographic. The result, however, was the first book illustrated by photolithography issued in England, three years before Turner did a similar work in the United States. The subjects are buildings in Dorset, including churches, manors, and one landscape." Notes on Pouncy's process can be found in L. Nadeau, *Encyc of Printing, Photographic and Photomechanical Processes*, (1990), II, p. 400.

Both volumes of this set appear to have been together since they were new. But they have different owner's inscriptions. Vol I is inscribed 'H. O. Chislake(?)'. Vol II is boldly inscribed 'Samuel White White, White Park.' On the list of subscribers is the following: "S. White White jr., Esq., S. Australia." There is clearly a connection here, but just exactly what is puzzling. There is no house in the book called 'White Park.'

2 vols, oblong small folio, orig. cloth, titles in gilt on covers. I. Litho t.p., (iii) pp of prelims and 39 photo-litho plates, each with a leaf of letterpress and orig dust sheet; (ii) pp of Pouncy's adverts at end. II. 40 photo-litho plates each with a leaf of letterpress and orig dust sheet; (ii) pp of Pouncy's adverts at end. Dust sheets (only) are browned throughout as usual. Scattered light foxing here and there; old marginal water stains on a few leaves. But for this work (which did not survive well) very good copies.

ONE OF THE FIRST EUROPEAN AUCTION CATALOGUES OF PHOTOGRAPHS

95. RAUCH, NICOLAS. *La photographie des origines au début du XXe siècle. Vente aux enchères*. Nicolas Rauch, S.A. Geneva, 1 Juin 1961 \$300.00

As noted above in the notes to the 1939 Maggs catalogue, the entries in that publication were written by Nicolas Rauch, "a young bookseller who would later publish one of the first European auction catalogues of photography." The present

item is that catalogue. The introduction was written by André Jammes; the catalogue entries were by his wife, Madame André Jammes. It contained 241 lots, many illustrated, and with good notes. [It is well known in the photographic world that Andre Jammes's own collection of early photographs was sold at Sotheby's (London) in October 1999 for around \$12 million.] The Rauch sale contained 241 lots, many illustrated, and with good notes.

4to, orig. printed wraps. 88 pp. with 83 illus.

PORTRAIT PHOTOGRAPHS BY ERNST EDWARDS

96. REEVE, LOVELL (ed). *Portraits of men of eminence in literature, science and art, with biographical memoirs. The photographs from life by Ernest Edwards*. London: Lovell Reeve & Co., 1863 \$650.00

Volume I complete of this major series of portraits and biographical sketches of eminent Victorians. The work went on to an eventual six volumes, finishing in 1867. Notables in the present volume include Robert Browning, Cruickshank, Michael Faraday, James Ferguson, Sir W. J. Hooker, T. H. Huxley, Sir C. Lyell, Murchison, Richard Owen, Thackeray, etc. Edwards was a well known photographer; he was also known for his introduction of the heliotype process. Gernsheim, *Incunabula*, 208. NUC locates 5 copies (but it is not clear how many, if any, are complete sets). GEH, *Imagining Paradise*, pp. 126-7 (with 7 illus).

8vo, 19th cent. half black polished calf. (iv)+158 pp. with 24 mounted photographs (full figure studio portraits each with dust sheet).

CONTEMPORARY ALBUM OF EARLY ROBERTSON & BEATOS

97. ROBERTSON, [JAMES] & [FELICE] BEATO. *Constantinopel (sic) and Athens. (original binder's title)*. [Constantinople, N.d. (ca. 1860)] \$13,000.00

A good album in a contemporary binding of ca. 1860 with 15 views of Constantinople and 13 views of Athens. About one third of the prints are signed in the negative "Robertson & Beato" but there is no question that they are all by the same photographers. Much has been written about this two man firm; see especially Ken Jacobson, *Odalisques and Arabesques*, pp. 264-5. Robertson and Beato formed a partnership sometime in the early to mid 1850s; at that time they were based in Constantinople. Of the present album, the Constantinople group includes 3 photos of veiled "Turkish Ladies" (studio portraits), the remainder of architectural monuments, including Santa Sophia, Sulieman Temple, Mosque of Mohammed II (this view is illustrated in Jacobson p. 25) and Mosque of Sulieman. The Athens group includes views of the Acropolis, the Temple of Jupiter, the Parthenon, the Erechtheum, the Temple of the Winds, and others. These photographs are very "architectural." Jacobson comments on this point: "French critics did not always approve of the

British style of photography. A reviewer of the *Exposition Universelle* in Paris in 1855 suggested that Robertson's photographs of Greece and Turkey might satisfy an architect or a photographer, but left something to be desired by an artist. Though the photographs are described as "very fine and detailed", the prints were thought "cold and stiff." (Jacobson, p. 25). All of the images in this album are titled in English with calligraphic pen and ink captions. It was a deluxe album.

Folio (18 ½ x 15 ¾"), orig. maroon cloth sides with gilt stamped title on upper cover (the word 'Constantinople' is misspelled); neatly rebacked and recornered in tan morocco. Orig. fabric-backed pastedowns and flyleaves. With 28 stiff card leaves bound on stubs, with 28 albumen prints averaging 10 x 13 inches. Provenance: Early pencil inscription on front fly: "J. E. Chase."

SCIENTIFIC PHOTOGRAPHS OF FOSSILS AND LIVING ANIMALS PUBLISHED BUT UNRECORDED

98. ROLLAND, G[EORGES]. *Mission Trans-Saharienne de Laghouat-Elgoleah-Ouargla-Biskra. Animaux Fossiles et Vivants recueillis par G. Rolland, Ingenieur des Mines, Ministere des Trauvaux Publics. Atelier de Photographie.* [Paris, (1880)]

\$975.00

Fine copy of a fascinating and exceedingly rare survival, the plate volume only of a report on trans-Saharan hydrology by Georges Rolland, who was a mining engineer with the Ministry of Public Works. His essay, which was of the same title as above, was published in the *Annales des Mines* for July-August 1880 and is described in OCLC as a 24 page pamphlet in octavo with locations in four French libraries (only; no other copies located). But the OCLC record makes no mention of this plate volume. It is compelling and appealing due to its very fine condition, both the binding and the eight mounted albumen plates and lithographed captions. The plates are 'scientific' photographs of fossils and living aquatic animals; they include oysters, ammonites, snails, 'periwinkles', small fish and crabs. Some interesting commentary on this sort of photography of scientific and natural history subject matter is found in Ann Thomas, *Beauty of Another Order, Photography in Science*, pp. 82-83 and figs 52-53. This copy was presented by the author and is inscribed "A Monsieur Potier, Ingénieur des Mines, Hommage affectueux, G. Rolland."

4to (12 ¼ x 9 ½"), orig. blue gilt stamped cloth, fine. With 9 stiff card leaves bound on stubs; the recto of plates 1-8 with mounted albumen photos; the versos with mounted lithographed captions.

"THE PHOTOGRAPHS...ARE WHAT MAKE THIS BOOK A PRIZE"

99. ROTH, BERNARD. *The treatment of lateral curvature of the spine with an appendix on the treatment of flat-foot.* London: H. K. Lewis, 1889 \$2500.00
First edition. Nice copy of a very uncommon book. It is of

compelling interest for the beautiful mounted "posture" photographs of a girl and a woman; the latter is shown in six images individually mounted on facing pages, three of the 'habitual postures' and three of the 'best possible postures.' The improved posture could only be sustained for the second or two required for taking the photographs. "Five pages into his text Roth writes "I agree with those who maintain that in lateral curvature of the spine, osseous deformity is always preceded by so-called 'postural deformity,' And from this argument he spins forth his remedies of poor posture in school children with numerous woodcut illustrations interspersed in the text. The photographs, however, are what make this book a prize: six views of a young woman posed dishabillé, and two dorsal views of a seven year old, both subjects suffering from a moderate declination of the spine."

- M. Rowley, *Photo-illustrated medical literature* (2004), p. 87 & illus. See also Alison Gernsheim, "Medical photography in the nineteenth century," in *Medical and Biological Illustration* (London, 1961). The present work is not mentioned by Ms. Gernsheim. I have owned one other copy in the past 50 years. Not in the American book auction records, 1975-2010. Not in Richard Yanul's *Photographically illustrated books before 1860 and medical*. WORLDCAT/OCLC locates 16 copies worldwide, of which 9 are in the USA. The book is very uncommon in the marketplace.

8vo, orig. cloth. 56+32 pp. with 15 text illus and 8 mounted Woodburytypes. Old name written at head of half-title. Very good copy.



Item #100

PHOTOS INFLUENCED BY BARBIZON SCHOOL AESTHETICS

100. ROUSSET, IDELFONSE & EMILE DE LA BEDOLLIERE. *Le Tour de Marne, décrit et photographié.* Paris: Librairie Internationale, 1865 \$950.00
Originally published in 1864, this is the second edition. Another work by Rousset is included in the *Truthful Lens*, no. 140, which states: "the landscapes were influenced by the Barbizon School aesthetics yet they are not slavish imitations". As Lucien Goldschmidt points out, the work of Rousset is close in feeling to that of Meryon or Corot - "the

first masters of photography [including Rousset] can be ranked the equals of the great graphic masters of the time". - *T. L.*, p. 3. This second edition is of particular interest in that it has an extensive section on "Opinions de la presse sur *Le Tour de Marne*" (pp. 133-203).

In this copy there is scattered light foxing here and there including on the mounts but the photos themselves are not foxed at all. OCLC locates 9 copies in American libraries. Rare in the marketplace, this is only the second copy I have had in fifty years.

8vo, orig. pebble grain green cloth, gilt blocked spine and cover. All edges gilt. (iv)+208 pp. with 9 mounted albumen landscape photos on printed mounts plus the 10th photo (a vignette on the title page). Plus folding map. Scattered light foxing but a pleasing copy of a charming book.

**RARE RUSSIAN VIEWS
MADE BY FERDINAND BUREAU,
A FRENCH PHOTOGRAPHER**

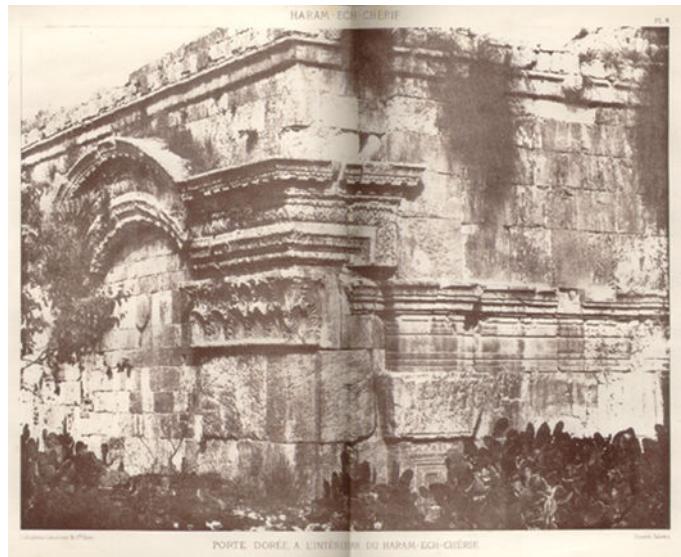
101. RUSSIA. *Folio album of 40 photographic views of monuments of architecture in Moscow and St. Petersburg.* [?Moscow, ca. 1870-75] \$6500.00

The views are primarily of major buildings, though there are a few distant city views and two genre views (a troika in summer; ditto in winter). The locations are Moscow (23), St. Petersburg (10) and Nijni-Novgorod (5). Plus the two troika views. One of the images is signed in the negative "F. BUREAU." This would have been **Ferdinand Bureau**. Gary Edwards, in his *Internat Guide to 19th cent photographers* gives the following on Bureau: French, photos dated ca. 1865 - ca. 1875, albumen prints, topography, locations - Russia, Moscow. This is surely our man. Most of the photos are titled in the negative in Russian and in French; the first 22 have also been elegantly titled by pen and ink in English.

The Moscow views include: The Red Gates, Museum of Art, Loubiansky Square, Granite Palace, Petrovsky Summer Palace, Cathedral of St. Michael the Archangel, Cathedral of the Assumption, Red Square, and numerous others (all identified). Views taken in St. Petersburg include the St. Peter and Paul Fortress, Smolna Monastery (this is the print signed F. Bureau), the Winter Palace, Statue of Catherine II, The Admiralty, Chapel on Nevsky Prospect, Temple of Isaac, Nevsky Prospect, etc. The city of Nijni-Novgorod is located at the confluence of two major rivers, the Volga and the Oka; the five views of this city all use the river as the foreground.

Nineteenth century photographs of Russia are rare in the marketplace. The present album should be useful for students of the architectural history of these cities. As it has tri-lingual captions it was probably made by or for a foreign tourist.

Oblong folio (14 1/4 x 18 1/2"), original maroon cloth covers, titled in gilt "RUSSIA" to upper cover, rebacked and recornered in morocco; original gold and maroon patterned cloth-covered endpapers and flyleaves. With 21 stiff card leaves (a.e.g.) with 40 original mounted albumen prints (average 8 x 10"). The first 22 prints with elegant pen and ink captions in English, the remainder captioned in pencil in French. (List of all captions and print sizes on request). This is a high quality album.



Item #102

**PHOTOLITHOGRAVURES AFTER
SALZMANN CALOTYPES
"THEY APPEAL TO CURRENT CURATORIAL
SENSIBILITIES"**

102. SAULCY, FELIX DE & AUGUSTE SALZMANN. *Mémoire sur la nature et l'âge respectifs des diverses appareils de maçonnerie employés dans l'enceinte extérieure du Haram-el-Chérif de Jérusalem. Mémoires de l'Institut Impérial de France.* [Paris: Imprimerie Impériale, 1867] \$4750.00

Auguste Salzmann's *Jerusalem* (Paris, 1854-5) is very well known, a famous early photographic book. Its purpose was to document De Saulcy's theories and statements on the materials and construction of the ancient architecture of Jerusalem. The present work resulted from the second voyage to the Holy Land undertaken by De Saulcy and Salzmann in 1863; it is not widely known and is rare. The object of the second voyage and the present publication was to refute the objections to his theories by Renan de Vogue. For this publication De Saulcy included 11 additional Salzmann images. According to the Louvre exhibition catalogue by Francoise Heilbrun *F. De Saulcy et le Terre Sainte*, (1982) the original calotypes Salzmann made on this trip are lost. The present publication is thus the only record of them.

Of the Salzmann images Ken Jacobson has written: "As soon as the photographs were published, critics noticed "un caractere tout particulier." These close-up views of archaeological detail, redolent with alternative swathes of light and shade, strike us today as the epitome of modernism, but at the time they were some of the first of their kind in the history of photography. Salzmann had successfully bolstered De Salucy's historical case, but in the process also created a mysterious set of images that appeal to current curatorial sensibilities." - *Odalisques & Arabesques*, p. 267.

The present images, of which there are 11, are reproduced as photolithogravures by Lemercier in the Poitevin

process. The present edition, which was published by the Institut Imperial de France turned out to be very expensive and almost bankrupted the publisher. The edition was thus limited to 200 copies. It is rare. The plates are rich and beautiful.

4to, recent boards, gilt printed morocco cover label, untrimmed. 81 pp with 11 double-p. photolithogravures bound on stubs. The bottom blank margins of the first three plates (only) are marked with a very slight old water stain; else fine. The water stains are not unsightly, indeed hardly visible.

“THE MOST SUMPTUOUS EARLY GERMAN BOOK ILLUSTRATED WITH PHOTOGRAPHS” - TL

103. SCHILLER, FRIEDRICH. *Schillers Gedichte. Jubilaums-Ausgabe mit Photographien nach Zeichnungen von Bocklen, Kirchner, C. Piloty, F. Piloty, Ramberg, Schwind, etc.* Stuttgart: Cotta, 1859-1862 \$1500.00
Fine copy of an extraordinary book bound in bevelled-edge wooden boards covered with dark green deeply embossed morocco with brass corner bosses and an embossed brass title piece on the spine. “It is illustrated with one oval albumen photograph on the title page, after a sculpted bust of the poet, 16 large albumen photographs, and 27 small albumen photographs, all of them set within rich ornamental borders in



Item #103

colors and gold. They render drawings by the artists listed in the title above. The photographer, a master at reproducing artworks, is not named but is known to be Joseph Albert, the Bavarian Court photographer. It is the most sumptuous early German book illustrated with photographs. A publisher's announcement of 1859 accompanied the appearance of the first issue. It stressed the novelty of providing photographs with already printed ornamental frames.” - *Truthful Lens* 145.

Small folio (14 x 11 x 4 inches). Elegant binding in fine condition as described above; all edges gilt. ii+vii+568 pp with 44 mounted albumen photographs.

104. SCOTT, SIR WALTER. *The Lady of the Lake. Author's edition.* Edinburgh: Adam and Charles Black, 1871 \$275.00

Save for a slightly faded spine this is a fine copy in the original gilt-decorated binding and with the binder's ticket: BOUND BY BURN & CO. This edition contains a frontispiece, t.p. vignette and 9 mounted albumen photos. *Truthful Lens* 146 noting several editions and attributing the photos to G. W. Wilson.

8vo, orig. gilt-stamped publisher's cloth, bevelled edges, gilt spine, a.e.g. (xviii)+375 pp with 11 mounted albumen photos. Fine copy with the photos in perfect condition.

**A FINE COPY
BINDING SIGNED JL (JOHN LEIGHTON)**

105. SCOTT, SIR WALTER. *The Poetical Works.* Edinburgh: Adam & Charles Black, 1872 \$350.00

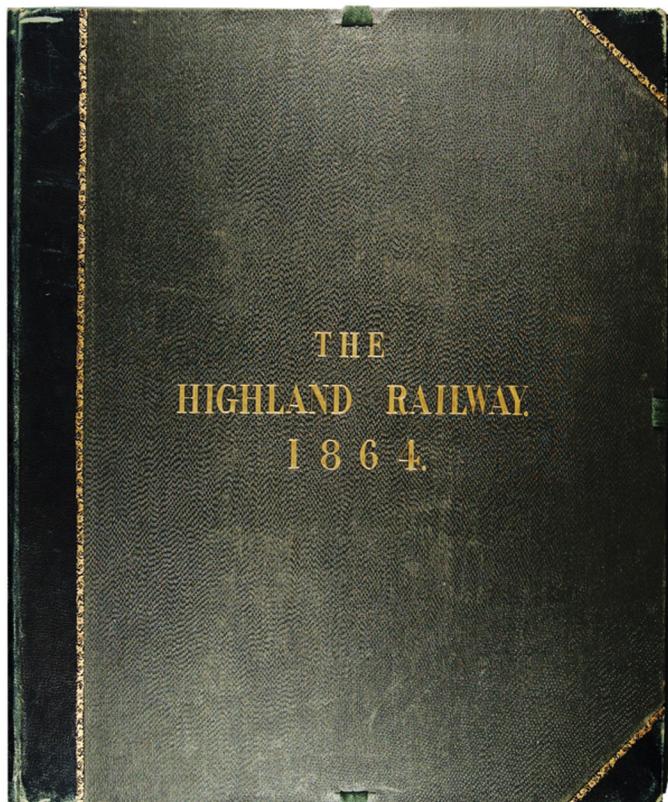
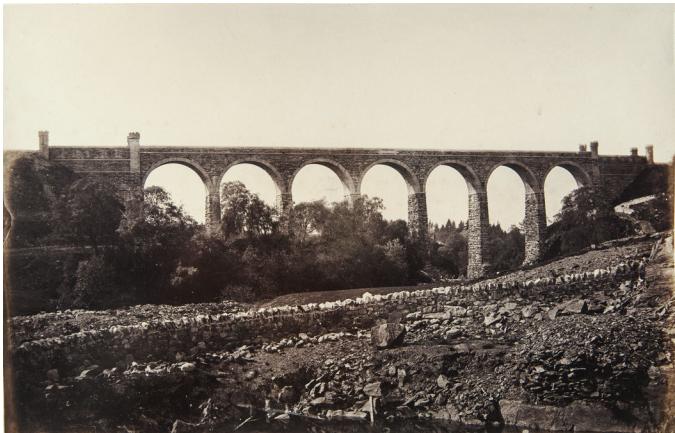
Fine copy of a typical gift book. This is a book which (to me at least) is appealing only in fine condition and this copy is. The boards are a light colored wood (birch or maple?) “grown on the lands of Abbotsford”. The upper cover has an inlaid photo of Abbotsford, the rear cover an inlaid photo of the Scott Monument. The spine is elegantly designed with a gothic arch top motif and gilt blocked with the initials ‘JL’ at the base. It is illustrated with 9 mounted albumen photos of iconic Scottish views. See *Truthful Lens* 146 & 147 for similar books by Scott.

Thick 8vo, bound as described above, all edges gilt. 736 pp with numerous wood-engr illus and 9 mounted photos. Fine copy.

**DAVID WHYTE (1841-1905)
“THE LEADING PHOTOGRAPHER
OF THE NORTH”**

106. SCOTLAND. *Photographs of Works on Highland Railway.* Inverness, Whyte & Co., 1864-65 \$7850.00

A large portfolio in fine condition containing 16 mounted albumen photographs on stiff card mounts with printed captions. It was published by the Highland Railway which



Item #106

opened on Feb. 1, 1865; it was a consolidation of the Inverness and Aberdeen Junction Railway and the Perth Junction Railway. Mounted inside the front cover is a printed sheet listing the officers and directors; Alexander Matheson was Chairman, Joseph Mitchell was Engineer. The photographs document viaducts and bridges, some of classical stone arches, built more or less the same way the Romans did and others very 'modern' - iron 'tubular' bridges and a few iron lattice trusses. They cross placid rivers or rushing streams flowing through the pristine Scottish countryside. Strategically placed human figures add scale and provide an element of the picturesque to these large, bold and strongly composed photographs. Each print is captioned on the mount with the name of the span (usually named after the river it crosses), its engineer and its contractor.

The photos are all signed in print on the mounts 'Whyte & Co., Inverness.' David Whyte (1841-1905) became the self-styled "Leading Photographer of the North." His business was that of a regular commercial photographer (i.e. everything under the sun) but he was clearly very good at documenting engineering works, as the present work shows. After the firm of Whyte & Co. closed in 1985, its vast collection of around 140,000 negatives and prints was deposited with the Highland Regional Council's Museums Services. An OCLC search turned up only two copies of this portfolio; one in Aberdeen (with 18 photographs) and one at the National Library of Scotland (with 17 photographs).

Large folio, covers of green cloth with dark green morocco spine and corners, title stamped in bold gilt letters on cover; original ties still present and strong. 16 stiff card printed mounts (16 1/2 x 20 1/2"), each with a mounted albumen print 9 3/4 x 14 1/2 inches. A really fine portfolio of stunning photographs. Excellent condition throughout.

THE ARCHITECTURAL PHOTOGRAPHIC SOCIETY

107. SEDDON, JOHN P. *Rambles in the Rhine Provinces. Illustrated with chromo-lithographs, photographs, and wood-engravings.* London: John Murray, 1868 \$500.00
First edition. A work which grew out of a grand scheme which was never fully realized - the Architectural Photographic Society, founded in 1868, had intended to build up a large collection of photographs for architectural study. But they never seem to have produced or collected more than the 14 photographs which are included in this book plus a set of 22 others "on a large scale" which were published by the Architectural Photographic Association in 1867 and are listed (but are not present) in this book. These latter photos (they are folio size) do exist - I owned a set in the 1970s but they are very rare and generally unknown. For more on this see Gernsheim, *History*, p. 281. See also Robert Elwall, "The 'foe-to-graphic art': the rise and fall of the Architectural Photographic Association", *Photographic Collector*, vol 5, no 2, 1984, pp. 142-63. Every copy I have ever seen of this book (and it is not rare; I have seen many) had the albumen photos pale and faded. Those in this copy are better than most. The

photographs were made by Cundall & Fleming. Gernsheim, *Incunabula*, 425.

4to, orig. half black morocco, rubbed, front hinge cracked. t.e.g. xv+156 pp with 2 chromolithos, 4 full-p. woodcuts, 14 mounted albumen prints. The prints are well mounted on the backing sheets and not peeling away, as in some copies seen. The binding is rough; priced accordingly.



Item #108

**AERIAL PHOTOGRAPHY FROM A BALLOON
TO OBSERVE AND RECORD TROOP MOVEMENTS**

108. [SEILING, JAKOB (photographer)]. *Die grosse Parade der Koniglich Bayerischen Armee am 9 September 1891.* [Bavaria]: Kgl. Bayr. Luftschiffer-Lehrabteilung, [1891] \$2000.00

The note which follows is based on that written by the German dealer from whom I bought these fascinating photographs. He states the photographs here were not widely disseminated; they were, in fact, secret. The Bavarian army founded a group who could observe and photograph troop movements from the balloon. The group called Luftschiffer-Lehrabteilung documented the large manoeuvre of 1891 at which 40,000 soldiers were involved. The present group of 26 photographs documents the large balloon on the ground and in the air at various heights and distances; also photographs of the ground taken from the balloon. The views include villages and farmlands; also large masses of troops on the ground. One year later the group was dissolved and the aerial photography corps began experimenting with pigeons with mini-cameras fixed to their breasts. There is some useful literature on aerial photography (see Gernsheim, *History*, pp. 507-10; Eder, *History*, pp. 393-398) but neither mention these Bavarian photographs, presumably because they were secret. The present work is very rare; not in OCLC, not in COPAC.

Small folio (13 1/2 x 10"), orig. blue cloth portfolio with flaps, title printed in silver on cover. 26 gelatin silver prints mounted on stiff cards. 18 cards are 6 x 8 1/2" with photos 4 1/2 x 6". Seven of the cards are 9 1/2 x 12 1/2" with photos average 5 3/4 x 8 1/2". Photos are good and sharp and not faded.

PIONEER OF ASTRONOMICAL PHOTOGRAPHY

109. SMYTH, CHARLES PIAZZI. *Report on the Teneriffe Astronomical Experiment of 1856, addressed to the Lords Commissioners of the Admiralty.* London & Edinburgh: Printed by Richard Taylor and William Francis, 1858 \$1650.00

First separate edition; originally published in *Philosophical Transactions* also in 1858. Smyth (1819-1900) was the Astronomer Royal for Scotland and was a pioneer in establishing, in 1856, a high-altitude observatory on Teneriffe, where he placed telescopes at high altitudes for better observing conditions (this is standard practice now). The present work is of special photographic interest; it contains, as a title page vignette, a mounted "stereoscopic map of the peak and great crater of Teneriffe, from a model by J. Nasmyth founded on data procured by the Expedition."

The other photograph is a fine full-page image in a rich, dark print titled "The Alta Vista Observatory of 1856 at a height of 10,702 feet above the sea." Both photos were taken by Smyth. In the text he elaborates on these: "In spite of such predictions, photography has not taken that special and useful line, on the strength or the hopes of which the French government were moved in 1838: for it is not reforming and supplanting all other methods of illustrating scientific memoirs. Where is the fault or the difficulty? It is not in photography itself; for, as a single specimen of what might have been done in this case, by aid of that most important branch of the art, for which the world is indebted to Mr. Fox Talbot, - my wife has, in the course of a very short space of time, printed off 350 copies of an enlarged negative of one of the Alta Vista photographs, and as many of a stereoscopic view, on a plan suggested by the Rev. Baden Powell of a model of Teneriffe, kindly prepared to our data by James Nasmyth Esq. and they are affixed to pages i. and ulti. of the present edition of this report." (p. 574). Not in Gernsheim, *Incunabula*. Rare; there is one copy in the book auction records 1975-present; it made \$1386 in 2009. See also *Imagining Paradise* p. 97 where the title page is illustrated.

4to, old cloth (from the House of Commons Library), bookplate, hinges cracked, chipping in head and tail of spine. (viii)+pp.465-604 with t.p. with mounted photographic vignette, 1 other full-p. albumen print and 10 litho plates.

**THE FIRST BOOK ILLUS WITH
STEREOSCOPIC PHOTOS**

110. SMYTH, C. PIAZZI. *Teneriffe, an astronomer's experiment: or specialties of a residence above the clouds. Illustrated with photo-stereographs.* London: Lovell Reeve, 1858 \$1700.00

First issue of the first edition (January 1858). Professor Smyth (1819-1900) was an important astronomer; his career is given in the D.S.B. The work is important for its illustrations; it was the first book to be illustrated with mounted stereo photographs. The original negatives were

taken by Smyth in 1856 or 57. The work was issued in a total edition of 2000 copies; 1000 published in January 1858 and a further thousand in July 1858. The publisher offered as an accessory a folding "Book Stereoscope" manufactured by Negretti and Zamba to the publisher's design (this copy retains the tipped-in advertisement for the instrument). Also in this copy the final 16 pages are a "Descriptive catalogue of 100 stereoscopic views of the pyramids, the Nile, Karnak, Thebes, Aboo-simbel, and all the most interesting objects of Egypt and Nubia" published by Negretti & Zamba. This does not appear in most copies of *Teneriffe. Truthful Lens*, 152. Gernsheim, *Incunabula*, 79. *Bulletin N.Y.P.L.*, 28. Boni, *Photographic Lit.*, p. 245. Roosens/Salu, 9814. *Masterpieces of Victorian Photography*, (Arts Council, 1951), no. 428. GEH, *Imagining Paradise*, pp. 96-7 with 2 illus and good note.

8vo, cont. purple cloth, gilt blocked image of a telescope on cover, t.e.g. xvi+451+(ii)+xxiv+(16) pp. with engr. map and 20 mounted stereographs.

"LE CHAT SAUVAGE"

111. SOLAND, AIME DE. *Etude sur les animaux de l'Anjou (Mammifères)*. Angers: Imprimerie P. Lachèse, Belleuvre et Dolbeau, 1868 \$750.00

A rare book of provincial French natural history; OCLC does not locate any copies in America and only two in France. The author was president of the Société Linnéenne du Département de Maine-et-Loire. A book of little consequence except for one thing: it contains a wonderful mounted albumen photograph of a mounted wildcat ("chat sauvage"). Or so it looks to me. The dictionary defines 'chat sauvage' as raccoon - but the animal in the photo looks to me much more like a wild cat. A great image for an exhibition of photographically-illustrated books and very rare.

The photo is signed in the lithographed mount 'J. Le Roch, Samur.' Le Roch is listed by Voigner as active between 1864 and 1878 in Samur; specialty - paysages.

8vo, modern half calf, marbled sides; dark red spine lettering piece. (iv)+87+1 pp with orig. printed wrappers bound in. The photograph is 2 1/2 x 4 inches. Excellent copy with the photo in fine condition.

112. SPOONER, ZILPHA. *Poems of the Pilgrims*. Boston, Cupples, Upham & Co., 1886 \$150.00

A slight book but a nice copy with the six photographs in good condition: Plymouth Rock and Canopy; Cole's Hill; Leyden Street; Town Square; Pilgrim Hall; and National Monument. The 'List of Illustrations' on pp. iii-iv gives captions. *Bulletin NY Pub Lib*, "Original Sun Pictures" (1977), no 414.

8vo, orig. cloth, title in gilt on cover; all edges gilt. 99 pp with 6 mounted albumen photographs. Inner hinges cracked.

THE FIRST MAGAZINE ILLUSTRATED ENTIRELY WITH STEREOGRAPHS INCLUDES TEN VIEWS BY ROGER FENTON

113. The STEREOSCOPIC MAGAZINE: *a gallery of landscape scenery, architecture, antiquities, and natural history accompanied with descriptive articles by writers of eminence*. London: Lovell Reeve, 1858 \$2250.00

Volume one of the first magazine illustrated entirely with stereographs. [It ran to five volumes, 1858-1863]. "In a nineteenth century equivalent of a virtual reality field trip, *The Stereoscopic Magazine* transports its readers via the magic of stereoscopy to cathedrals, castles, museums and collections...It was published as a monthly, and each issue typically contained three albumen stereographs accompanied by text. The cover price of a single issue was two shillings and sixpence. A subscription for a minimum of six months, paid in advance, and delivered by post cost fifteen shillings." - *Imagining Paradise*, pp. 98-99 and with two illus. The present volume includes twelve signed views by Roger Fenton, mostly of subjects in the British Museum and few scenic views in Wales (probably a few other Welsh views are also by Fenton though not signed). "Original sun pictures," *Bull NY Pub. Liby* (Spring 1977), no. 29. Not in Gernsheim *Incunabula*. Not in *Photography and the printed page* (Bodleian ex-cat). Not in Roosens & Salu. Not in *The Truthful Lens*. All volumes of this series are rare; this is the second one I have owned in 50 years.

8vo, recent half brown morocco. 242 pp with 49 mounted stereo pairs (albumens) each on printed mounts (the printed "Index" at the end calls for 46 views). All plates with original dust sheets; most views are good dark and rich prints. Old lib. rubber stamp erased from t.p., occas. other faded 19th cent library stamps.



Item #111

**AN EARLY CANADIAN PHOTOGRAPHICALLY-
ILLUSTRATED BOOK
PHOTOGRAPHIC PORTRAITS BY NOTMAN**

114. TAYLOR, FENNINGS. *Portraits of British Americans, by W. Notman, Photographer to Her Majesty, with biographical sketches.* Montreal: William Notman, John Lovell, Printer, 1865-1867 \$1350.00

Fine copy of a rare work, present here in the first two volumes; there was a third and final volume with 18 more portraits. This is the earliest series of photographic portraits of prominent Canadians and one of the earliest examples of Canadian photographically illustrated books. The work is rare; Gernsheim *Incunabula* no. 301 states that "there were at least 12 parts;" there were in fact a total of 16. Roosens/Salu 7511 stating 60 photographs (which what we offer here). The last copy in the book auction records came up in 1982. Notman (1826-1911) was a major photographer; the standard work is *Portrait of a period: a collection of Notman photographs 1856-1915* edited by J. R. Harper and S. Triggs, McGill Univ. Press, 1967.

2 vols. 8vo, nicely bound in half red morocco of the period; all edges gilt. (iv)+vi+425 pp and (iv)+350 pp with 30 mounted albumen prints in each volume. Both the prints and the bindings in excellent condition.

**"ONE OF THE MOST IMPORTANT OCCASIONAL
PUBLICATIONS EVER BROUGHT OUT BY THE
ARUNDEL SOCIETY"**

115. THOMPSON, STEPHEN & G. E. STREET. *Sepulchral monuments of Italy, Mediaeval and Renaissance. Photographed by Stephen Thompson with a preface and introduction by Charles C. Perkins containing full extracts from the MS. notes of the late G. E. Street, R.A.* [London]: Published by the Arundel Society, 1883 \$1500.00

The background of this monumental work has been given by Anthony Hamber: "In 1877 the [Arundel] Society commissioned the photographer Stephen Thompson to record mediaeval and renaissance Italian sepulcher monuments... The following year the society announced the publication of 'one of the most important Occasional publications ever brought out by the Society,' a project for forty-nine photographic plates to be accompanied by a text that the architectural historian George Edmund Street (1824-81) had agreed to write." - Hamber, *A higher branch of the art*, p. 313.

Street did not live to finish this project and the text was ultimately provided, based on Street's notes, by the American art critic Charles C. Perkins. Stephen Thompson was a very prolific photographer, perhaps best known for the set of almost one thousand photographs of the British Museum collections which were published in the 1870s. Gary Edwards, *Internat Guide to 19th C Photog* gives 51 citations to his works in the trade or at auction. Julia van Haaften, in her "Orig. Sun Pictures", *Bull NYPL* (Spring 1977) includes eleven books illustrated by Thompson. He was a consummate professional photographer who made a living from his work. OCLC

locates 10 copies in American libraries but the work is rare in the marketplace; this is the first copy I have ever had.

But Thompson also made photographs not only of art but also as art; see his *Studies from nature* (Lond., 1875-6). A plate from this book, "Hop picking from Kent" is illustrated in the British Library's *Points of view, capturing the 19th century in photographs*, p. 158.

2 vols, large folio (21 x 15"), full recent cloth, morocco lettering pieces. I. (ii)+30 pp with 24 large mounted albumen prints with printed captions, each with a facing leaf of text; II. (iv) pp with 25 large mounted albumen prints. Prints are good and rich and dark.



Item #116

**VIEWS OF THE HOLY LAND BY
FRANK MASON GOOD**

116. TRISTAM, H[ENRY] B[AKER]. *Pathways of Palestine. A descriptive tour through the Holy Land. First Series.* London: Sampson Low, Marston, Searle, and Rivington, [1881] \$4000.00

Henry Baker Tristam was a naturalist and traveller and held the position of Canon of Durham. He visited Egypt and the Holy Land several times between 1861 and 1897; between 1863 and 1888 he published seventeen works on the Holy Land. The importance of the present work lies in the original photographs (actually Woodburytypes) which were used as illustrations. The original photographs for these plates were made by Frank Mason Good (1839-1928) on whom see the extensive note by Ken Jacobson in *Odalisques and Arabesques*, pp. 237-39. Good made four trips to the Middle East in the late 1860s and 1870s. Many of his views were published by Francis Frith, also by Mansell & Co. as albumen prints and by the Autotype Co. as carbon prints. Jacobson states that "Good's compositional qualities are impressive and many of his views are arguably more interesting than those by Frith." And the *Encyc. of 19th Cent. Photography* states: "Good's output, particularly his Middle Eastern work, is distinctive and of high technical and artistic merit, especially when the difficulties of working with wet-collodion in remote areas is taken into consideration. He has been generally overlooked as a photographer." (note by Ian Sumner).

The present Woodburytypes are rich and dark and in artistic compositions. This is the first series; a second series, also with 22 plates, was published in 1882. Of this first series OCLC locates seven copies in American libraries.

Small folio, recent cloth sides, brown polished calf spine, a.e.g. (viii)+132 pp with frontisp and 22 mounted Woodburytypes. Faded old 19th cent rubber stamp on verso of t.p. An excellent copy.

A RARE AMERICAN PHOTOGRAPHICALLY-ILLUSTRATED BOOK

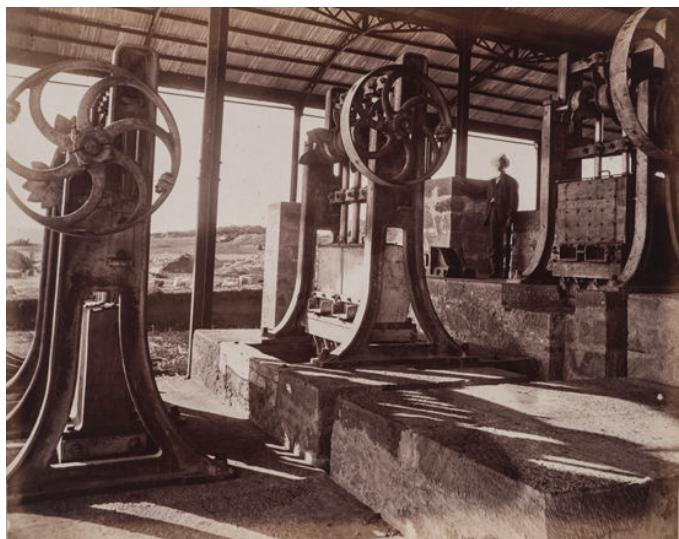
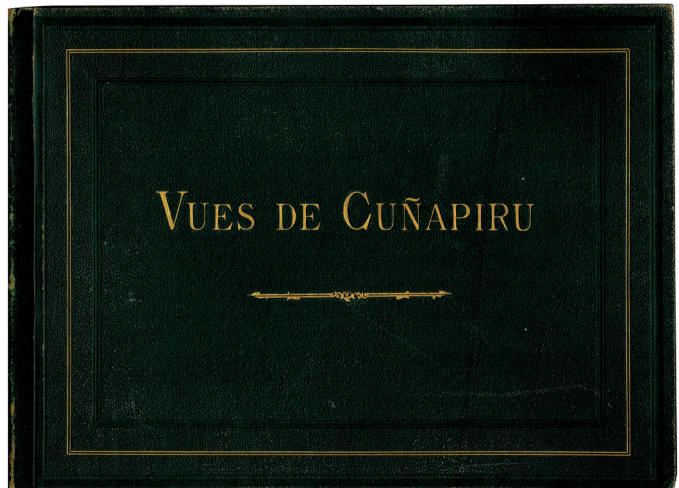
117. (UNITED STATES SANITARY COMMISSION). *A Record of the Metropolitan Fair in aid of the United States Sanitary Commission, held at New York, in April 1864. With Photographs.* New York: Hurd & Houghton, 1867 \$600.00
The Sanitary Commission was founded in 1863 to raise money for the wounded Civil War soldiers. The photographs in the present book are views of the various exhibits (View in Arms & Trophies Room; ditto in the Wigwam; ditto in Curiosity Shop; ditto in the Art Gallery; ditto in Main Hall, 14th St., and Irving Cockloft) - all of these photos were taken by J. Gurney & Sons. The final two photos show the Hartford Booth and Costumes of Ladies in Knickerbocker Kitchen (both taken by M. Stadfield, Photographer). OCLC locate only two copies in American libraries: Brooklyn Hist. Socy, & NYState Hist. Socy. I have owned one other copy of this book in the past fifty years.

Lg. 8vo. Orig half polished calf, front hinge broken; disbound; preserved in a custom made clamshell box. x+261 pp with 8 mounted albumen prints. (Titles given above). Ex-lib., old rubber stamp. The photos are not stamped and in excellent unfaded condition.

**VIEWS OF A MINING OPERATION
IN WESTERN URUGUAY**

118. [URUGUAY]. *Vues de Cunapiru.* N.p. [?France?], N.d. (ca. 1890) \$2000.00

A fine professionally-made album in an 'edition' binding and with sixteen mounted albumen views all with printed captions in French. Views show the general bleakness of the area, director's office, the steel framed and roofed crushing sheds, workshops, crushing machines, the turbines and the canals both above and below the dam, the dam itself and the chutes, the factory or works buildings, the village of Cunapiru, two views of the ferry across the Cunapiru, the village of Santa Ernestina, the personnel of the company (seventeen white men), and finally the rancho and the family of Sosa at Cunapiru. A source on Google books (M. G. Mulhall, *Handbook of the River Plate Republics*) states that the Cunapiru Mining Company began in the 1860s; they were mining for gold and that the machines and buildings came from England. This album was presumably made for presentation to potential investors. The quality of both the album and the photos is high; they were clearly made by a professional photographer. Not in OCLC



Item #118

Oblong small folio (10 1/2 x 14"), dark green leather backed boards, blindstamped and gilt lined borders; title stamped in gilt. 16 stiff-card leaves bound on stubs each with a mounted albumen photograph 6 3/4 x 8 1/2 inches. Printed captions in French. All edges gilt. A very nice album.

EARLY USE OF THE ORTHOCHROMATIC PROCESS

119. WHEATLEY, HENRY B. *Les reliures remarquables du Musée Britannique au point de vue de l'art et de l'histoire.* Paris: Gruel & Engelmann; London: Sampson, Low, 1889 \$650.00

A most unusual work important in the history of photography. It has color lithographic plates which are photo-lithographs (with printed coloring added) after the actual photographs of the bindings taken by L. B. Fleming using the ortho-chromatic process (on this see Gernsheim, *History*, pp. 332-3; see also Eder, pp. 468-9). The orthochromatic process was more sensitive to colors than previous processes; this was an important step forward for the correct reproduction of colors in paintings and other works of art. There were two

editions of this work; the present, with color plates, which was issued in 25 numbered copies with text in English; and another unnumbered edition with the plates in monotint. The present copy seems to fall somewhere between the two; the plates are in color, the text is in French but this copy is numbered by hand in ink on the verso of the half-title: "No. 16 G & E" [i.e. Gruel & Engelmann]. Appleton, p. 86. Mejer, p. 1568.

4to, orig. printed wrappers, spine defective, book block is completely disbound (needs to be resewn or have a box made). xvi+143 pp. with 62 color plates printed in Paris. "Les photographies des Reliures, imprimées par MM. Aron Frères de Paris sous la direction de M. Léon Gruel, one été faites au Musée Britannique par M. L. B. Fleming d'après le procédé orthochromatique."

FINE COPY IN FULL CONTEMPORARY MOROCCO

120. WILLIAMS, JAMES LEON. *The homes and haunts of Shakespeare. With an introduction by Horace Howard Furness.* New York: Charles Scribner's Sons, 1892 \$950.00 The first and best edition, with forty-five full-page photographures (the second, or 'Stratford' edition had only 30 photographures). This copy is a splendid full dark red pebble grain Morocco binding and is in fine condition. Williams grew up in Maine and at the age of 35 for reasons of health moved to London where he practiced his profession of dentistry for the next twenty years. He spent four summers in Stratford-on-Avon making the photographs for *Homes and Haunts*. His work is clearly influenced by P. H. Emerson, yet it is mature and individual to the point where it can stand on its own. See: G. W. Clapp, *The life and work of James Leon Williams*, N.Y., 1925, pp. 250-51. See also V. D. Coke, *19th century photographs from the collection, Art Museum, Univ of New Mexico*, (1976), p. 5 and 26. See also W. Welling, *Collector's guide to 19th century photographs*, N.Y., 1976, pp. 87-89, 107 and 184.

Folio (17 x 13"), beautifully bound in full pebble grain morocco, a.e.g. xx+120 pp with 15 plates after watercolors "by various American artists" printed in colors, 45 full-p. photographures and more than 150 text halftones. Fine copy of a very nice book.

121. WILSON, G[EORGE] W[ASHINGTON]. *Photographs of English and Scottish Scenery. Dunkeld. 12 views.* Aberdeen, 24 & 25 Crown St., 1866 \$300.00 A very nice copy. G. W. Wilson (1823-1893) was a pioneering Scottish photographer. His company became one of the largest photographic firms in the world. "Wilson produced high quality gold-toned prints. As a result, it is not uncommon for his images to remain in excellent condition to this day." - Hannavy, *Encyc of 19th cent Photog.*, p. 1500. This work is rare; OCLC locates but two copies: IMP/GEH and UT Austin.

8vo, orig. publisher's green cloth, all edges gilt. 14 leaves of letterpress and 12 gold-toned albumen prints. The prints are in excellent condition.

TRANSPLANTATION OF CONJUNCTIVA FROM THE RABBIT TO THE HUMAN SUBJECT

122. WOLFE, J[ohn] R[iesberg], M.D. *Clinical Demonstrations on Ophthalmic Subjects. With illustrations.* London: J. & A. Churchill, 1884 \$550.00

The contents are in four parts. 1. Transplantation of the conjunctiva from the rabbit to the human subject; 2. Transplantation of skin flap from distant parts without pedicle; 3. Operation from the cure of detachment of the retina (subretinal dropsy); and 4. Tubercl of the iris and ciliary body. The conjunctiva is the mucous membrane; the idea of such a transplant from a rabbit to a human is to a modern layman (me) strange and frightening. But it is said to have worked. A mounted photograph of a patient who had undergone such an operation successfully is included. A second photograph of another successful patient is shown. OCLC locates but three copies of this work in American libraries: NY Acad of Med., Harvard-Countway and Nat Lib of Med. The OCLC record states that these articles appeared originally in the *Practicioner*, 1882-1884 and the *British Medical Journal*, 1882. Not in Mark Rowley's *Photo Illustrated Medical Literature*.

8vo, recent full cloth, printed paper label on cover. 54+1 pp with 12 illus (of which 10 are wood-engr and 2 are mounted photos (Woodburytyes). A proper offprint separately paginated.

WITH GOOD RICH PRINTS

123. WYATT, M. DIGBY. *Notices of sculpture in ivory...with nine photographic illustrations by J.A. Spencer.* London: Arundel Society, 1856 \$650.00

An early and attractive photographically illustrated book with 9 matte finish albumen prints of varying sizes from photographs by J. A. Spencer. The introduction comments "the time required for the production of a sufficient number of photographic impressions, amounting in all to several thousand, has been the chief cause of the delay in the appearance of this volume..." Richard Yanul states that the book was originally issued in 1855 without the illustrations, and remained in the catalogue of the Arundel Society's publications for many years. Indeed, this book marked the first official use by the Society of photography as means to illustrate a lecture; this is well explained by Anthony Hamber in *A higher branch of the art*, p. 305 and note 22. Yanul, (*Photographically illustrated books before 1860*, typescript, p. 20). Gernsheim, *Incunabula*, 51. *Bulletin N.Y.P.L.*, 20a, 20b. *Masterpieces of Victorian Photography* (Arts Council), 1951, cat. no. 424. The binding, designed by Wyatt, and printed lithographically by Standige & Co is also of note.

4to, orig. color printed boards in red and black on buff stock, corners a bit rubbed, respined. vi+54 pp. with 9 mounted prints. The photographic prints in this copy are rich and in very good condition, more so than in other copies I have had.

19TH CENTURY PHOTO-TECHNICAL BOOKS

These are listed here in short-title form only. Full descriptions and condition statements can be found on my website: CBWOODBOOKS.COM.

124. BARRESWIL, C. & A. DAVANNE. *Chimie photographique. Quatrieme edition.* Paris, 1864 \$500.00

125. BLANEY, HENRY R. *Photogravure.* New York, 1895 \$250.00

126. BLANQUART-EVRARD, L. D. *Traité de photographie sur papier.* Paris, 1851 \$2500.00

127. BROTHERS, A. *Photography, its history.* London, 1892 \$2500.00

128. BURON. *Descriptions de nouveaux daguerreotypes.* Paris, 1841 \$3000.00

129. CHEVALIER, C. *Nouvelles instructions sur l'usage du daguerreotype.* Paris, 1841 \$2650.00

130. COLSON, R. *Memoires originaux de createurs de la photographie.* Paris, 1898 \$300.00

131. DAWSON, G. *A manual of photography.* London, 1873 \$275.00

132. DUCOS DU HAURON, A. *La triplice photographique des couleurs.* Paris, 1897 \$750.00

133. FIGARO. *Figarophotographique.* Paris, 1892 \$1750.00

134. GAUDIN, M. A. *Traité pratique de photographie.* Paris, 1844 \$2500.00

135. GROLL, A. *Photographie oder Lichtbilder auf glas.* [Wien], 1850 \$600.00

136. HEATH, A. S. *Photography, a new treatise.* N. Y., 1855 \$1750.00

137. HILL, LEVI. *A treatise on heliochromy.* N. Y., 1856 \$3250.00

138. HOFFMANN, F. *Observationum Physico-Chemicarum.* Halle, 1736 \$500.00

139. LEREBOURS, N. *Traité de photographie.* Paris, 1843 \$2750.00

140. LIEBERT, A. *La photographie en Amerique. Deuxieme edition.* Paris, 1874 \$1250.00

141. LIEBERT, A. *La photographie en Amerique. Troisieme edition.* Paris, 1878 \$1250.00

142. LIETZE, E. *Modern heliographic processes.* N.Y., 1888 \$850.00

143. MAREY, E. J. *Le mouvement.* Paris, 1894 \$2850.00

144. MAREY, E. J. *Movement.* London, 1895 \$750.00

145. MELLONI, M. *Relazione intorno al Dagherrotipo.* Napoli, 1843 \$850.00

146. MOITESSIER, A. *La photographie appliquée aux recherches micrographiques.* Paris, 1866 \$1250.00

147. [NIEPCE, J-N]. *Commemoration du centenaire de la mort.* Paris, [1933] \$250.00

148. OTTE, J. *Landscape photography.* London, [1858] \$950.00

149. PHIPSON, T. L. *Le préparateur-photographique.* Paris, 1864 \$450.00

150. PRICE, LAKE. *A manual of photographic manipulation.* London, 1858 \$750.00

151. PRITCHARD, H. B. *About photography and photographers.* N.Y., 1883 \$400.00

152. RIPLEY, H. C. *Have you seen those wonderful microscopic photographs [Handbill],* Hoboken, ca. 1865 \$550.00

153. ROOT, M. A. *The camera and the pencil.* Phila., 1864 \$750.00

154. SANTINI, E. N. *La photographie à travers les corps opaques par les rayons électriques.* Paris, [1896] \$325.00

155. SMEE, M. & E. DE VALICOURT. *Nouveau manuel complet de galvanoplastie...un traité de daguerreotype.* Paris, 1843 and 1845 \$1100.00

156. STILLMAN, J. D. *The horse in motion.* Boston, 1882 \$550.00

157. TALBOT, W. H. F. *The process of Talbotype.* London, 1841 \$5000.00

158. THORNTON, W. H. *A guide to photography.* London, 1852 \$650.00

159. VAN MONCKHOVEN, D. *Traité général de photographie.* Paris, 1880 \$425.00