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ORIGINAL PHOTOGRAPHS

1859-1947

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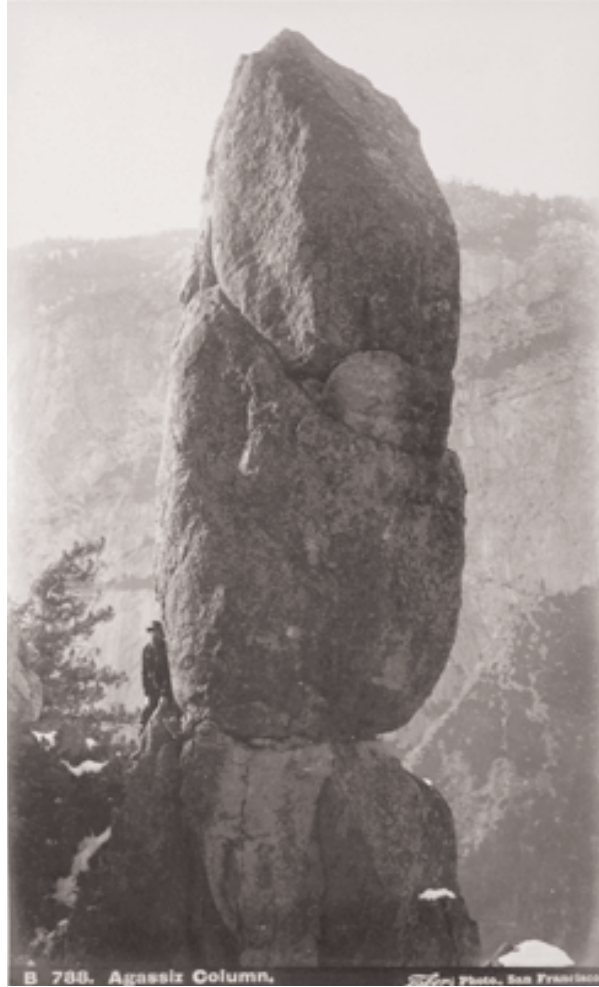
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# PHOTOGRAPHICALLY ✂ ILLUSTRATED ✂



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55.

## INTRODUCTION

OUR THIRD CATALOG contains a diverse assortment of books illustrated with original photographs and photographic albums created around a specific theme or location. They are listed in chronological order tracing the development of the major photographic processes: salt print, albumen, cyanotype, platinum and silver. Books with woodburytypes and carbon prints are also included, as they are a bridge to the later photo-mechanical era.

Highlights abound. Among them are two classic nineteenth century western American photographically illustrated books, Whitney's *YOSEMITE BOOK*, 1868, with photographs by Carlton Watkins (no. 7), and Hayden's *SUN PICTURE OF THE ROCKY MOUNTAINS*, 1870, with photographs by A. J. Russell (no. 8). Three impressive early twentieth century albums on the American West promote lush well irrigated agricultural lands accessible by railroad to the new settler or immigrant. Shown are the fruit orchards, vineyards, and truck farms of the Yacoma Valley, Washington, 1900-1910 (no. 50); the Bitter Root Valley, Montana, 1908 (no. 55); and the lower Rio Grande Valley of Texas, 1923-1926 (no. 71).

There are books on mining gold, coal, and other heavy metals in the United States (no. 41), England (no. 42), Mexico (no. 49) and Russia (no. 63). Railroads are represented in two English trade catalogs for locomotives (nos. 34 & 35) as well as in collections of photographs on the building of 100 cabooses by 50 workmen in one week (no. 74); the bridges and viaducts of an early Scotland railroad (no. 4); and the construction of the Dumbarton Bridge, the southern most railroad bridge spanning San Francisco Bay (no. 54).

From the collection of Roberto Ferrari, author of the bibliography on photographically illustrated books from Argentina, come books on the city of Tucuman, 1872 (no. 11) and the construction of sewers of Buenos Aires, 1875 (no. 16), as well as two medical texts, one on white leprosy, 1877 (no. 21) and another on ophthalmology, 1882 (no. 26).

Exotic lands are portrayed in Scott's *SKETCHES OF INDIA*, 1862 (no. 3); the album of an ethnographic trip through Uganda, 1911-1912 (no. 60); a Hungarian portfolio of views of the Carpathian Mountains, circa 1885 (no. 30); an obscure travelogue on the Holy Lands, 1896 (no. 45); and an album of boat life in China, (no. 58.).

Industry is documented in publications on the Krupp Arms Works (no. 59); the Maryland Steel Company's Marine Department (no. 43); the General Electric Company (no. 46); and the National Biscuit Company (Nabisco) (no. 77).

Several volumes showcase the work of famous photographers Adolph Braun (no. 6), Napoleon Sarony (no. 29), Isaiah Taber (no. 32), Thomas Annan (no. 37), Herbert Gleason (no. 56), Frederick Evans (no. 61) and others.

As in the past, we are indebted to Coriander Reisbord for her splendid binding and restoration work and to Richard Moore for his fine design and photography.



49.

## TERMS

The books are offered subject to prior sale. Customers will be billed for shipping and insurance at cost. Payment is by check, wire transfer, or bank draft. Institutions will be billed to suit their needs.

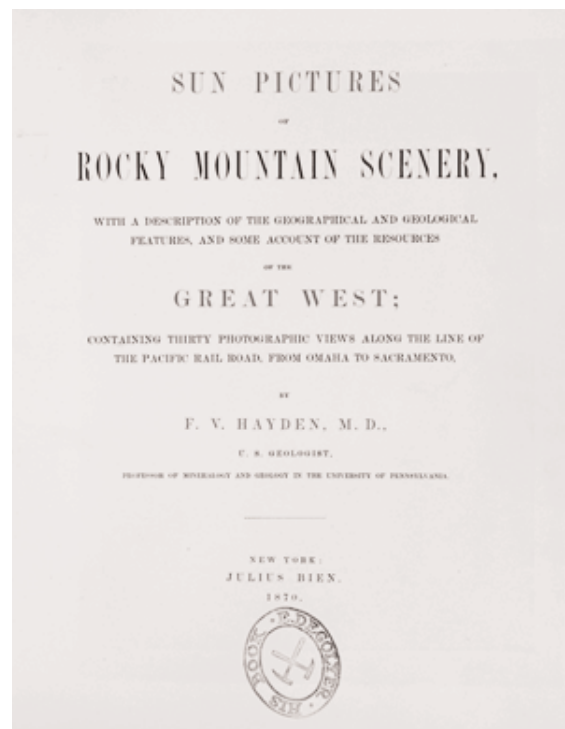
Overseas orders will be sent by air service, insured. Payment from abroad may be made with a check drawn on a U.S. bank, international money order, or direct deposit to our bank account.

Items may be returned within five days of receipt, provided prior notification has been given. Material must be returned to us in the same manner as it was sent and received by us in the same condition.

Inquiries may be addressed to either Paul M. Hertzmann, Inc. or Margolis & Moss.

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8.



1.



2.

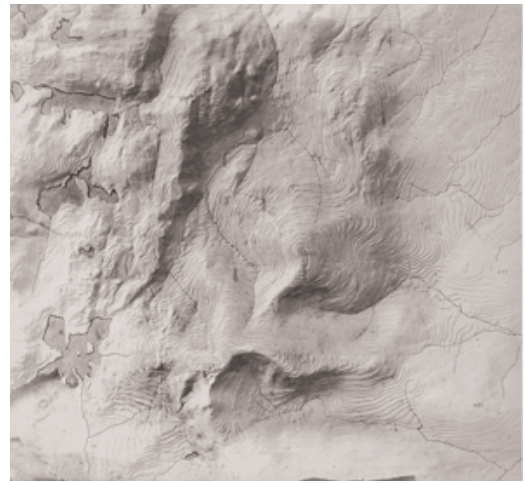


# THE ACCURACY OF PHOTOGRAPHIC REPRODUCTION

1. [Ordnance Survey]. REPORT OF THE COMMITTEE ON THE REDUCTION OF THE ORDNANCE PLANS BY PHOTOGRAPHY... [and] ACCOUNT OF THE METHODS EMPLOYED FOR THE REDUCTION OF PLANS BY PHOTOGRAPHY, AT THE ORDNANCE SURVEY OFFICE, SOUTHAMPTON. London: printed by George Edward Eyre & William Spottiswoode, for her Majesty's Stationery Office, 1859. Two works bound as one. 13 + 19 pages of text, with 12 hand colored engravings of apparatus and the building used for the photographic reproductions of maps and plans, plus seven mounted albumen photographs, some folding and some with hand coloring, showing the results of photographic map reproduction. Housed in a sleeve inside the back cover, are six test diagrams, including two albumen prints. Folio, 13 x 8¾ inches (330 x 222 mm.). Original gray cloth, title in gilt. There is a presentation bookplate from the Secretary of State for War to Major Bayly, Royal Engineers, a public library bookplate, ink notations on the inside cover, and tiny numbers on the spine. The volume has been expertly re-cased.

The albumen prints comprise one view of the exterior of the photographic studio of the Ordnance Survey Office at Southampton, photographic maps of the city of Edinburgh and other towns, a photograph of a hand-engraved topographic map, and two photographs of hand-made three dimensional topographic models seen from above.

In 1855, Major-General Sir Henry James, Director General of the Ordnance Survey introduced the use of photography for producing reduced maps and plans. This report was assembled to refute any doubts that photography was an accurate and cost



1.

efficient method of reproduction. "Until the introduction of photography this reduction was effected by means of the pantograph, the reduction being first made in pencil and afterwards panned in, and coloured by draftsmen. This is an extremely tedious, laborious and consequently expensive process and a very slight acquaintance with photography would render it obvious to anyone, that as regards time and execution, there is no comparison between reduction by photography and by pantograph; in fact, the former is an affair of a few hours, the latter of days, and in many cases of weeks" — *Account, page 3.*

A milestone in the early use of practical photography. *Gernsheim. Incunabula. #822 & 823.*

\$6,500.

## A GUIDE TO LE HAVRE, WITH 22 SALT PRINTS

2. Morlent, J. LE HAVRE. GUIDE DU TOURISTE AU HAVRE ET DANS SES ENVIRONS. Havre: Costey Frères, 1860. 344 pages. Illustrated with 22 mounted salt print photographs by Kaiser, 3 x 4¾ inches (76 x 121 mm.) and smaller, showing views of this famous French harbor town. Octavo 7½ x 4½ inches (191 x 114 mm.). Calf backed marble boards; original wrappers bound in; scattered foxing.

Guide books with salt prints are unusual. Joseph Morlent, a local printer and historian, wrote various guide books on Le Havre from 1825 until his death in 1861. This is the only one illustrated with photographs. Included in this informative guide are views of the sailing ships docked at the city's quays, churches, light houses, and a ship under construction. The final photograph is an advertisement for Kaiser's photographic studio, the "Pavillon Vert."

We have only located copies in the British Library and the Petite Bibliothèque Normande.

\$4,800.



2.

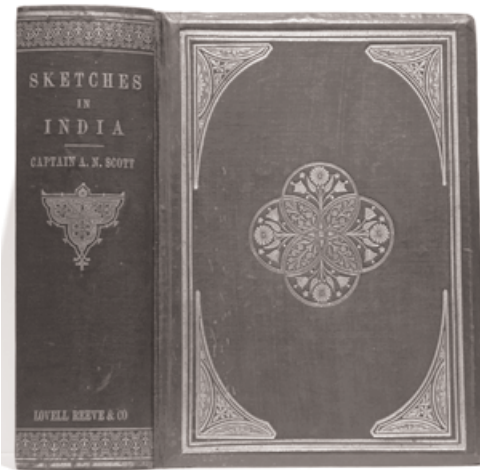
## AN AMATEUR'S EXQUISITE VIEW OF COLONIAL INDIA

3. **Scott, Captain Allan N. SKETCHES IN INDIA; TAKEN AT HYDERABAD AND SECUNDER-ABAD, IN THE MADRAS PRESIDENCY.** London: Lovell, Reeve, 1862. Frontispiece plus 100 other mounted albumen photographs by Captain Scott. Each of the 101 images, measuring 3 x 3 inches (76 x 76 mm.), has an arched top, and is mounted on a page embossed to match the arched shape of the photograph. Aside from the frontispiece, each photograph is interleaved with tissue and one or two pages of explanatory text. Thick octavo, 7¾ x 5 ½ inches (197 x 140 mm.). Green cloth with gilt decorative cover; expertly re-cased. A bright crisp copy with a rich tonal range to the photographs.

These jewel-like images show old temples and ornate tombs, palaces and grand residences, villages and street scenes. There are formal portraits of nawabs and fakirs; Hindus, Sikhs, and Jains; numerous beggars, hawkers, a snake charmer, jugglers, dancing girls, musicians, servants, and a cook. The everyday life of the Raj military is shown with images of tent life, a tiger hunt, a ride in a palanquin, and numerous excursions. There are formal group portraits of Indian military cavalry and infantry units. This elegant production almost literally places us inside mid-nineteenth century Madras.

Captain Allan Newton Scott (1824–1870) was active in the Madras Artillery from 1840 to 1866. An avid amateur photographer, he was an early member of the Madras Photographic Society in the 1850's. He frequently exhibited his work in both England and India, including at the London International Exhibition of 1862. His stereoviews won the first prize at the Madras Photographic Society Exhibition of 1861. The following year, 100 of his images were published in this uncommon book. We have located only five copies in American libraries. *Imagining Paradise* p. 100.

\$16,000.



3.



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3.



3.

## BRIDGES ON THE HIGHLAND RAILWAY OF SCOTLAND



4.



4.

**4. PHOTOGRAPHS OF WORKS ON HIGHLAND RAILWAY.** 1865. A large portfolio of 16 mounted albumen photographs on stiff mounts with printed captions and credits. Each image measures  $9\frac{3}{4} \times 14\frac{1}{2}$  inches (248 x 362 mm.) on  $16\frac{1}{2} \times 20\frac{1}{2}$  inch mounts (419 x 521 mm.). The photographs are credited to Whyte and Co. of Inverness and depict bridges and viaducts along the line. Large folio, 21 x 17 inches (534 x 432 mm.). Quarter green morocco with title in gilt; lightly rubbed; photographs loose as issued. Inside the cover is a mounted list of the various directors of the railway company.

This elegant portfolio promotes the engineering feats of this central Scotland railroad. Opening on February 1, 1865, the Highland Railway was an amalgamation of the Inverness and Aberdeen Junction Railway and the Perth Junction Railway. This combined railway made its headquarters at Inverness and operated north of Perth. The photographs show viaducts and bridges. Some are built entirely of sequential stone arches; others

are single span constructions of iron and stone. The bridges and viaducts cross placid rivers or rushing streams flowing through Scottish towns and countryside. Strategically placed human figures add scale and provide an element of the picturesque to these large, bold, and finely composed photographs. Each photograph is captioned on the mount with the name of the span, its engineer, and its contractor.

David Whyte (1841–1905) became the self-styled “Leading Photographer of the North.” Starting in the 1860s, he produced standard commissions of family groups, weddings, and babies, as well as a large body of photographs of shop windows and building frontages. After the firm of Whyte and Co. closed in 1985, its vast collection of around 140,000 negatives and prints was deposited in the Highland Regional Council’s Museum Services.

A worldwide library search for copies of this portfolio only located one in Aberdeen (with 18 photographs) and one at the National Library of Scotland (with 17 photographs).

**\$8,500.**

## THE HOME OF MADAME DE SÉVIGNÉ AND NOW THE MUSEUM OF THE CITY OF PARIS

5. Verdot, Jean Maurice. *L'HÔTEL DE CARNAVALET. NOTICE HISTORIQUE*. Paris: Auguste Aubry, 1865. 92 pages. With nine mounted albumen photographs by an anonymous photographer. The images measure  $3\frac{3}{4} \times 6\frac{3}{4}$  inches (95 x 172 mm.) and smaller and show details of this historic building which became the Museum of the City of Paris in 1880. Octavo, 8 x 5 inches (203 x 127 mm.). Pictorial wrappers.

Limited to 100 numbered copies. This, the second edition, is the only edition with original photographs.

The Hôtel Carnavalet, was built in 1545 for the president of Parliament, Jacques de Lingeris, a favorite of King François I. A blend of ornate Italian Renaissance architecture and French formality, the Hôtel Carnavalet is today the third oldest non-religious monument in Paris, after the Hôtel de Sens (1475) and the Hôtel de Cluny (1485). The Louvre was started two years later. The city of Paris purchased the Hôtel Carnavalet in 1866. The photographs include a view of the entrance to the mansion, several views of exterior architectural and sculptural details, photographic reproductions of the building's floor plans, and a portrait of Madame de Sévigné (1626–1696), the most notable



5.

occupant of this majestic home. On 7 October 1677 she informed her beloved daughter Madame de Grignard that, at long last, “Thank God, we have the [lease of the] Hôtel Carnavalet. It is an admirable affair; there will be room for all of us and we shall have good air. As one cannot have everything, we shall have to do without parquet floors and without the small fireplaces that are so in vogue; but we have at least a beautiful courtyard, a beautiful garden, a beautiful neighborhood.”

\$2,800.

## DOMINION OVER THE FISH

6. PONTIS ET CHAUSÉES. ETABLISSEMENT DE PISCICULTURE DE HUNINGUE. *ATLAS DES BATIMENTS & APPAREILS*. (Strasbourg), 1868. Illustrated with 24 rich, mounted albumen photographs by Adolphe Braun, measuring from 4 x 6 inches (102 x 152 mm.) to 11 x 13 $\frac{3}{4}$  inches (279 x 349 mm.) or reverse; many are trimmed to ovals. They are mounted one, two, or four to a page for a total of fifteen pages, each within an ornate lithotint design. These are accompanied by eight double-page colored lithographic plates including a map of the fish cultivation establishment at Huningue in the Alsace-Lorraine region of France and seven plates showing the floor plans, elevations, and schematics of equipment used there. Large Folio, 24 x 18 inches (610 x 458 mm.). Leather backed green pebbled cloth with title in gilt.

The 24 photographs comprise views of the exterior of the Huningue complex, including its ponds and streams, large buildings, and one image showing the “harvesting of eggs from a female salmon.” Three interior views of the buildings depict the large water tanks holding the fertilized eggs and newborn fish, and eight photographs show containers for the transport and storage of the fish.

The origins of fish cultivation were humble. “Pond culture”, practiced in ancient and medieval times, provided a hospitable habitat for fish to breed naturally. The process of artificial fecundation, was first reported in 1763 by a German agriculturalist, Stephen Ludwig Jacobi. Not until more than 80 years after



6.

Jacobi's report, were the economic implications of artificial fertilization and breeding of fish fully grasped—notably in France in a time of political and social upheaval. With the revolution of 1848, the second republic recognized the need to solve the long-standing problem of frequent food shortages in France. Simultaneously, the growing popularity of science among



6.



6.

ordinary Frenchmen led to the establishment of local science societies where these citizens shared their scientific accomplishments. Two such men, Antoine Gehin and Josph Remy, from the Vosges region reported their successful fish breeding practices. Initially dismissed as country bumpkins, the two fishermen eventually succeeded in gaining attention at the highest levels of government and Louis Napoleon's minister of agriculture ordered the creation of the first "piscifatoire" or fish factory based on the artificial fecundation practices of Remy and Gehin.

In 1852, the state purchased eighty acres at Huningue, in Alsace, where it constructed the piscifatoire with its sunken ponds, mechanized water lifts, and the latest scientific equipment and technology. By the decade's end, more than 100 million ova of various species of trout and salmon had been successfully fertilized for distribution throughout Europe.

Adolphe Braun was already a respected photographer and textile designer in Mulhouse, in Alsace, when he was commissioned in 1861 to photograph the piscifatoire. He had previously earned the admiration of the French emperor, Napoleon III, who in 1859 subscribed to Braun's book of photographic views of Alsace. Braun's photographs of Huningue include well-composed architectural interiors as well as landscape views imbued with the aesthetics of contemporaneous Barbizon painting and photography. Many of them depict a bucolic landscape, where nature is revered and in this case even aided by man.

A world wide check of union catalogs locates no other copies of this book. *O'Brien & Bergstein*. pp. 25-27, 29.

\$20,000.



6.



BASE OF THE GRIZZLY GIANT.

7.

## WATKINS IN YOSEMITE. ONE OF 250 COPIES



7.

7. Whitney, Josiah Dwight, Jr. **THE YOSEMITE BOOK: A DESCRIPTION OF THE YOSEMITE VALLEY AND THE ADJACENT REGION OF THE SIERRA NEVADA, AND THE BIG TREES OF CALIFORNIA, ILLUSTRATED BY MAPS AND PHOTOGRAPHS.** (New York: Julius Bien, 1868). 116 pages. With 2 large folding maps and 28 mounted albumen photographs, each with the printed title and sequential roman numeral on the mounts. The images measure 8 x 6 inches (203 x 152 mm.) or the reverse. Twenty-four of the photographs are by Carleton E. Watkins and the remaining four are by W. Harris. Large quarto, 12¼ x 10 inches (311 x 254 mm.). Morocco backed boards, title in gilt; spine rubbed and light foxing throughout the text but not affecting the photographs; maps creased and repaired with archival tape.

One of 250 copies. Whitney, California's first state geologist, planned two editions of this book, one a guidebook without photographs, and this edition, a "Yosemite Gift Book," with photographs and a fine binding. The latter has been called "One of the first American books devoted entirely to photographs of the landscape..."—*Truthful Lens*, p.229.

The images depict the classic icons of the valley: El Capitan, Cathedral Rock, Bridal Veil Falls, the Three Brothers, Yosemite Falls, the Grizzly Giant, and others. The text describes in detail the Yosemite Valley, the environs of the High Sierra from the head of the Tuolumne River to the head of the San Joaquin, and the Big Trees. Watkins made these photographs during his 1866 trip to Yosemite with the Geological Survey of California, and Harris, a survey photographer, made his in 1867. Notable among the photographs by W. Harris in this book is one of Charles F. Hoffman on the mountain subsequently named for him. In 1867 Hoffman thoroughly explored the region just north of Yosemite Valley, including the canyon of the Tuolumne River.

"The task of printing 250 copies of each of the twenty-eight negatives, a total of 7,000 individual prints, was accomplished by Watkins and his staff in the winter of 1867–68. Assuming that Watkins received at least \$6 per book, and that all the books were sold, he would have netted \$1,500 for his work."—*Palmquist*, p. 30.

Watkins' images of Yosemite were instrumental in convincing the U.S. Congress to preserve the Yosemite Valley as "inviolable." *Howes*, 389. *NYPL Checklist*, 166. *Truthful Lens* 185. *Parr & Badger*, p. 30. *Imagining Paradise*, p.110.

See additional illustration on page 64.

\$25,000.

## EVERETTE DEGOLYER'S COPY OF HAYDEN'S SUN PICTURES, PHOTOGRAPHS BY A. J. RUSSELL



8.

8. Hayden, Ferdinand. *SUN PICTURES OF THE ROCKY MOUNTAIN SCENERY, WITH A DESCRIPTION OF THE GEOGRAPHICAL AND GEOLOGICAL FEATURES, AND SOME ACCOUNT OF THE RESOURCES OF THE GREAT WEST; CONTAINING THIRTY PHOTOGRAPHIC VIEWS ALONG THE LINE OF THE PACIFIC RAILROAD, FROM OMAHA TO SACRAMENTO*. New York: Julius Bien, 1870. 150 pages of text + 30 mounted albumen photographs by A. J. Russell, on printed mounts. The images measure 8 x 6 inches (203 x 152 mm.) or the reverse. Large quarto, 12½ x 9¾ inches (318 x 248 mm.). Half black pebbled calf; expertly re-backed with original spine laid down; minor binding wear. With the handstamp of noted collector Everette Lee DeGolyer on title and half-title.

First edition, with many of the Russell photographs that have become classics of western imagery: "Citadel Rock" with the building of the railroad in the foreground; "Hanging Rock," where a man sits under a rock outcrop, contemplating a riverside farm below; and "Thousand Mile Tree," where a sign hangs on a large pine, announcing the one thousandth mile along the rail line.

Andrew Joseph Russell (1830–1902) was originally trained as a painter and in 1863 became the first member of the army officially assigned to photograph the Civil War. After leaving the army in 1865 he was contracted to photograph the construction along the rail lines of the Union Pacific Railroad. This work was published in the mammoth volume, "The Great West Illustrated" (1869). It contained 50 mounted photographs. The following year, Hayden

decided to use 30 of these photographs in his "Sun Pictures." Though published on a smaller scale, they still project the monumental presence of the originals.

Ferdinand V. Hayden (1829–1887), a noted geologist, worked for the government on various early surveys of the American West. After taking a cross country journey on the just opened Union Pacific Railroad, Hayden conceived this book as a guide to the geological formations along the route. "The pictures have been arranged so as to commence with the first range of mountains west of Cheyenne, and to continue thence to Salt Lake Valley with the view that the book may be used as a guide by those who will avail themselves of the grand opportunity for geological study, which a trip across the continent affords to every intelligent mind."

This interesting copy has an ink inscription on the front free end-paper "Mr John Buckley. Compliments of his friend. E. S. W." John Buckley of San Diego, Texas, was a merchant, politician, and sheep rancher who served several times as sheriff of Duval County. His son, William F. Buckley, became a prominent oil entrepreneur, as was Everette DeGolyer. His grandson, William F. Buckley, Jr., was the late conservative journalist. In pencil is the date "Dauber & Pine. 12/17/48," in Mr. DeGolyer's hand, noting where and when he acquired this copy.

The DeGolyer Library, at Southern Methodist University holds another copy of "Sun Pictures", with a presentation from James Stevenson, noted geologist and friend of Hayden. We assume that DeGolyer disposed of our copy after acquiring the Stevenson copy. NYPL Bulletin 215. Howes H337. *Imagining Paradise*. p. 108. Margolis #7.

See additional illustration on page 5.

\$12,000.



## SUPERB ACHILLE QUINET ALBUM OF PARIS

**9. PARIS EN PHOTOGRAPHIE.** (Paris: A. Journot, circa 1870) A handsomely published volume with 24 albumen photographs mounted to stiff, printed leaves. Each image measures  $9\frac{3}{4} \times 7\frac{1}{2}$  inches (248 x 191 mm.) and has the photographer's name "Achille Quinet," hand stamped in red. Shown are buildings, palaces, monuments, and parks. Large folio,  $17\frac{1}{2} \times 14$  inches (445 x 356 mm.). Red cloth with ornate gilt title and the crest for the city of Paris; spine expertly repaired; some minor foxing to mounts. All but the first and last photographs in the album are crisp, rich prints.

This album contains fine examples of the commercial views Achille Léon Quinet (1831–1900) produced for the Parisian tourist market. Pictured are the Louvre, Notre Dame Cathedral, the palace at Versailles, the Opera, the Hotel de Ville, and many other monuments admired by visitors to Paris. This prominent nineteenth-century French photographer is best known for his impressive Parisian and Italian views, though he also produced splendid photographic studies for artists called "études d'après nature." He was also an early photographic inventor, devising the first vertical enlarger in 1853 and the 'Quinetoscope', a binocular camera for making stereographic images.

\$3,000.



9.

## BLASTING THE HOOSAC TUNNEL



10.

**10. Mowbray, George. TRI-NITRO GLYCERIN, AS APPLIED IN THE HOOSAC TUNNEL, SUBMARINE BLASTING, ETC.** North Adams: James T. Robinson & Sons, 1872. 98 pages. With eight mounted albumen photographs, including six stereo views by L. Daft. Shown are aspects of the construction of the Hoosac Tunnel; one print is a photographic reproduction of a drawing of a laborer drilling underground and two photographs dramatically illustrate the effects of nitroglycerin explosions. Quarto,  $10 \times 6\frac{1}{2}$  inches (254 x 165 mm.). Limp red cloth; due to the poor quality of the paper used, it is very fragile and chipped throughout, though not affecting the photographs. It has been expertly re-backed and rebuilt.

George Mowbray (1815–1891), an English immigrant to the U.S., was the first to use nitroglycerin to obtain oil from dormant

wells after the first successful oil well was drilled in Titusville, Pennsylvania in 1859. He received several patents relating to oil production and explosives. In 1867 Mowbray took his process for making nitroglycerin to the Hoosac Mountain in Massachusetts and signed on with one of the most ambitious railway projects of the day. Engineers were boring a tunnel almost five miles long and twenty-two feet wide through Hoosac Mountain to connect Boston to the burgeoning economy to the west. After fifteen years of work they had penetrated barely a mile into the mountain. Mowbray manufactured some 6,000 pounds of nitroglycerin a month for the project. Equipped with the new explosive, considered ten times as powerful as black powder, the tunnelers burrowed through the mountain at an accelerated rate. The tunnel was finally completed in 1875, having cost over nine million dollars and the lives of 200 workers.

\$1,600.

## PICTURESQUE TUCUMAN, ARGENTINA



11.

11. Granillo, Arsenio. **PROVINCIA DE TUCUMAN.** Tucuman: Imprenta de la "Razon," 1872. 207 pages. Included are 21 mounted albumen photographs by Angel Paganelli of the city of Tucuman, Argentina, and nearby sugar refineries, printed from wet collodion negatives and measuring 4 x 6 inches (101 x 152 mm.) or reverse. Two of the mounted photographs are two-panel panoramas measuring 4½ x 17¼ inches (114 x 445 mm.) and 4½ x 11 inches (114 x 279 mm.). Quarto, 11 x 7½ inches (259 x 191 mm.). Leather backed boards.

The city of Tucuman appears elegant and well developed in these photographs. Shown are prominent churches and government buildings, the façade of the house where independence was declared, several major streets peopled with pedestrians and horse-drawn carts, and several of the province's sugar refineries. The larger panorama depicts the Plaza Independencia and the smaller shows the interior courtyard garden of the National College. The photograph of the front of the historic house where independence was declared was used in 1943 by the architect Maril Boschiazzo to reconstruct the premises as they were in 1816.

The brothers Angel and Jose Paganelli were among an interesting group of early Italian photographers active in Argentina. (see online: *Priamo. La Fotografia Italiana en la Argentina Siglos*



11.

XVIII / XIX). In 1869, Angel settled in Tucuman in northwest Argentina. This book, the third known book with original photographs published in Argentina, was intended to attract settlers and industries to the province of Tucuman. *Ferrari # 3.*

\$9,500.

## A DISASTER AT SEA

### 12. THE LOSS OF THE SHIP "NORTHFLEET."

London: Waterlow and Sons, 1873. With a heliotype frontispiece of the ship, and another of a church and graveyard. There are four mounted albumen photographs, from 3 x 1 $\frac{3}{4}$  inches (76 x 44 mm.) to 5 $\frac{1}{2}$  x 4 inches (139 x 102 mm.). One printed leaf displays three small oval photographs of passengers lost in the "Northfleet" disaster.

A portrait of a young orphaned girl who survived the sinking, posed with two of the ship's life preservers at her side, is mounted to another page. Small quarto, 9 $\frac{1}{2}$  x 7 inches (241 x 178 mm.). Green cloth with gilt lettering; wear to covers. Tipped onto the last page is a manuscript poem titled "The Loss of the Northfleet" by F.W. Mills, dated 1881.

On the night of January 22, 1877 the sailing ship "Northfleet" was lying at anchor off Dungeness. Most of the 379 persons on board were railway workers on route to Tasmania. At 10:30 p.m. the Spanish steamer "Murillo" collided at speed with the anchored ship. Two hundred and fifty seven people lost their lives. This memorial publication offers a complete account of the sad disaster. The entire proceeds of the book's sale were devoted to raising a national memorial to Captain Knowles and the others who perished in the "Northfleet."

A search of the World Catalog and Copac (British libraries) find two copies in United States libraries and three in Britain.

\$1,000.



12.



13.

## HUNDREDS OF MICROSCOPIC DIATOMS IN CYANOTYPE

13. Schmidt, Adolf. VORLÄUFIGE ERLÄUTERUNGEN ZU A. SCHMIDT'S ATLAS DER DIATOMACEENKUNDE. Berlin: Wiegandt, Hempel & Parey, 1874-1882. With 80 cyanotype plates, 6 $\frac{1}{2}$  x 4 $\frac{3}{4}$  inches (165 x 120 mm.), showing hundreds of microscopic diatoms (unicellular, marine or fresh water algae) and 38 pages of cyanotype text. [bound with] Schmidt. *Die in Den Grundproben der Nordseefahrt vom 21. Juli bis 9. September 1872 Enthaltenen Diatomaceen*. Berlin, 1874. With 14 pages of text and three plates illustrating diatoms, all produced in cyanotype. Octavo, 8  $\frac{1}{4}$  x 6 inches (210 x 152 mm.). Quarter morocco.

Adolf Wilhelm Ferdinand Schmidt (1812-1899), an esteemed German diatomist, compiled the great *Atlas der Diatomaceenkunde* which contained 448 plates in folio depicting the minute diatom-ic plant life of the entire world. Completed after his death by his colleagues and successors, the atlas took almost a century (1874-1959) to compile and is still consulted today.

This octavo cyanotype volume replicates the first eighty plates of Schmidt's massive atlas of diatoms and might have been used as a promotion for the larger work.

\$1,250.

WITH PHOTOGRAPHS  
BY PIERRE PETIT

14. *Le Vicomte P\*\*\* [Perneby]. QUARANTE DE BESIGUE. REVUE EN QUELQUES SCÈNES ET TROIS TABLEAUX. REPRÉSENTÉE AU SPORTING-CLUB, SUR LE THÉÂTRE DES PUPASSI. LE 21 MAI, 1875.* Paris: Imprimerie Seringe Frères, 1875. 46 pages. Illustrated with 18 mounted albumen photographs from drawings, by the noted French photographer Pierre Petit, with his printed name on the mounts. The images measure 2½ x 4 inches (64 X 102 mm.). Large octavo, 9¼ x 6½ inches (235 x 165 mm.). Red morocco backed marbled boards; original printed wrappers bound in. A fine, bright copy.

The frontispiece, a photograph of two playing cards, is followed by seventeen photographs that depict satirical caricatures by an anonymous artist of actors partaking in this tableaux, e.g. a gentleman dressed as a Japanese samurai, a general on horseback, a toreador, and a one legged officer. In four of the photographs, Petit cut out the caricatures and placed them against a curtained backdrop, creating a surreal sense of movement and humor.

This work was published in an ordinary edition, with only the frontispiece, and in this deluxe edition. Pierre Petit (1832–1909) was a prominent portrait photographer in France in the mid-nineteenth century. No stranger to the Paris stage, he published,



14.

with Etienne Carjat, the notable *PARIS-THÉÂTRE* (1873–78) with 259 woodburytypes of contemporary actors and actresses.

An uncommon book, with the World Catalog listing only two copies in the United States at Harvard and the University of Rochester and the CCFr (Le Catalogue Collectif de France) listing only the copy at the Bibliothèque Nationale de France.

\$975.

A MONUMENTAL WORK ON CELTIC ARCHITECTURE



15.

15. [Quin, Edwin Richard Windham, 3d Earl of Dunraven]. *Edwin, Third Earl of Dunraven. NOTES ON IRISH ARCHITECTURE.* Edited by Margaret Stokes. London: George Bell and Sons, 1875–77. 2 volumes. With 161 wood-engravings, lithographic plates and 125 superb tipped-in autotype (carbon print) photographs by “one Mr. Mercer”, of which six are double plates. Most images measures 9¼ x 7½ inches (235 x 190 mm.) or reverse. Folio, 14¾ x 10½ inches (356 x 254 mm.). Green pebbled morocco, ornately stamped in gilt with a Celtic design. Expertly re-backed.

An extensive study of Celtic architecture from the sixth century to the English Conquest in 1169. In Volume I, six double page panoramas show primitive pagan forts, massive stone mounds built without cement, hardly recognizable as man-made, as well as the earliest Christian monasteries and pre-Romanesque churches. In Volume II, the photographs focus on belfry towers and Romanesque structures. The fine, large autotype images highlight the precision of the early masons’ stonework and offer detailed views of arches, windows, decorative pillars, and doorways of the Romanesque churches.

Lord Dunraven (1812–1871), an amateur archaeologist passionate about the Celtic ruins of Ireland, was a founder of the Irish Archaeological Society in 1840 and of the Celtic Society in 1845. He is said to have visited every barony in Ireland, and nearly every island off the coast to study the architectural remains. Dunraven died before he could complete this project, but he left a substantial bequest to defray the expenses of the publication of his “notes” to Margaret Stokes, who ably edited the text and contributed many drawings and illustrations and an extensive essay.

See additional illustration on front cover.

\$6,500.

## WATERWORKS AND SEWERS FOR BUENOS AIRES.

16. (Higgin, Jorge). *MEMORIA DE LA COMISION DE AGUAS CORRIENTES CLOACAS Y ADOQUINADO. CORRESPONDIENTE AL AÑO DE 1875.* Buenos Aires: Imprenta de M. Biedma, 1876. 241 pages. Illustrated with numerous folding charts and 10 large albumen photographs by Jorge Holtzwessig, who is listed in Gomez as opening his studio in Buenos Aires in 1870. Each photograph has the photographer’s handstamp, is interleaved with tissue, and tipped to gray paper. The sheets were then folded in half to fit the book’s format. Each image measures 8¼ x 10½ inches (210 x 267 mm). Quarto, 10½ x 6½ inches (267 x 165 mm.). Calf backed marbled boards; edges rubbed and crudely inked. With the book plate of I. San Roman. [accompanied by] A second volume for the year 1876 (Buenos Aires, 1877). This volume is bound in modern buckram with a leather label and has only seven of the ten photographs called for. This volume is not listed in *Ferrari*.

These volumes likely commemorate the completion of two public engineering projects undertaken by the city of Buenos Aires after the yellow fever epidemic of 1872 killed ten percent of the city’s population: a public water system to supply drinking water from the Rio de la Plata by means of a great pumping tower and a drainage system that connected every house to a sewer running a distance of nineteen miles.

The first volume depicts workmen and their supervisor posing at the mouth of a large tunnel, men excavating a trench and constructing the channels for drainage pipes. The second volume has two photographs of the impressive pump house and the building of a filtration system. *Ferrari* #7.

\$7,500.



16.



16.

## EARLY PHOTOGRAPHS OF THE ARCTIC REGION

17. Young, Allen. CRUISE OF THE "PANDORA." FROM THE PRIVATE JOURNAL KEPT BY ALLEN YOUNG... COMMANDER OF THE EXPEDITION. (London: Privately Printed), 1876. 90 pages. Illustrated with 12 mounted albumen photographs by George R. De Wilde, "artist" for the expedition. The images measure 7 x 4½ inches (178 x 114 mm.) or smaller. Octavo, 8 ½ x 5 ½ inches (216 x 140 mm.). Publishers blue cloth; covers stained and expertly re-cased.

Among the photographs are views of the rigged steam ship "Pandora" and other boats and ships, settlements in Godhavn, Greenland, and Beechey Island. Of special note is the poignant image of the graves of the Franklin expedition on Beechey Island. One photograph depicts "Pandora" crew members posing with their large "bag" of polar bears on the quarter-deck.

Sir Allen Young purchased the Royal Navy gunboat, the HMS "Pandora" for private expeditions to the arctic regions. In 1875, Young set out to reach the magnetic pole by way of Baffin Bay

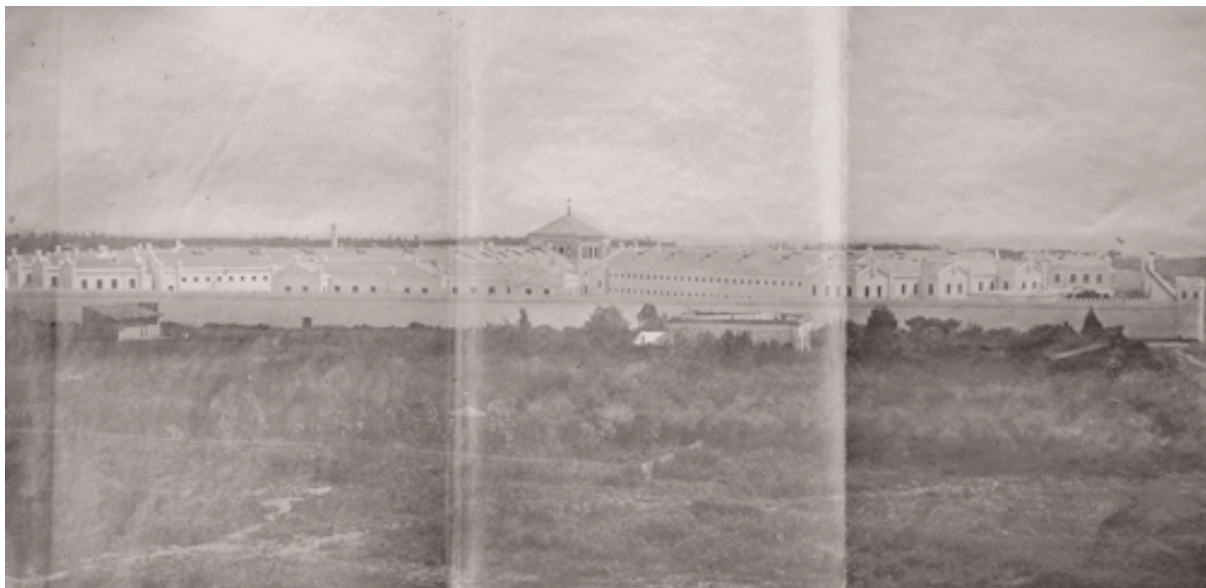


17.

and Lancaster Sound, and then to navigate the Northwest Passage in one season. His second attempt the following year is described in this book.

An uncommon work, it's last appearance at auction was in 1990 when the book brought \$1,400.

\$4,500.



### BUENOS AIRES PENITENTIARY

18.

18. Varela, Luis. LA CUESTION PENAL. ESTUDIO SOBRE EL SISTEMA PENITENCIARIO. Buenos Aires: El Nacional, 1876. 135 pages, lithographed birds-eye view and a long, folding mounted albumen photograph of a new, large penitentiary. The image measures 6 x 11¾ inches (152 x 298 mm.). Octavo, 8 x 5½ inches (203 x 138 mm.). Modern green cloth, with the ownership hand-stamp of Alberto Posse on the title..

The lithograph and photograph show the new Cárcel Nueva in Buenos Aires, and are credited to "Fotografía y Fotolitografía de la Concepcion, de Emilio Halitzky... Buenos Aires." The first "jail building" in Buenos Aires was constructed in 1869. In 1872 construction was begun on architect Ernesto Bunge's new penitentiary, pictured here. It was finished in 1876 and inaugurated the following year. It stood for almost a century and was demolished in 1962. *Ferrari. #8.*

\$950.

## WITH FORTY-EIGHT MOUNTED PHOTOGRAPHS

**19. THE PHILADELPHIA PHOTOGRAPHER.** Edited by Edward L Wilson. Philadelphia: Edward L. Wilson, 1877-1880. Four volumes. Forty-seven of the monthly issues include mounted albumen print frontispieces. The frontispiece of the September, 1877, issue is an early carbon print by C. Gentile of Chicago. The photographs measure 6 x 4 inches (145 x 102 mm.) and are on stiff printed leaves; most are still protected with a tissue guard. Thick octavo, 9½ x 6½ inches (241 x 165 mm.). Quarter brown morocco, spines gilt; wear and chipping to spines; light foxing to some tissue guards.

A short, but interesting run of this seminal publication. Started in 1864, *The Philadelphia Photographer* soon achieved an outstanding place in the photographic literature of the day. The roster of photographers reproduced in the above four volumes reads like a "Who's Who" of nineteenth century photography: Stoddard, Reilly, Wilson, Anderson, Bradley & Rulofson, Carbutt, Landy, Gutekunst, Valentine & Sons, etc.

"One of the most charming photographic publications of the nineteenth century."—*Imagining Paradise* p. 172. *NYPL Bulletin* #108.

\$2,200.



19.



20.

### MURRAY'S GUIDE: LUCKNOW UNDER THE RAJ

**20. THE LUCKNOW GUIDE. WITH NOTES ON CAWNPORE, AGRA AND DELHI.** Lucknow: American Methodist Mission Press, 1877. 76 pages of text, folding map and three pages of ads for Murray & Co., general merchants, Lucknow. There are twelve mounted albumen photographs of Lucknow, Agra, Delhi, and Cawnpore by an anonymous photographer. The images measure mostly 4 x 5½ inches (102 x 140 mm.). Twelvemo, 7 x 4¾ inches (178 x 114 mm.). Blue publishers cloth with the word "Murray's Guide" in gilt; expertly re-cased.

First edition; later editions do not include photographs. The extensive descriptions of the attractions of Lucknow and the other northern Indian cities are illustrated with photographs of the Regency (where three thousand British subjects took refuge during the siege of 1857), various palaces, the great mosque "Jumma Musjid," and the memorial gardens at Cawnpore. The eight page introduction describes in detail the three routes taken by the British troops who recaptured Lucknow after the ninety day siege of 1857.

The only copy located by OCLC is at the Union Theological Seminary.

\$1,650.

## “WHITE LEPROSY”

21. Coni, Emilio. *HISTORIA DE UNA AFECCION ANESTÉSICA. CONTRACTURANTE, AMPUTANTE Y DACTILIANA*. Quigila. (Brazil)—Gafeira (Portugal). Buenos Aires: Imprenta de Pablo E. Coni, 1877. 16 pages. The frontispiece is a mounted, albumen photograph of man with macular leprosy (white leprosy), displaying severely malformed feet and hands. The image measures  $5\frac{1}{2} \times 3\frac{3}{4}$  inches (140 x 95 mm.) on an  $8\frac{3}{4} \times 6$  inch (222 X 152 mm.) printed leaf. Octavo, 9 x 6 inches (229 x 152 mm.), modern cloth; hand stamps on title.

Emilio R. Coni (1859-1907), was a physician specializing in hygiene, social medicine and leprosy. This work is an off-print from the 1877 edition of “*Revista Medico-Quirúrgica*” which Condi edited. The following year he published his full thesis titled “*CONTRIBUCION AL ESTUDIO DE LA LEPROA ANESTÉSICA; QUIGILA (BRAZIL) – GAFEIRA (PORTUGAL)*.” He later became the president of the Medical Association of Argentina and edited numerous medical journals.

An early example of medical photography in Latin America.  
*Ferrari. #10.*

\$800.



21.

## THE GREAT CATHEDRAL AT CHARTRES



22.

### 22. SOUVENIR DE CHARTRES.

(Chartres circa 1880). An album of fourteen large, mounted albumen photographs of the cathedral and town of Chartres. Each is captioned on the stiff, tinted mounts. The images measure  $8\frac{1}{2} \times 11$  inches (216 x 279 mm.) on  $13\frac{1}{2} \times 16$  inch (343 x 406 mm.) mounts. Oblong folio, 14 x 17 inches (356 x 432 mm.); gilt printed red cloth with expertly repaired cloth spine. “Durand Pie à Chartres,” the publisher and/or the photographer, is stamped in gilt on the cover. The volume has an institutional bookplate, ink numbers in the outer margin of the first leaf, and an ink inscription “S. M. Holt. Sept. 82.” Laid in is a printed envelope from Durand Pie containing two unmounted albumen photographs of the cathedral.

An uncommon folio souvenir of this cathedral town. The photographs are exterior and interior views of the cathedral and views of the streets surrounding the cathedral. The large, handsome images show details of the doors and sculpture that have made Chartres a landmark of Gothic architecture.

\$2,800.



## DELICATE PHOTOGRAPHS OF FRENCH ORCHIDS

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

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

\$950.



23.

## AN EARLY TOURIST IN MEXICO

24. Becher, Henry. A TRIP TO MEXICO, BEING NOTES OF A JOURNEY FROM LAKE ERIE TO LAKE TEZCUCO AND BACK... Toronto: Willing and Williamson, 1880. With 21 mounted albumen photographs, 6 x 4 inches (152 x 102 mm.), including two credited to the Kilburn Brothers and nine from engravings by Stevens and Waldeck. Octavo, 8¾ x 6½ inches (222 x 165 mm.).

Original brown gilt-pictorial cloth; re-backed and cleaned. One page loose.

A presentation copy from the author, inscribed Christmas, 1879. The photographs depict landscapes, the volcanoes of Iztacchuat and Popocatapetl, the pyramid of Cholula, pre-Columbian artifacts, and Mayan ruins in Yucatan.

Henry Corry Rowley Becher (1817–1885) was a prominent lawyer in Ontario, Canada with unrealized political ambitions. By the mid 1870s he made travel his major avocation, crossing the Atlantic twenty times and making a number of trips to Florida. In 1878 he traveled to Mexico. This book chronicles that forty-day excursion and was intended to promote travel to Mexico. It includes a long appendix describing the ancient civilizations of Mexico and their ruins.

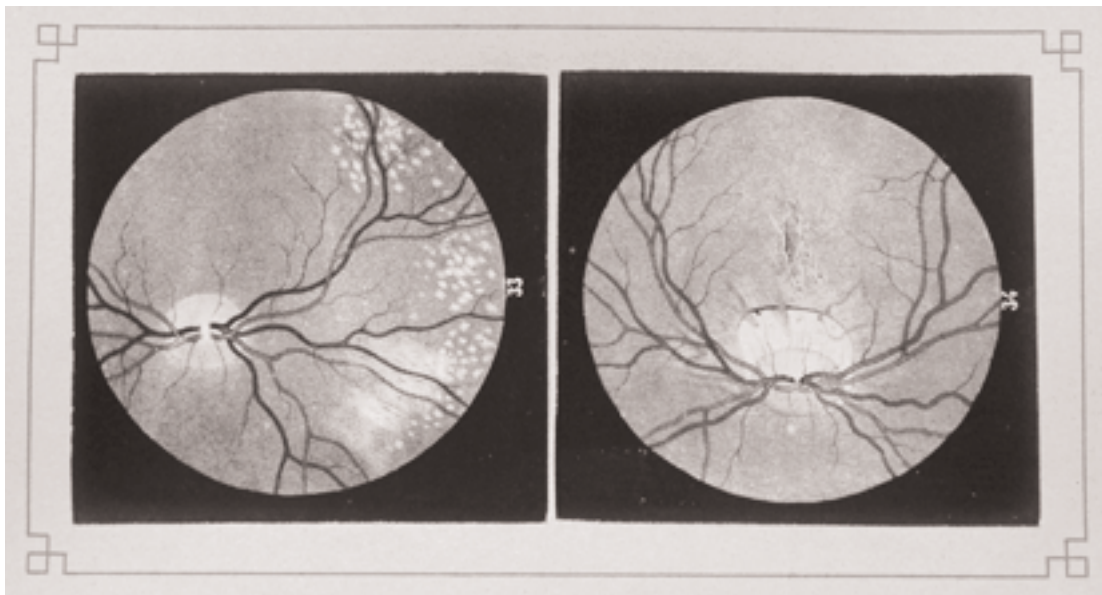
Many copies only contain twelve or thirteen photographs. This example contains the largest compliment of photographs found in this book. NYPL #390

\$950.



24.

## THE INTERIOR OF THE EYE, AS SEEN BY THE CAMERA



25.

25. De Wecker, Louis and J. Masselon. **OPHTHALMOSCOPIE CLINIQUE**. Paris: Octave Doin, 1881. 256 pages. With 40 small mounted albumen photographs, each  $2\frac{1}{4} \times 2\frac{1}{4}$  inches (57 x 57 mm.) mounted two to a page on 20 stiff printed leaves, showing the interior of the human eye. Each page has a printed guard leaf with descriptive text. Octavo,  $7\frac{1}{2} \times 4\frac{1}{2}$  inches (191 x 114 mm.). Gilt printed green cloth; with a previous owner's hand stamps on preliminary leaves, also an old cancelled institutional hand stamp on the title.

The photographs depict the eye's interior in both healthy and diseased states. The effects of various maladies, including glaucoma, detached retinas, hemorrhages, etc. are shown, with clinical descriptions provided on the opposite pages.

Louis de Wecker (1832–1906), a noted German eye surgeon and professor working in Paris for most of his career, helped develop the split-lamp microscope for examining the interior of the eye. In this important work he discusses the advantages of using photography over chromolithography to illustrate the interior of the eye. See: *Rowley*, pages 65-66.

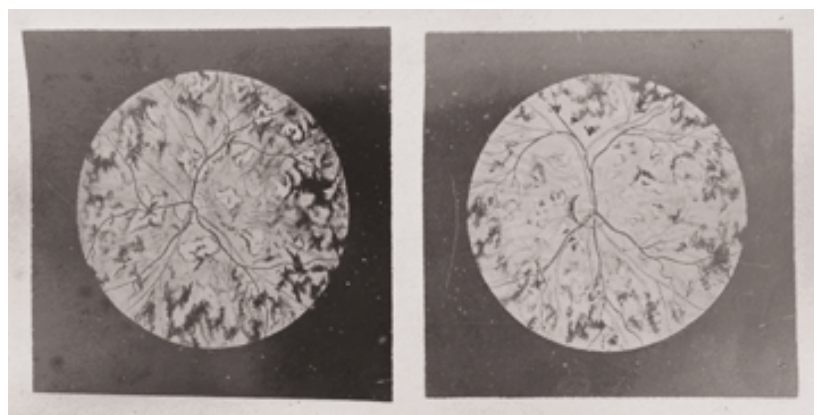
\$1,400.

### LATIN AMERICAN OPHTHALMOLOGY

26. Lagleyze, Pedro. **CROMATOSCÓPIA. TÉSIS PARA OPTAR AL GRADO DE DOCTOR EN MEDICINA**. Buenos Aires: Imprenta de LA NACION, 1882. 113 pages of text in Spanish. With 13 mounted albumen photographs on eight printed mounts. The images range in size from  $3\frac{1}{2} \times 3\frac{1}{2}$  (89 x 89 mm.) to  $2\frac{3}{4} \times 6$  inches (70 x 152 mm.) and show the interior structure of the human eye in various disease states, e.g. retinitis, glaucoma, coroiditis. Narrow quarto,  $10\frac{3}{4} \times 7$  inches (273 x 178 mm.). Leather backed green cloth; light wear to the spine.

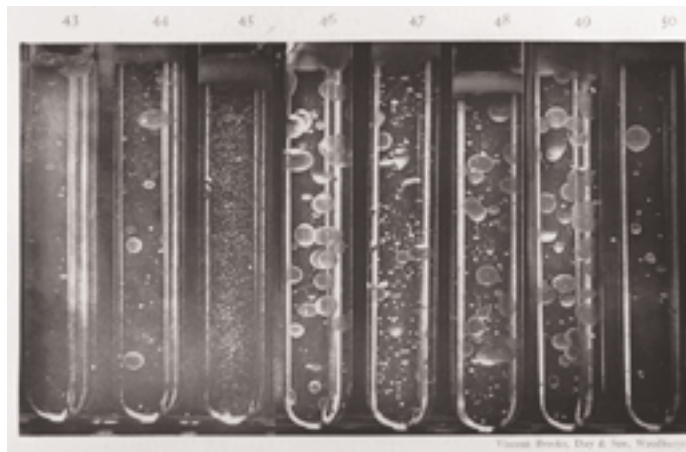
Pedro Lagleyze (1855–1916) received his doctorate in ophthalmology in 1882. In 1881 he became chief at the eye clinic in Buenos Aires, and later became president of the Academia Nacional de Medicina. A hospital in Buenos Aires is named in his honor. Manuscript notation in Spanish states that this paper was read on July 28, 1882. Not in *Rowley*. Not in *Ferrari*.

\$900.



24.

## ENVIRONMENTAL SCIENCE AND LAW



27.

**27. Smith, Dr. R. Angus. RIVERS POLLUTION PREVENTION ACT, 1876. SECOND REPORT TO THE LOCAL GOVERNMENT BOARD.** London: Eyre and Spottiswoode, 1884. 38 pages of text, plus seven mounted woodburytypes mounted on stiff leaves. Each image measures  $3\frac{3}{4} \times 5\frac{1}{2}$  inches (95 x 127 mm.) and was created by Vincent Brooks. Shown are a series of test tubes that measure, over different periods of time, the effects of sugar and gelatin in water. Folio,  $12\frac{1}{2} \times 8$  inches (318 x 203 mm.). Modern cloth backed boards; leather label.

The Rivers Pollution Preservation Act of 1876 was the first act of Parliament to attempt to control water pollution. Robert Angus Smith (1817–1884), a noted sanitary chemist, was appointed one of the first inspectors under this act. In the above report “he showed incidentally that under certain conditions the fermentation of sugar by the microbes found in water produced hydrogen... and he made one of the first applications of Dr. Robert Koch’s ‘gelatin’ method for determining the number of microbes in water.”—DAB.

A significant development in environmental science and law.

**\$950.**

## THE ART OF NAVIGATION IN SILVER

**28. WHITE STAR LINE PRESENTATION TO THE MANAGERS. WEDNESDAY, SEPTEMBER, 16, 1885—THE ISMAY TESTIMONIAL PLATE.** (Liverpool, 1885). 34 pages of text plus 19 woodburytype photographs laid down on card showing a ceremonial gilt-silver service. The images measure  $7\frac{3}{4} \times 9\frac{1}{2}$  inches (196 x 241 mm.) and smaller. Folio,  $14\frac{1}{2} \times 11$  inches (368 x 279 mm.), Full contemporary charcoal morocco binding decorated with gilt; lower front hinge starting. A presentation volume from the manager of the White Star Line to the Reverend W. H. Metcalfe whose name is inscribed on the presentation White Star bookplate on the front pastedown.

In gratitude for his wise financial hand at the helm of the company during the previous 15 years, the shareholders of the White Star Line presented Thomas Henry Ismay with the sumptuous plate service pictured in this volume. The service, consisting of a centerpiece, candelabra, flower and fruit stands, sugar vases, jugs, goblets, and salt cellars, depicts the art of navigation through the ages. Legendary and historical figures adorn the pieces; the Argonaut Jason, Vasco da Gama, Christopher Columbus, Captain Cook and others. Scenes from Coleridge’s “The Ancient Mariner”, sea birds, watercraft as varied as canoes and steamships, and navigational tools are pictured on pieces of the service. The silver pieces are formally and elegantly photographed and the rich tones of the woodburytypes make this an exceedingly handsome book. Text opposite each photograph describes in detail what each silver object represents.

Thomas Henry Ismay (1837–1899) rescued the White Star Line from bankruptcy in 1869 and turned it into one of the great shipping successes of the nineteenth century, on a par with the Cunard line.

**\$1,800.**



28.

## A MASSIVE ALBUM FOR THE HOFFMAN HOUSE, WITH PHOTOGRAPHS BY SARONY



29.



29.

**29. SARONY. PHOTOGRAPHIC ART ALBUM. HOFFMAN HOUSE.** (New York City, circa 1885). This monumental volume was created by the prominent New York photographer, Napoleon Sarony. Each side of the 23 thick board pages contains a matted albumen photograph and four matted advertising cards. Of the photographs, 42 are large portraits of notable actresses. Portraits of Grover Cleveland and his vice president, a portrait of the celebrated coronet player Liberati, and a photograph of the Owen papermaking establishment (possibly the producer of this album) are included. Of the 184 advertisements, 91 are photographs, the others are either engraved, lithographed, or chromolithographed. The large photographs measure  $11\frac{1}{2} \times 6\frac{3}{4}$  inches (292 x 171 mm.), while the advertisements are mostly 8 x 4 inches (203 x 102 mm.) or the reverse. Elephant folio, 22 x 20 inches (559 x 508 mm.). Brown calf with lettering in gilt; expertly rebound with new brown morocco spine; minor soiling to the first few leaves; some old chromolithograph die cuts are mounted on the first five pages; light foxing.

Produced to sit in the lobby or bar of pre-eminent hotels, “art albums” were a kind of concierge service, created to entertain and inform visitors of the businesses and pleasures associated with these exclusive establishments. This album is filled with seductive portraits of the stars of the “Belle Epoque”, including Fannie Davenport, Adelina Patti, Ada Rehan, Lotta Crabtree, Modjeska, Ellen Terry, and Lillian Russell, plus dozens of advertisements for goods and services.

All 42 actresses were posed and photographed by the greatest photographer of the American theatre, Napoleon Sarony (1821–1896). He “established a studio on Broadway in New York in 1866—exactly the right time to take advantage of the American public’s growing fascination for the theatre and to satisfy the accompanying demand for pictures of its stars. For the next thirty years Sarony photographed virtually every actor and actress working on the New York Stage.”—*Bassham p. 3.*

The Hoffman House was located on Broadway between 24th Street and 25th Street. Built in 1864, it quickly became the informal meeting place for the Democratic Party in New York. Grover Cleveland stopped there frequently, and was living there when he was elected to the Presidency for his second term. General Benjamin Butler and General Winfield Scott made the hotel their home on several occasions, and William Randolph Hearst lived at the Hoffman when he first came to New York City. Edward S. Stokes, who shot financier James Fisk, Jr., became a partner in the hotel, serving as general manager until 1897. The elegant barroom with its shocking painting “Nymphs and Satyrs” by Bougereau, became a major tourist attraction.

Due to their large size and small number, hotel “art albums” rarely survived. We have located two others in public institutions. One for the Parker House of Boston is at Brown University, and the other for the Ponce De Leon Hotel of Saint Augustine, Florida is at Jacksonville University.

See additional illustration on inside front cover.

**\$18,000**

## CARPATHIAN MOUNTAIN PHOTOGRAPHS BY THE FOUNDER OF A HUNGARIAN DYNASTY

30. (Divald, Károly, photographer).  
KÉPEK / A MAGAS TÁTRÁBÓL.  
Esperies and Budapest, circa 1885.

A portfolio of 30 albumen landscape photographs of the impressive Tatra mountains by Károly Divald. The images measure 6¼ x 4¼ inches (159 x 108 mm.) on stiff printed mounts, each captioned in Hungarian and German. Oblong 4to, 10 x 13 inches (254 x 108 mm.). Loose in a pictorial red portfolio; age toning to portfolio.

The photographs illustrate the splendid snow covered peaks of the Tatra Mountain Range, its rushing waterfalls and streams and its spa towns and resorts. Visited by nineteenth century mountaineers and tourists, the Tatras were also used as lands for sheep grazing and mining. The Tatras, in present day Slovakia, are the highest mountains in the central Carpathians, with twenty-four peaks over 8,200 feet.

Károly Divald (1830-1897), a pioneer of Hungarian photography, made landscape and city views using the wet collodion process. His three sons took over his studio and became active in early twentieth century Hungarian photography. *Hungarian Photographs: page 138.*



30.

\$3,500.



31.

### A CASTLE GOES TO AUCTION

31. DEVIZES CASTLE. THE PARTICULARS OF THE DEVIZES CASTLE ESTATE, AT DEVIZES, WILTSHIRE, COMPRISING THE FINE AND EXCEEDINGLY INTERESTING CASTLE, AND ITS ANTIQUE FURNITURE, WORKS OF ART, &C... (circa 1885). 32 pages. With two hand colored maps (one folding) and seven mounted woodburytype photographs measuring 4½ x 3½ inches (114 x 89 mm.) and slightly smaller. Each has an arched top and shows sections of this venerable castle. Quarto, 12 x 9 inches (305 x 229 mm.). Green cloth with ornate gilt cover; light staining to cover. The first leaf is uniformly stained due to an old insert. With an inscription dated 1888.

A beautiful and expensively produced prospectus for the auction of Devizes Castle whose construction began in 1080. The contents of each room are listed. Along with the castle, its antiques, furnishings, and works of art, the purchaser would acquire "stabling, gardens, and beautifully-timbered park-like lands and pleasure ground, the whole in perfect condition and with Caen Hill Farm, upward of 120 acres. The properties form a most complete purchase for any nobleman or lady or gentleman of taste."

\$950.



32.



32.

## A SPECTACULAR TABER ALBUM OF CALIFORNIA



32.

**32. VIEW ALBUM. TABER.** Circa 1885. A beautiful album of 60 mounted albumen photographs by Isaiah West Taber, issued by his studio. The images measure 5 x 8 inches (127 x 203 mm.) or the reverse, on stiff, tinted mounts, 9½ x 11½ inches (241 x 292 mm.). Each image includes a numbered caption and Taber's logotype along the bottom edge. There are 23 photographs of San Francisco, 20 of Yosemite Valley and 17 other photographs of northern and central California. Oblong quarto, 10 x 12 inches (254 x 305 mm.). Half brown morocco with title "Taber" in gilt. Aside from minor foxing on the first image, the contents are crisp and clean and the album, itself, is in excellent condition.

Photographer and publisher Isaiah Taber (1830–1912) produced over 30,000 scenic views of California and the West. Tourists, visiting dignitaries, and the local populace flocked to his "Photographic Art Gallery" to have their portraits made and to buy scenic views that were often mementos of their grand tours of the state. View albums such as this were specially ordered by those clients with the means to afford these custom-made items. Among the views included in this album, those of San Francisco and Yosemite Valley are best known. Rarer views include three from Sonoma, plus Korbell's Ranch and the ferryboat "Solano." The album also contains views of the Monterey peninsula with its surviving 17th and 18th century Spanish and Mexican architecture. A number of these photographs are illustrated

in *Taber: A Photographic Legacy, 1870–1900* by Linda and Wayne Bonnett.

Isaiah Taber can be considered the great chronicler of the late 19th century boom in California. Arriving in San Francisco in 1864, he worked for the photographic and publishing firm of Bradley and Rulofson until he opened his own gallery in 1872. His entrepreneurial talents and his gift for self-promotion soon made his "Photographic Art Gallery" the most successful among the many competing photographic establishments in San Francisco. He advertised extensively, employed innovative photographic technology, some of it self-invented, and even established telephone connections to nearby hotels to entice tourists to visit the gallery. All this, plus the gallery's location just steps away from the Palace Hotel, made it an almost inevitable destination for visitors to San Francisco. When Taber acquired the negatives of the bankrupt photographer Carleton Watkins in 1876 his scenic view business took a large leap forward, and for the next 30 years Taber supplemented views by Watkins with photographs he and his operators took throughout the West.

Isaiah Taber, like his colleagues Carleton Watkins, Arnold Genthe, and others, lost his entire inventory of negatives and prints in the earthquake and following fires of April 17, 1906. A complete list of the images in this album is available upon request.

See additional illustration on title page.

**\$25,000.**

## FRENCH ENGINEERS DIG IN

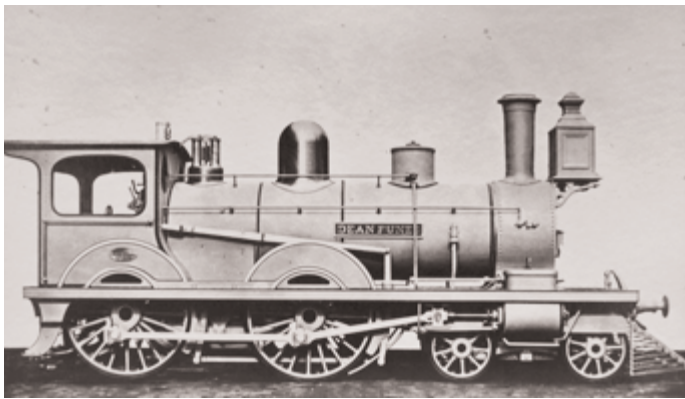
33. [FRENCH MILITARY EXERCISES. 1886]. An album with 21 tipped in albumen photographs on leaves with handsome manuscript captions. The photographs range in size from 6 x 4 inches (152 x 102 mm.) to 6½ x 9 inches (165 x 229 mm.). Laid in is one loose photograph showing the complete company on one of their newly built bridges, with an extensive manuscript text on the back. Oblong quarto, 9 x 12 inches (229 x 305 mm.). Black leather with the word "Album" in gilt; expertly re-backed.

This album documents an engineering corps encampment at Poizat, in Alsace. The photographs show the construction of "easel" shelters formed of railroad ties and gabions (cylinders of wicker work filled with earth) intended to provide protection against explosions, as well as the digging of trenches and the construction of temporary bridges. One exciting photograph depicts a bomb detonating.

\$1,600.



33.



34.

## AN ENGLISH LOCOMOTIVE TRADE CATALOG

34. LOCOMOTIVES FOR BROAD GAUGE RAILWAYS, MANUFACTURED BY SHARP, STEWART & CO., LIMITED. ATLAS WORKS. Manchester, 1886. A catalogue containing 16 mounted albumen photographs, each measuring 3¼ x 5½ inches (83 x 140 mm.) on hinged board mounts. Each image is interleaved with descriptive and technical text. Large octavo, 9½ x 7½ inches (241 x 191 mm.). Green publishers cloth with title in gilt; inner hinges rebuilt.

Fourteen images depict engines built for use in Northern Spain, Russia, India, and Argentina. The final two images show tenders, the car directly behind the locomotive, used for holding coal.

This prominent English machinery company, started by Thomas Sharp and Richard Roberts in 1828, built its first locomotive in 1833. By 1903 the firm had produced over 5,000 locomotives for sale worldwide.

\$1,500.



35.

## NARROW GAUGE LOCOMOTIVES.

35. LOCOMOTIVES FOR NARROW GAUGE RAILWAYS, MANUFACTURED BY SHARP, STEWART & CO., LIMITED. ATLAS WORKS. Glasgow, circa 1888. A catalogue containing 27 mounted albumen photographs, each measuring 3¼ x 5½ inches (83 x 140 mm.) on hinged board mounts. Each image is interleaved with technical text. An early owner has added, in pencil, exotic names or locations under the engines' titles. Large octavo, 9½ x 7½ inches (241 x 191 mm.). Brown publishers cloth with title in gilt; offsetting to text pages due to poor quality paper.

Various narrow gauge engines and tenders are shown in profile. In 1888, the manufacturing firm of Sharp, Stewart & Co., having outgrown its plant in Manchester, acquired the Clyde Locomotive Works in Glasgow where it expanded production.

\$1,500.