

NINETEENTH CENTURY PHOTOGRAPHY

— I —
CATALOGUE 164
— I —



PREMIER RÉSULTAT HÉLIOGRAPHIQUE
obtenu en 1824.
Par J. NICÉPHORE NIEPCE.

Libéralement offert à M^r BLANQUART-EVRARD pour sa publication,
par M^r JULES CHEVRIER de Châlons-S-Saône,
Propriétaire de la planche originale.

CHARLES WOOD ❁ BOOKSELLER

NINETEENTH CENTURY PHOTOGRAPHY

Catalogue 164



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INTRODUCTION

Photographs operate in many contexts: as records of events, places and people; as teaching aids for art students and designers; as a commercial tool; and as individual art works in their own right. Many “applied” photographs, primarily intended as factual are today appreciated for their aesthetic qualities as much as those consciously created as fine art. The selection here celebrates the creative language and visual appeal of photographs in their many forms.

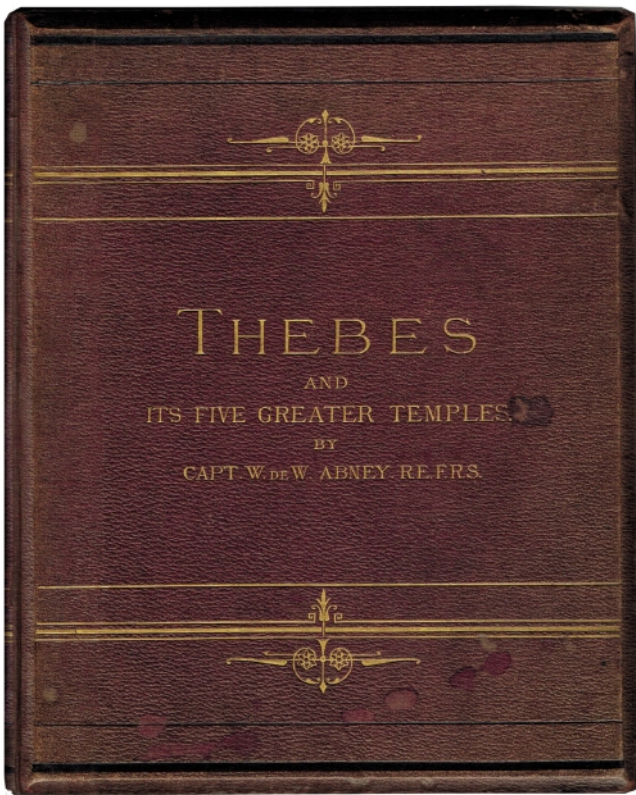
- Wall text from a museum, but this statement applies equally well to the books and albums on offer here.

A NOTE ON THE COVER IMAGE

The subject is Cardinal d’Amboise, Minister of Louis XII. This is an iconic image known to all historians of nineteenth century photography. The original copper engraving was made in 1634. The present copy, a heliograph, was made by Nicéphore Niépce in Chalons-sur-Saone in 1824. It is included in Blanquart-Evrard’s *La Photographie* (1870), item 14 in the present catalogue (see the entry for a few technical details). It was printed from one of the original pewter plates made by Niépce in 1826. As the caption states, the plate was “generously offered to M Blanquart-Evrard for his publication by M. Jules Chevrier of Chalons-sur-Saone, proprietor of the original plate.” A printer in Paris, Cadart & Luce, pulled fifty copies for the present deluxe edition.

There is much reference literature on this. A good starting point is Gernsheim’s *History*, Ch. 5, “Heliography.”

HE "ANTICIPATED THE PICTORIALIST SENSIBILITY"



1. ABNEY, CAPT. W. de W. *Thebes and its five greater temples. Illustrated with forty large permanent photographs by the author.* London: Sampson Low &c., 1876

\$4600.00

Fine copy of a handsome book, not well known. It contains forty Woodburytypes "after negatives by Captain Abney of sites at Karnak in Egypt, numbered I-XL. Abney, inventor of gelatino-chloride (printing-out paper), is also to be recognized for his aesthetic which anticipated the pictorialist sensibility that flourished in the late 1880s and 1890s in England and America." - *Truthful Lens* 1. Weston Naef, who wrote the above note, further states: "The new vision of pictorialism can be instantly recognized in William Abney's photographs for the 1876 publication *Thebes and its five greater temples* when they are compared to similar subject portrayal by the earlier visitors to the same

regions. Abney's sunset view of the Nile (fig 153 in *TL*; frontispiece to the book itself) is unparalleled by the photographs of Francis Frith, Du Camp, or Teynard, three of the most important photographers to precede him." - *TL*, p. 34. Nissan Perez, in *Focus East* lists Abney (p. 124) but was unaware of this book. Roosens/Salu 30.

Small folio, orig. gilt dec. cloth, title in gilt on cover, title in gilt on spine, a.e.g. (x)+88 pp with 5 plans, and 40 large (6 1/2 x 8") Woodburytypes on printed mounts. With the 19th century bookplate of 'Bowring.' Fine copy of a very nice book.



**120 ALBUMEN PHOTOGRAPHS
BY THOMAS ANNAN**

2. 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

\$1600.00

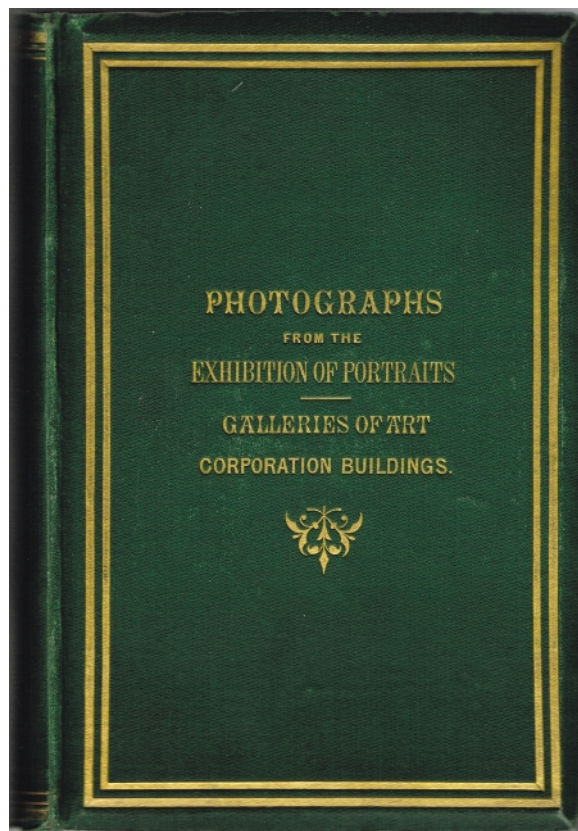
First published earlier in the same year with only 71 photographs; this is a greatly expanded edition with 120 photographs. They are tipped onto 60 larger stiff card sheets bound on stubs, two photos per sheet, recto and verso, each photo with manuscript number in pencil referencing the list of pictures 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.

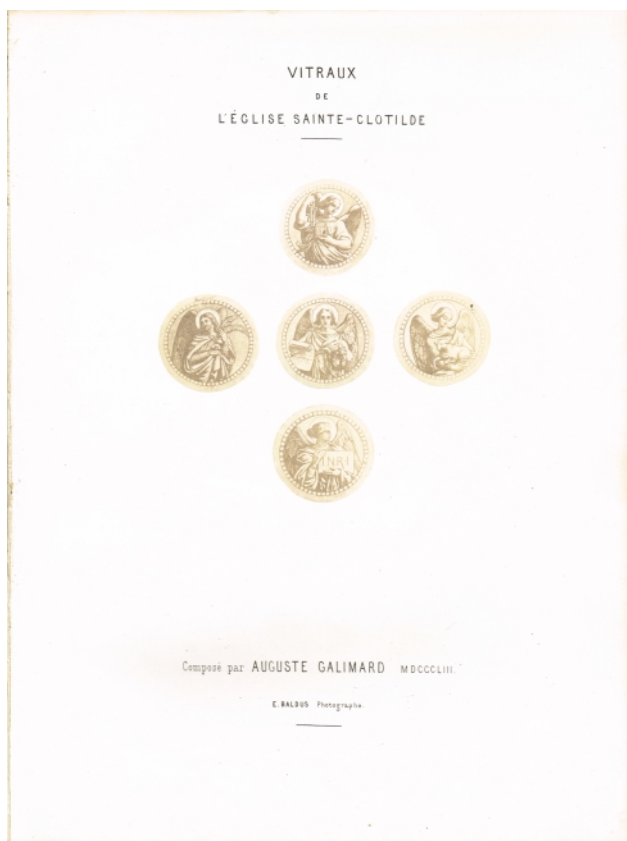
Thomas Annan (1829-1887) was a copper plate engraver in Glasgow who took up photography under the influence of D. O. Hill. He later learned the technique of carbon printing from Joseph Swan and acquired the Scottish rights to the process in 1866. He is perhaps best known for the moving photographs he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



**WITH 15 SALT PRINTS FROM PAPER NEGATIVES
BY EDOUARD BALDUS**

3. [BALDUS, EDOUARD]. GALIMARD, AUGUSTE. *Vitraux de l'Eglise Sainte-Clotilde, composé par Auguste Galimard. E. Baldus, Photographe.* [Paris], 1853 \$3000.00



Fine copy of a rare book illustrated with 15 salt prints from paper negatives in excellent unfaded condition. It has been discussed by Malcolm Daniel: "In the same article in which Lacan praised the views of Notre Dame and the Tour Sainte-Jacques, he devoted vastly more space to Baldus's photographic reproductions of gravures and paintings. Of special note was an album of eleven photographs reproducing Auguste Galimard's recent designs for the windows for the church of Sainte-Clotilde in Paris." - *The photographs of Edouard Baldus*, p. 35. Daniel states in a footnote: "Copies of the album are in the BN Paris and the Bib. Doucet, Paris. The heavy retouching of these prints, all from paper negatives, is now clearly visible as the photographs themselves have faded severely." That is an interesting comment; the prints in the present copy are not badly faded and show no signs of retouching. Daniel also gives a bibliographical description of the book in his Appendix 10 (p. 246); the copy he describes has a slightly variant title page from our copy. Also his copy has one circular photograph on the title page showing five angels; our copy has five separate small photos on the t.p. each showing one angel. Ours is

a very fine copy with the prints in an excellent state of preservation. OCLC locates two more copies in Paris; two copies in the BL in London but no copies in America.

Lg. 4to (12 x 9"), orig. publisher's cloth with two gilt borders. T.p. with 5 small mounted salt prints and ten leaves each with one mounted salt print (av. 6 ¼ x 2 ¾") and with printed credits.

HELIOGRAVURES BY THE INVENTOR OF THE PROCESS

4. BALDUS, EDOUARD. *Recueil d'ornements d'après les maîtres les plus célèbres des XV^e, XVI^e, XVII^e, et XVIII^e siècles reproduits par les procédés de héliogravure*. Paris: Librairie Polytechnique de J. Baudry, 1869 \$1250.00

A fine copy printed on rich and luxurious plate paper. Originally published in 1866 by Morel & Co. Baldus was the inventor of this process and it was greatly successful. "Beginning in the mid 1860s and lasting until the early 1880s - in other words, for more than half his career as a photographer - Baldus's primary commercial activity centered on the production of photogravures, a process that he had first explored in 1854. Photogravures are printed with ink on paper and are thus inherently more stable than photographic prints produced by light and chemistry; rather than being etched or engraved manually, the metal printing plate is produced photographically from a negative. Baldus's photogravure process (or *héliogravure*, as he called it), triumphed as a photographic method of producing facsimile gravures...His photogravure facsimiles of old master prints, exhibited as early as 1855, received high praise...These were an industrial application of photography that brought credit and financial gain to Baldus as an inventor and entrepreneur rather than as an artist." - Daniel, *The Photographs of Edouard Baldus*, p. 94. The present work illustrates engravings by Durer, Holbein, Lucas van Leyden, Jean Marot, Schongauer and about a dozen others. Of this edition OCLC locates just one copy: Cornell and that copy has no text and only 93 plates.



Lg. folio (18 ½ x 13"), orig. red pebble grained cloth, title handsomely stamped on cover in large and ornate gilt letters. T.p., 4 pp of letterpress and 100 heliogravure plates. Small chip in the red cloth spine, covers are a bit dusty, internally a very fine copy.

FIRST BALDWIN LOCOMOTIVE WORKS CATALOGUE ILLUSTRATED WITH MOUNTED PHOTOGRAPHS

5. BALDWIN LOCOMOTIVE WORKS. *Illustrated catalogue of locomotives*. M. Baird & Co. Philadelphia: J. B. Lippincott & Co., [1871-72] \$2500.00

The first photographically illustrated catalogue issued by this major company. The images here show the locomotives without backgrounds (they have been air-brushed away). According to John K. Brown, who has published extensively on the Baldwin Locomotive Works, the earliest use of photography for promo-



tion at B.L.W. was during the 1850s in a series of photographs, most often issued as stereographic views, depicting various locomotives manufactured by the firm. By the 1860s promotional material was issued via engravings and soon splendid large chromolithographs of locomotives were being issued by Baldwin and other manufacturers. In either 1871 or 1872 the first catalogue of locomotives was issued using original photographs [the item we offer here]. The identity of the photographer is not given but he was

probably a full-time employee of the company. Romaine, p. 301. Ownership inscription of Wm. Merritt, Superintendent of the Boston & Maine RR. Romaine, p. 301.

4to, orig. cloth, title in gilt on cover. 134 pp with 16 mounted albumen photographs. A fine copy.

DETAILS OF MEDIAEVAL SCULPTURAL ORNAMENT

6. BAYLAC (Sculpteur) & [BONNEAU] Photographer. *La Renaissance de Francois Ier recueil de motifs et détails de sculptures provenant du jubé de la Cathedral 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 \$2000.00

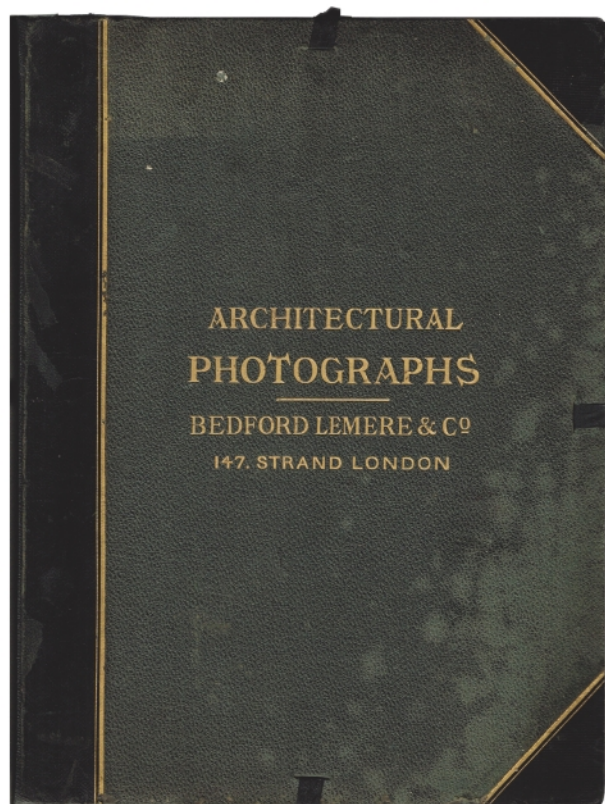
A rare work, complete and in very good condition. As stated in the title the ornaments are from the rood-screens of Limoges Cathedral and other public and private buildings. The ornaments, which are in most cases flat pieces of carved reliefs of both wood and stone, include panels, arabesques, mouldings, pilasters, consoles, parts of columns, etc. This work makes an interesting comparison with the Bedford-Lemere portfolio of architectural casts (see next item); 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 also 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, *Cathedrale 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 ½ x 9 ½ 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.



**THE ROYAL ARCHITECTURAL MUSEUM'S
CAST COLLECTION**

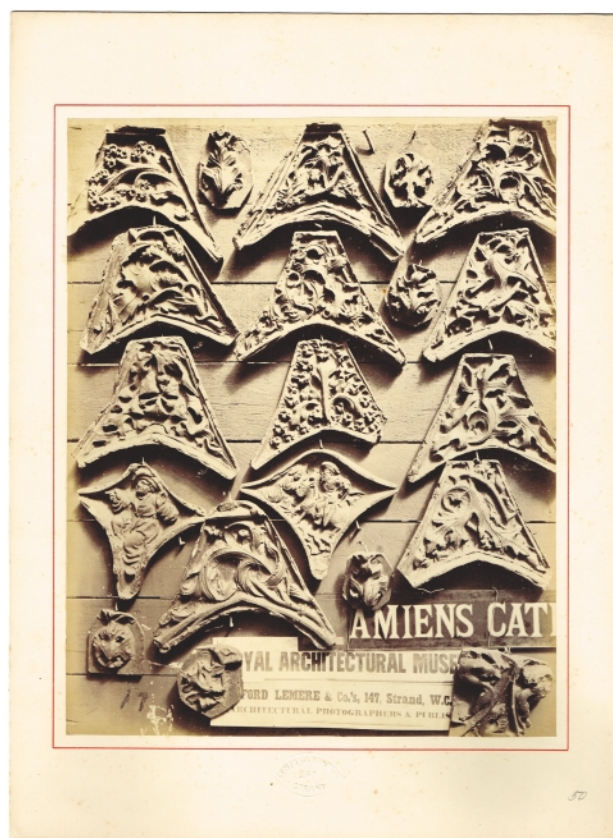
7. BEDFORD LEMERE & CO. *Architectural photographs*. 147 Strand, London, N.d. [ca. 1872]
\$2500.00



Founded in 1851 by a group of architectural professionals led by George Gilbert Scott, the Royal Architectural Museum's collections were intended to form the nucleus of a "National Museum of Architecture." Their major strength was a collection of casts of details of mediaeval architecture both from France and England. "The Royal Architectural Museum moved to a purpose-built, Gothic style building in Tufton Street near Westminster Abbey in 1869...The galleried floors were covered with casts of sculptural details taken from Gothic buildings, including the cathedral of Notre Dame, Paris and Westminster Abbey. Bedford Lemere & Co. took nearly 80 photographs of casts at the Royal Architectural Museum, winning an award for the series at the 1873 international exhibition at Vienna. Prints could be purchased as a complete series, in sets of ten, or individually. Discounts were offered to members and students of the museum, and to "Art-Workmen." - RIBA, Architecture.com.

The present set, still contained in the original gilt-printed portfolio, contains 56 prints (of 60) originally called for. They are all photos of casts; many of them are identified (Chartres, Rouen, Amiens, St. Albans, Wells, Hereford, Ely, Lincoln, etc). The casts include capitals, bosses, finials, brackets, rosettes, spandrels, etc. Many have a very real sense of 'presence' enhanced by signs wired onto the wall stating the source of the cast and name of the photographer. OCLC locates one set (Columbia) which contains 70 photos in an album.

Folio portfolio (14 ¾ x 11") with flaps and ties. 56 mounted albumen prints (10 ¾ x 8 ½") each mounted on stiff card within a red line border. Almost all photos signed in the negative. Prints vary in richness but all are in good condition; none are faded. Flaps and ties have been restored by Green Dragon Bindery.



BEDFORD-LEMERE PHOTOGRAPHS OF THE SHAKESPEARE MEMORIAL, STRATFORD-ON-AVON

8. BEDFORD-LEMERE & CO. *Photographs. Shakespeare Memorial. Bradford-on-Avon*. London: [Published by Bedford-Lemere & Co., 147 Strand, n.d. (ca. 1880)] \$1000.00

A fine and very rare set of architectural photographs of the Shakespeare Memorial in the original printed portfolio. The full-blown Victorian building was designed by architect W. F. Unsworth (1851-1912; for details of his life see RIBA, *Directory of British Architects 1834-1900*). There are ten large mounted albumen prints, the first with printed title; the remainder with titles in pencil.

Titles as follows: 1. [Frontal view]; 2. Stage Entrance, View showing arrangement of theatre; 3. Untitled; 4. View looking to the River; 7. The Hall and Staircase; 8. The Library; 9. Picture Gallery; 10. The Picture Gallery with "Siddons" Picture; 11. Drop Scene by Beverly, subject Queen Elizabeth going in the Globe Theatre, A.D. 1580; and 12. Theatre and Grounds. Numbers 5 and 6 are not present; as I can find no record of any other copy is it not clear if they were issued. But I expect they were. Priced accordingly.



"The characteristics of Bedford-Lemere's photographs are those of other architectural photographers of his age; only in the care with which he composed and processed his pictures does he excel his contemporaries... Since his work was all undertaken to commission, it is not likely to be commonly found by collectors of early photographs. In the majority of cases the only prints ever made from his negatives were for the client and, perhaps, a record print for Bedford-Lemere's office files." - N. Cooper, *The Opulent Eye*, (1977), p. 2. I can find no record of this work in OCLC (though that source does list 11 other works by Bedford-Lemere as publisher).

Lg. folio (17 ¾ x 14"), orig. printed boards, cloth spine (ties broken). Ten plates as described above. Prints are 8 x 10 inches, albumen, within printed borders (mounts have a printer's credit, "Marion, Imp., Paris").

THE MAJOR WORK OF BERTILLON

9. BERTILLON, ALPHONSE. *Identification anthropométrique. Instructions signalétiques. Nouvelle édition, entièrement refondue et considérablement augmentée*. Melun: Imprimerie Administratif, 1893 \$2000.00

Originally published in Paris 1886, the present edition is the most definitive one and the major work of Bertillon. Gernsheim explains the significance of this work in the history of photography: "In France, Germany, Spain, Italy and Denmark an anthropometrical system consisting of measuring certain bones which do not alter after maturity was adopted in the early 1880s. Alphonse Bertillon, a Parisian police officer, in 1880 devised this method for identification by measuring the length and width of the head, the length of the middle and little fingers of the left hand, of the left foot and forearm, and the height of the



body. Examination of 50,000 people showed that no two had the same measurements. By the Bertillon method, photographs were divided into three classes according to height - tall, medium, or short - and each of these classes was subdivided again and again according to the other measurements. The measurements of an arrested person were given priority over comparison of photographs, thus avoiding mistaken identity due to strong chance resemblance - or a false name which prisoners frequently give." (*History of photography*, p. 516). Ours is an excellent copy complete with the second "Album" volume with 81 plates of which 32 are in photogravure (25 "mug shots" and 7 plates of ears, 12 to a page). Plus the extraordinary folding color plate of 54 human irises to show the pigmentation variations. Garrison-Morton 181. Waller 988. Roosens/Salu 801. OCLC locates 2 copies (one in Germany, one in France, BN); no copies in America.

Lg. 8vo, recent linen sides, morocco spine and dark red lettering piece. (lxxxiv)+148 pp and with 81 full-p. illus demonstrating the Bertillon system of measurement & 3 fold-out charts, one of which is a chromatic table of the nuances of the human iris. Also 32 plates in photogravure illustrating facial characteristics (9 or 12 examples to a page). Faded old library rubber stamps to both title pages; else an excellent clean copy.

MUG SHOTS

10. BERTILLON, ALPHONSE. *La photographie judiciaire avec un appendice sur la classification et l'identification anthropométriques*. Paris: Gauthier-Villars, 1890 \$1500.00

First edition, fine copy. A famous early use of photography in the identification of criminals. "Bertillon's system included the adoption of standardized language. The *portrait parlé* or "verbal picture", described the particular features of the eyes, ears, nose and hairline. Photographs were taken of the full face and the profile and affixed to cards containing the measurements and descriptions. Modifications were made in the way that criminals were photographed, most notably to include measuring scales with the subjects being photographed." - *Imagining Paradise*, p. 87 and illus. *Truthful Lens* 12: "Illustrated with 8 photogravures from negatives made at the scenes of crimes, and anthropometric subjects according to the Bertillon method of measuring various body features which never occurred twice among 50,000 people examined. *Truthful Lens* illustrates one of these photogravures (its figure 80). Roosens/Salu



799 noting a German edition of 1895. This is a very uncommon book; I have had it only once before the past 47 years.

Small 8vo, orig. printed wraps in glassine. (vi)+115 pp. with 8 photogravure plates. Fine copy untrimmed and unopened.

RARE VOLUME OF PHOTOGRAPHS OF DURER ETCHINGS MADE IN 1857

11. BISSON FRERES. *Oeuvre d'Albert Durer photographié d'après la collection appartenant à M. Simon*. Paris: Clement, Editeur; Londres: Colnaghi, 1857 \$900.00

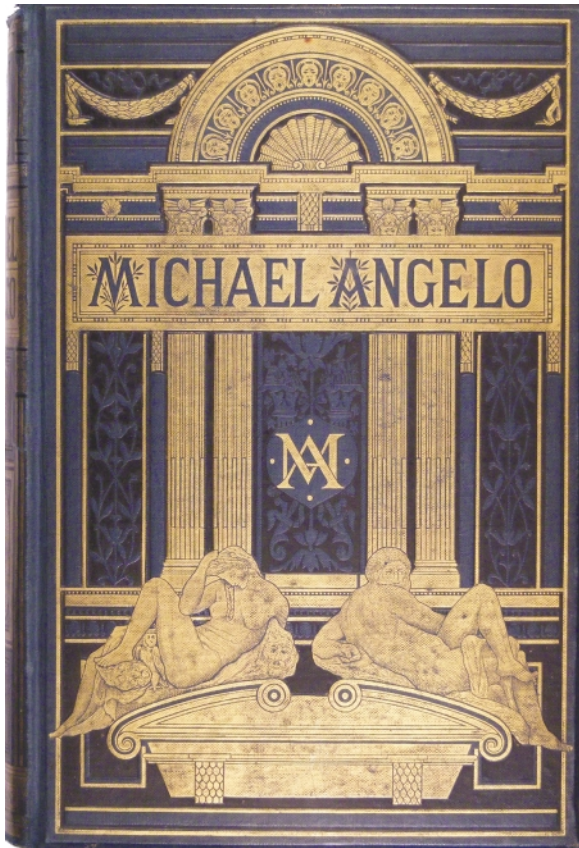
A very rare work; there is no copy located in the OCLC. The decade of the 1850s saw the publication of several art historical works with photos by the Bisson brothers; of these the best known is *L'oeuvre de Rembrandt reproduit par photographie* (1853) which was included in the *Truthful Lens* as no. 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.





“AMONG THE MOST SUCCESSFUL EXAMPLES...”

12. BLACK, CHARLES CHRISTOPHER. *Michael Angelo Buonarroti, sculptor, painter, architect. The story of his life and labours*. London: Macmillan, 1875 \$550.00
First and only edition. Fine copy in the original splendid gilt-blocked publisher's binding. *Truthful Lens* 16: “Illustrated with 19 photographs in Woodbury type, by an unnamed photographer, and one other plate, mainly shots of the sculptures by Michelangelo. The end of the volume carries advertisements for photographs of the Sistine Chapel frescoes ‘published by M. Braun of Dornach’ and of the tombs published ‘by Messrs. Alinari, of Florence and Rome.’ The fidelity of the illustrations places the book among the most successful examples of the use of photographs for art history.” (Illustrated in *TL*, fig. 105). This copy could also find a place in an exhibition of Victorian gilt blocked publishers’ bindings. It is signed with a ticket: ‘Bound by Burn & Co.’ on the rear pastedown.

Lg. 8vo, orig. gilt blocked dark green cloth, bevelled edges, all edges gilt. xvi+262+(1) pp with 19+1 mounted Woodbury types. Fine copy.

ILLUSTRATED WITH WAX PAPER PROCESS PHOTOGRAPHS

13. [BLACKBURN, (JANE) & J. WILSON]. *Illustrations of scripture by an animal painter. With notes by a naturalist*. Edinburgh: Thomas Constable & Co., 1854 \$1250.00

First edition. Fine copy of an important and rare work in the early history of photographic book illustration. The plates have been identified as in the wax paper process by Gernsheim (*Incunabula* 24). Mrs. Blackburn’s husband Hugh, a professor at Glasgow University, was a keen amateur photographer and assisted in preparing her drawings for reproduction by this means. Wax paper prints had a tendency to fade, but those in this copy are mostly good and dark, much better than in the few other copies I have owned. As an artist, Jane Blackburn was strongly influenced by the Pre-Raphaelites, and admired by Millais and Ruskin. Landseer said he could teach her nothing about drawing animals and Beatrix Potter studied her drawings. There was a later version of this work with platinotype illustrations published in 1886 as *Bible beasts and birds* (London: Kegan Paul). R. Yanul, *Photog illus books before 1860*, p. 2. NUC locates one copy. (NYPL). Van Haften, *Bull NY Pub Lib* (Spring, 1977), no. 7. See Mus White, *From the mundane to the magical* (1999), a bibliography of photographically illustrated children’s books arranged chronologically, this is item no. 1.

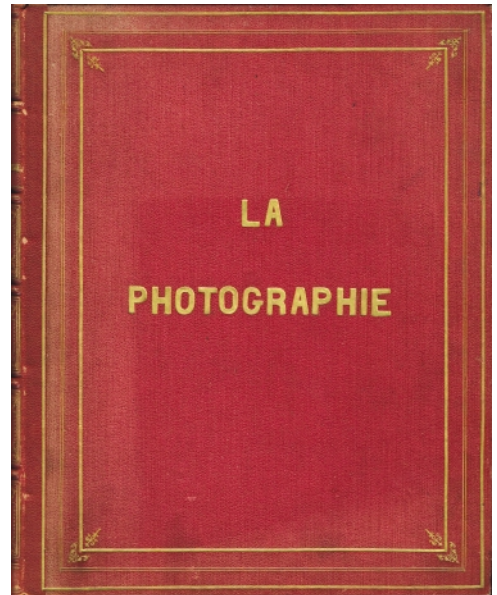
Oblong small folio, orig. red cloth, title [Illustrations of Scripture / Photographs] in gilt on cover, a.e.g., neatly rebacked in matching red cloth. (62) pp with 20 leaves with mounted photographs, each with a tissue guard.



**“ONE OF HIS LASTING MONUMENTS WOULD BE
THIS LANDMARK SURVEY” - S. Joseph in *Imagining Paradise***

14. BLANQUART-EVRARD, LOUIS DÉSIRÉ. *La Photographie, ses origines, ses progrès, ses transformations*. Lille, Imprimerie L. Danel, 1870 \$35,000.00

Originally published in 1869 in a scholarly journal of Lille. By 1870 there were a total of three distinct editions. “A second quarto edition appeared in a print run of fifty numbered copies in 1870. The text was reset, remaining unaltered save for a postscript on carbon printing. These were presentation copies, which the author distributed to his colleagues in the photographic community...In keeping with the prestige of Blanquart-Evrard’s project these presentation copies are more richly illustrated than the other two editions. The most spectacular inclusion is a copy of Nicéphore Niépce’s Cardinal d’Amboise, direct from the original plate, a true incunabulum of photographic printing. Initially a copper engraving published in 1634, the printed image was rendered transparent by Niépce and copied onto a light-sensitive pewter plate in 1826...Its significance as a peerless relic from the proto-history of photography would not have been lost on the recipients of Blanquart-Evrard’s work.” S. Joseph in *Imagining Paradise*. Joseph further states that the plates differ from copy to copy and the number differ as well; he says the standard collation would be a minimum of twenty plates including the Niépce



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Propriétaire de la planche originale.

plate and at least three from Blanquart-Evrard’s establishment. The present copy has 23 including the Niépce and four from B-E including plates after H. Bayard, du Camp and Salzmann. These are all salt prints in excellent condition. The other plates include examples of the process Garnier (photogravure and photogravure en relief); Baldus (heliogravure); Placet (heliogravure); Braun (charbon); Marion (charbon); Goupil (photogravure); Lemer cier photogravure (procédé Poitvin); etc. The section headings of the text are: La photographie; La photographie sur plaque; La photographie sur papier; Epreuves au charbon; Céramique, vitraux-émaux; and Reproduction des couleurs par la lumière. The book is given a good analysis by I. Jammes, *Blanquart-Evrard et les origines de l’édition photographique Française*, pp. 119-122.

If the qualifier “the Gutenberg of photography” that certain authors have sometimes applied to Blanquart-Evrard seems exaggerated, one must remember that he has earned the merit of being the first to understand the immense future of photographic illustration and to have made this idea become a reality. OCLC locates five copies: IMP:GEH; MMA; Newberry and Clark Art Inst.

Lg 4to (12 ¼ x 10”), orig. red cloth sides, front cover stamped “La Photographie” in bold gilt letters; red morocco spine, gilt; a.e.g. (viii)+66 pp. with 24 plates *hors texte*. This is copy no 47 (of 50) inscribed “A Monsieur Capitane d’Etat Major Comte de Germiny / Blanquart-Evrard.” Also with Germiny’s bookplate. A fine copy.

15. BROGI, GIACOMO. *Ricordo di Pompei*. Firenze & Napoli: Casa Editrice, n.d. [ca. 1879-80]
\$750.00

A handsome album of fine large albumen photographs of the ruins of Pompeii, complete as issued in the original gilt titled binding and with an unusual feature, a color lithographic printed title page. Most similar (and cheaper) albums of this period were issued without title pages. Giacomo Brogi (1822-1881) was a prolific photographer of works of art and architecture based in Florence. He is given a long note in Hannavy (ed), *Encyc of 19th cent photog*: "In 1879 and 80, he created the first photographic campaign of Pompeii. The next year he exhibited these photographs with his son Carlo in Milan. He won a silver medal and received the first prize of landscape and architecture photography in Melbourne. Soon after achieving these accomplishments, Giacomo died."

(I. p. 217). Gary Edwards, *Internat guide*, p. 84, lists 72 entries for him.

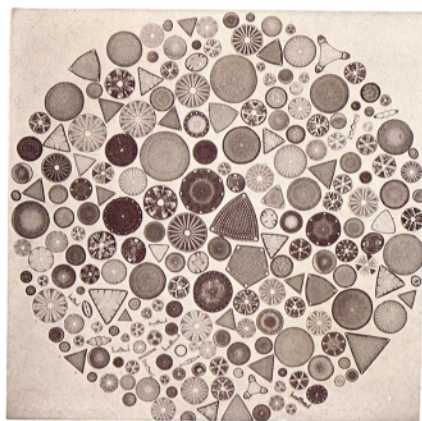
Oblong small folio (10 x 13"), orig red cloth, title in gilt on upper cover. Handsome litho t.p. printed in brick red and pale blue, the title lettering in gold. Signed by the lithographer: 'Lit G. Stieger'. 12 mounted albumen prints (8 x 10"), number and title in the negative along lower margin. Expertly rebacked in matching red cloth.



WITH 24 SPECIMEN PLATES OF
PHOTOMECHANICAL PROCESSES

16. BROTHERS, A[LFRED]. *Photography: its history, processes, apparatus, and materials. Comprising working details of all the more important methods*. London: Charles Griffin & Co., 1892
\$1500.00

First edition. A dictionary of photography with good clear explanations of the various photomechanical processes. The twenty-four specimen plates include collotype, chromo-collotype, Meisenbach process, chromo-lithographs, photochromo-lithograph copy, photogravures, Pretsch process plates, photochromo-typography, photolithographs, zinc-etching, typogravure, Woodburytype, photo-relief printing block, Woodbury-gravure, etc. The catalogue of the *David A. Hanson Collection of the History of Photo-Mechanical Printing* gives this book a good note and states that "he [Brothers] seems to have gone out of his way to illustrate this volume with a wide range of examples, some of which are not very easily found, such as the Woodbury gravures and Pretsch's intaglio gravure process." (p. 114). On Brothers see Stephen Joseph, "Alfred Brothers (1826-1912) and his role in photographic publishing," *History of Photography* Jan-Mar 1987, p. 74 ff. Bridson-Wakeman E60. Roosens/Salu 4921. A most



DIATOMS, x 30.



CATERPILLAR OF MOTH, x 3.

PHOTOGRAPH BY MR. J. J. JOHNSON.

COLLOTYPE BY MESSRS. MARTIN BILLING, SON, AND CO.,
LIVERY STREET, BIRMINGHAM.

valuable book, especially for students of photomechanical printing. There was a time, 30 or 40 years ago, when this book was easily found; not so today.

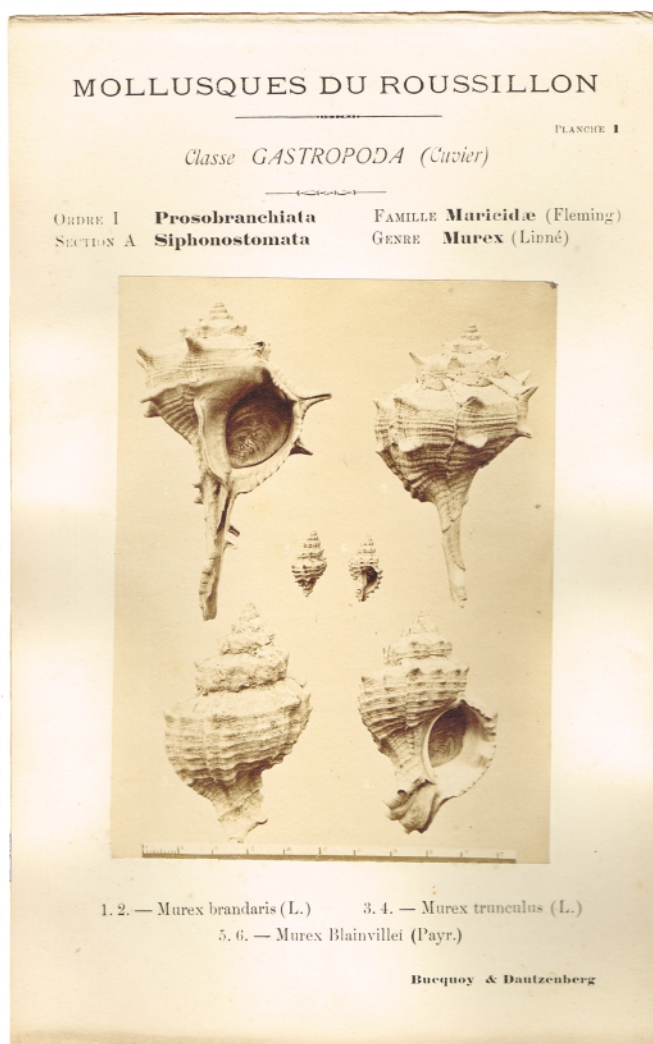
8vo, orig. cloth. xv+364+(xiv)+64 p publisher's catalogue. With numerous text illus and 24 specimen plates in various processes. Binding a bit dull and light spotting on prelims but an excellent copy with all the plates in perfect condition.

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

17. BUCQUOY, [EDME JULES] & [PHILIPPE] DAUTZENBERG, & G. F. DOLLFUS. *Les Mollusques marins du Roussillon*. Paris: J. B. Balliere & Son., & the authors, 1882-1898 \$5000.00

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 phototypies (collotypes) 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.



**THE EDINBURGH EQUIVALENT TO THE ANNANS'
"OLD CLOSES AND STREETS" OF GLASGOW**

18. BURNS, ARCHIBALD. *Picturesque "Bits" from old Edinburgh, a series of photographs by Archibald Burns, with descriptive and historical notes by Thomas Henderson*. Edinburgh: Edmondston & Douglas, 1868
\$1500.00

First edition. A rare and appealing little book which invites comparison with the photographic documentation of the slums of Glasgow by the Annans being done at this same period. "Indeed, [Annan's] lesser known contemporary, Archibald Burns, undertook an analogous commission for the Edinburgh Improvement Trust, published in 1871, under the title *Picturesque "Bits" from Old Edinburgh. - Points of View* (British Library), 2009, p. 152 with 2 illus on p. 154. The object was clearly to record buildings which would soon be gone. The introduction comments on the medium of photography: "Photography is seldom more successful than in the representation of architectural subjects, and the sun which for so many centuries looked down on the storied streets of this old capital, has in this nineteenth century been discovered to be their truest limner." Gernsheim, *Incunabula*, 428. Julia Van Haften (*Bull of NY Pub Lib.*), Spring 1977, no. 147 lists another related title illustrated by Burns. *Masterpieces of Victorian photography*, Arts Council (1951), no. 445. *Photography & the printed page*, 32.

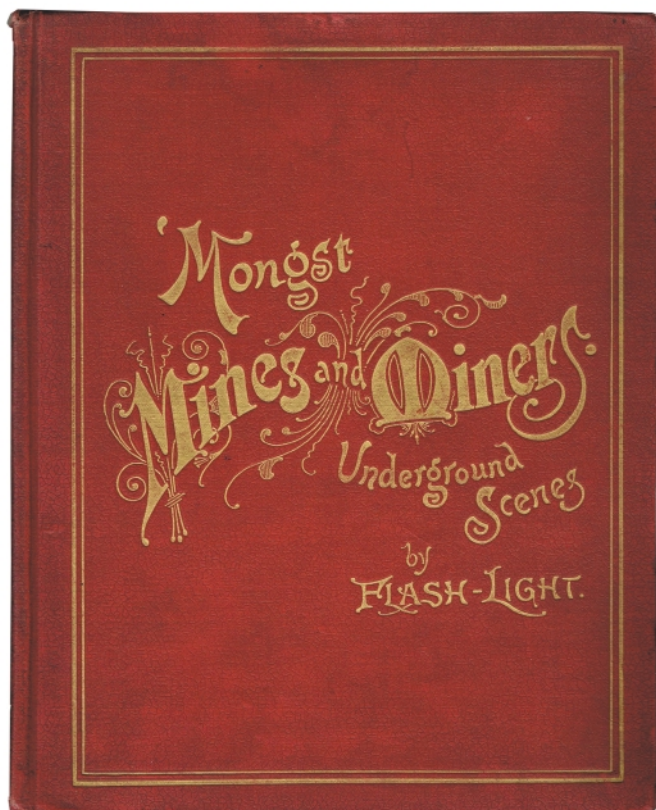
8vo, orig. gilt dec. cloth (neatly rebacked in matching cloth), bevelled edges, a.e.g. 64 pp. with 15 mounted albumen prints with printed captions and 8 woodcuts.



**WOODBURYTYPES OF
"EXCEPTIONAL CLARITY"**

19. BURROW, J. C. & WILLIAM THOMAS. *Mongst mines and miners; or underground scenes by flash-light: a series of photographs, with explanatory letterpress, illustrating methods of working in Cornish mines*. London: Simpkin, Marshall, &c.; Camborne: Camborne Printing & Stationery Co., 1893
\$3250.00

First edition. Given a good note in *Imagining Paradise*: "Photography was used in the service of engineering as well as science and medicine, and J. C. Burrow was the master of that dirty and dangerous occupation, the photographing of deep metal mines. In perfecting his technique he was encouraged by the engineer and teacher William Thomas, secretary to the Mining Association and Institute of Cornwall, who lectured with lantern slides made from Burrow's negatives. Burrow pioneered his own system of illumination, combining magnesium



powder to illuminate the main exposure with limelight, fired simultaneously, to pick out details in dense shadow. The exceptional clarity of the Woodburytypes that illustrate this book belie the conditions under which the negatives were made. As Burrow wrote, "The bottom of the shaft in Cook's Kitchen Mine...was a difficult subject. The temperature there was 100 degrees F...the camera was attached to the ladder and tilted at an angle of 45 degrees. Water dropped everywhere and came from the foot-wall in a steady stream. Heat, water, and vapour, combined with the peculiar setting of the camera made the work tedious and difficult." (note by Rachael Stuhlman). The essay by Burrow describes how the camera was used; that by Thomas gives a description of the subjects. Roosens & Salu 3938. A catalogue note laid in this copy states that "only 237 copies were subscribed to." OCLC locates 9 copies in American libraries.

Small folio (12 ¼ x 9 ¾"), orig. mottled red cloth, title in ornamental gilt blocking on cover; a.e.g. vi+7-32 pp with full-p. Woodburytype frontisp. and 26 mounted Woodburytypes mounted two to a page. Also folding colored litho section of Dolcoath Mine. Slight staining to edges of a few tissue guards, but an excellent copy.

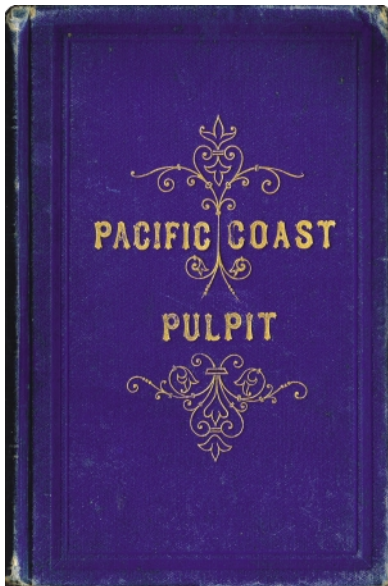
NUDE STUDIES FOR ARTISTS

20. CALAVAS, A., Editeur. *Album de Poses.* Paris, 68 rue de Lafayette, N.d. [ca. 1878] \$5500.00

Calavas was a publisher located at 68 rue de Lafayette in Paris. "It seems that Calavas published photographic nude studies taken by Louis Igout, Otto Schmidt and possibly others. They were often mounted on blue card as several reduced images printed on a single sheet." It is possible the present images were taken by Igout, though they are not signed. "Igout was the photographer of many 19th century academic nudes, usually published in multiple image format by Calavas. Though classical in composition, a fine use of lighting, props and posing makes these among the more attractive of the late 19th century nude studies." Jacobson, *Etudes d'après nature*, pp. 171, 176. The present series of studies are shown six to a sheet; others published by Calavas were more reduced, sometimes up to as many as 25 images to a sheet.



Large 4to (12 ¾ x 10 ½"), mottled paper sides, red cloth spine; title above appears on spine. 22 stiff blue card leaves bound on stubs with 22 multiple image albumen prints 8 x 7 inches, each leaf with printed publisher's credit. Indistinct ownership inscription in pencil dated 1878 and partial label from 1939 on front flyleaf. The prints are good and rich and not at all faded.



FINE PORTRAITS BY BRADLEY & RULOFSON

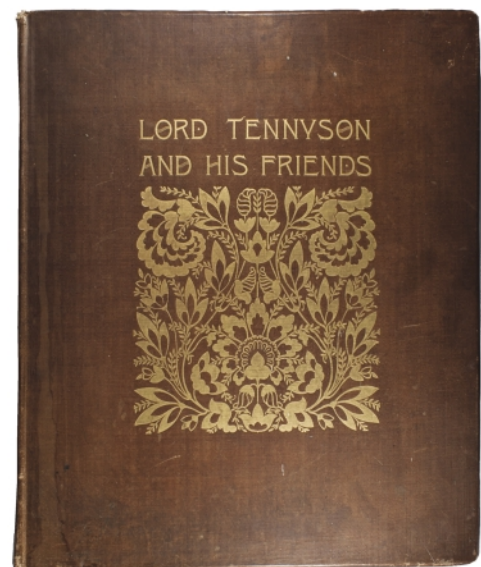
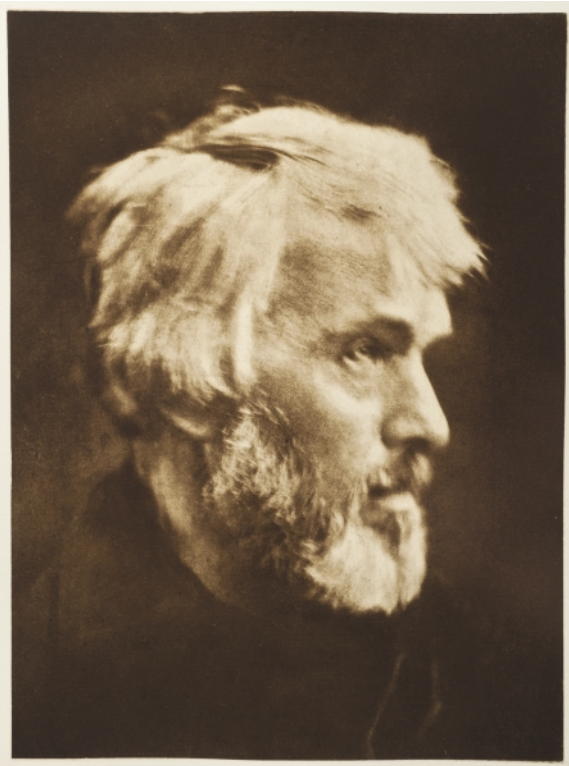
21. CALIFORNIA. SAN FRANCISCO. *The Pacific Coast Pulpit containing sermons by prominent preachers of San Francisco and vicinity. Volume I (all published?).* San Francisco: Western Reporting & Publishing Co., 1875
\$750.00

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.

FAMOUS PORTRAITS BY JULIA MARGARET CAMERON

22. CAMERON, JULIA MARGARET & H. H. H. CAMERON. *Alfred, Lord Tennyson and his friends. A series of 25 portraits and frontispiece in photogravure from the negatives of Mrs. Julia Margaret Cameron and H. H. H. Cameron.* London: T. Fisher Unwin, 1893
\$4500.00



A fine large folio printed on luxurious paper, untrimmed, each plate with dust sheet with printed caption title. Of the 25 portraits six are after paintings or portrait busts; the remainder are from life and include a number of classic images: Tennyson (the Dirty Monk), Thomas Carlyle, Herschel, G. F. Watts, Darwin, Longfellow, Henry Irving and others. Whoever printed the fine photogravures is not credited. The edition was limited to 400 copies; this is no. 336. The introduction was written by Mrs. Cameron's friend Anne Thackeray (Lady Ritchie). Boni, *Photographic Literature*, p. 36. Folio (18 x 15 1/2"), original cloth with large gilt-blocked title device on upper cover. Untrimmed. 16 pp with frontisp designed by W. A. Smith and 25 portraits in photogravure. Front & rear flyleaves have been reinforced at the gutters with short pieces of old cello tape. Former owner's name inscribed on blank front fly.

“LES PLUS CELEBRES DE CHIENS COURANT”
OCLC: ONE COPY IN AMERICA (GETTY)

23. CHABOT, [AUGUSTE JEAN FRANCOIS, comte de]. *La Chasse du Chevreuil, avec l'histoire des races les plus célèbres de Chiens courants existant ou ayant existé en France*. Paris: Librairie de Firmin-Didot, 1879

\$2750.00



First edition of this fine and very rare book on the hunting of roe-deer on horseback with hounds. This was a favourite sport of the French aristocracy. The main substance of the book is devoted to the dogs, their owners and their breeds and their lineage. It is illustrated with fine woodburytypes of celebrated dogs, each identified by name and owner on the printed dust sheet. There is no indication of the name of the photographer but a possibility would be Jean Louis Delton of Paris whose specialty was photographing horses...(but that's just a guess). The hunting of roe deer is still a popular sport in southern France but these days they are stalked and shot with rifles, rather than hunted with dogs and horses. This is a very fine and high quality volume and despite the imprint of Firmin-Didot I strongly suspect it was privately published and paid for by Count Chabot, probably in a tiny edition. OCLC locates just four copies of this first edition; one in the USA (Getty), one in the UK (British Library) and one in France (BN).

4to, orig. half black morocco, t.e.g., untrimmed copy, orig. printed wraps bound in. 132+(i) pp with 12 mounted woodburytypes (average 5 ½ x 7 ½"), each with printed dust sheet, plus 2 full-p. wood-engravings of roe deer horns and hoofs. Spine slightly scuffed; a few spots of foxing but close to a fine copy.

FINE WOODBURYTYPES
AND IMPORTANT ARCHITECTURAL DOCUMENTATION

24. CHARLESWORTH, VERNON J. *The Metropolitan Tabernacle and its Institutions. With an introduction by the Rev. J. Charlesworth*. London: Passmore and Alabaster; (and) Brine Brothers & Co., N.d, [ca. 1882]

\$2000.00

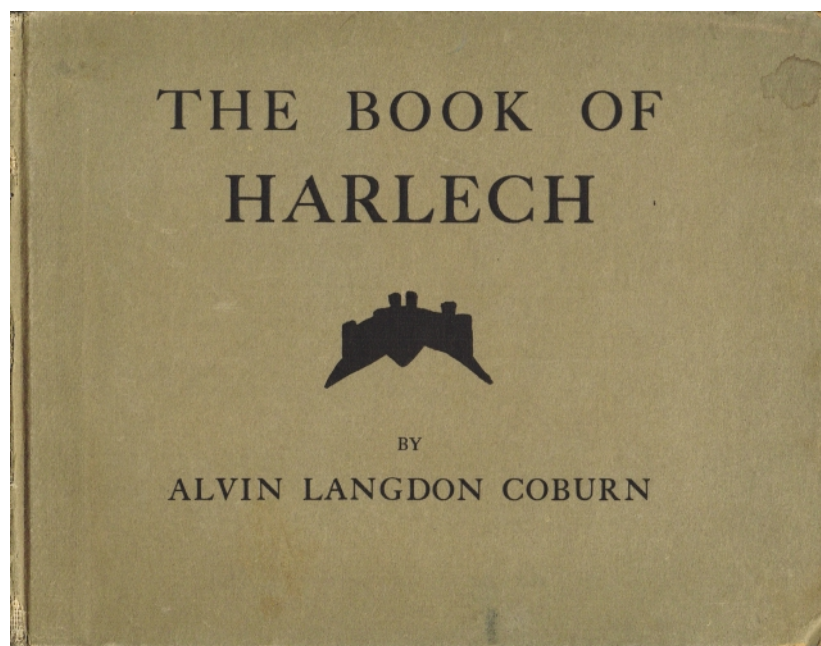
First and only edition of a rare and very appealing book. It gives photographic documentation of the Metropolitan Tabernacle building, a monumental structure designed by William Wilmer Pocock (1813-1899) built in 1859 -61 at the Elephant and Castle, London. It is illustrated with 24 mounted prints made by the Permanent Photograph Company (Woodbury and Autotype Process). This was a "photomechanical process yielding images of almost preternatural loveliness. Many consider it to be the most beautiful photographic reproduction process ever invented. It produced permanent and indelible prints, often in rich warm brown tones..." *Imagining Paradise*, p. 104. There are 24 images which open with a portrait of the Rev. Charles Haddon Spurgeon 'at home', seven views of the Tabernacle (one exterior and 6 interior); three views of the Pastors' College (one exterior and two interiors); one view of the almshouses and

school, and finally eleven views of the Stockwell Orphanage, (exterior and interior). Aside from being handsome prints these images are important architectural documentation. The Tabernacle building still stands (though the interior is much altered), and serves as a reformed Baptist church. A history of the Metropolitan Tabernacle can be found on www.victorianweb.org/art/architecture. OCLC locates 3 copies in America: Yale, Asbury Theological Seminary and Western Res Hist Socy Library. The final leaf advertises a book called *Glimpses of Home at Westwood*, a similar photographic book showing the home of Charles Haddon Spurgeon. Copies of this latter book have not been traced, suggesting it was never published.



4to, orig. full mottled cloth (in imitation of leather), title handsomely blocked in gilt on cover, a.e.g. 12+(2 ff)+ 1 leaf at the end and with 24 mounted 'permanent photographs' (all full-page). Half title inscribed: "Jas. Harvey Esq. with the grateful love of Ch. Spurgeon, Feb. 82."

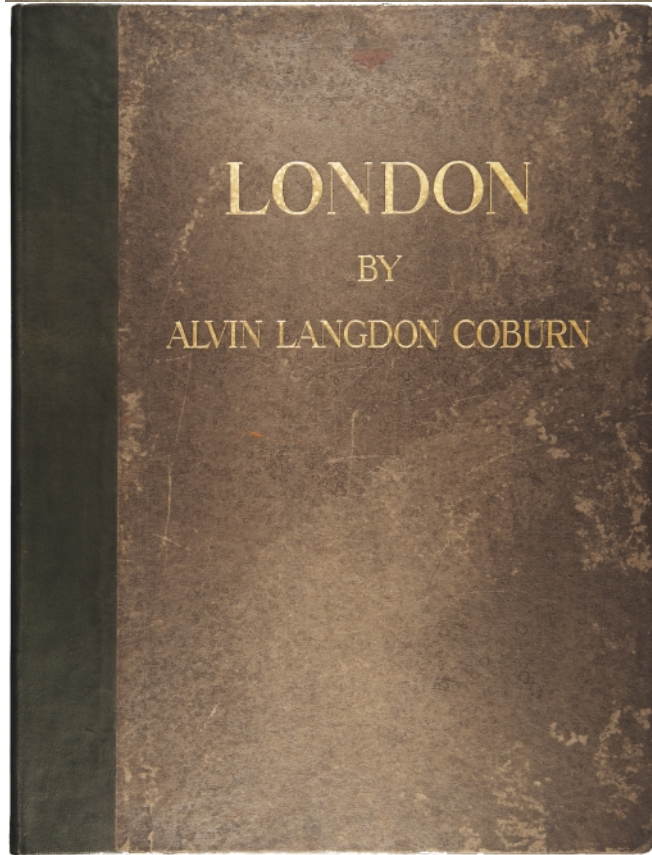
25. COBURN, ALFRED LANGDON. *The book of Harlech*. Harlech: D. H. Parry, 1920 \$1850.00
First edition. "In 1916 the Coburns visited George Davison at his house "Wern Fawr" in Harlech and fell



in love with the otherworldly and atmospheric village in the hills. They bought a plot of land there and built their house "Cae Besi" (meaning Elizabeth's Field") in 1918/19. After selling their London house "Thameside," in 1930, they moved to Wales full time, growing vegetables and keeping goats. They later moved elsewhere in Harlech and then to Rhos-on-Sea. It was Harlech where the Coburns were happiest, and *The book of Harlech* is a personal celebration of that fact. Its twenty collotype engravings were printed by the Anglo-Engraving Co., London, and the text was printed by the Chiswick Press. The simple design of the book with his signature gray brown covers and the

blocked type face is all Coburn's own. He also wrote the text." - GEH, *Imagining Paradise*, p. 240 with 2 illus.

Oblong 8vo, orig. gray-brown printed paper boards. 12 pp with 20 mounted collotype views.



ONE OF COBURN'S MOST ICONIC BOOKS

26. COBURN, ALVIN LANGDON. *London, with an introduction by Hilaire Belloc*. London: Duckworth & Co.; New York: Brentano's, 1909 \$12,500.00
First edition, a fine copy. Much has been written about Coburn's books of photogravures. *Imagining Paradise* gives a better commentary than most: "From 1906 to 1909 Coburn learned photogravure two nights a week at Bolt Court Technical School. He etched and electroplated the printing plates, ground the inks, and pulled exploratory proofs on various grades of paper before handing them over to a printer. On May 21, 1909 he moved to "Thameside," a four story house close to Hammersmith Bridge, and installed two copperplate photogravure presses. From June he employed an experienced printer who made between 200 and 250 gravures a day, and from August a boy to assemble the pages. *London* was published on October 14, 1909, after four months' work. Each 8 ½ x 6 ½ inch gravure, printed in a variety of muted inks to suit the subject matter, was produced with an etched tone border to give the appearance of a separate mount, then mounted on 16x12 inch light brown paper pages. Coburn chose the page and end papers, the design, the typeface, and produced image-only maquettes for this and all his books. *London* initially sold for 25s./\$6.90 as opposed to 15 guineas and upward for one of Coburn's gum platinum prints. The *Manchester Guardian* gave *London* the accolade of being "the first attempt to publish a book of photos on their own merit as works of art." - *I.P.*, pp. 224-5 with six illus. *The Photobook*, I., p. 74. *101 Books*, pp. 38-39.

Folio, (16 ½ x 12 ½"), orig. boldly gilt stamped boards, beautifully respined in dark green morocco by the Green Dragon Bindery. 21 pp of letterpress and 20 top-mounted photogravures. A fine copy.

VIEWS OF THE CLASSICAL REMAINS IN ATHENS

27. CONSTANTINOU, DIMITRIOS. *A group of eighteen mounted albumen prints, (views of the classical remains in and around Athens, Greece)*. [Athens, ca. 1860s-80s] \$3750.00

A good group of photographs, accompanied by a copy of the photographer's own trade catalogue, listing about 150 views of Athens and Greece. The prints measure 8 ½ x 10 ½ inches on 10 by 14 inch stiff card

mounts. Most have identifying numbers in the negative and they correspond with the numbers on Constantine's printed trade catalogue. For example, no. 2 is *Vue générale de l'Acropole prise par le monument de Philopappus*; no. 6 is *Vue générale d'Athènes, de l'Acropole et du temple de Thésé - Nord-Ouest*; no 13. is *Parthénon - Nord*; and so on. Titles are also written in ink in English on the reverse of the mounts. Constantine's photographs rarely turn up in the present day marketplace (but Gary Edwards lists a number of them which were sold at auction at Sotheby's NY & London, Christies NY & London and Swann Galleries NY in the 1970s and 1980s - see G. Edwards, *Internat. Guide to 19th Century Photographers and their Works based on Catalogues of Auction Houses and Dealers*, Boston, 1988).

"Constantinou was known as the second professional Greek photographer of the nineteenth century...[he] was also known as the first photographer to have collaborated with the Greek Archaeological Society; his task was to document the archaeological work that Greece had undergone during the last part of the nineteenth century... One could characterize Constantinou's images as beautiful, but at the same time conventional, satisfying the taste of the eager market of the nineteenth century." - Hannavy, *Encyc of 19th cent. photog*, I, p. 335.



18 images on 18 stiff card mounts. Condition is good; the prints are not faded. Catalogue: Large 8vo, drop title. 4 pp. Fine copy.

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

28. 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 ¼ inches or 28 x 23 ½ 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.

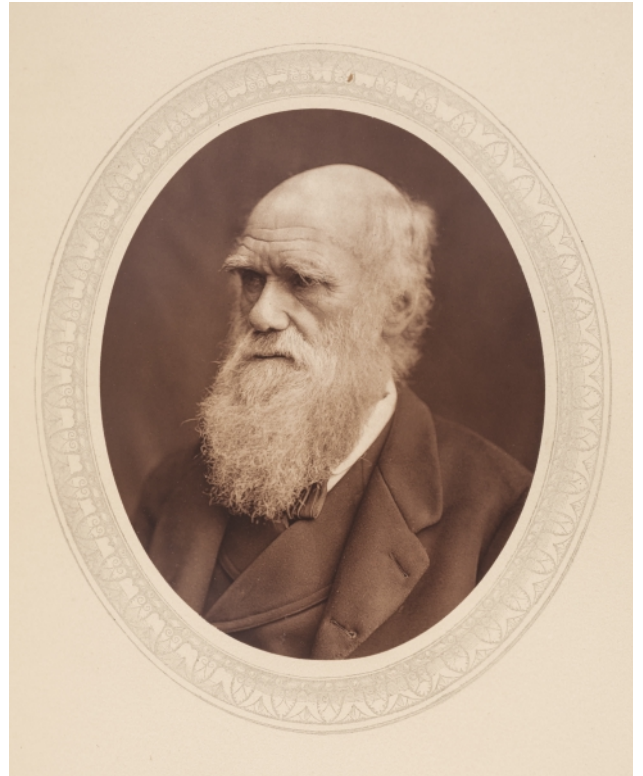
INCLUDES THE PORTRAIT OF DARWIN

29. 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

\$1500.00

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 Haften, *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.



**VERY RARE SET OF PHOTOGRAPHS OF TAHITI
BY EUGENIO COURRET**

30. COURRET, [EUGENIO]. *A portfolio of 16 mounted albumen views titled in gilt on the cover "TAHITI"*. Lima, N.d. [ca. 1864]

\$17,000.00

A very rare, perhaps unique, set of photographs made by a gifted photographer, Eugenio Courret (not in



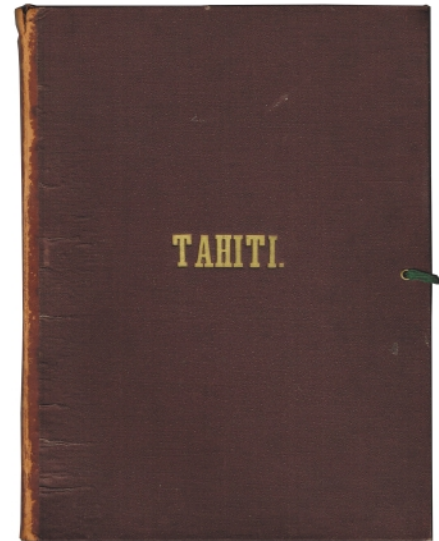
OCLC but that source does locate a partial set of seven of these same images, in the Getty). "E. Courret arrived in Tahiti sometime in 1863 and announced his intention of taking photographs in the *Messenger de Tahiti* of the 12th December. His advertisement was repeated several times and in January was revised to announce that "M. E. Courret pourra offrir aux amateurs la collection complet de ces albums..." P. O'Reilly, *Les photographes a Tahiti et leurs oeuvres 1842-1962*, Paris, 1969. Since that time, more work has been done on Courret. A PhD dissertation by Keith McElroy, *The history of photography in Peru in the Nineteenth Century 1839-1876* (U of New Mexico, 1977) adds to our



knowledge. Hannavy's *Encyclopedia* states: "The Courret brothers studio established in 1863 merits special attention due to "the quality, quantity and duration of its production" (McElroy). In 1892 Eugenio returned to France. But the archives and negatives of his photographic firm remain in Lima in the National Library of Peru.

The present group of photos are mostly identified on the margins or reverse in pencil, but difficult to read. So I quote the abstract of the Getty views, all of which are present here: A view of a Europeanized residential street in Papeete and a view looking seaward across the rooftops of Faaa. A view of Pointe Hitiaa depicts a native shoreline settlement with huts and dugout canoes. Another settlement can be seen in a shot of a valley in the interior of the island. One image is of a Tahitian choir seated on a picket-fenced lawn. Natural landmarks depicted include a view of the waterfall of Faulo Lua. Other views which are not present in the Getty group include a Maison Europeane, Government [House] at Papete, Palais Poincare (?) Papete, and others. The prints are all blind-stamped on the mounts: "Courret Hermanos. Fotografos. Calle Mercaderes, 197 Lima."

Small folio (13 x 10"), in the original morocco-backed portfolio with ties; title in gilt on cover. Containing 16 mounted albumen photographs on tinted lithographic surrounds; photos measure 4 1/2 x 6"; mounts measure 9 1/4 x 12 1/4." In very good condition throughout.



FINE & EARLY STILL LIFE PHOTOGRAPH OF CRYSTALS

31. (CRYSTALLOGRAPHY). *Abhandlungen, Herausgeben von der Senckenbergischen Naturforschenden Gesellschaft. Ersten Bandes, Zweite Lieferung. Mit tafel XV-XX.* Frankfurt: Heinrich Ludwig Broenner, 1855
\$2750.00

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



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.

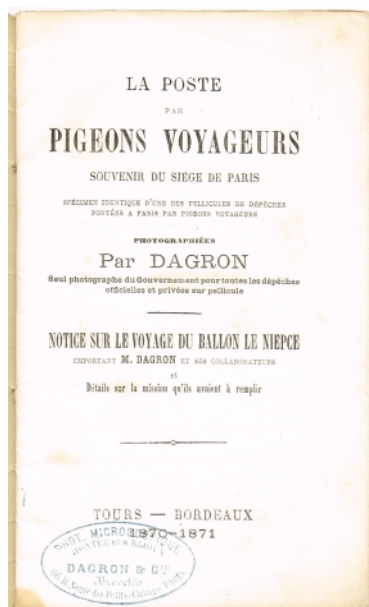
THE EARLIEST PRACTICAL MICROFILM STILL WITH THE TWO ORIGINAL SPECIMENS OF MICROFILM LAID IN

32. DAGRON, [PRUDENT]. *La poste par pigeons voyageurs souvenir du Siège du Paris. Spécimen identique d'une des pellicules de dépêches portées à Paris par pigeons voyageurs.* [Paris: Typographique Lahure], Tours-Bordeaux, 1870-71 \$2500.00

The pamphlet itself is not impossibly rare; I have owned one copy without the microfilm in the past 47 years but the present copy, miraculously, still has the original film loosely laid in. *Truthful Lens* 42: "Illustrated with a specimen film strip of a microphotograph dispatch inserted between pp. 12 and 13. This may be the earliest practical application of the microfilm principle. The text

designates Dagron as "the only government photographer for all official or private dispatches on film." It gives an account of his mission, the trip on board the balloon *Le*

Niépe, etc. Paris, then surrounded by besieging German armies, could communicate with the authorities in Tours and Bordeaux by inserting the microphotographs in a cylindrical case made from the quill of a larger bird which was attached to the tail feathers of the pigeon. Sixteen pages of three columns each could be recorded on a film 2 x 1 inches. One of the significant technical advances was creating a flexible film of collodion." Illustrated in *TL* fig. 78. See also *Imagining Paradise*, p. 166 for a note on Dagron's *Traité de photographie*



microscopic, 1864. OCLC locates 13 copies in American libraries but most of them [presumably] have lost their specimen film.

Small 8vo, orig. printed glazed wraps. 24 pp. The two pieces of microfilm are still in the orig. clear paper 'envelope' inserted within a small printed folder. One is almost intact; the other is chipped. But the specimen illustrated in the *TL* (which came from the collection of André Jammes) was also chipped.

LITHO PORTRAIT OF DAGUERRE IN 1840

33. (DAGUERRE). GREVEDON, PIERRE-LOUIS. *Daguerre*. Paris: Galerie de la Presse, de la Litterature et des Beaux-Arts, 1840 \$900.00

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 ½ x 11" including margins). A fine exhibition piece. Excellent condition.

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

34. [DALLOZ, PAUL (ed)]. *Le Trésor Artistique de la France. Deuxieme Serie*. [Paris, 1875] \$2950.00

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]; Ostensoir Cyindrique 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.

"ONE OF THE INCUNABULA OF PHOTOGRAPHIC PUBLISHING"

35. DELESSERT, BENJAMIN. *Notice sur la Vie de Marc Antoine Raimondi Graveur Bolonais accompagnée de Reproductions Photographiques de quelques rues de ses estampes*. Paris: Goupil; London: Colnaghi, 1853 \$3500.00

First edition of the first part, this was one of the earliest works to be illustrated by actual photographs of works of art. "One 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 ½”), 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.

**FIRST EDITION OF
“THE FIRST MEDICAL PUBLICATION ILLUSTRATED
WITH PHOTOGRAPHS FROM LIFE”**

36. DUCHENNE DE BOULOGNE, G.-B. *Mécanisme de la physionomie humaine ou analyse électro physiologique de l’expressions des passions*. Paris: Jules Renouard, 1862
\$15,000.00

First edition, inscribed on the half-title “A M. Guardin hommage de l’auteur / Duchenne de B.” This was a pioneer work in physiological psychology and was the first medical publication illustrated with photographs from life; the best of the photographs have become icons of the nineteenth century. All editions are rare and the bibliography is complicated. In the present copy, for example, the front wrapper, which is bound in, states: “avec 9 planches comprenant 144 figures photographies d’après nature”; however the title page states: “avec un atlas composé de 74 figures électro-physiologiques photographiées.” This copy actually has the famous full-page frontispiece photograph, 9 plates each with 16 reduced images (“tableaux synoptique”) followed by 11 large single images. This is in fact the “intermediate” edition; the best version of the first edition was accompanied by an ‘atlas’ with ca. 73 plates (copies seem to differ). Copies of the latter are extremely rare; Ove Hagelin, in his *Ars Medica*, wrote that it “has been virtually unobtainable.” I have never seen a copy. An early copy of the latter is said to have sold for 204,000 euros in 2004. The photographs were taken both by Duchenne himself and by Adrien Tournachon, the younger brother of Nadar (Felix Tournachon). This is a famous work and there is much literature on it. Martin Kemp calls it “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.”

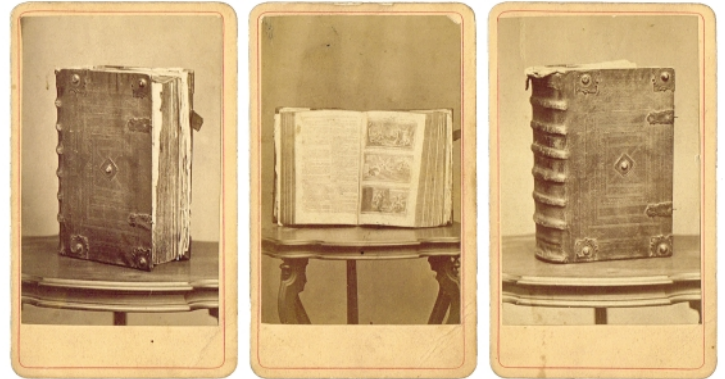


Lg 8vo (11 x 7 ½"), modern marbled sides, black morocco spine, orig wraps bound in. vi+194 pp with mounted albumen print as frontisp. (Duchenne applying the electrodes to the face of his patient) and 20 albumen prints bound on stubs at the rear (9 composites and 11 full-p. photos). All prints in good colour and contrast. A very desirable copy.

WHY WERE THESE PHOTOGRAPHS MADE?

37. EARLY BOOK, (PHOTOGRAPH OF). *Three intriguing carte-de-visites of an early book made by the People's Popular Photograph Rooms, Bridgeport, Conn., N.d. [ca. 1860-70]* \$750.00

As is well known to historians of photography, the *carte-de-visite* was invented, or at least patented, by Adophe Disdéri in Paris in 1854. It was overwhelmingly used for portraits. For other uses there is very little to be found in the literature. Perhaps these photos of the old book were used for advertising purposes? I have seen a few other c-d-v's used for advertising but in the present case there is no name of seller or other information. Why they were made remains a mystery to me.



The book itself appears to be very early, 15th or 16th century. It is clearly a folio, blind-tooled in pigskin with bosses on both covers, and the remains of clasps. As the photograph of the book opened shows, it was illustrated. It was probably a religious book.

Three cartes-de-visite, standard size 4 ⅛ x 2 ½ inches; photos are albumen prints and measure 3 ⅜ x 2 ¼ inches. The reverse of each carte is printed with the name of the maker: People's Popular Photograph Rooms, Bridgeport. Condition is excellent.



AMERICAN CLICHES VERRE "HAND-DRAWN, LIGHT-PRINTED"

38. EHNINGER, JOHN W. *Autograph etchings by American artists, prepared by a new application of Photographic Art under the supervision of John W. Ehninger. Illustrated by selections from American poets.* New York: W. A. Townsend & Co., 1859 \$2850.00

First and only edition of the earliest published collection of 19th century American cliches-verre and a rare book. The plates are drawn by 12 different American artists of the time, including Durand, Kensett and Johnson; the process is described in the lengthy introduction. The process is also described in Wakeman's *Victorian book illustration*, and is there called "hyalography": "one obvious way of making prints, after the invention of photography, was to manufacture a drawn negative instead of using a camera; but despite its

obvious attractions, this was done surprisingly little. It was seen at its most successful, artistically, in the *cliche-verre* prints made by continental artists like Corot, Millet and Rousseau.” *Bull N.Y. Pub. Liby* (Spring 1977), no. 32a. See Gernsheim, *History*, pp. 251-2 which notes the Ehninger book. See also exhibition catalogue *The R. E. Lewis Collection of prints in cliche-verre*, (San Francisco, 1977), where a copy is offered for \$3400. See also K. & J. Jacobson, *Etudes d’apres nature* (Petches Bridge, 1996), no. 361 where a copy is offered at \$4500. Roosens/Salu 1939. We can trace but two copies in the book auction records in the last 40 years. NUC locates only 3 copies (DLC; CLU; NjP).

Small folio, orig. full publisher’s embossed morocco (a deluxe binding), title stamped in gold on cover, a.e.g. (10) pp with 12 cliches-verre each with accompanying leaf of poetry in letterpress. Photographic printing by P. C. Duchocois. Plates average 205 x 150 mm. The plates on albumen paper. Slight cracking in upper front hinge. Fine copy; the plates in fine contrast and color.

PHOTOGRAPHS BY MATTHEW BRADY

39. 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 \$750.00

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 (see item above). 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.

“AN INVALUABLE SOURCE”

40. 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 \$1100.00

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

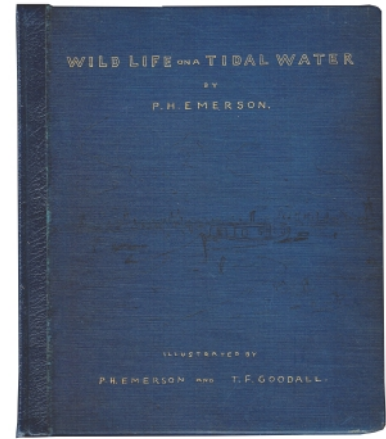
NATURALISTIC PHOTOGRAPHY

41. 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 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 complement 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.

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.



WITH THREE TIMES THE USUAL NUMBER OF PHOTOS

42. FOGG, WM. PERRY. “Round the World.” *Letters from Japan, China, India and Egypt.* Cleveland, Ohio: [Privately printed], 1872

\$3500.00

A privately printed travel book, of no great interest except for the fact that this is one of a very small number of copies illustrated with bound-in albumen photographs. I can find a record of only two other such copies, one in *American book prices current* sold at Christies London July 15, 2005. That copy had a portrait and ten albumen prints, of which 2 were torn and creased; it made the astonishing price of \$4375.

The other copy was owned by myself and appeared in my Catalogue 37 of 1976; it had 19 photographs and sold for \$100. The present copy has 29 bound-in albumen photos, of which 10 are reproductions of prints or sketches and the other 19 are original photographs. The author states in the preface: "This volume is not published in its present form for public sale, but designed as a *souvenir* to personal friends who have expressed a desire to have copies of these "Letters" for preservation; and I have endeavored to enhance its value by sketches and photographs of scenery and costumes in the countries through which I passed." The text was originally printed in the *Cleveland Leader*; it is printed here as it appeared there, in one column, full of errors, and probably printed on a proofing press. The photographs are what give the book its special interest and value.



Queens Street - Hong Kong.

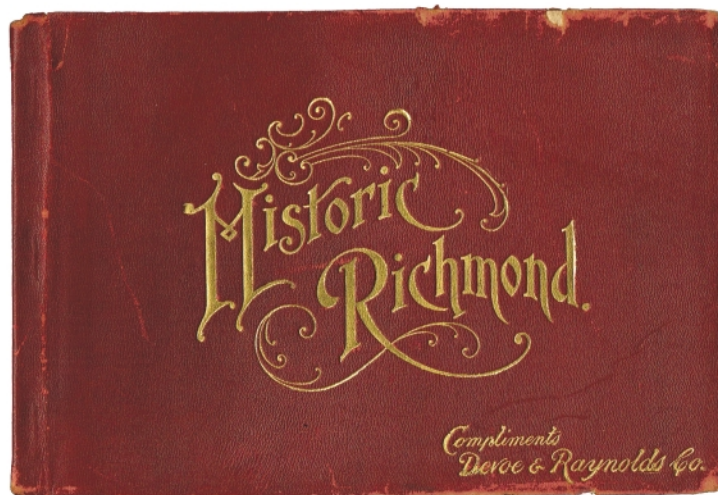
There are about a dozen of Japan and China; titles include Japanese village, Betto or groom, Group of Japanese officers, Bronze statue of Buddha, The original "Grecian Bend" (Japanese women), Mother and child (Japanese), Moat round the tycoon's palace - Yedo, Hong Kong harbor, Queen's Street Hong Kong, View of Macao, Singapore, Penang, etc. Fogg travelled by train from Cleveland to Salt Lake City, where he interviewed Brigham Young, described the Mormon sights, and then went on to San Francisco. He sailed from there to Japan, then visited China, India and Egypt, and eventually to the Suez Canal, of which he gives an account (Letter 30). OCLC locates a number of copies but makes no mention of photographs. Smith, *American travellers abroad a bibliography*, F45.

8vo, orig. half cloth, morocco spine and corners, gilt globe stamped on upper cover. (xii) + 7-237 pp with photographic frontispiece portrait of the author inscribed "With kind regards, W. Perry Fogg" and with 28 bound-in albumen photos. Ex-lib with old blind stamp in blank margin of t.p. Other lib. markings removed, binding refurbished and in a mylar dust jacket.

APPARENTLY UNRECORDED

43. FOSTER, W[ALTER] W[WASHINGTON]. *Historic Richmond. Richmond: W. W. Foster* [Printed and bound by Everett Waddy & Co., Richmond], 1898 \$2400.00

A very rare view book of Richmond, illustrated with ten original mounted silver gelatin prints. Walter



Washington Foster was long regarded as one of the leading photographers in Richmond. He was born in 1857 in Norfolk, and by 1876 had already established a photographic studio in Richmond. After several failed start-ups and partnerships, Foster opened his own studio in 1887 and made his last exposure in 1935. His output of 65,000 prints and 100,000 glass negatives are now preserved in the Virginia Historical Society. The images in the present book are as follows: The Washington Monument and State Capitol; The Lee Monument; The City Hall; St. John's Church (exterior); St. John's Church

(interior); The Soldiers' and Sailors' Monument; Surrender House at Appomatox; Main Street in 1865 (after the evacuation fire); The Main Street of To-day; and Houdon's Statue of Washington. This album was made "as a reminder" of the meeting of the Association of Railway Superintendents of Bridges and Buildings; it was paid for by the Devoe & Reynolds Co., manufacturers of paints. A nice piece of understated advertising of permanent value, it is today very rare. No copies are located in OCLC, nor are any other books by W. W. Foster.

Oblong 8vo (6 x 8 ½ inches), full maroon calf or roan, handsome gilt-blocked title on cover, all edges gilt. T.p., 1 leaf and 10 stiff-card leaves each with a mounted photo with red-ruled borders and printed dust sheet with caption. Inner hinges slightly cracked, but a nice copy.

NINETEENTH CENTURY FRENCH LANDSCAPE PHOTOGRAPHS

44. FRANCE. *Anonymous album of ten landscape photographs*. [France, ca. 1865-75] \$5000.00

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 ½"), 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 ½ x 9 inches, each with printed title. Prints are in good condition with minimal edge fading; one or two are slightly pale.

FINE ALBUM OF RAILWAY PHOTOGRAPHS BY HIPPOLYTE AUGUSTE COLLARD

45. FRANCE. *Chemin de Fer du Bourbonnais. Embranchement de Montbrisson*. N.p., N.d. [Paris, 1865-66] \$7500.00

An album commissioned by the Ministry of Agriculture, Commerce and Public Works, which documents the construction of 8 viaducts, 2 stations and includes a view of the town of Montbrisson. Collard's work has been studied in depth by Elizabeth Anne McCauley: "The photographer who best typifies the Second Empire specialist in industrial imagery, primarily government construction projects, [was] Hippolyte Auguste Collard...Collard carved a modest niche for himself as the 'Photographe des Ponts et Chaussées,'

a title which he assumed around 1867. His numerous surviving works, primarily in the form of bound albums published by the Ministry of Agriculture, Commerce and Public Works, are often faded, but they do show the stylistic consistency and occasional flashes of compositional originality that mark successful but not brilliant commercial operators. His sequential photographs of bridges, railroads, and aqueducts must have satisfied his customers, for his studio was patronized for over twenty years.” - *Industrial Madness*, p. 202 (but pp 202-224 and 19 images are all devoted to Collard).

Despite what McCauley says, the present album is not faded. In fact it is in fine condition, in the original roan and cloth binding, with title stamped on upper cover. The table of contents is the first leaf which lists the eleven images. All but one of the photos are views of engineering works on the Montbrisson branch line. As noted by McCauley, Collard liked sequential photos and there is a fine pair here, the viaduct over the Loire at Andrezieux (plates 3 & 4). Another fine view shows a short cast iron bridge (‘Viaduc de 15 Metres d’Ouverture’). Collard is not as well known as Baldus, Marville and Duandelle, but he worked in the same fields of urban infrastructure. He was in fact a competitor with Baldus for the job of photographing the railway expansion. These official albums are rare; I have never owned or seen another one.

Oblong folio (13 ½ x 20"), orig. half cloth. T.p./contents leaf and 11 mounted albumen prints, each 9 ¾ x 13 ¾" on printed mounts. Most images are signed lower right ‘Collard, ph.’ and most are signed in print lower left: Paris - Imprimerie Michels-Carré. The first print has some spots of foxing; all others are very clean and in good contrast.



VETERINARY AND AGRICULTURAL SCHOOL

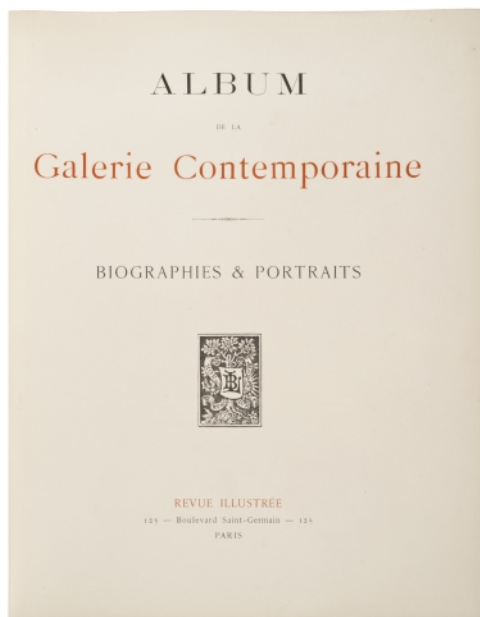
46. FRANCE. GRIGNON. *Ministère de l'Agriculture. Grignon. [Album of 48 mounted photographs with manuscript captions]*. Grignon, ca. 1870 \$2000.00

An official album of 48 mounted photographs describing the famous veterinary school at Grignon. It opens with a photo of a plan of the parish or township in 1848, followed by 3 views of buildings: the chateau, the house of the director and the sheepfold. There are then views of



two different plows, a draft horse ("Emma"), oxen and ox carts, cows of several breeds (each shown with its handler), sheep of various breeds (also with handlers); a sow, two views of bee-hives, 9 species of trees and a number of fruit trees shown in 'espalier' against walls or frames. Each photo is identified with a manuscript caption done in very careful calligraphy; this was obviously an official document (as shown also by the gilt-printed title on the cover). This school is still extant; it is now called the National Agro-nomic Institute of France (Grignon); also the National School of Veterinary Services.

Folio (10 ½ x 13 ½"), title stamped in gilt on cover; a.e.g. 48 stiff card leaves bound on stubs, with 48 mounted albumen photos each within a tinted litho background and each with a carefully done MS caption. Most photos with a light spotting, apparently from some spots on the negatives. Not offensive.



**INCLUDES THE FAMOUS CARJAT
PORTRAIT OF BAUDELAIRE**

47. GALERIE CONTEMPORAINE. *Album de la Galerie Contemporaine. Biographies & Portraits.* Paris: Revue Illustrée, n.d. [ca. 1880] \$3250.00

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 Baudelaire (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.



48. 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 \$750.00

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.

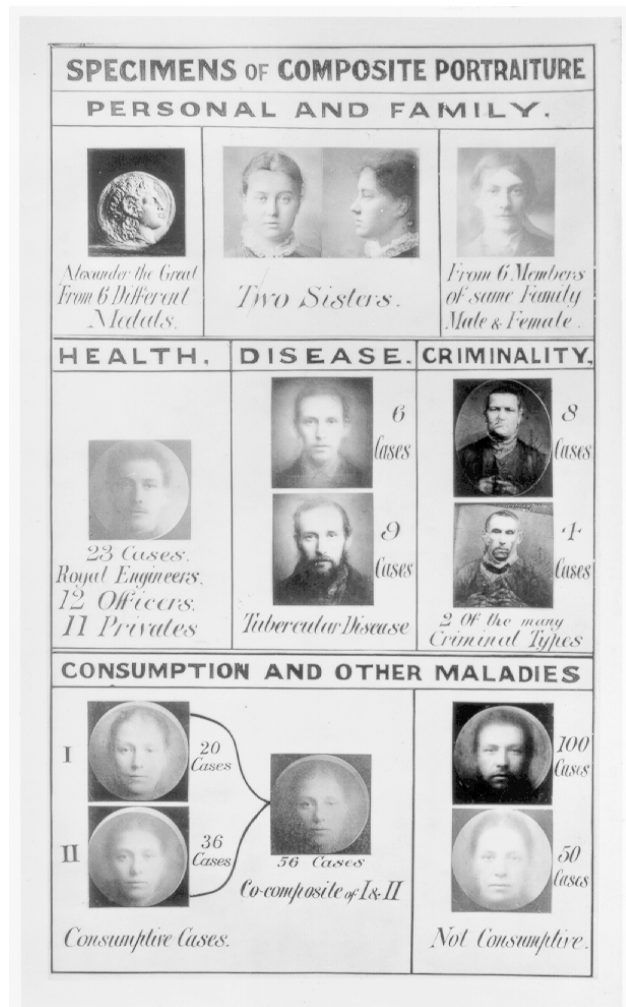
THE FIRST EXAMPLE OF COMPOSITE PORTRAITURE

49. GALTON, FRANCIS. *Inquiries into human faculty and its development.* London: Macmillan & Co., 1883 \$750.00

First edition (the verso of the title page states 'Printed by R. & R. Clark, Edinburgh'). There was an American edition published in New York, also by Macmillan, later in the same year. The composite photograph which serves as frontispiece is a particularly good and clear impression (other copies I have seen are not this sharp). The book and its photograph is given a good analysis by Martin Kemp in *Beauty of another order - Photography in science* (Ottawa, 1997), pp. 130-133 and fig. 85.

An important medical book (Garrison-Morton 230; it was the first book to use the word *eugenics*), this is also an important work in the history of medical photography. The frontispiece, as noted above, is a specimen of composite portraiture, apparently an invention of the author, and said to be the first book illustrated with this kind of image. Galton explains composite portraits ("made by combining those of many different persons into a single resultant figure") in considerable detail in Appendix B. Roosens/Salu 5169: "the first book illustrated with composite photographs." GEH, *Imagining Paradise*, illus and with good note.

8vo, orig. cloth, good copy. xii+(i)+387 pp with mounted albumen composite photograph as frontisp., and 4 litho plates, 1 fdg and printed in colors. Slight wear to upper joints.



**THE COMPLETE SERIES OF 'SCULPTURE ORNEMENTALE'
FROM GARNIER'S MONOGRAPH ON THE PARIS OPERA
45 PHOTOGRAPHS BY EDOUARD DURANDELLE**

50. GARNIER, CHARLES. *Le Nouvel Opera de Paris. Sculpture Ornementale*. Paris: Librairie générale de l'architecture & des travaux publics, Ducher & Cie., 1876 \$20,000.00

The complete series of photographs consisted of 115 images in four portfolios: "Bronzes" (15); "Sculpture ornementale" (45); "Statues decoratifs" (35) and "Peintures decoratifs" (20). These photographs have been the subject of an extensive scholarly essay by Martin Bressani and Peter Sealy: "Most of the photographs in the decorative sculpture [i.e. sculpture ornementale] - the thickest of the four - depict original plaster specimens that served as models for the army of sculptors carving the building. These prototypes, made by leading sculptors, under the immediate supervision of Garnier, were usually destroyed after construction. The photographs thus have the power to reveal a hidden process of invention in the form of pieces of fragile plaster. Very early, Garnier had recognized photography's potential to "conserve memory" (conserver le souvenir), as he wrote in a construction report of January 1866. He remarked in the same document that "if we wish to make a monograph of the Opéra, the photographic documents [produced during construction] will greatly facilitate it." He specially emphasized the usefulness of recording the plaster models. Garnier thus conceived photography as a means of gathering traces and retrieving a process, rather than simply a medium for passively reproducing a building." - *Art and the early photographic album* (2011), p. 210.

The atlas, which was sold in parts as each volume was completed, turned out to be an expensive enterprise and few complete sets were ever assembled. The Paris Opéra photographs by Durandelle reside among the most important architectural documentary projects of the nineteenth century. Following in the footsteps of earlier photographers such as Edouard Baldus and his documentation of the construction of the new Louvre (1855-57) Durandelle employed the superb rendering quality of large glass plate collodion negatives and printed on gold-toned albumen paper to produce photographs that are rigorous in composition and rich in technical detail. Seen through the eyes of modern viewers, these photographs are not just historical documents but are valued as works of art both abstract and surreal in their expressive qualities. *Truthful Lens* 70 (for the complete work).



Folio, orig. dec. cloth, morocco spine, t.p., list of plates and 45 large mounted albumen prints bound on stubs. Prints in excellent condition, rich and dark. They are just beautiful.

51. GAUDIN, M[ARC] A[NTOINE AUGUSTIN]. *Traité pratique de photographie exposé complet des procédés relatifs au daguerreotype*. Paris: J. J. Dubochet et Cie, 1844 \$2350.00

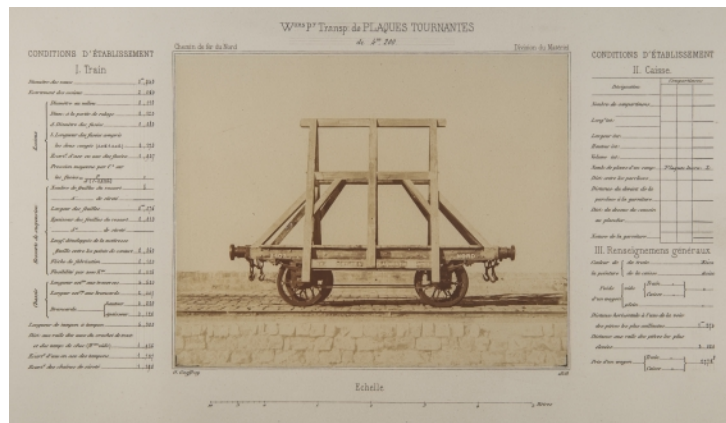
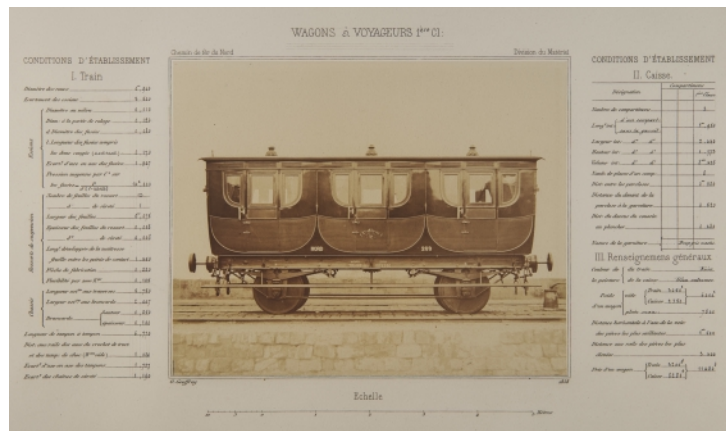
First edition, fine untrimmed copy in the original wrappers. This work saw a second edition in 1845 and an Italian translation later in 1845. Gaudin was an optical instrument maker and a pioneer daguerreotypist. Gernsheim states: "With still smaller and therefore faster cameras than those of Lerebours, and accelerating with bromide vapour, Marc Antoine Gaudin was able to take some instantaneous street views in 1/10 of a second showing people and traffic, provided they were not moving too rapidly. He showed a distant view of the Pont Neuf with traffic to the Academie des Sciences in October 1841...Gaudin seems to have been the earliest to attempt portraits of little children, in 1843, and realizing that this demanded a psychological approach as well as an instantaneous process, he invented the stock phrase used by photographers of children all over the world to this day: 'Now look into the box and watch the dicky-bird!'" (*History*, p. 118). The present work is a general manual of daguerreotype photography as it existed in 1844. Roosens/Salu 2855. Epstein, 1942 Addenda under G.

8vo, orig. printed wrappers, untrimmed. (iv)+iv+248 pp.

FINE & VERY EARLY PHOTO ILLUS TRADE CATALOGUE

52. GEOFFROY, O. *Album Photographique et descriptif du Matériel du Chemin de Fer du Nord. 2eme Partie. Voitures et Wagons*. N.p. [Paris or Mulhouse], 1858 \$5000.00

A fine copy of a remarkable trade catalogue, one of the earliest I can recall illustrated with original mounted photographs. It consists of the title (an oval mounted photo of a hand-drawn title page) and 41 leaves of mounted photographs in excellent unfaded condition. But sadly this is the second volume only; the first volume, which was published in 1856, was devoted to locomotives and tenders; it is not present here. O. Geoffroy, whose credit appears on each of the mounts, is described on the title page as 'Chef' of the Bureau des Etudes du Matériel. The name of the photographer is not given but he was clearly a professional. The photographs and accompanying data are fascinating documents of a railway technology which is now long gone. The present volume illustrates wagons des ceremonies, wagons-salons, salons à voyageur (1st, 2nd & 3rd class); wagons mixtes, postes, bagages, ecuries, equipages, bestiaux, moutons, lait, marchandises, sucre, houille, coke, pierres, bois, charbon de bois, plates-formes, plaques-tournantes, sable, and d'ensablement. The photographs are albumen prints, each on a litho printed mount with the series title, date, scale measure, and other information including weights, number of compartments or parts, paint colors, etc. Very rare;



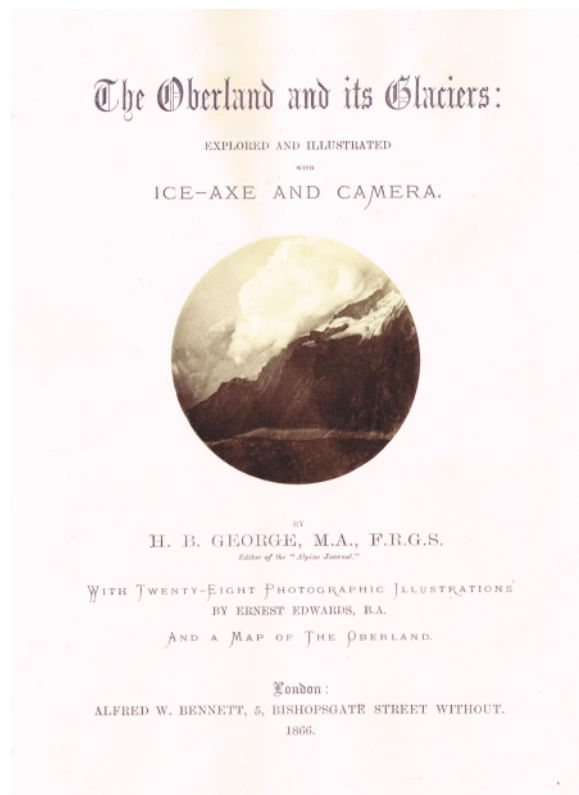
OCLC locates only one copy, Harvard, which I sold to them in 2005. That set was complete in two volumes and sold for \$12,000. An indicator of the rarity of this work is the fact that it escaped the notice of Elizabeth A. McCauley (or at least it is not mentioned) in her very thoroughly researched *Industrial Madness Commercial Photography in Paris 1848-1871* (1994).

Oblong folio (11 ½ x 18"), orig. pebble grain cloth boards, black roan spine, titled both on cover and spine "ALBUM". T.p. and 41 leaves each with a mounted albumen photo (6 ¼ x 8 ½"). Fine copy; excellent condition throughout, including the photographs.

**WITH 28 PHOTOGRAPHS BY ERNST EDWARDS
THE PHOTOGRAPHS IN EXCELLENT CONDITION**

53. 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 \$1950.00

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, 32 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."

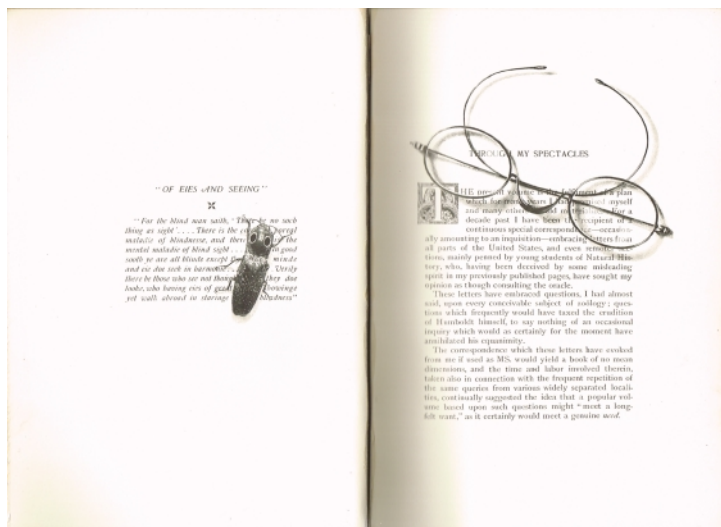
4to, orig. dark blue cloth, bevelled edges, title in gilt on cover and spine, a.e.g. xii+243 pp with fdg. map and 28 mounted albumen photographs, each with dust sheet. Some of the dust sheets are foxed but the photos are in fine condition.

**"THIS ABILITY TO CUT TEXT AND IMAGE
IN THIS WAY WAS A RADICAL STEP..."**

54. GIBSON, WM. HAMILTON. *Sharp Eyes. A rambler's calendar of fifty-two weeks among insects, birds and flowers. Illustrated by the author.* New York: Harper & Bros., 1892 \$500.00

First edition. Wm Hamilton Gibson (1850-1896) was a figure of high importance in the adaptation of the photograph to book illustration (on this see E. Jussim, *Visual Communication and the Graphic Arts* (1874), Ch. 6. Writing about *Sharp Eyes* David Hanson states: "The most startling halftones are on pages vi-vii where the photograph of eye glasses and a beetle are superimposed directly over the type as if they were directly on the page. This ability to cut text and image in this way was a radical step and was not done to any great extent until the advent of the computer [in the 1990s]. To do this manually in this way is nearly impossible. Unfortunately, Gibson died relatively soon after this publication; who knows what else he may have had in mind." - *David A. Hanson Collection of the History of Photomechanical Printing* (1990), 1892:6.

8vo, orig. dec. cloth, t.e.g., untrimmed. xxii+322 pp with several hundred halftone vignette illus. Laid in is a printed sheet from the publisher listing 9 books by Gibson. Excellent copy.



PROGRESSIVE FACIAL HEMIATROPHY

55. GRASSET, DR. J. *Traite pratique des maladies du système nerveux. Deuxième édition, revue, et considérablement augmentée.* Montpellier: C. Coulet; Paris: A. Delahaye, 1881 \$750.00

Originally published with a slightly different title in 1878. Illustrated with two photoglyphics of which the author writes: "Nous donnons ci-contre la photographie d'un malade qui court les Universités pour se



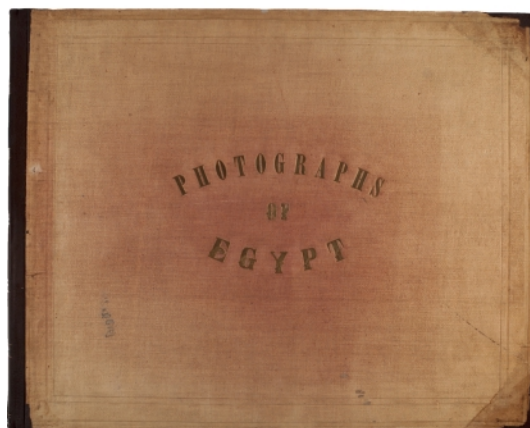
montrer, qui j'ai présenté l'hiver dernier à ma clinique de Hôpital-Général, et dont le portrait, fait à Montpellier par un photographe distingué, M. Martin, donne une idée très complète du faciès dans le cas d'hémiatrophie faciale progressive." Mark Rowley comments: "Striking representation of a case of progressive facial hemiatrophy. Grasset arranged to have each side of the subject's face photographed and mounted them cote à cote to show the degradation in the muscles in the atrophic side." - *Photo-illustrated Medical Literature* (2004), pp. 81-82. The 'distinguished photographer M. Martin' would have been Charles Martin of Montpellier on whom see J-M Voignier, *Repertoire 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 photoglyphics printed by Lemerrier & Cie., Paris. Fine images.

56. GROLL, ANDREAS. *Photographie oder Lichtbilder auf Glas*. [Wien], 1850 \$800.00
 Rare separately paginated offprint with its own title page from the *Sitzungsberichte der mathem-naturw Classe der kaiserl Akademie der Wissenschaften*, November 1850 and possibly the first report in German of albumen-on-glass negatives. In 1847 Niepce de St. Victor introduced the first practical method of making photographic negatives on glass, so-called albumen negatives. The process, to use a film of sensitized albumen on glass, was used for a few years only, replaced by collodion negatives, which were introduced by F. Scott Archer in 1851. Heidtmann 4624. Not in OCLC.
 8vo, printed self wraps. 5+1 pp. Excellent copy.

“UNIQUE COMPOSITIONS AND STUNNING LIGHTING EFFECTS”
“ONE OF THE BEST RESIDENT PHOTOGRAPHERS OF EGYPT”



57. HAMMERSCHMIDT, W. *Photographs of Egypt*. (*original binder's title*). N.p. [Cairo, ca. early 1860s] \$12,500.00
 A fine album of thirty large views of the canonical images of ancient Egypt (the Great Pyramid, the Sphinx, Luxor, Karnak, etc). Hammerschmidt was a German photographer who went to Cairo around 1860 and set up in the Mouski. He has been discussed by several modern scholars and his work is universally praised. At least for his earlier work, he signed and numbered his views in the negatives. Of the present album of 30 views, 25 are signed and numbered; of this numbering Ken Jacobson states: "It seems probable that his standard set of larger format photographs were numbered roughly up to 100 and were made at the beginning of his stay in Cairo." Of the present 25, twenty-two are numbered under 100, thus indicating they were made early in his Egyptian period. Jacobson also states: "Hammerschmidt's unique compositions and often stunning lighting effects deserve greater attention than they have received from curators." - *Odalisques and Arabesques*, p. 241. His unique compositions and unusual viewpoints are shown in several photos in the present album, especially pl. VIII, "Street in Cairo" and dramatic lighting effects in pl. XVII, "Rhamessieum at Thebes." Nissan Perez writes: "[Hammerschmidt's photographs] all are of excellent quality in vision, composition, and execution. Judging by these images he can be considered one of the best resident photographers of Egypt." - *Focus East*, p. 174. Twenty-six of the 30 photographs have printed captions in French and German (and added captions in pen and ink in English) thus indicating that this album was made for sale to tourists. It is in the original gilt-stamped covers which adds to its appeal.

Olong folio (14 ½ x 18"), orig. cloth covers with title as above stamped in gilt; professionally rebaked and recorned in calf. Orig. fabric-backed pastedowns and flyleaves; 30 stiff card leaves bound on stubs. Prints average 9 ½ x 12". The first print (only) is not by Hammerschmidt; it is

signed in the negative "A. Beato" (on whom see Jacobson, pp. 208-9).

PHOTOGRAPHY AND GEOLOGY

58. HARRISON, W. J., F. G. S. *A sketch of the geology of Leicestershire and Rutland*. Sheffield: William White, 1877 \$2250.00

First edition in book form, with twelve large mounted albumen photographs. The essay was originally published in *White's history, gazetteer, and directory of the counties*, and it is unlikely that the journal issue had the photo-illustrations. There is no mention in the book of the photos but it is highly likely they were taken by Harrison himself as he was the author of two highly regarded photographic books, *A history of photography* (1887) and *The chemistry of photography* (1892). All but two of the photos are views of identified working quarries, and the text mentions these quarries; it is not quite a trade catalogue but I would not be surprised if the quarry owners paid the cost of this publication. Nineteenth century photographically illustrated books on geology are not at all common, but one exception does come to mind - the several books on the fossil footprints of the Connecticut River Valley. For an interesting discussion of geology and photography see Ann Thomas, *Beauty of another order*, pp. 85-88. OCLC locates five copies of this book in American libraries (LC, UIll, Indiana U, JHopkins, & USGS).



Lg. 8vo, orig. cloth, title in gilt on upper cover (which does include the phrase "With Photographs"). 67 pp with 12 mounted albumen prints (5 1/4 x 8"), within printed mounts. Inscription on title: "Presented to William Adams Cardiff by the author, May 25th 1879." One or two photos are slightly pale, otherwise good dark prints.

PHOTOGRAPHICALLY ILLUSTRATED TRADE CATALOGUE OF JAPANESE FURNITURE

59. HAYASHI. *Leading Curio Dealer. Carved Wood Furniture. (Photographically Illustrated Trade Catalogue)*. N.p., N.d. [Japan, ca. 1900] \$2000.00

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 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.

“OF EXTREME MEDICAL PHOTOHISTORICAL IMPORTANCE”

60. HEWSON, ADDINELL. *Earth as a topical application in surgery, being a full exposition of its use in all the cases requiring topical applications admitted in the men's and women's surgical wards of the Pennsylvania Hospital during a period of six months in 1869. With four photo-relief illustrations.* Philadelphia: Lindsay & Blakiston, 1872 \$2750.00



First edition and the only edition with the photo-relief plates. “This volume is significant as one of the first American medical books to have photomechanical prints - in this case Woodburytypes [the author gives a long and detailed explanation of the process in the preface] and it was the first separate American surgical text to have mechanical photographs within the actual volume...the book is extremely scarce...it must be assumed that the ‘earth’ which Hewson utilized contained a type of mold which had an antibiotic effect...this volume is of extreme medical photohistorical importance.” - S. Burns, *American medical photography in America*, p. 1241 and fig 8. But to my mind the book has another, and greater, attraction. The photograph of the woman with a surgically removed breast is powerful, brutal and unforgettable image. It embodies, unintentionally, several of the qualities of photography which have come into central and sharp focus in our own century. It is a very “contemporary” picture (see the cover of *The New York Times Magazine* Sunday Aug. 15, 1993). This book would have

been included in the exhibition *The Truthful Lens* except that they could not then find a copy to borrow. This is only the third copy I have owned or seen in 47 years. Rutkow, *History of surgery in the US*, GS76. 8vo, orig. cloth, good copy. 309 pp. with 4 mounted woodburytypes by the A.P.R.P. Co., Philadelphia. Two modern inscriptions from medical doctors, one Dr. to the other. A fine copy.

“GYPSIES HOPPING”

61. (HOP PICKING IN KENT). *A fine album of 92 good amateur snapshots of Gypsies picking hops in Kent*, circa 1900 \$2000.00

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

62. HUMMER, WALDEMAR. *Ohne Mode. 20 Weibliche Aktstudien nach der Natur in heliogravure für Künstler und Kunstfreunde*. Stuttgart: Klemm & Beckmann, 1902 \$1100.00

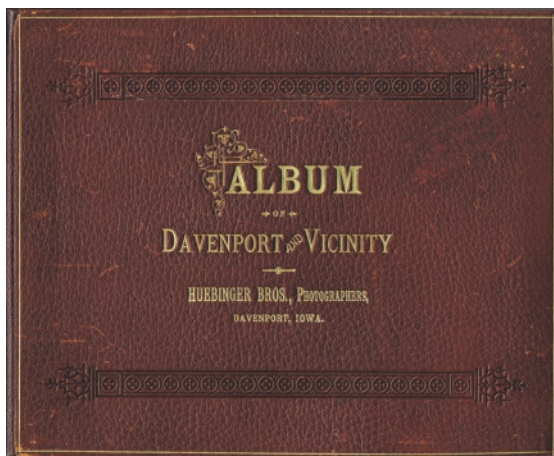
Fine copy complete in the original portfolio of this series of photographic art studies of the nude female figure for artists and 'Kunstfreunde.' Hummer was a photographer based in Munich. Most of the 20 figure studies are in the nude; a couple are draped in diaphanous gowns and one in a sheet. The title 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

63. 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, Fidler, & Chambers, Davenport]. Davenport, 1887 \$7500.00



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 (5 ½ x 8), a few are half-page (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 sewn together end to end and opening out concertina fashion. OCLC locates three copies: Yale, Augustana Col. and Knox Col.

Oblong 4to (8 ¼ x 10 x 1 ¼”), 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.

“PHOTOGRAPHS OF INDIANS”

64. JACKSON BROS. (WM. H. JACKSON). *Group of six cartes-de-visite of Western American Indians*. Omaha, Cor. 15th and Douglas St., [1868-70] \$3000.00
A fine group of six cartes-de-visite of plains Indian warriors, five of which are identified on the reverse: “Jackson Bros., Photographs of Indians, Cor. 15th and Douglas St., Omaha.” Three of the five are identified in print as Pawnee; two as Sioux and one unidentified. Yale Beinecke Library has a group of five Jackson portraits of Indians of North America; on their website they illustrate all of them. One of them, “Chief Snake” is among the group we offer here. They also provide the date of ca. 1868-70. One of our group is identified



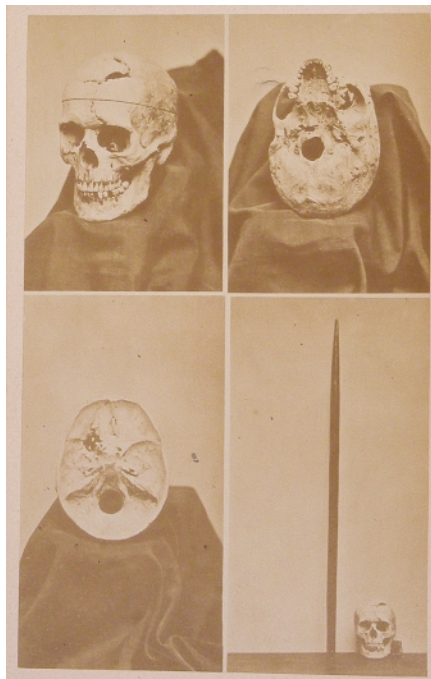
by pen inscription: "Santantor Kiowa." These C-D-Vs were immensely popular and were produced by Jackson and other photographers by the thousands for eager collectors, mostly in the East. They are all nowadays rare.

Six individual mounted images, (2 ¼ x 3 ½"), all on original cards, five of which are identified on the reverse as noted above. Albumen prints, one slightly pale, the others good and rich.

A HOLE IN THE HEAD **"ONE OF THE MOST FAMOUS MEDICAL CASES OF ALL TIME"**

65. JACKSON, J. B. S., MD. *Harvard University. A descriptive catalogue of the Warren Anatomical Museum.* Boston: A. Williams & Co., 1870 \$750.00

First edition. "Although itself containing only one composite photograph, the book is important in photographic history in that it documents early medical photography in Boston." - S. Burns, *Early medical photography in America*, p. 1234. The frontispiece is a photomontage showing three views of the skull of Phineas Gage. The fourth image shows the skull next to a 3 ½ foot iron bar that passed through his head when an explosive charge that he was tamping detonated prematurely. He survived his wound involving much tissue loss and exposed brain, as well as his treatment which involved his physician's searching for "foreign bodies" by passing his entire index finger into the wound from above and his other index finger from below. He lived another 12 ½ years (this note woven from a combination of Burns and Mark Rowley, *Photo illustrated medical literature* (2004), p. 21. Burns calls this "one of the most famous medical cases of all time."



8vo, orig. cloth, fine copy. xii+759 pp with a few scattered wood-engr illus and full-p. mounted albumen print as frontisp.

PHOTOGRAPHY IN THE SERVICE OF PALEONTOLOGY

66. JAGER, DR. GUSTAV. *Bericht uber ein fast vollstandiges Skelet von Palapteryx ingens uber dessen Restauration und die davon angefertigten Gypsabgusse; mit einigen Bemerkungen uber die Aufstellung der Vogelskelete uberhaupt. Mit zwei fotografischen Abbildungen.* Wien: Wilhelm Braumuller, 1863 \$2000.00

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.

IMAGES OF TREES OF SURPASSING BEAUTY

67. JEFFREY, JOHN and CHARLES HOWIE. *The trees and shrubs of Fife and Kinross*. Printed for Private Circulation by Reid & Son, Timber Bush, Leith, 1879 \$7000.00

Only edition, a fine copy of a rare book apparently unknown (or little known) in the world of nineteenth century photography. It consists of 29 very fine images of trees made by photographer Andrew Young of Burntisland 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 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. 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.

BEAUTIFUL PHOTOGRAVURES OF NEBULAE & GALAXIES

68. 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 \$1650.00

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 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.



“A KEY WORK”

“A SPECTACULAR EXAMPLE OF HYBRID PROCESSES”

69. LABARTE, JULES. *Histoire des arts industriels au moyen age et a l'epoque de la Renaissance*. Paris: A. Morel & Cie., 1864-66 \$2750.00



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. Lemer cier, 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*

pects 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

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

\$6500.00

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 testi-

mony 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 ½ x 9 ½"); the prints themselves average 6 ½ 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.



**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 \$20,000.00

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 daguerrotype 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 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



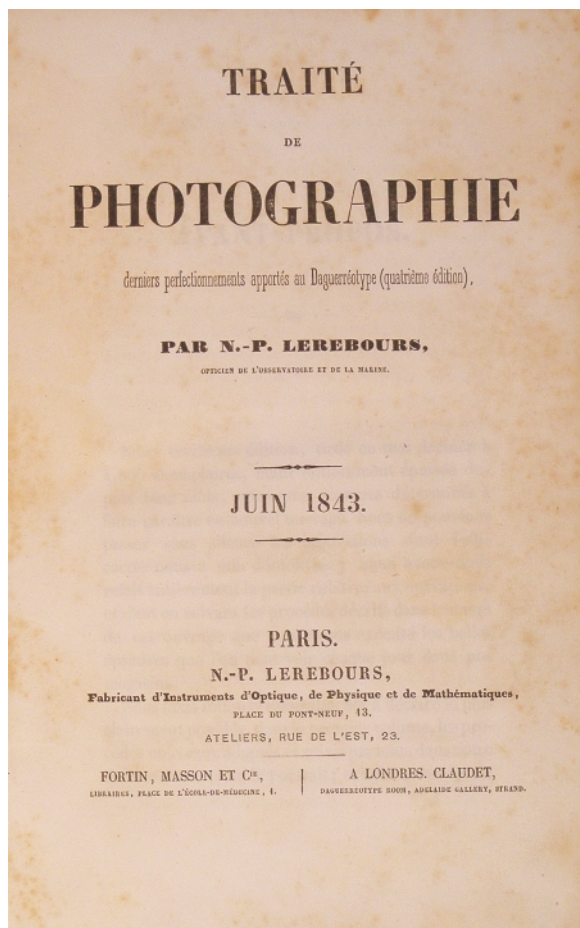
a photo-mechanical process." - *Envisioning Paradise*, p. 35. Gernsheim explains the process in more detail: "In 1842 the French physicist Hippolyte Fizeau (1819-96) perfected his method of etching daguerreotypes by depositing chloride of gold on the highlights, which enabled the plate to bear repeated 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.

Oblong folio, (11 ½ x 16 ½"), 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.



"THE BEST GENERAL TREATISE..."

72. LEREBOURS, N[OEL] P. *Traité de photographie derniers perfectionnements apportés au Daguerreotype (quatrième édition).* Juin, 1843. Paris: N. P.-Lerebours, [1843] \$2750.00

This would appear to be a revision of Gaudin & Lerebours *Derniere perfectionnement apportees au daguerreotype* of 1841. The preface states: "Notre troisieme édition, tirée en Mai dernière à 1800 exemplaires, étant entièrement épuisée depuis deux mois, nous nous sommes déterminés à faire paraître ce nouvel ouvrage." An English translation appeared in 1843, called by Gernsheim "the best general treatise until the publication of Hunt's manual in 1851" (*Incunabula* 665). Lerebours was a very important figure not only as an author, but also as a publisher and maker of optical and photographic instruments. He was the publisher of the *Excursions Daguerriennes* which is advertised at the back of the present work. Some of his instruments can today be seen at the Musée des Arts & Metiers in Paris. The final sixteen pages of the present work advertise his daguerreotype cameras and lenses, a Stanhope microscope, and the 'Excursions Daguerriennes.' Epstein 574. Roosens/Salu 2842. Boni, p. 69.

Tall 8vo, contemp. marbled sides, black morocco spine, gilt. (iv)+203+16 pp with 1 fdg engr plate. Scattered foxing but a very nice copy.

WITH TEN SPECIMEN HELIOGRAVURES

73. LIETZE, ERNST. *Modern heliographic processes: a manual of instruction in the art of reproducing drawings, engravings, manuscripts, etc. by the action of light; for the use of engineers, architects, draughtsmen, artists and scientists.* New York: Van Nostrand, 1888 \$850.00

Fine copy of a book which almost always turns up in battered condition. It describes and illustrates reproductive processes based upon salts of silver, iron, chromium, and uranium to reproduce drawings and plans. The ten specimen heliograms are all present in fine condition: 1. silver print on citrochloride of silver paper - negative; 2. ditto, positive; 3. ordinary blue print - negative; 4. ditto - positive; 5. red prussiate of potash print; 6. direct cyanotype (pizzighellitype); 7. ink picture; 8. carbon print; 9. uranium print, developed with nitrate of silver; and 10. uranium print, developed with red prussiate of potash. It is one of very few technical treatises to discuss (and illustrate by exemplars) the variety of reproductive processes for drawings known near the end of the nineteenth century. This precisely the sort of book which

completely loses its meaning in a facsimile or electronic copy. Epstein 632. Roosens/Salu 956.

Large 8vo, orig. cloth, inner hinges reinforced. viii+143+(iv) pp. with 32 wood-engr. text illus. and 10 mounted specimen heliograms as noted above. Fine copy.

LANDSCAPE, ARCHITECTURAL AND PASTORAL VIEWS

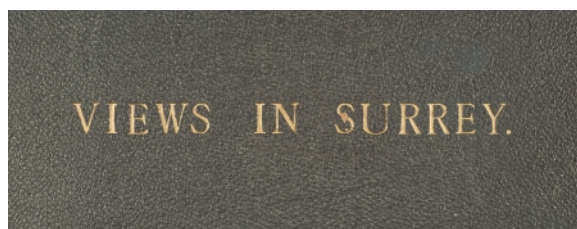
74. LLOYD, ALBURY. *"Views in Surrey."* [Surrey, N.d. (ca. 1860s-70s)] \$2500.00

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 ½ 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.

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 ½ x 14 ½"), 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.



EARLY EXHIBITION CATALOGUE OF THE PHOTOGRAPHIC SOCIETY

75. LONDON. PHOTOGRAPHIC SOCIETY. *Exhibition of Photographs and Daguerreotypes at the Gallery of the Society of Painters in Water-colours, 5a, Pall Mall East. Seventh Year.* London: Printed by Taylor & Francis, 1860 \$750.00

A rare survival (no copies located in OCLC). This catalogue documents the seventh annual exhibition of the organization that later became the Royal Photographic Society. It lists 586 photographs, made largely from collodion negatives, and, despite the title, not a single daguerreotype. Exhibitors included Francis Bedford, Maull & Polyblank, C. Thurston Thompson, Bisson Frères, Roger Fenton, Cundall & Downes, S. Bourne, Henry Peach Robinson, Ernst Edwards, C. Silvy, Lock & Whitfield, and "A Lady" who

contributed six pictures. Gernsheim, *Incunabula*, no. 806 lists the 1858 catalogue of the Photographic Society. The final leaf is the List of Exhibitors and their addresses (there were 121 of them).

4to, orig. printed wrappes. (ii)+24 pp. Old stain in lower right corner (affects blank margin only). Else a very good copy.

DIXON & BOOLE'S FAMOUS PHOTOGRAPHS OF OLD LONDON
"VALUABLE DOCUMENTATION" Gernsheim

76. LONDON. SOCIETY FOR PHOTOGRAPHING RELICS OF OLD LONDON. *Society for Photographing Relics of Old London*. [London, 1874-1886] \$20,000.00

A substantial portion of this rare and important series, consisting of all of the leaves of letterpress and 34 mounted carbon prints (out of a possible total of 124). "A valuable documentation was undertaken by the Society for Photographing the (*sic*) Relics of Old London, established in 1874, to record for posterity picturesque or historic buildings which had been condemned to destruction. Most of the photographs were taken by Henry Dixon, others by A. & J. Boole, who did for London what Charles Marville had done for Paris in Haussmann's time. When the labours of the Society came to an end in 1886, 124 carbon prints with accompanying historical notes by Dixon had been issued to subscribers. In the photographs London has the appearance of a charming old country town, with galleried inns, narrow streets, and small quaint houses, with fascinating shop fronts. Oxford Market, commemorated today in a narrow lane behind Peter Robinson's store in Oxford Street, was still a market in 1880. Thoroughfares like Fleet Street have since been altered out of all recognition or been demolished altogether. But thanks to this far-sighted society we know, for example, what the offices of the *Daily News* looked like, and the 'Oxford Arms', the fine galleried inn which stood in Warwick Lane, until it gave way to offices in 1878." - Gernsheim, *History of Photography*, p. 282. Gernsheim was mistaken in stating the notes were written by Dixon; they were in fact written by Alfred Marks. Complete sets of these photographs are extremely rare; I cannot locate any on OCLC. Most library and museum holdings are just a few plates.

Each image is mounted on a pale blue stiff card with litho title and the credit: "Photographed and printed in Permanent Carbon by Henry Dixon, 112 Albany St., London." Thirteen leaves of letterpress (complete), each leaf with a small faded old rubberstamp of the Guildhall Library on the reverse. A list of all 34 images by number and title will be provided on request.

Folio (19 x 15"), orig. dark blue morocco portfolio, highly gilt stamped covers, with flaps; orig. ribbon ties are gone. 34 mounted carbon prints (mounts are 18 x 14"); prints average 9 1/2 x 7 1/2". 13 leaves of letterpress.



RARE PORTFOLIO OF VIEWS OF ST. PETERSBURG

77. LORENS, ALFRED. *St. Petersburg. [Portfolio of 21 albumen photographs on original printed mounts]*.
St. Petersburg, ca. 1870-1880 \$3300.00



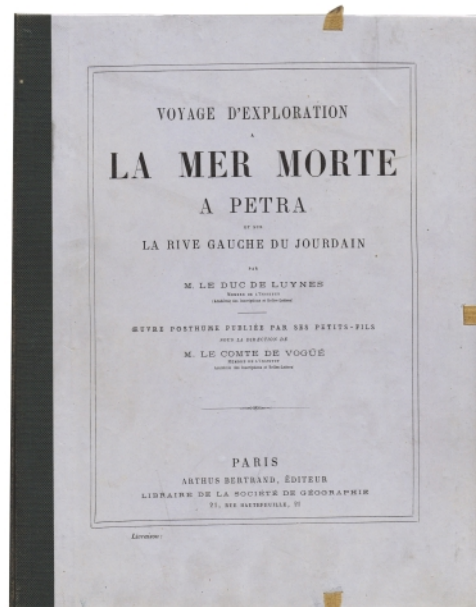
A fine group of views of the city of St. Petersburg. The dates of Lorens are unknown but based on his name he was likely of French origin. It is known that he had a studio in St. Petersburg in 1872 for in that year Ivan Boldyrjev was working there (see Hannavy, *Encyc. of 19th Cent Photog.*, I, p. 172. The only other references I can find are in Gary Edwards, *Internat Guide to 19th Cent Photog.*, p. 336. where he gives his dates as ca. 1860-1880s, notes that he made prints and stereo views, and worked in St. Petersburg and Moscow. There are only three entries of sales, clear evidence that his work is scarce

in the marketplace. The present group of prints are on litho printed mounts with the titles and credits in French and in Russian; they are numbered erratically from 1 to 163, and thus suggest that this is evidently a selection, bought as such since they effectively fill what appears to be their original portfolio. They are views of the most popular monuments of architecture and sculpture in the city: for example, the Cathedral of St. Isaac, Falconet's Monument to Peter the Great, Winter Palace, Peterhof Palace, Pleasure Garden, and so forth.

Oblong portfolio with flaps (10 x 12 x 1 inch thick); gilt title 'St PETERSBOURG' deeply stamped in gilt on cover. 21 albumen prints average 4 1/2 x 6 1/2 inches each with printed title. Prints are fine and sharp and in good color. Hinges of portfolio cover and flaps worn; else excellent.



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



78. 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] \$13,000.00

The portfolio of plates to this rare and beautiful photographically illustrated book. In 1856 the Duc de Luynes and the Société Française 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 Française 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. ties. 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.

STARTLING MEDICAL PHOTOGRAPHS
"ELIMINATING ENTIRELY ANY POSSIBILITY OF
FAULTY SUBJECTIVITY"

79. LUY, J[ULES BERNARD]. *Les Emotions chez les sujets en état d'Hypnotisme. Etudes de Psychologie Expérimentale faites à l'aide de substances médicamenteuses ou toxique impressionat à distance les réseaux nerveux périphériques*. Paris: J. B. Baillière et Fils, 1887 \$2500.00

First edition. Illustrated with a remarkable series of 28 photoglypties mounted four to a page representing a female subject reacting to various substances and stimulations during hypnosis. Ann Thomas writes: "In Paris Luy turned to photography in a deliberate effort to consolidate his reputation in the field of medical research. With the intention of illustrating his research findings in a publication on the nervous system, he wished to avoid the criticism levelled at his previous book on the same subject, published in 1865, that the lithographic plates were more a product of the author's imagination than fact...[a later book] makes it clear that the use of photographs eliminated entirely any possibility of faulty subjectivity." - *Beauty of Another Order*, p. 100. M. Rowley, *Photo-Illustrated Medical Literature*, p. 84. The photos were taken by Georges Luy; printed by A. Lemercier.

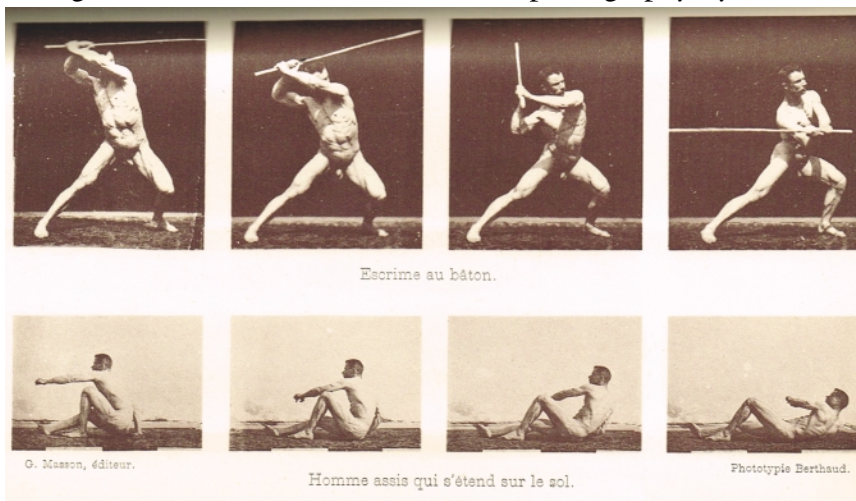
8vo, modern marbled sides, calf spine. 106+5 pp. orig. printed wraps bound in. Old water stain throughout the upper quadrant of letterpress but in no case does it affect the photoglypties.



FIRST EDITION, SECOND ISSUE OF A CLASSIC

80. MAREY, E[TIENNE] J[ULES]. *Le mouvement*. Paris: G. Masson, 1894 \$2950.00

First edition, second issue of a classic and famous work in several fields (it was originally published one year earlier in 1893). Marey was an important French physician who was led to the study of photographing movement, which he called chronophotography, by the work of Muybridge. This work was the most

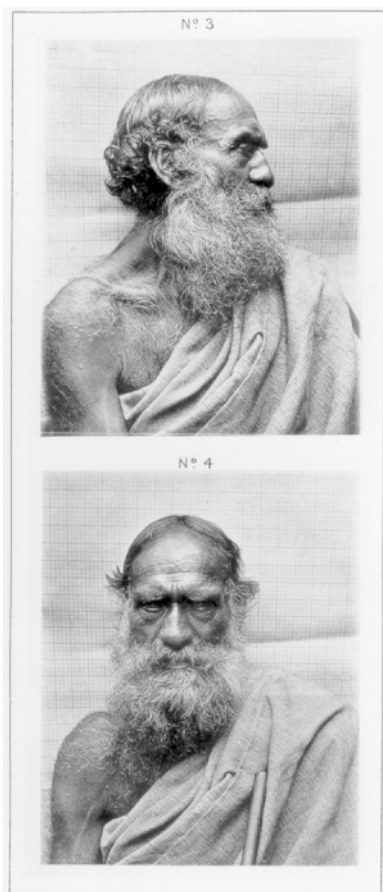


comprehensive summary hitherto published; it was translated into English and published in London the following year. Garrison-Morton, *Medical Bibliography*, 643 (citing the present edition). See Gernsheim, *History of photog.*, p. 440. Boni, *Photog. lit.* p. 166. *Epstean Coll.*, Addenda, under M. See also *Truthful Lens*, no. 113. See D.S.B. See also E. J. Marey 1830/1904 *La photographie du mouvement*, Pompidou Centre, Paris, 1977. Roosens/Salu 6833. Eder, *His-*

tory of photography, p. 511 stating that it contains the history of the invention of cinematography. *En français dans le texte*, 318: “Sa théorie de mouvement a non seulement unifié un domaine de la pensée par les implications visuelles, mais elle a joué de rôle de paradigme: permettant de comprendre et de penser ce que Zénon, le disciple de Parménide, avait décrété impensable.” The copy on offer here is still in the original wrappers, a feature I have never seen before.

8vo, orig. stiff printed wrappers (edges restored and mounted); bound into modern half polished calf binding. vi+335 pp. with 214 text illus and 3 fdg. plates in phototypic. Excellent untrimmed copy.

SOME OF THE EARLIEST FIELD PHOTOGRAPHY EVER



81. 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
\$750.00

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 Brecks 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.

CYANOTYPES OF THE BOSTON PARKS AT THE EARLY YEARS OF THE 20TH CENTURY

82. MASSACHUSETTS. BOSTON. *Cyanotype Album of the Boston Park System*. [Boston, ca. 1905-1912]
\$7500.00

A fine album of 86 large cyanotype views of the major Boston parks as well as a few views of city parkways made between 1905 and 1912. They are all titled in pencil and mostly dated; this was clearly some sort of official view album probably done by or for the Department of Parks. They break down as follows: Franklin Park (36); Olmsted Park (8); Arnold Arboretum (3); Governor’s Island (6); Commonwealth Avenue (7); West Roxbury Parkway (1); Marine Park (1); Miscellaneous views in the city proper (8);



The cyanotype process was invented in 1842 by Sir John Herschel. The prints were made on paper impregnated with iron salts exposed to daylight in contact with a negative, and produced an image in insoluble Prussian blue. The process became especially popular in the 1880s and 90s and was often used for landscape photos.

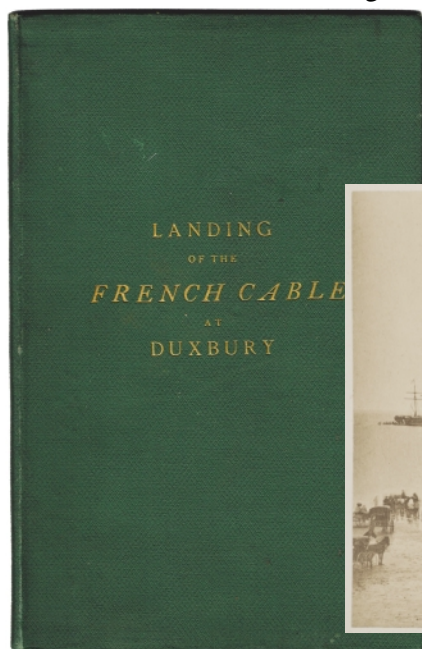
Oblong small folio (11 x 15"), orig. pebble grained covers, spine stripped. About 200 leaves with 86 mounted and titled prints; average size is about 7 ½ x 9 ½ inches. Preserved in a morocco backed folding box.

Photos of plans (6) and untitled (10). A couple of dozen leaves are blank indicating photos have been removed. To sit down and leaf through this is to lose oneself in the past; most of the views are tranquil and pastoral and give a strong sense of peace and tranquility, as well as a sense of place. They are of importance as historic documents but the best of them are fine works of landscape photographic art. There is no indication as to who made them.



AN EARLY EXAMPLE OF PHOTOJOURNALISM PHOTOS BY JOHN ADAMS WHIPPLE

83. MASSACHUSETTS. DUXBURY. *The landing of the French Atlantic cable at Duxbury, Mass., July 1869.* Boston: Alfred Mudge & Son, 1869 \$1500.00



First and only edition; a fine copy. "It is believed that the great event of the landing of the first Transatlantic Telegraphic Cable on American shores is important enough to possess, not only a peculiar local, but a general, historic interest, which merits a careful preservation of a record of all the

circumstances connected with it." - Introduction. The photograph of "The Landing" has been reproduced several times in modern books; see, for example, W. Robinson, *A certain slant of light*, p. 94. *The Truthful Lens* 101 with a reference to an illustration (fig. 113) which



was apparently left out of the published work. Van Haaften, *Bull NY Pub Lib*, (Spring 1977), no. 189-2. This is a very early work of American photojournalism. Though they are not so identified in the book, the photographs were taken by John Adams Whipple, for which see Sally Pierce, *Whipple and Black, commercial photographers in Boston*, p. 13 and fig. 10. The photographs in this copy are in extremely good condition, in good rich tones and with no fading.

8vo, orig. cloth, title in gilt on cover. 57 pp. with 6 mounted albumen prints. The photos are good dark prints; this is the best copy I have ever seen. Binding is fine and bright.

THE FALLS OF MINNEHAHA

84. MINNESOTA. *Fort Snelling, 1890* [Photographic View Book] (1890) \$1100.00

A very rare and charming hand-made view book consisting of a carbon-copy typewritten title page/table of contents and eleven original photographic prints. The prints are extremely sharp and in good contrast; they are not albumens. They have a slate-gray coloration which suggests to me platinum prints. Stitched together between paper wraps and a yellow ribbon tie, the edition would have been tiny, perhaps a couple of dozen copies, made perhaps as gifts for officers' wives.

The views are of the fort, the barracks, officers quarters, the high bluffs and so forth, but the final view takes the prize - a fine view of the famous **Falls of Minnehaha**. These picturesque falls became a



favorite subject in the history of American landscape photography. They were photographed in daguerreotype by Alexander Hesler in 1851; the daguerreotype found its way into the possession of Henry Wadsworth Longfellow and inspired him to write *Hiawatha*. In 1857 Hesler photographed the falls again, this time using the albumen-on-glass negative process from which he made salt prints. Original prints of this view were mounted into every copy of the *Photographic and Fine Art Journal* for 1857 (see my Cat 154:68 for an image of this print). The falls

were also photographed in the winter of 1857 or 1858 by Charles A. Zimmerman (see my Cat 41-42 [1978] item 126 for this image). See Weston Naef, *Era of Exploration* p. 20 and fig. 14 where the Hesler salt print is illustrated. The view on offer here is yet another photographic image of this famous waterfall, and it is special interest for its unusual medium (carbon print or closely related process).

Oblong 8vo (5 3/4 x 9"). Orig. plain brick red wrappers with a yellow ribbon tie. Title leaf and 11 photographs stitched in as leaves. Fine condition.

"PHOTOMICROGRAPHS OF EXEMPLARY EXACTITUDE"

Ann Thomas

85. MOITTESSIER, A. *La photographie appliquée au recherches micrographiques*. Paris: J.-B. Ballière et Fils, 1866 \$1350.00

First edition, a fine copy, of the first French work on photomicrography with actual mounted photographic plates. According to Roosens/Salu the chronology of these books is as follows: the first was English, *Olley's micro-photographic refelcting process*, [1856] with six albumen prints (with a later edition



1861, also with photographs); the second was German: J. Gerlach, *Die Photographie...mikroskopischer*, Leipzig, 1864 with 4 plates. The third was the present work, and it is notable for the three quite beautiful albumen prints of photomicrographs. Ann Thomas discusses this subject in her essay "The search for pattern" and states that Moitessier (1833-89) "produced photomicrographs of exemplary exactitude." (*Beauty of another order; photography in science*, p. 230, note 48). See also B. M. Belin, *L'évolution de la technique photomicrographique* (Paris, 1938, pp. 34-54); Belin states Moitessier obtained brilliant results with his methods and that his work marks the beginning of the decisive phase in the development of photomicrographic techniques. The photographs in this copy are quite beautiful, especially that of the 'Helix costata' (a snail shell). Smeltzer, *4 centuries of graphic design for science*, p. 13. Epstein 1046. Roosens/Salu 8386.

8vo, cont. half green morocco, paper sides, spine with gilt stamps, a fine copy. (iv)+334+(ii) pp with 3 mounted albumen prints (92 x 140 mm). Good rich prints.

THE CAMERA LIES!

87. 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 \$1850.00

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



1858 CLASS BOOK FROM COLUMBIA COLLEGE

88. NEW YORK. COLUMBIA COLLEGE. *Class Book for the year 1858*. [New York], 1858 \$3350.00

Photographically illustrated class books began in the early 1850s. The earliest known class album with paper photographs was done at Harvard in 1852 (the pictures were salt print copies of daguerreotypes). The one copy I know of is in the Harvard archives; I have never heard of a copy on the market. Years ago I owned a class book from the Andover Theological Seminary from 1853 (now in the Spira Collection in Qatar). Nowadays there are very few class books before 1860 on the market. An interesting note, "The Exclusive Business of College Photography" is found in Welling, *Photography in America, the Formative Years 1839-1900 a Documentary History* (1978), p. 254. His information is good on the daguerreian years and the 1860s and 70s but he is weak on the 1850s. More useful for this period is the unpublished catalogue of the Spira Collection. Of the well over one hundred albums in the catalogue there is only one from Columbia, that of 1859. Apparently Fred

Spira never could find the 1858 one, as is offered here. But it was always rare; as there are only 24 portraits in it, it is reasonable to assume that the edition was perhaps 30 or so copies. This copy belonged to Philip P. Baxter and bears his ownership inscription with motto ("Patience & Perseverance"). The prints are oval (5 1/2 x 7 1/2"); some appear to be albumen, some salt prints - it is difficult to tell which. (I have a copy of the 29 page Spira catalogue and will provide a Xerox copy to the purchaser of the present album).

4to (10 x 9 1/2"), orig. full morocco, blind stamped and gilt stamped; with the ticket of FORSTER, Job Book Binder, 142 Fulton St. New York. The portraits are mounted on stiff paper leaves on stubs, each with tissue guard and blank leaf. With large faded rubber stamp and paper bookplate, 'N. I. Bierenstock Library.' On front pastedown is a printed invitation to the inauguration of new professors dated 22 Jan 1858.

ILLUSTRATED WITH STEREO HALVES BY J. C. BURRITT

89. NEW YORK. ITHACA. *The scenery of Ithaca, and the headwaters of Cayuga Lake as portrayed by different writers and edited by the publisher*. Ithaca, N.Y.: Spence Spencer, 1866 \$1100.00

A special photo-illustrated edition of a charming little book of upstate New York scenery illustrated with 20 mounted stereo halves taken by J. C. Burritt; each of the arched-top albumen prints is identified with a printed caption neatly mounted beneath. This would have been difficult and time-consuming to produce and the edition must have been quite small. OCLC locates 45 copies of this book but they are

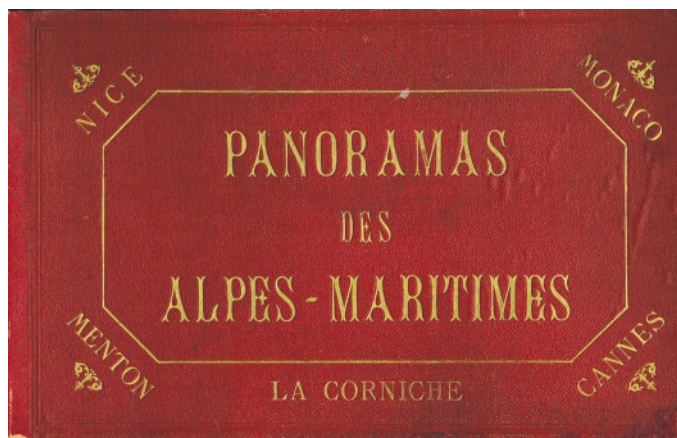


undoubtedly copies without the photographs. (Book Auction Records from 1975 to date do not list any copies). There is no mention in the text or letterpress of the photographs, which is further evidence that this was a special edition. In fact the identity of the photographer is only known because he inscribed his name in tiny letters in the negatives and it is legible on few of the prints. The only other copy of this book which I can track down appeared in Margolis and Hertzman's catalogue *100 books with original photographs* (2003), lot 20, where they point out that Burritt's photographs illustrated other books of Ithaca scenery. 12mo, orig green cloth, nice copy. 150 pp + 2ff with 20 mounted stereo halves (3 x 3"). The prints are nice and dark.

A RARE VOLUME OF PANORAMAS

90. PANORAMAS *des Alpes-Maritimes*. N.p., N.d., [?Paris, ca. 1880] \$900.00

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 ½ x 10 ½ 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 ½"); 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.

THE RUINS OF PARIS IN 1870-1871

91. PARIS. [*Album of 12 photographs of the ruins of Paris from the Franco-Prussian War and Paris Commune in 1870-71*]. Paris: Papeterie Bosserelle, No. 9 Rue de la Ferme des Mathurins, N.d. [1870-71] \$1750.00

An album assembled and sold by a Paris stationer named Bosserelle. Though anonymous, they are good prints, clear and sharp and in good contrast and clearly show the devastation wrought by this conflict. “It was on the 18 March that Adolphe Thiers [head of the French Royalist Government] with his soldiers tried to recapture Montmartre and to take away the arms from the insurgents. The whole hill was held by the troops but while



the generals were waiting to advance, prostitutes and housewives infiltrated the ranks and proposed that the soldiers should drink with them. When General LeComte, representing the National Assembly, called upon his men to open fire, his troops hesitated and reversed their rifles. The crowd rushed forward embracing the soldiers and took them to the wine counters of Montmartre. General LeComte was taken prisoner, and later Clément Thomas, who in June 1848 had ordered a 'charge on the scum' was also seized. Both were executed. There are no words to describe the terror that prevailed during the uprising. The Commune massacred 480 people. Thiers and his men massacred 20,000." - G. Buckland, *Reality Recorded, Early Documentary Photography* (1974), p. 67. Such albums were assembled by the thousands to feed the voracious market for them - but they are very hard to find today.

Oblong 4to, orig. cloth. 12 stiff card leaves bound on stubs, each leaf with a mounted albumen print 4 ¾ x 6 ½". Prints are in very good condition. Excellent copy.

REPORTS FROM THE WORKERS

92. PARIS. EXPOSITION UNIVERSELLE DE 1867. *Rapports des délégations ouvrières. Photographes.* Paris: A. Morel, [1867] \$500.00

One of a series of reports, all written by craftsmen and workmen in their respective fields, and reflecting their points of view. The report was "Addressé a la Commission d'Encouragement par la Délégation des Photographes." The first part was written by M. Bignard with section headings: historique; photographie sur papier; photographie des astres [stars]; photographie colorée par l'action de la lumière, and effets généraux. This is followed by 'Rapport sur les appareils photographiques' and then by brief reports on the individual exhibiting countries: France, Angleterre, Prusse, and Autriche. The final report is by a M. Bouché (opérateur) on notable visitors to the exposition from the world of photography. Not in OCLC (the that source does locate 7 other reports from this series). Not in Roosens & Salu.

Folio, orig. printed wrappers. 13 pp of double column text. Printed by Imprimerie Mame. Loose in folded sheets as issued; fine copy.

MORE FRANCO-PRUSSIAN WAR RUIN PHOTOGRAPHS



93. PARIS. (SAINT CLOUD). "*Ruines de Saint-Cloud.*" [Group of 17 large-format albumen prints on litho-printed mounts]. Paris or Saint-Cloud, 1870 \$5000.00

A fine group of Franco-Prussian War photos which were sold for the benefit of the unfortunate victims of the bombardment and the fire - ("Vente au profit des malheureux incendies" is printed on the bottom of each mount). They are not signed by the photographer but are clearly original prints made directly from albumen-on-glass negatives (as opposed to copy prints which were often used for smaller size prints in large editions). Seven of the photos have titles printed on the mounts: "Chateau de Saint-Cloud" (3),

"Chateau de M. Le Comte E. de Béarn", "Rue Royale", "Route Imperiale", and "La Vérité sur les Prussiens."

Autographe de Major Général Jacoby: ‘Cette Maison sera épargnée, jusqu’à nouvel ordre’” (This house will be spared until the new order). The remaining ten photos do not have printed captions but include views of ruins of city row houses and urban buildings, including the Chapelle de l’Hospice; breastworks and forts; heavy-duty wicker work barricades (they used these in our own civil war; there’s a word for them and I can’t think of it); and a cemetery in an open field with crosses (a mass grave?), clearly for casualties of the battle and/or the fire.

The history of the Franco-Prussian War and the subsequent Paris Commune is well known and easily accessed. Not so for the photographs. One distinguished exception is the long discussion by Elizabeth Anne McCauley of Braquehais’s album *Paris Pendant la Commune* (1871). This is found in her fine book *Industrial Madness Commercial Photography in Paris 1848-1871*, pages 185-194. Even though the present group of photographs of Saint Cloud has no connection to Braquehais (as far as I can determine - though they might have as he lived in La Celle-St.-Cloud and his house was damaged in the war) McCauley’s essay is well worth reading.

17 stiff card mounts, each with the red-printed title “Ruines de Saint-Cloud.” Each with a mounted albumen print average 8 ½ by 10 ½". Prints are sharp, in good contrast not faded.

FRANCO-PRUSSIAN WAR 21 PHOTOGRAPHS BY P. LOUBIERE

94. PARIS. *Ruines de Paris, Mai 1871*. [Album of 21 photographs]. May, 1871 \$2250.00

A good album, better than most, with the albumen prints mounted on litho printed background sheets, each titled and signed in the negative ‘P.L.’ (P. Loubiere). Most of the usual subjects are here, shown



smashed to bits - either by the Prussians or the Communards: the Tuileries, the Hotel de Ville, the Ministere des Finances, Arsenal, Porte St. Cloud, Palais de Justice, Fort d’Issy, the Colonne de Juillet, and so forth. Six photographs from this event with good and extensive captions are reproduced in *Early War Photographs* by Pat Hodgson (1974), pp. 92-99. Photographs of this conflict were hugely popular; Anne McCauley writes that there “were hundreds of Commune images published by Disderi, Appert, Richebourg, Franck and others...” (*Industrial Madness*, p. 187). She does not mention Loubiere; he is an elusive figure. The only mention of him that I can find is in Gary Edwards, *Internat Guide to 19th Cent Pho-*

tographers & Their Works, p. 336, where he is noted for his photos of the Paris Commune. The present album does not have and never had a title page or text; the above title is taken from the elegant gilt-stamped front cover.

Oblong 4to, orig. full brown gilt stamped morocco, all edges gilt. Neatly rebacked by the Green Dragon Bindery. 21 stiff card leaves bound on stubs each with a mounted albumen print, 4 x 5 inches. Good dark and unfaded prints.

**RARE DAGUERREOTYPISTS SMALL
BROADSIDE**

95. PARKER, G. W. G. *W. Parker's Daguerreotype portraits and family groups*. [Keene, N.H., ca. 1845-50] \$975.00

A small broadside or handbill advertisement of a rural New Hampshire daguerreotypist. But he was not always rural; he states: "Having operated for some time in the celebrated establishment of M. A. Root, Philadelphia, the subscriber feels assured of giving satisfaction to those who may visit him for pictures..." Added in manuscript across the lower margin "Room over B. F. Ailums (?) Co. Store."

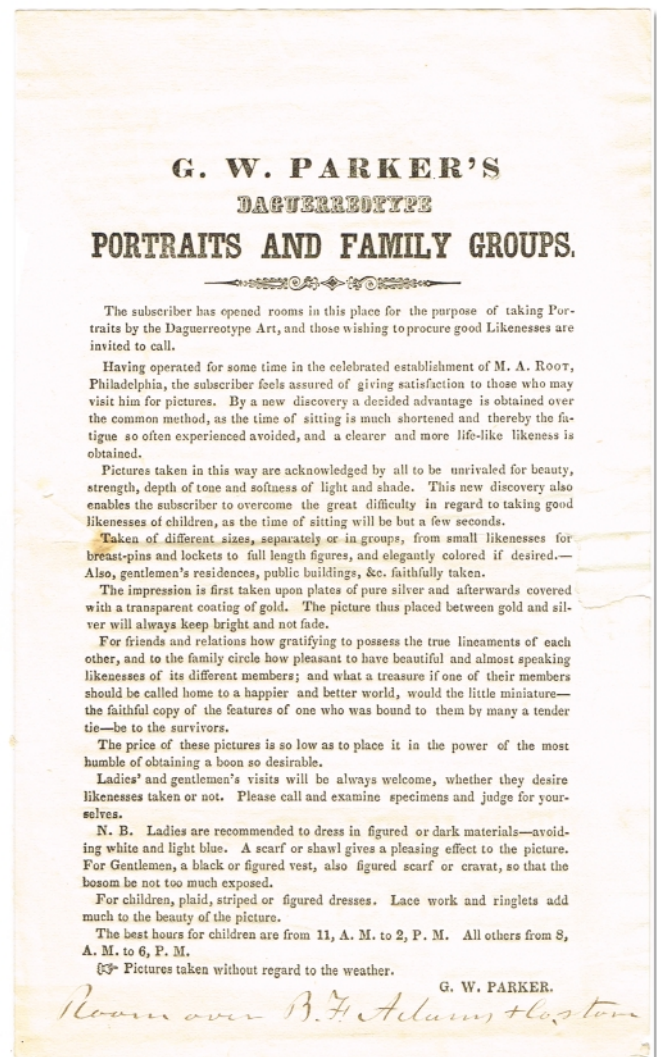
Small sheet (7 3/4 x 4 3/4"), printed on one side only. Excellent condition.

96. [PERINI, A. (photographer)]. *Bassirilievi della Chiesa dei SS. Gio. e Paolo in Venezia*. [Venice], n.d. (before 1867) \$1000.00

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



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.



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 rebaked. Two of the ten

SIR THOMAS PHILLIPS'S PHOTOGRAPHS OF MIDDLE HILL

97. PHILLIPS, SIR THOMAS. *List of Middle Hill photographs*. [Broadway, Worcestershire: Middle Hill Press], 1859 \$1350.00

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.

PHOTOGRAMS

IMAGES MADE WITHOUT THE CAMERA LENS

98. PHOTOGRAMS. *A group of three nineteenth-century photograms of ferns and leaves*. N.p., N.d. [?France, 2nd half 19th century] \$2000.00

Various called photograms or photogenic drawings, these go back to the inventor of photography on paper, William Henry Fox Talbot. "Semi or pseudo-abstract designs produced by shadows, reflections or direct application of light to the sensitive paper and not employing images produced by the lens..." - L. Nadeau, *Encyl of printing, photographic...*, pp. 370-371. Leaves and ferns were popular nineteenth century subjects; the present examples are particularly appealing due to the rich brown tones of the albumen paper. I bought them in Paris and assume they were made in France; the date is uncertain but surely before 1900.

Three images: 1. Two sprigs of leaves and a fern (8 x 5 3/4"); 2. Fern (9 1/4 x 5 1/2"); 3. Fern (7 3/8 x 4 3/4").



RARE PORTUGUESE PHOTOGRAPHICALLY ILLUSTRATED BOOK

99. (PORTUGAL). *Panorama Fotografico de Portugal publicado sob a direccao de Augusto Mendes Simoes de Castro*. Coimbra: Typographia do Piaz, 1871-4 \$3500.00

The complete four volumes bound up into two from the original 48 parts with the complete series of 48 mounted photographs. Each part contains one original albumen photograph by Carlos Relvas; city views, the principal monuments, churches, chateaus and castles, ports, bridges, country views, etc. with the

descriptions in letterpress by various authors. The photos in volume I have primarily printed captions on the mounts (9 are thus; 3 have pasted on printed captions). All the photos in vol II have pasted-on printed captions. All the photos in vols III and IV have no captions at all (in the one other set of this work I have owned, captions in the final two vols were either hand-written or none at all). Size of the photos varies between 6 x 9 and 8 x 13 centimeters. A few of the photos are a little pale but generally the prints are good and rich and dark. The work is rare; Gary Edwards, *International Guide*, p. 444 makes one citation for Relvas (the present work). American Book Prices Current, 1975-2007, also makes one citation, Nov. 5, 1981 (Swann Galleries, incomplete copy); this is the same copy cited by Edwards. For a reference on the photographer see: Antonio Pedro Vicente, "Carlos Relvas Fotografo," Lisboa: Imprensa Nacional, 1984. See also: Antonio Sena, "Historia da imagen fotografia em Portugal 1839-1997, Porto: Porto Editora, 1998. Rare; OCLC locates but two copies in American libraries (UCBerkeley; Harvard) and 1 copy in the UK.

2 vols, 8vo, orig. marbled paper sides, calf spine, top edges gilt. 140+(ii); 116+(ii); 96+(ii); 96+(ii) pp with 48 mounted albumen photographs. Very good copy; rare. Each of the 4 vols has a printed index leaf at the end; these were not present in the only other set I owned some years ago. Photos are good and rich and dark.

PORTRAIT PHOTOGRAPHS BY ERNST EDWARDS

100. 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 \$750.00

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 Fergusson, 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).

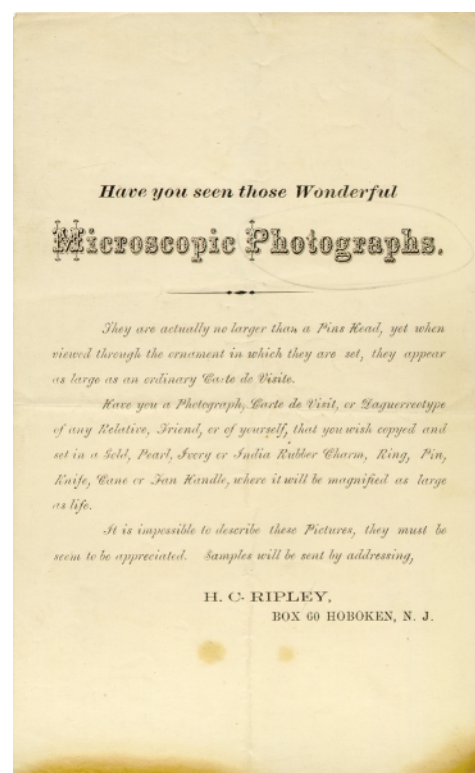
8vo, 19th cent. half black polished calf. (iv)+158 pp. with 24 mounted photographs (full figure studio portraits each with dust sheet).

101. RIPLEY, H. C. *Have you seen those wonderful microscopic photographs...* Hoboken, N.J., ca. 1865 \$750.00

A fine handbill. The text reads: "They are actually no larger than a Pins Head, yet when viewed through the ornament in which they are set, they appear as large as an ordinary carte de visite.

Have you a photograph, carte de visite, or daguerreotype of any relative, friend, or of yourself, that you wish copied and set in a gold, pearl, ivory or india rubber charm, ring, pin, knife, cane or fan handle where it will be magnified as large as life. It is impossible to describe these pictures, they must be seen to be appreciated."

Handbill (8 x 5 inches). Printed on one side.



CONTEMPORARY ALBUM OF EARLY ROBERTSON & BEATO

102. ROBERTSON, [JAMES] & [FELICE] BEATO. *Constantinople (sic) and Athens. (original binder's title)*. [Constantinople, N.d. (ca. 1860)] \$14,000.00

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 rebaked and recorned 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."

H. P. ROBINSON'S MAJOR LITERARY WORK

103. ROBINSON, H[ENRY] P[EACH]. *Pictorial effect in photography: being hints on composition and chiaroscuro for photographers. To which is added a chapter on combination printing*. London: Piper & Carter, 1869 \$2500.00

A fine copy of the rare first edition, this was Robinson's major literary work, and the only edition to contain an original albumen print by the author. The book "was the result of over twenty years of thought about aesthetics, the principles governing art, and theories of the Picturesque applied to painting, drawing



and photography, as well as his own practical experience.” - M. Harker, *Henry Peach Robinson*, p. 43. Robert Sobieszek has stated that Robinson’s writings stand as the “first complete photographic art theory in the English language.” This first edition contains an albumen print, a young farm woman with a water jug, entitled *On the hill top* (1860) and illustrates the author’s discussion of “accessories,” i.e. movable props that could be used in the studio. It is reproduced as plate 30 in Harker, *Henry Peach Robinson*. The two carbon prints are portraits *Maud and Ethel May Robinson* (frontisp) and a reduced copy of the composite print *Autumn* (both are reproduced in Harker). There were seven editions of this book in the nineteenth century as well as 20th century reprints. Johnson R. 342. Gernsheim *Incunabula* 464. Roosens/Salu 9346 (noting also German and French translations).

8vo, orig. dark green cloth, typographic ornaments in gilt on cover. 199+viii pp with 3 etchings, 2 carbon prints and 1 albumen print and 9 full-p. wood engravings, as well as numerous text illus.

THE FAMOUS AND ELUSIVE SOULAGE CATALOGUE

104. ROBINSON, J. C. *Catalogue of the Soulages Collection; being a descriptive inventory of a collection of works of decorative art, formerly in the possession of M. Jules Soulages of Toulouse*. London: Chapman & Hall, December 1856 \$1350.00

This is considered to be the first exhibition catalogue illustrated with original photographs, and as such a landmark book. The photographs were made by C. Thurston Thompson. Anthony Hamber states: “The individual items in the Soulages collection were photographed by Thurston Thompson and [Henry] Cole noted that catalogues and photographs would be sent to each subscriber, which may have been in the form of a copy of the special photographically-illustrated edition of J. C. Robinson’s catalogue...Whether Robinson was behind the idea to photographically illustrate his 1856 catalogue of the Soulages collection is not evident. However, this was an important work in that it was one of the first applications of photography to the illustration of a catalogue, although with only ten albumen prints...Robinson’s catalogue was the first of several that not only marked him as being one of the most notable critical art historians of his day, but also placed him as an innovator in the use of photographic book illustration.” - *A higher branch of the art*, p. 402, 425. Gernsheim, *Incunabula*, 59. Van Haaften, *Bull NY Pub Lib.*, Spring 1977, 19 (noting only 9 prints). Noted in *Truthful Lens* 138. Copies of the unillustrated edition



of the Soulages catalogue are easily obtainable but copies with the photos are rare. This copy has the bookplate of the famous art dealers: "Duveen Brothers Paris Library."

8vo, orig. gilt stamped cloth, t.e.g. (xvi)+200 pp. with 10 matte-finish albumen prints on litho printed mounts. Inner hinges weak; some of the plates loose in binding.

**SCIENTIFIC PHOTOGRAPHS OF FOSSILS AND LIVING ANIMALS
PUBLISHED BUT UNRECORDED**

105. ROLLAND, G[EOGES]. *Mission Trans-Saharienne de Laghouat-Elgoleah-Ouargla-Biskra. Animaux Fossiles et Vivants recueillis par G. Rolland, Ingenieur des Mines, Ministere des Travaux Publics. Atelier de Photographie.* [Paris, (1880)] \$1350.00

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 1/4 x 9 1/2"), 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"

106. 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 47 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.



RARE RUSSIAN VIEWS MADE BY FERDINAND BUREAU, A FRENCH PHOTOGRAPHER

107. RUSSIA. *Folio album of 40 photographic views of monuments of architecture in Moscow and St. Petersburg.* [?Moscow, ca. 1870-75] \$7250.00

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-Novogorod (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 E. Bureau), the Winter Palace, Statue of Catherine II, The Admiralty, Chapel on Nevsky Prospect, Temple of Isaac, Nevsky Prospect, etc. The city of Nijni-Novogorod 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 ¼ x 18 ½"), 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.

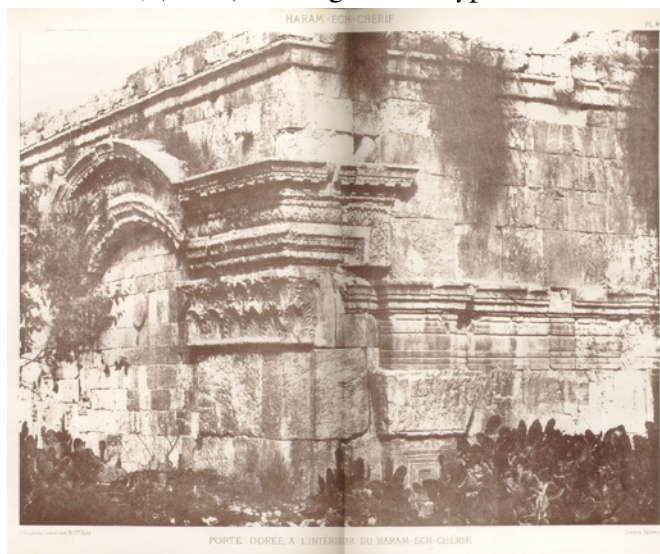


PHOTOLITHOGRAVURES AFTER SALZMANN CALOTYPES
"THEY APPEAL TO CURRENT CURATORIAL SENSIBILITIES"

108. SAULCY, FELIX DE & AUGUSTE SALZMANN. *Memoire sur la nature et l'age respectifs des diverses appareils de maconnerie employés dans l'enceinte extérieure du Haram-el-Cherif de Jerusalem. Memories de l'Institute Imperiale de France.* [Paris: Imprimerie Imperiale, 1867] \$5500.00

Auguste Salzmänn'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 Salzmänn 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 Salzmänn images. According to the Louvre exhibition catalogue by Francoise Heilbrun *F. De Saulcy et le Terre Sainte*, (1982) the original calotypes Salzmänn made on this trip are lost. The present publication is thus the only record of them.

Of the Salzmänn 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. Salzmänn 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." - *Odaliques & 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.

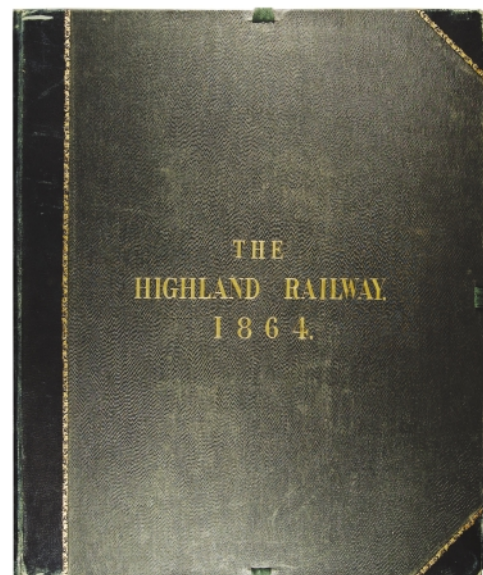
4to, recent boards, gilt printed morocco cover label, untrimmed. 81 pp with 11 double-p. photolithogravures bound on stubs. The bottom blank margins of the first three plates (only) are marked with a very slight old water stain; else fine. The water stains are not unsightly, indeed hardly visible.

DAVID WHYTE (1841-1905)
"THE LEADING PHOTOGRAPHER OF THE NORTH"

109. SCOTLAND. *Photographs of Works on Highland Railway.*
 Inverness, Whyte & Co., 1864-65 \$8500.00

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 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 1885, 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



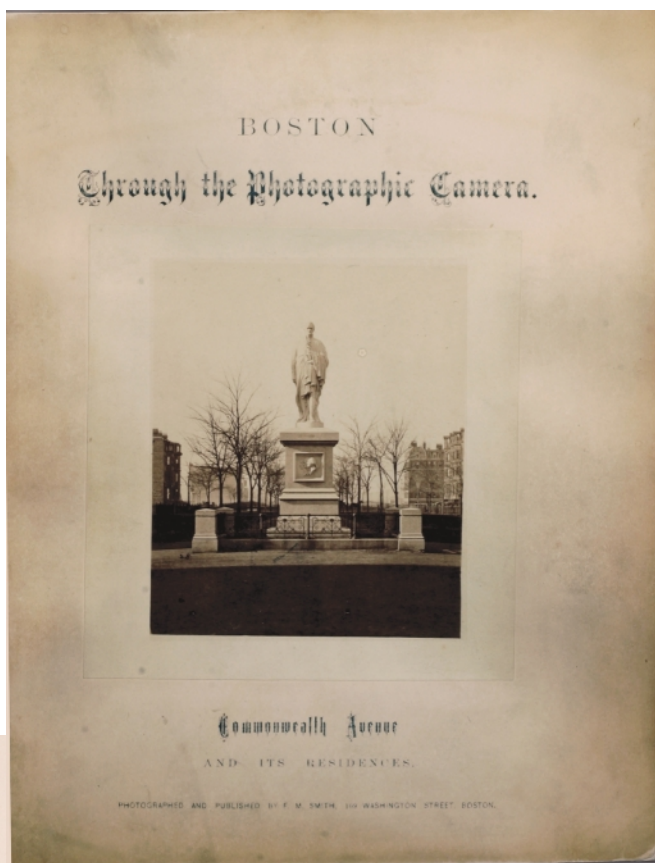
(with 18 photographs) and one at the National Library of Scotland (with 17 photographs).

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 ½ x 20 ½"), each with a mounted albumen print 9 ¾ x 14 ½ inches. A really fine portfolio of stunning photographs. Excellent condition throughout.

**RARE PHOTOGRAPHIC RECORD OF
BOSTON'S BACK BAY IN THE 1870S**

110. SMITH, F[RED] M. *Boston through the photographic camera. Commonwealth Avenue and its residences.* Boston: Photographed and published by F. M. Smith, 109 Washington St., n.d. [1870 or 1871]
\$6500.00

A very rare but not unique work of urban photographic documentation of architecture. The book opens with a title page photograph showing the entrance to the Commonwealth Avenue Mall. Then follow four general views looking up and down the north and south sides of Commonwealth Ave showing the mall, the recently planted elm trees, and the iron railings. It then goes on to give views of 24 houses, each with printed caption giving the name of the owner. The photographs are albumen



prints (average 205 x 155 mm) in very good condition and contrast on litho printed mounts. Fred M. Smith is listed in the 1872 Boston directory as agent for the Boston Photographic View Company. Photographs by F. M. Smith are rare; he is not listed in the Gary Edwards *International guide*. And the book itself seems to be generally unknown; it is just the sort of source that Peter Hales would have used in his *Silver Cities, the photography of American urbanization 1839-1915* (Phila., Temple Univ. Press, 1984) but he does not mention it. Not in the NUC. Not in RLG. OCLC locates one copy (Bost Ath), with the note: "1870 or 1871 date based on dates on buildings, atlases, and a Boston Directory search of photographer and residences." I had one other copy about fifteen years ago, now in the Avery Library.

Small folio, recent pebble-grain black cloth sides, black morocco spine (in imitation of the original binding). Printed title with photographic vignette and 28 mounted albumen photographs on printed mounts bound on stubs.



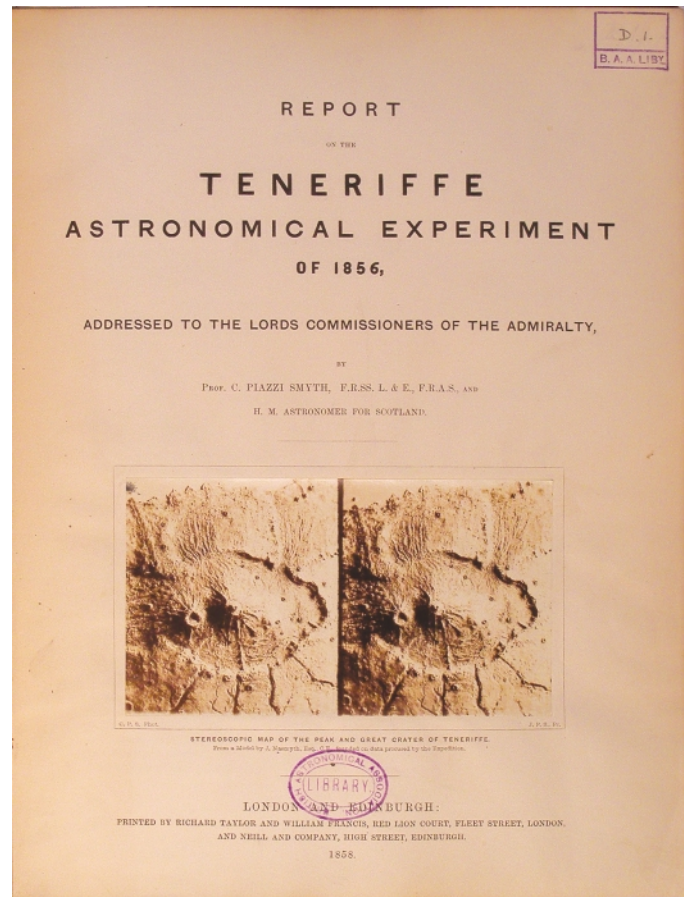
PIONEER OF ASTRONOMICAL PHOTOGRAPHY

111. 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 \$1750.00

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 ulto. 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

112. SMYTH, C. PIAZZI. *Teneriffe, an astronomer's experiment: or specialties of a residence above the clouds. Illustrated with photo-stereographs*. London: Lovell Reeve, 1858 \$1800.00

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.

A JEU D'ESPRIT

113. (STATUE OF LIBERTY). *Amateur photo of a child dressed in costume as the Statue of Liberty*. N.p., N.d. [France, probably Paris, 1918]

\$400.00

Designed by Frederic Bartholdi, the Statue of Liberty was given by the people of France to the United States; it was dedicated in 1886. It became and still is an American icon. It became quite popular for women at costume occasions to dress up as the Statue and many were photographed. I have had at least one other such photo (and I illustrated it in a catalogue but I cannot find it now). The one on offer here is especially charming and appealing as it is a girl rather than a woman and it was taken in France. The reverse of the photo states (in part): "Fete Americaine...Juillet 1918." It was a birthday party and the girl won the costume award.

Gelatin silver print, 6 1/2 x 3 1/4", mounted on card with a 1/8 inch border. Inscription on reverse (partially obscured around edges).



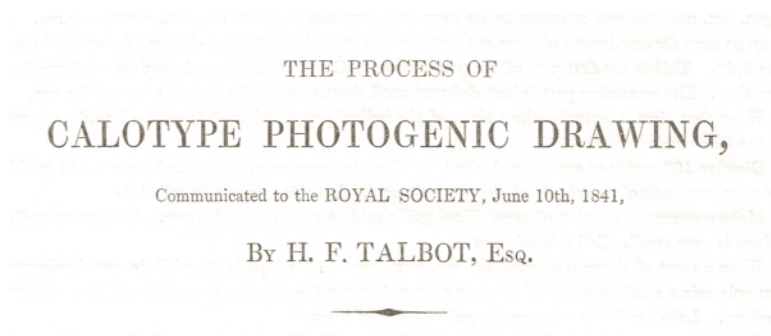
WORKING DETAILS OF THE CALOTYPE PROCESS

114. TALBOT, [WILLIAM] H[ENRY] F[OX]. *The process of Talbotype (formerly called calotype) photogenic drawing, communicated to the Royal Society, June 10th, 1841 by H. F. Talbot, Esq.* [London: (Privately printed) by J. & H. Cox Bros.], 1841

\$5000.00

First edition, very rare. The first separate publication on photography in the world was Talbot's *Some account of photogenic drawing* (London, 1839); the present sheet is a more detailed account of this branch of photography, devoted to the calotype. Both of these publications were privately printed by Talbot for presentation to friends and editors and both are very rare.

The process of the calotype was one that Talbot discovered rather than one that he set out to invent. Comparing it to *photogenic drawing*, Talbot claimed that with his new process "certainly a much better picture can now be obtained in a minute than by the former process in an hour." It is not clear



when he first devised this term; the first time that it appears in his research notebooks is on 30 January 1840, but this entry appears to be merely the recording of a name, not associated with any process.” - Schaff, *The photographic art of William Henry Fox Talbot*, pp. 20-21. He renamed the process Talbotype and then patented it in 1841, first revealing the working details in June 1841. The fundamental difference between the calotype negative and Talbot’s earlier photogenic drawing negative is that in the calotype process only a latent image is created during the actual exposure. This allows for a considerable increase in the speed of exposure. The paper negative is later developed, at which time the image becomes visible. Gernsheim, *Incunabula* 655.

4to, 4 pp., drop-title. Fine copy.

AN EARLY CANADIAN PHOTOGRAPHICALLY-ILLUSTRATED BOOK PHOTOGRAPHIC PORTRAITS BY NOTMAN

115. TAYLOR, FENNINGS. *Portraits of British Americans, by W. Notman, Photographer to Her Majesty, with biographical sketches*. Montreal: William Notman, John Lovell, Printer, 1865-1867 \$2000.00

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”



116. 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.

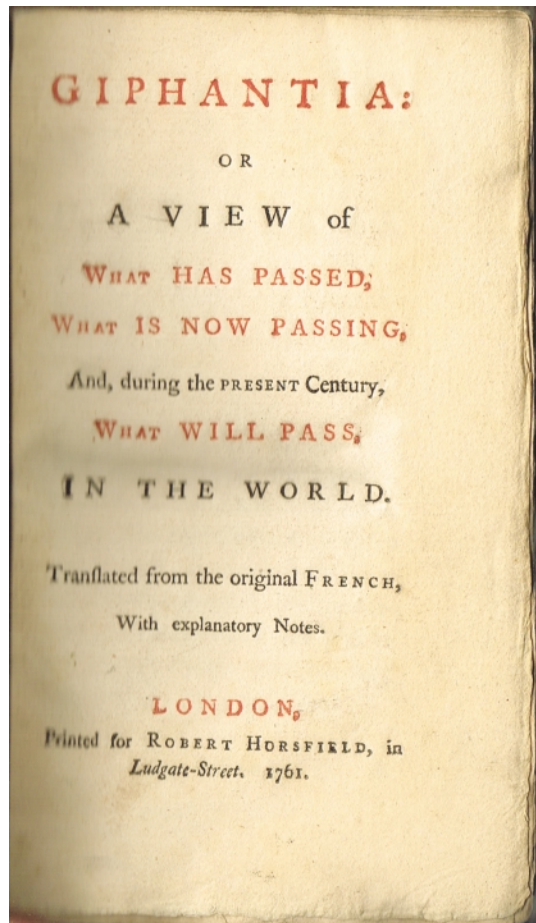
But Thompson also made photographs not only *of* art but also *as* art; see his *Studies from nature* (Lond., 1875-6). A plate from this book, "Hop picking from Kent" is illustrated in the British Library's *Points of view, capturing the 19th century in photographs*, p. 158.

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.

117. THORNTWHAITE, W. H. *A guide to photography, containing simple and concise directions for obtaining views, portraits, etc. by the action of light on prepared surfaces of paper, glass and metal, including the calotype, daguerreotype, and the improved processes with collodion, albumen, and waxed paper. [Fifth edition]*. London: Horne, Thornthwaite & Wood, 1852 \$750.00

Originally published 1845. This edition has bound at the rear a separately paginated and illustrated 20 page "Catalogue of photographic apparatus and chemical preparations manufactured and sold by Horne, Thornthwaite and Wood." Gernsheim, *Incunabula*, 676. Johnson T623. Epstein 702 citing a ninth edition. Roosens/Salu 6364 citing editions as late as the 17th (1860). All edition are rare these days.

8vo, orig. printed cloth, title on upper cover. (iv)+92+20+(iv) pp with 47+33 illus. Nice copy.



A REMARKABLE FORECAST OF PHOTOGRAPHY

118. [TIPHAIGNE DE LA ROCHE, CHARLES FRANCOIS]. *Giphantia: or a view of what has passed, what is now passing, and, during the present century, what will pass, in the world. Translated from the original French, with explanatory notes*. London: Robert Horsfield, 1761 \$2300.00

Originally published in French in 1760; this is the first edition in English. It is given a long notice by Gernsheim in his *History*, p. 35: "Tiphaigne de la Roche made a remarkable forecast of photography in chapter 18 of his book *Giphantia* (1760) - an anagram on the author's Christian name." He then goes on to quote a long passage from *Giphantia* which seems uncannily to prefigure photography. Gernsheim states that this episode could have been inspired by one of the fables of Fenelon describing a voyage to an imaginary country. It could also have been inspired by seeing the images of a camera obscura. Roosens/Salu 10421 with the note "foreshadows photography and television."

8vo, old gray paper boards, untrimmed. 2 parts in one volume. (vi)+130; (iv)+126+1 pp. T.p. printed in red and black. Preserved in a custom made fall-back box.

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

119. 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] \$4500.00

Henry Baker Tristram 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 at 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.

**EARLY PHOTOGRAPHS OF MEDIAEVAL ART
OCLC: NO COPY IN AMERICA**

120. WACKERNAGEL, WILHELM & JACOB HOEFLINGER. *Kunstschaetze der Mittelalterlichen Sammlung zu Basel. Herausgegeben von Wilhelm Wackernagel, Professor, Vorsteher der Sammlung, und Jacob Hoeflinger; Photograph. I - (IV) Lieferung (all published).* Basel: H. Georg, n.d. [1864] \$3500.00

A rare work in the area of nineteenth century photography of works of art. OCLC locates three copies in Switzerland and that is all; no copies in America or elsewhere. On offer here is parts I through IV (all published), each in the original printed part wrappers. It is tempting to think there might have been a text as the wraps state "Wackernagel Herausgegeben" but the OCLC record does not mention one; it states only "[4 teile]." As the title indicates this is art of the middle ages, mediaeval art. Objects photographed

include two carved and polychromed wood statues, several high relief panels of carved wood, a carved ivory diptych, carved bosses, an early book cover tooled in high relief, an embroidered bishop's cape, silver and enamel crucifix, ditto in silver or bronze, page of an 11th century manuscript, 2 knives and 2 forks of Erasmus of Rotterdam and a nobleman's cross-bow inlaid with ivory. The captions for each of the plates are printed on the back page of the wrappers; the plates are stamped with the corresponding numbers in blind. Photos are in excellent unfaded condition. Hoeflinger is an elusive figure; he is mentioned or listed in the Rijksmuseum catalogue *A new art, photography in the 19th century*, p. 321 and in F. Heidtmann, *Bib of German language photographic pubs.*, 18157 and 18210. The work is undated; the date of [1864] (which seems correct) is provided by the OCLC record.

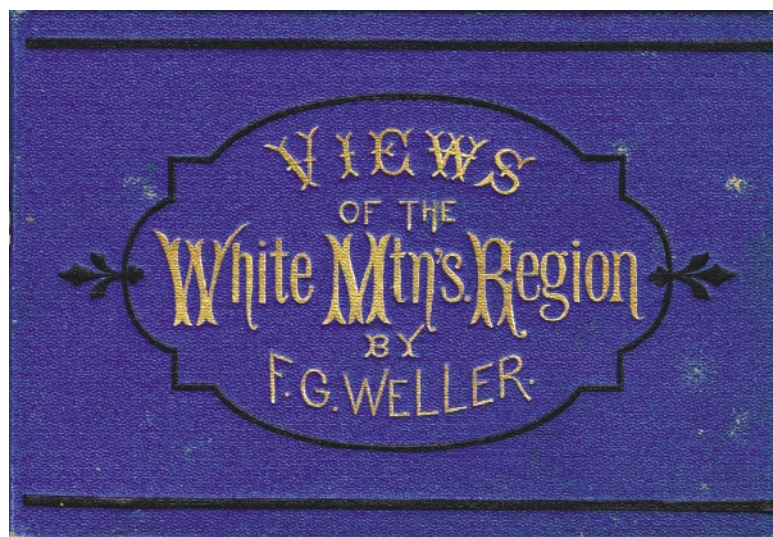
Folio (18 x 12 ¾), 4 parts, each part in the orig. litho printed wrappers. Each part contains 5 stiff cards; there are a total of 22 mounted albumen prints. Photos vary in size; average 6 x 9 inches and smaller. Except for the wrapper of part IV, the spine of which is torn in two, otherwise in excellent condition.



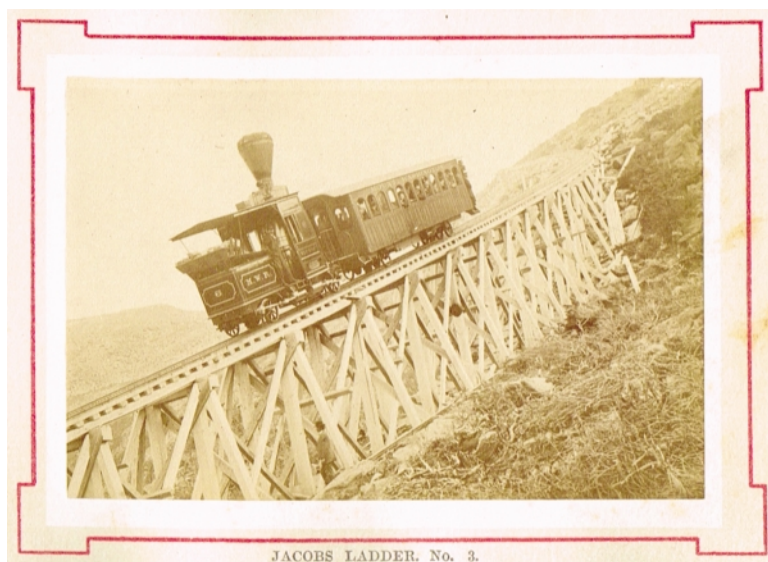
WHITE MOUNTAIN PHOTOGRAPHIC RARITY

121. WELLER, F. G. *Photographs of the Summit House and Mt. Washington Railroad, White Mountains, N. H., Comprising Twelve Views which may be used in a Graphoscope. Littleton, N. H.: Photographed and Published by F. G. Heller* ["Argus" Print Littleton], [1870] \$2000.00

Fine copy of a rare and very appealing little White Mountain view book, illustrated with 12 original



mounted albumen prints (C-D-V size) each within a printed red-line border and printed caption. The photos provide excellent documentation of the Mt. Washington cog railway and associated buildings (most of which have long since been blown away). The cog railway, begun in 1866 and completed in 1869, was conceived and built by inventor Sylvester Marsh (1803-1884). The text is divided into numbered paragraphs each corresponding to a photo; it gives a good account of Marsh's accomplishment, considered one of the most notable railroad engineering feats of the day. The photos are as follows: 1. Sylvester Marsh; 2. Depot at



the Base; 3. Jacob's Ladder; 4. Express Train (view of a workman sliding down the tracks on a sled); 5. Lizzie Borden's Monument; 6. Summit House; 7. Ditto; 8. Dining Room; 9. The Old Tip Top House; 10. Observer's Station; 11. View South and 12. View North. Weller also produced and sold stereo views; a list of some of them is given on the final page. As noted in the title, a graphoscope was a Victorian viewing device, essentially a large magnifying glass on a wooden frame for the parlor table. OCLC locates three copies of the present title.

Oblong 24mo (3 1/2 x 5 1/2"), orig. gilt printed blue cloth, a handsome binding. (14) pp of letterpress

(final page ads) and 12 mounted albumen prints (each 2 1/4 x 3 1/4"). Good dark prints.

122. WILLIAMS, JAMES LEON. *The homes and haunts of Shakespeare. With an introduction by Horace Howard Furness*. New York: Charles Scribner's Sons, 1892 \$1100.00

The first and best edition, with forty-five full-page photogravures (the second, or 'Stratford' edition had only 30 photogravures). This copy is in 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.

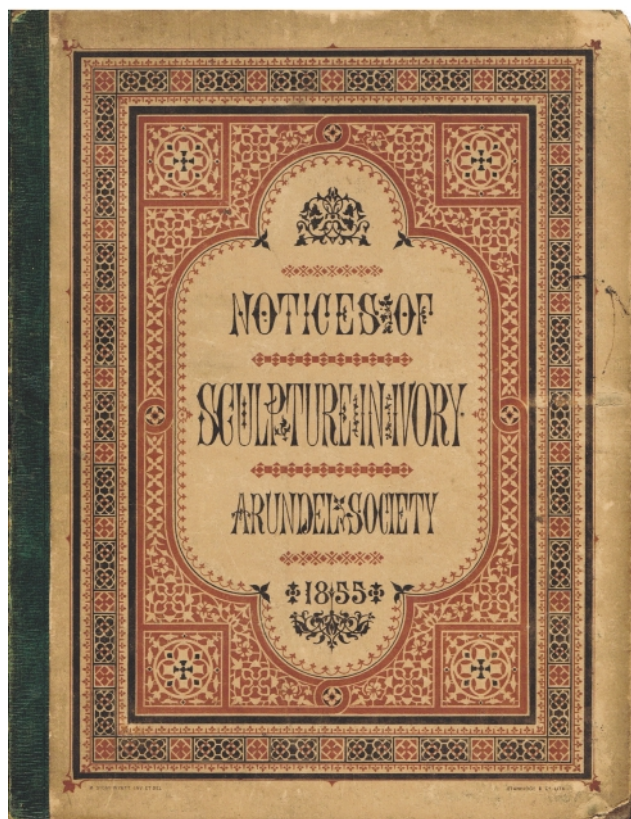


Folio (17 x 13"), beautifully bound in full pebble grain morocco, a.e.g. xx+120 pp with 15 plates after watercolors "by various American artists" printed in colors, 45 full-p. photogravures and more than 150 text halftones. Fine copy of a very nice book.

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.

TERMS

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