

# PHOTOGRAPHICALLY ILLUSTRATED



9.

## Books and albums with original photographs, 1859—1942

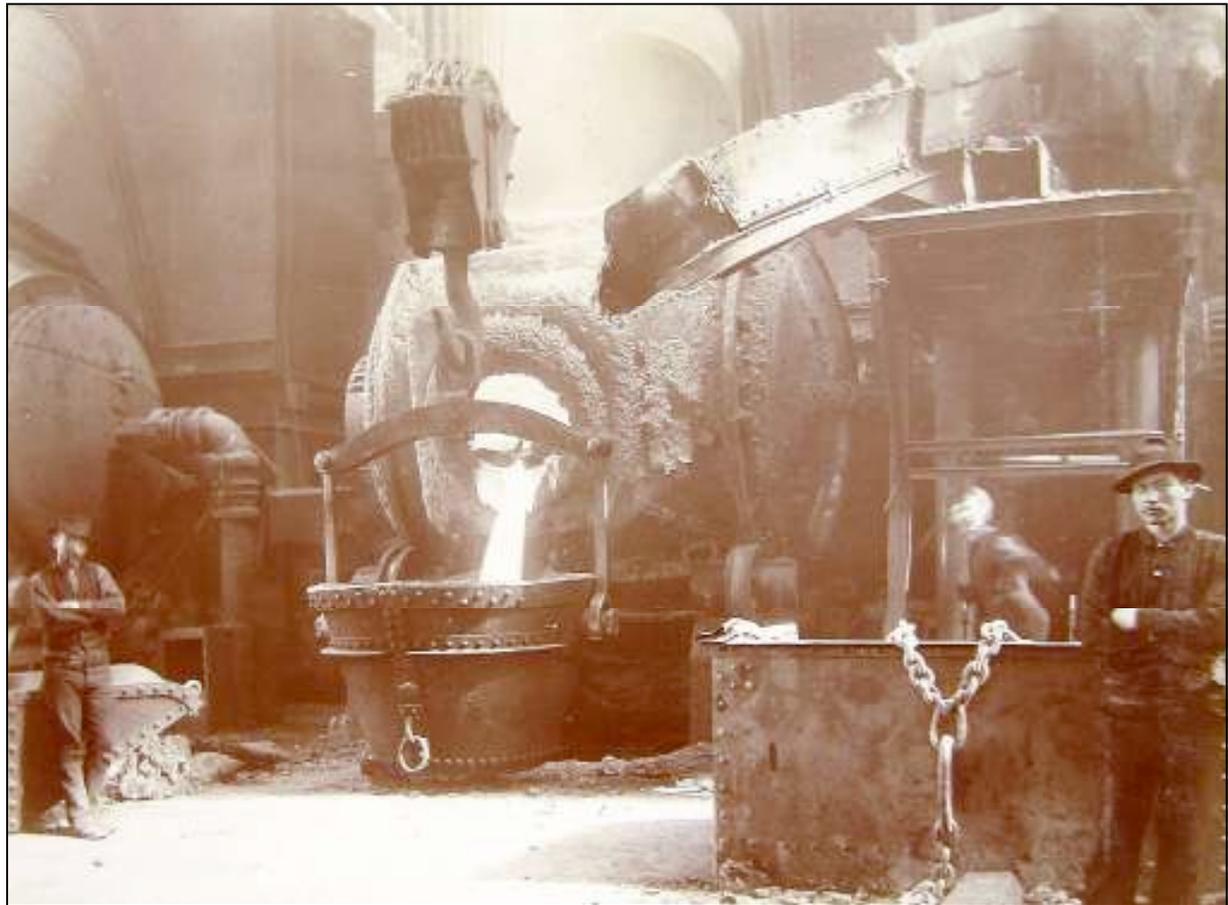
### Catalog IV

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## INTRODUCTION.

Like our previous three catalogs, Catalog IV is devoted to books illustrated with original photographs and photographic albums focusing on a specific theme or locale.

Among the highlights are items devoted to American enterprise at the turn of the twentieth century, including: an extraordinary grocery catalog from 1915 illustrated with hand colored photographs, another beautiful trade catalogue with hand colored photographs of hanging lamps, and a collection of 86 photographs on the building of the Alaska Railroad in 1915.

Historical events are documented in words and photographs in the account of the collapse of Scotland's largest bank in 1878 and a report of the mysterious assassination of an official in Chiang Kai-Shek's government in Shanghai in 1935, a story worthy of a film script. An album containing over 1000 photographs of boxers who fought in and around San Francisco in the 1920s exemplifies one particular American socio-cultural institution.

Collectors and libraries interested in engineering, armaments, railroads, automobiles, mining, breweries, 19<sup>th</sup> century medicine and the countries of China, Peru, Chile, France, Japan, India, Mexico, England, Madagascar, Australia as well as the United States may find many books and albums here to attract their attention.

As always we are indebted to Coriander Reisbord for her splendid binding and restoration work.

## TERMS OF SALE

Books and albums are offered subject to prior sale. Customers will be billed for shipping and insurance at cost. Payment is by check, wire transfer, or direct deposit to our bank accounts.

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. Items must be returned to us in the same manner as sent and received by us in the same condition. Inquires may be made to either Paul M. Hertzmann, Inc. or Margolis & Moss.

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## AMERICA'S GREAT CLICHÉ-VERRE VOLUME

**1. Ehninger, John. AUTOGRAPH ETCHINGS BY AMERICAN ARTISTS.** New York: W. A. Townsend & Company, 1859. With 12 mounted cliché-verre photographs, 8 x 6 inches. Folio, 13 ¼ x 10 ½ inches. Quarter red morocco; title in gilt, one plate bound upside down; lightly rubbed.

*The earliest American examples of cliché-verre, a technique developed a few years earlier in France where it was popular with such artists as Camille Corot, Jean-François Millet, Théodore Rousseau, and Eugène Delacroix. The artist draws with a stylus or a brush directly on a glass plate coated with an opaque substance. The glass is then used as a negative to print a photographic positive of the drawing on a light sensitive paper. The twelve cliché-verre images are by some of the most recognized American artists of the era, A. B. Durand, E. Leutze, J. F. Kensett, F.O.C. Darley, J. W. Casilear, E. Johnson, S. R. Gifford, G. C. Lambdin, George Boughton, W. P. W. Dana, L. R. Mignot, and J. W. Ehninger.*

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

*A lovely copy, the sole American effort to produce a work in this rarely utilized medium. NYPL Checklist #32. Yanuls p.4. \$3,500.*



## INSCRIBED FROM THE PHOTOGRAPHER TO THE MILITARY LEADER OF THE SIEGE OF PARIS

**2. SOUVENIR DE L'ÉCOLE SPÉCIALE MILITAIRE DE ST. CYR.** (Paris, 1862). Pictorial title-page and 38 pages containing 57 mounted albumen photographs by Alfred Caille. Each page contains a handsome lithograph border drawn by Ferdinand Robineau which depicts soldiers and their military accoutrements. The first 24 pages each have an 8 x 10 inch photograph depicting the campus of Saint-Cyr, interior views of the Chapel, dormitories, the library, the riding ring, and outdoor views of training in gymnastics, arms, and field exercises. The next six pages contain 25 small photographs, 3 ½ x 2 inches, 15 of which are copies of photographs in the first group. The final pages include eight photographs, each 5 x 8 inches showing cadets and their officers in relaxed group poses. These richly toned photographs are in excellent condition. Oblong large folio, 19 ½ x 25 ½ inches. Full red embossed morocco, with title in gilt; two brass clasps, one lacking a latch; light wear to covers.

*The École Spéciale Militaire de Saint-Cyr was founded in 1802 by Napoleon I. Originally located in Fontainebleau near Paris, the school moved several times, settling in 1808 at Saint-Cyr, west of Paris. After the Battle of Waterloo in 1815 the school was disbanded. It reopened in 1818 and operated until 1940. Many of the young cadets pictured in this album fought in Mexico to defend Emperor Maximilian and later became the leaders of the French army during the Franco-Prussian War.*

*This magnificent album is inscribed in ink on the title page by the photographer, Alfred Caille, to Louis Jules Trochu (1815 – 1896), who was, at the time, the superintendent of Saint-Cyr. In 1870 Trochu was appointed governor of Paris and commander-in-chief of all the forces defending the capital during the mighty siege of Paris.*

*This is a remarkable souvenir of the foremost French military academy, with an extraordinary provenance. \$12,500.*



**THE ISLANDS OF JUAN FERNANDEZ, THE CITY OF VALPARAISO,  
AND THE CONSTRUCTION OF THE VALPARAISO & SANTIAGO RAILWAY**

**3. CHILE.** Circa 1860. A beautiful album containing one large salt print and 35 mounted albumen photographs of views of the Islands of Juan Fernandez, the city of Valparaiso, the Valparaiso & Santiago Railway, and two studio portraits of native “types.” The arched top salt print measures 7 x 10 inches. The albumen photographs mostly measure 6 1/2 x 8 inches and have arched tops. Most are captioned in pencil and 24 are initialed C.L.R. for the photographer Carlos Luis Rowsell. The photographs are rich in tone. Oblong quarto, 10 x 13 1/4 inches. Polished black and red leather with ornate gilt stamping, with the initials I.F.F. on front cover; lightly rubbed, expertly rebacked.

*The album is distinguished by the five uncommon photographs of the Juan Fernandez Islands. Belonging to Chile, these three remote, sparsely populated islands, four hundred miles west of Chile were rarely photographed. One photograph, entitled “View of the Island of Juan Fernandez with the whole population” shows three women, four children and one man. Beginning in 1704, Alexander Selkirk lived for five years on Más a Tierra, one of the islands, and became the original inspiration for Daniel Defoe’s hero, Robinson Crusoe.*

*The nine views and details of the city of Valparaiso include a photograph of the Bolsa (stock exchange) destroyed by the bombardment from the Spanish Fleet in 1866. Fifteen views of the construction of the railway showing various stations, rail yards, bridges, and tunnels (some under construction). This first Chilean rail line was started in 1852 at Valparaiso and completed to Santiago in 1863.*

*In Latin America it is quite uncommon to find large salt print photographs such as the view of the Plaza at the Santa Anna Hospital in Valparaiso which is included in this album.*

*The brothers, William, John, and Thomas Helsby, operated a photographic studio in Valparaiso beginning in 1846. Carlos Luis Rossell joined the studio in the late 1850’s and bought the business in 1866. John Helsby traveled to the Juan Fernandez Islands aboard the yacht of Jose Tomas Urgenta and produced the photographs there around 1860. Almost certainly he is the maker of these images of the Juan Fernandez Islands.*

*Housed in a beautiful album, containing some of the earliest pictures of the Juan Fernandez Islands, the city of Valparaiso and railroad construction in South America, these striking images are in the best tradition of topographic and railroad photography worldwide and have significant historic importance. **Sold.***





#### AN EXQUISITE VIEW OF COLONIAL INDIA

**4. Scott, Captain Allen. SKETCHES IN INDIA; TAKEN AT HYDERABAD AND SECUNDERABAD, IN THE MADRAS PRESIDENCY.** London: Lovel, Reeve, 1862. Frontispiece plus 100 other mounted albumen photographs by Captain Scott. Each of the 101 images, measuring 3 x 3 inches, 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, 7 3/4 x 5 1/2 inches. 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 1850s. He frequently exhibited his work in both England and India, including at the London International Exhibition of 1862. His stereo views 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. Imaging Paradise p. 100. \$16,000.*

## CITY VIEWS OF LOTA, CHILE

5. **Palma, Martin. UN PASEO A LOTA.** Valparaiso: Imprenta y Libreria del Mercurio, 1864. 150 pages. Illustrated with 10 mounted albumen photographs by Jorge R. Munday. The images measure 4 ½ x 6 ½ inches on stiff boards with tissue guards. Shown are views of the city, its prominent buildings, industries, and the nearby sea. Quarto, 10 ½ x 7 ½ inches. Embossed red cloth, with a blind stamp on the cover of the coat-of-arms for the Republic of Chile and the binder's label for the Imprenta del Mercurio on the inside cover. Top margin of half-title removed. The book has been expertly re-backed.

*The sleepy town of Lota on the southern coast of Chile developed rapidly after 1852, when industrialist Matías Cousiño started a coal-mining enterprise. His portrait is the frontispiece of this book. The other images are captioned 1) Lota Alta. 2) Capilla de Lota. 3) Las Casas desde El Parque. 4) El Puente de Chambeque. 5) Lota El Muelle desde La Puente de Lota. 6) Asstillero de Lota. 7) Hornos de Fundicion, de Ladrillos Parte de Muelle de Lota. 8) Lota Baja desde El Camino Viego a Colcura. 9) Vista de Coronel.*

*An early portrait photographer in Lota, Jorge R. Munday produced this, one of the earliest photographically illustrated books in Chile. See: Rodriguez Villegas. p. 134. OCLC locates four copies, of which three are in the United States. \$3,000*



## WITH PHOTOGRAPHS BY GURNEY & SON



6. **A RECORD OF THE METROPOLITAN FAIR IN AID OF THE UNITED STATES SANITARY COMMISSION, HELD AT NEW YORK, IN APRIL, 1864.** New York: Hurd and Houghton, 1867. 261 pages. With eight mounted albumen photographs, from 4 ¼ x 7 inches to 3 ¾ x 2 ½ inches. The first six are by J. Gurney and Son and the last two by M. Stadtfeld. Quarto, 9 ¾ x 7 inches. Green cloth with beveled edges and a gilt medallion; head and foot of spine expertly repaired; light damp staining to a few pages. Signed "Saml W. Bridgham, June 4, 1867" on the free front end paper.

*The richly decorated exhibition halls of this important event are depicted in the photographs; the Arms and Trophies Room, the Curiosity Shop, the Art Gallery, and the Main Hall. Also included are views of the Hartford Booth, the Wigwam (a tableau of Native Americans on stage), and the costumes of the ladies in Knickerbocker Kitchen.*

*The United States Sanitary Commission was an official agency of the United States government, created by legislation in 1861 to coordinate the volunteer efforts of women who wanted to contribute to the Union. Among the commission's greatest fundraising activities were the more than twenty charity bazaars known as "Sanitary Fairs," that were organized by citizens in the northeast and mid-west between 1863 and 1865. The highest grossing fair was the above Metropolitan Fair of 1864. By 1865 total contributions from the fairs had reached \$5,000,000.*

*Daguerrian photographer Jeremiah Gurney (1812 – 1886) opened the first American photography studio on Broadway in 1840. Gurney, himself inspired by Samuel Morse, was the mentor of many early photographers, including Mathew Brady. NYPL Checklist #154-1. \$2,200.*



## MUYBRIDGE YOSEMITE VIEW

7. **Wilson, Edward L. (editor). THE PHILADELPHIA PHOTOGRAPHER. VOLUME VI.** Philadelphia: Benerman & Wilson, 1869. Twelve issues of this important photographic periodical. With 14 mounted albumen photographs, 8 x 4 ½ inches and smaller. *Black quarter calf; gilt on spine.*

*This volume includes photographs by Notman, the Kilburn Brothers, G.W. Wilson, Reutlinger, plus Morton's views of the Great Solar Eclipse of 1869. Most notable are two identical copies of a photograph of Yosemite Valley by "Helios, Cosmopolitan Art Gallery" [Eadweard Muybridge]. "No one in San Francisco, and few in America, surpassed Muybridge in the seriousness with which he regarded his work. In November [1867] 'The Philadelphia Photographer' used three of his Yosemite views as a frontispiece. They tried to print all the issues from one plate, but ended up using three" – Hendricks. p. 27. **\$2,300.***



## PARIS IN RUINS

8. **ALBUM PHOTOGRAPHIQUE DES RUINES DE PARIS.** Paris: Librairie rue Visconti, (1871). Title, two pages of text and 20 mounted albumen photographs on stiff boards. Each image is 3 ¾ x 5 inches within a two tone printed border; most photographs have a caption and the initials PL in the negative. Oblong quarto, 8 ¾ x 10 ¾ inches. Purple embossed cloth (turned to brown) with title boldly stamped in gilt; lightly rubbed.

*This is one of a small number of published works showing the ruins of Paris after the Franco-Prussian War and the uprising of the Commune. The buildings, seen in ruins, include the Hotel de Ville, Tuileries, Pavillon de l'Horloge, Ministère des Finances, Palais Royal, and others.*

*The photographer P.L. most likely is P. Loubère, who also published a series of stereo views during the 1870's. The text is signed Justin Lallier. **\$1,800.***



**ONE OF THE GREATEST ENGINEERING FEATS OF THE 19<sup>TH</sup> CENTURY**  
**VILLALBA'S PHOTOGRAPHS OF PERU'S SOUTHERN RAILROAD**

**9. RECUERDOS DEL PERU. R. VILLALBA. FOTO.** (cover title). An album of 100 mounted albumen photographs with printed captions, circa 1870. There are some pencil captions and notations in English. The images are approximately 8 x 10 inches or the reverse. Oblong folio, 12 ½ s 16 ½ inches. Brown morocco with decorative text in gilt on the cover; all edges are gilt; the binding and some tears to the album leaves have been expertly repaired.

*This album tracks the southern route of the Peruvian railroad from the Pacific coast at Mollendo to the altiplano city of Puno. It opens with two magnificent panoramas depicting Mollendo and its port, the railroad station, and the roundhouse. Following are views of the trains approaching the Andes, the start of the climb, bridges, dramatic switchbacks across the desolate mountain regions, Arequipa and other cities along the route, and finally Puno, the terminus of the railroad on the shores of Lake Titicaca, at 12,700 feet above sea level. A dramatic series of the Inca ruins near Lake Titicaca and photographs of the indigenous people are also included.*

*Villalba (also spelled Villaalba) was a leading photographer in La Paz, Bolivia and Arequipa, Peru in the 1860's and 1870's. His imprint appears on dozens of cartes-de-visite of ethnic Bolivian subjects which are in the Peabody Museum at Harvard University and other institutions in the United States and France. In the late 1880's, he moved to France, joined the Société Française de Photographie, and participated in the 1894 exhibition sponsored by the Photo-Club de Paris.*

*"Villalba's images go beyond the depiction of the railroad as a technical achievement. His photographs present what was absent from Courret's visual narrative, incorporating views not directly related to the operative aspect of the railroad and recording sites of historical and archaeological interest along the route... Photographs such as these cannot be studied in isolation from the albums that contain them or the projects that gave rise to their production. In the context of the railroad company's album, Villalba's views of Lake Titicaca contribute to the idea of modern technology's ability to overcome natural obstacles and to transform Peruvian society's relationship to its geography. This remains the underlying narrative in Villalba's organization of the photographs..." – Majluf p.95..*

*The only two copies known to us are one owned by the Peruvian railway company ENAFER, which has 53 photographs, and the copy at Yale, with 50 photographs. Our splendid copy contains 100 photographs. See illustrations opposite page. **\$45,000.***



## MIDWESTERN BRIDGE BUILDER'S CATALOG

**10. THE MICHIGAN BRIDGE & CONSTRUCTION CO. DETROIT. MANUFACTURERS OF IRON, WOODEN, COMBINATION AND SUSPENSION BRIDGES, TRESTLES, ROOFS, TURN-TABLES, WATER-STATIONS &c..** Detroit: O. S. Gulley's Steam Presses, 1871. 40 pages. With 13 mounted albumen photographs, each with a lithographed border. The anonymous photographs of bridges, buildings and roof sections measure 7 x 4 inches. Tipped into the free endpapers is an albumen photograph of a railroad turntable, with text description on the verso. Laid in is a large, 24 ¼ x 35 inch, folding lithographed elevation of a wooden railroad bridge built by this company. Octavo, 10 ¼ x 6 ¾ inches. Black calf with gilt lettering, hinges starting to crack and a circular stain on the front cover. With contemporary and modern inscriptions from previous owners.

*As the great western railroads developed so did the need for novel types of bridges and trestles to span the numerous rivers and canyons along the route. This catalog, issued only two years after the nailing of the spike at Promontory Point, offers a variety of solutions. Pictured are simple wooden bridges, combination bridges, girder bridges, suspension bridges, and trestles. An unusual feature of this catalog is the series of plans for spanning large roofs, which apply the same design principles employed on the bridges.*

*An impressive, and uncommon engineering promotional for this Midwestern railroad bridge construction company. \$3,850.*



## LEADING TO CUBA'S INDEPENDENCE

**11. Gelpi y Ferro, Gil. ALBUM HISTORICO FOTOGRAFICO DE LA GUERRA DE CUBA.** Havana: Imprenta "La Antilla", 1872. 413 pages + folding map. With 24 mounted albumen photographs by Varela y Suarez. The images show Havana, including the harbor and fort, plus leading military men and notables. The final image is a full length portrait of the author. Images 7 x 10 inches or the reverse; the mounts have printed text and tissue guards. Quarto, 13 x 9 inches; blue leather backed boards; gilt lettering to spine; front hinge starting; original wrappers bound in; old repairs to the margins of the first few leaves.

*The ten large albumen views, each with a printed caption on the mount, show various buildings and panoramas of Havana during the Ten Year War (1868-1878), the first of three wars leading to Cuba's independence from Spain. Of note is the striking image of the "Vista de la Calle del Comercio Despues Del Incendio" showing the devastation brought on by this conflict. Describing the war up to 1872, this book includes views of the Teatro De Tacon y Del Louvre, the impressive Morro Castle, and a handsome composite photograph of the various officers of the First Volunteers of Havana.,*

*Leopoldo Varela y Suarez was one of a small group of foreign and Cuban photographers to photograph and publish images of this war. \$3,800.*



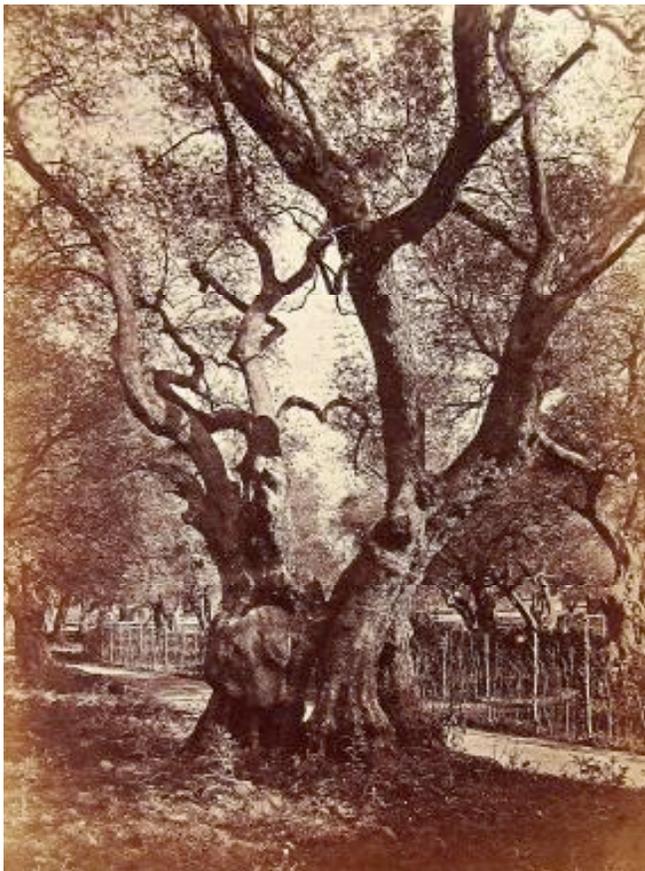
## "ADELAIDE GAOL" THE FINEST OLIVE OIL IN SOUTHERN AUSTRALIA

**12. Boothby, William R. THE OLIVE: ITS CULTURE AND PRODUCTS IN THE SOUTH OF FRANCE AND ITALY.** Adelaide: W. C. Cox, 1878. 42 pages of text With five mounted photographs of mature olive trees, taken by the author. The portrait-like photographs of the trees are well-conceived and measure 5 ½ x 4 ¼ inches. Octavo, 8 ¼ x 5 ½ inches. Leather backed cloth with gilt lettering; bookplates of John McMahon and G. & N Ingleton; expertly re-backed.

*Inscribed by Boothby, the then sheriff of the Colony of South Australia and an olive enthusiast, to Chief Justice Sir Samuel Way, the Acting Governor of South Australia.*

*Olives were introduced into South Australia in 1836. Olive enthusiast, William Robinson Boothby (1829-1903), became Comptroller of Her Majesty's Gaols and Stockades in 1868 and expanded the original olive grove at Adelaide Gaol from 1,100 trees to more than 5,000 by 1880. Employing the prisoners to make oil, the first commercial olive press in Australia was called "Adelaide Gaol." It is said that the olives were harvested by "lunatics from the asylums, destitute women and orphans."*

*A splendid copy with a fine inscription. Holden #7. The OCLC locates eleven copies, ten in Australia and one in New Zealand. No copies are located in North America. \$6,500.*



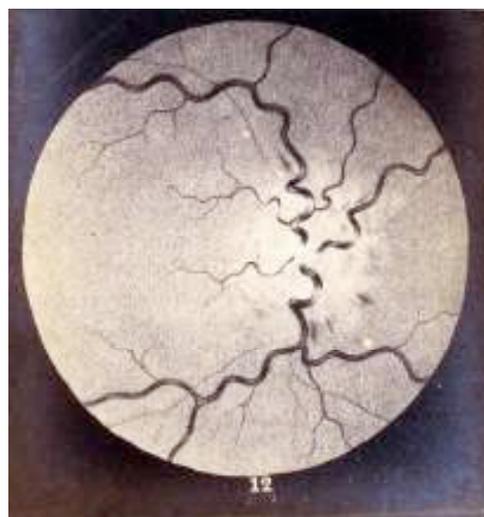
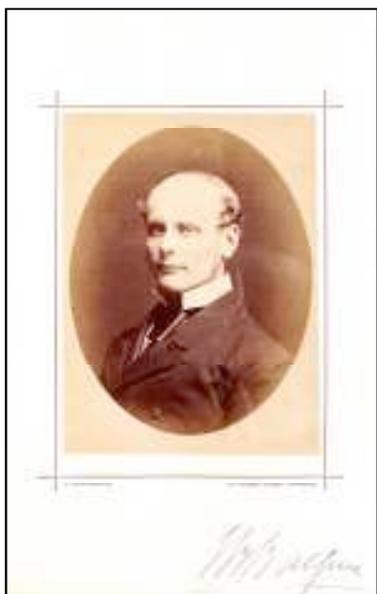
## THE COLLAPSE OF SCOTLAND'S LARGEST BANK

13. Couper, Charles Tennant. **REPORT OF THE TRIAL BEFORE THE HIGH COURT OF JUSTICIARY, HER MAJESTY'S ADVOCATE, AGAINST THE DIRECTORS AND THE MANAGERS OF THE CITY OF GLASGOW BANK...** Edinburgh: The Edinburgh Publishing Company, 1879. 476 + 64 + 55 pages. With ten tipped-in albumen photographs of lawyers in this trial. Each measures 5 ½ x 4 inches and is on a printed mount. There is also a "Permanent Photo" of the fifteen men that made up the jury. All photographs are by J. Horsburgh of Edinburgh. Also with four large folding lithographed facsimiles of ledger pages showing the accounts of the City of Glasgow Bank. Quarto, 10 x 6 ¼ inches. Quarter brown morocco, light wear. With the small bookseller's label for J. Smith & Son, Glasgow. Bound with two lists of shareholders, 64 and 55 pages long.

*Although the City of Glasgow Bank, with 133 branches, appeared respectable and issued its own bank notes, it abruptly closed and declared bankruptcy on October 2, 1878. With seven million pounds in assets, but liabilities exceeding twelve million pounds the bank's managers had falsified the balance sheet (see the above folding facsimiles). Convicted at trial for fraud, the directors received prison sentences of between eight and eighteen months.*

*The photographer, John Horsburgh (1835 – 1924), was also a respected engraver and painter. He opened his first photographic studio in Edinburgh in 1861 and soon was exhibiting at the Photographic Society of Scotland and the Edinburgh Photographic Society. By 1871 he was listed in the census as "photographer and portrait painter," employing 3 artists, 3 photographers, 2 female assistants, and 2 messengers.*

*This is the only copy we have located illustrated with the photographic portraits of the Scottish advocates active in this trial; Lord John Trayner, John Balfour, David Moore, William Mackintosh, and others. All but one of the ten photographs are signed by the sitter in ink. \$2,500.*

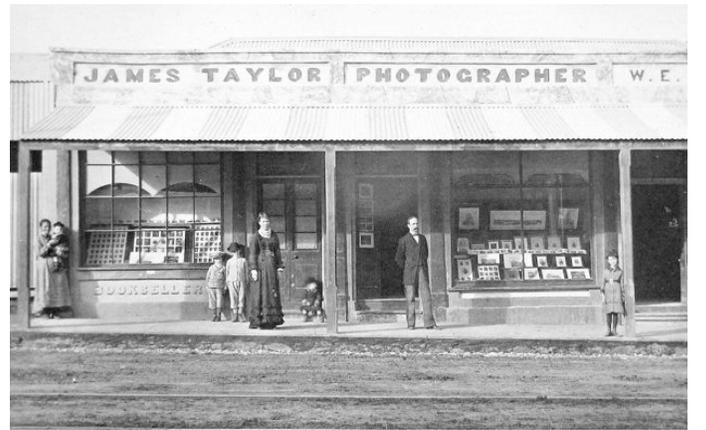


**THE INTERIOR OF THE EYE**

14. De Wecker, Louis and J. Masselon. **OPHTHALMOSCOPIE CLINIQUE.** Paris: Octave Doin, 1881. 256 pages. With 40 small mounted albumen photographs, each 2 ¼ x 2 ¼ inches 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 ½ x 4 ½ inches. Gilt printed green cloth; with small hand stamps from the "Royal London Orthopedic Hospital" and the bookplate of the "Institute of Ophthalmology," London. Some light foxing; tape removed from the lower spine.

*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. pp. 65-66. \$1,200.*



## AN AUSTRALIAN BOOSTER BOOK

**15. Loyau, George E. THE GAWLER HANDBOOK: A RECORD OF THE RISE AND PROGRESS OF THAT IMPORTANT TOWN; TO WHICH ARE ADDED MEMOIRS OF MCKINLAY THE EXPLORER AND DR. NOTT.** Adelaide: Goodfellow & Hele, 1880. 180 pages, plus index and 30 pages of advertisements. Illustrated with 17 mounted albumen photographs measuring 3 ½ x 2 ¼ or the reverse, and six lithographs. Each photograph is mounted to a leaf with a printed blue border and caption. The first image is of John McKinlay and the others are of “the most important edifices and establishments in town.” The images, taken by J. Taylor, a local photographer, are dynamic, rich in tone, and aesthetically attractive. Octavo, 8 ½ x 5 ½ inches. Embossed red cloth with lettering in gilt; minor blistering and light abrasions.

*The prosperous urban center of Gawler is invitingly pictured in this volume. Included are photographs of a large flour mill, a foundry, a cast iron bench manufactured locally, a chaff mill, a bank, and a butcher shop. There are views of Stuart’s Music Emporium, the Victoria Hotel, Fowler’s Furnishing Warehouse, and James Taylor’s Photographic Establishment. Unlike many photographs of this period, Taylor’s images are bursting with life; proud workers outside their establishments, pedestrians milling about, and numerous carriages, horses, carts, and even a large, horse drawn omnibus traveling the streets. Gawler lies 25 miles north and slightly inland of Adelaide, the Capital of South Australia. First settled in 1839 the town blossomed in 1846 with the discovery and development of the Burra copper mines.*

*The first commercial Australian book illustrated with original photographs was produced in 1864. Over the next thirty-five years more than 125 books were published with original photographs. Australian guide books, histories, and almanacs that showed the urban growth of colonial towns were uncommon and often contained just a few images. Each of the six town view books issued prior to this book had from one to seven photographs. With its seventeen gem-like photographs, Loyau’s work was the most extensive and beautiful book on an Australian city published to date.*

*Two editions of this book were published, a standard edition in yellow wrappers with the six lithographed illustrations, and the “superior” edition, with the six lithographs and the seventeen carte-de-visite size photographs. The OCLC locates 11 copies in Australia, but only one, at Harvard, in the United States. Holden. #70. \$7,500.*

## A SPECIAL COPY WITH 73 PHOTOGRAPHS

**16. Van Buren, Thomas. LABOR IN JAPAN. REPORT BY CONSUL-GENERAL VAN BUREN, ON THE TOPOGRAPHY, SOIL, CLIMATE, LAWS, RELIGION, GOVERNMENT, EDUCATION, THE PRICE OF LABOR, LIVING, &c., OF JAPAN.** (Kanagawa, c. 1880). 15 pages of text “Reprinted from the Consuls of the United States. No.2. – November, 1880. Published by the Department of State.” Illustrated with 73 mounted, hand-colored albumen photographs on 30 pages. Six photographs measure 7 x 10 ½ inches and depict landscapes in Tokyo and Yokohama. There is a particularly lovely winter snow scene in Tokyo and a photograph of the United States Consulate building with diplomats, possibly including Van Buren, on the veranda. The other 67 smaller images depict Japanese “types” as noted below. All are approximately 3 ¾ x 5 ¼ inches, most having printed and applied titles, although some have holograph titles, possibly in the hand of Van Buren. These show everyday activities, costumes and social types, a genre very popular with photographers at this time. Recognizable images are by Uchida Kuichi, Baron Raimund von Stillfried, and Genzo Kanamaru. The report is also illustrated with two hand-colored manuscript pie-charts on a single leaf, and four pages of hand-colored maps, showing regions in Japan where specific economic activities were concentrated, e.g. silk production and rice cultivation. Narrow folio, 12 ½ x 8 inches. Leather backed boards with gilt title; lightly worn, expertly rebacked.

*Van Buren's valuable and instructive treatise upon Japan is the basis for this report. The beautifully hand-colored photographs here present a picture of individual and communal labor in Meiji Japan. Newsboys, coolies, doctors, barbers, coopers, carpenters, and basket makers are shown at work. There are images of communal work; planting and harvesting rice; picking tea, feeding silk worms, and spinning and dyeing silk. Families are seen at home cooking, eating, teaching, and cleaning. Samurai, priests, geishas, and the Ainu are portrayed. Photographs of street life depict story-tellers, beggars, a blind man, mountebanks, vegetable peddlers, and the way-side refreshment stand.*

*Thomas Brodhead Van Buren (1824-1889) was appointed Consul General of Japan by President Grant in 1874. Unlike his more common work “Labor and Porcelain in Japan”, with its 11 albumen photographs, this special copy of Van Buren's report, with much added material, must have been made for a small number of family or friends. On the front fly leaf is a presentation by Van Buren “With Regards of The Author.” The same page is also signed by Dr. R. Latham, a former vice-counsel in Shanghai, whose valuable assistance Van Buren acknowledges in one article of the text. A number of annotations throughout the text seem to be in Dr. Latham's hand. One example states “Put in by Gen. Van Buren and is not true.” Augustus Pollack, Director of the California Historical Society, also inscribed the front fly leaf, presenting this copy to Freda A. Kennedy, wife of the noted San Francisco printer, Lawton Kennedy, in 1957.*

*Images such as these of the Japanese, were rarely seen at this time in the United States and this report and its photographs were to help shape our perceptions of this exotic land. \$15,000.*



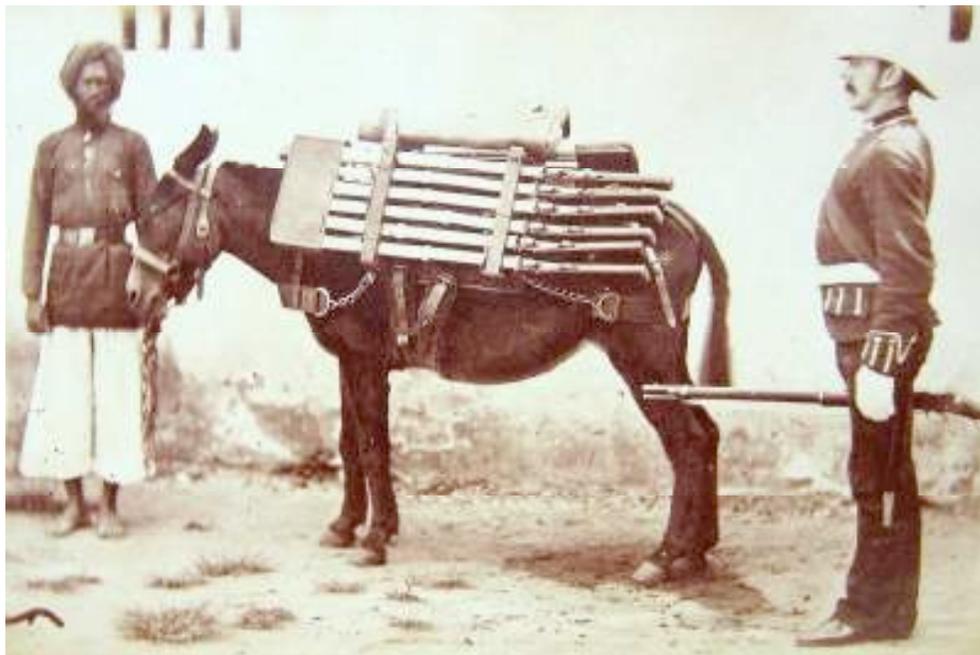
## HOW TO PACK A CAMEL!

17. Hayter, Lieut.-Col. C. and Captain Harvey Kelly. **MANUAL OF PACKING AND LOADING DRILL; AND OTHER SUBJECTS CONNECTED WITH THE TRANSPORT OF TROOPS APPLICABLE TO FIELD SERVICE.** Bombay: Thacker & Co, 1883. 73 pages of text. Illustrated with 34 mounted albumen photographs depicting the proper way to pack mules, camels, bullocks, and elephants for military transport. Animal handlers are shown in each photograph. The photographs measure 4 x 6 inches and are mounted to thin leaves. Octavo, 8 ½ x 5 ¾ inches. Red cloth with gilt lettering; covers soiled, recently re-backed.

*First and only edition. Though wheeled vehicles have always been preferred for transport within the military, pack animals were used where the terrain was too rough for wagons. The photographs in this fascinating manual show beasts of burden fully loaded with tents, tent poles, shovels, arms, kits, and other equipment that the British Army required for its field campaigns. Lithographed drawings of loading and packing ropes and how to knot them, belts, slings, pack saddles, and the extensive text take one step by step through the proper packing procedures for each animal. It was the authors' intent that "the maximum amount of carrying power may be obtained with the minimum amount of distress to the animal." Their concern for the animals' well-being is further underlined by one chapter devoted to "Veterinary Treatment in the Field" and another to the "Railway Transport of Mules and Ponies."*

*At the rear of the book are "General Hints," the first being: "To stop a runaway elephant, blindfold him." Good luck.*

*An uncommon book. OCLC locates only one copy at the British Library. \$9,500.*







### THE AZTECS, THE GREEKS AND THE BIBLE

18. Sotomayor, Dámaso. **LOS AZTECAS, DESDE SU ADVENIMIENTO A LA AMERICA, HASTA LA ELEVACION Y CAIDA DEL IMPERIO MEXICANO.** Mazatlan: Imprenta y Estereotipia de M. Retes, 1885. 221 pages. With one mounted albumen photograph 5 x 7 ¼ inches of Aztec glyphs. [bound with]. **SUPLEMENTO A “LOS AZTECAS.” DESCRIPCION É INTERPRETACION DE UNA PRECIOSA Y ANTIGUA URNA GRIEGA DEL MUSEO CAPITOLINO DE ROMA, BAJO LA CLAVE JEROGLÍFICA DE LOS AZTECAS.** Mazatlan, 1889. 23 pages + advertisement leaf. With one mounted albumen photograph 8 ½ x 6 inches showing an ornately carved Greek sarcophagus, plus a table of glyphs and numbers. [bound with]. **SUPLEMENTO AL LIBRO PRIMERO DE “LOS AZTECAS.” ESTUDIO SOBRE LOS CODICES JEROGLÍFICO - AMERICANOS CORTESIANO Y TROANO.** Mazatlan: Imprenta de Retes, 1890. 21 pages. With two mounted albumen photographs 4 x 8 inches and 5 x 8 inches. The first shows segments of an Aztec codex and the other a listing of glyphs. [bound with]. **TERCER SUPLEMENTO AL LIBRO PRIMERO DE “LOS AZTECAS.” ESTUDIO SOBRE LA PEREGRINACION DE AQUEL PUEBLO...** Mazatlan: Imprenta y Casa editorial de M. Retes, 1892. 24 pages. With two mounted albumen photographs, the first 8 ½ x 5 inches and the second 8 ½ x 4 ½ inches. The first shows another chart of glyphs and drawings while the second a portion of a Greek frieze. Quarto, 11 ½ x 8 ½ inches. Together, four volumes bound as one. Blue leather backed boards; professionally rebaked at an earlier period; a few small worm holes to the first signature. With an early label for the Libreria de Porrua.

*The six photographs of Aztec and Greek sarcophagus and frieze, as well as the text in these volumes, illuminate nineteenth century Euro-centric attitudes toward pre-Columbian, Meso-American culture. A few years after the publication of these books, a reviewer in The American Antiquarian, (Volume XI, number 1) wrote: “The Reverend Sotomayor boasts [in this work] that he had discovered the long lost key to the Aztec hieroglyphics and proceeds with it to unlock the mysteries of the ancient Mexican mythology... He claims that the Mexican Calendar is a record of the occurrences which took place in the Garden of Eden!! The whole of the Mexican Book of Days, the Tonalamatl, he expounds as a minute and correct history of the incidents which happened to Adam and Eve in their sojourn in that happy region, and the disasters which befell them after their expulsion from it! Of all the fantastic fancies of antiquaries we believe this is the wildest...”*

OCLC locates four copies of individual titles, but there is no listing for the complete work. Bernal 4347. \$3,500.

## LUYS EXPERIMENTS WITH HYSTERIA



**19. Luys, Jules Bernard. LES ÉMOTIONS CHEZ LES HYPNOTIQUES ÉTUDIÉES A L'AIDE DE SUBSTANCES MÉDICAMENTEUSES OU TOXIQUES AGISSANT A DISTANCE. ÉTUDES DE PSYCHOLOGIE EXPÉRIMENTALE.** Paris: Librairie Ém. Lefrançois, 1888. 164 pages. Illustrated with 28 small mounted woodburytypes, on seven stiff leaves, four to a page. Each image measures 2 ¾ x 1 ¾ inches. Shown are young hypnotized women in various stages of hysteria, some with test tubes close to their face or neck. Small octavo, 7 ½ x 4 ½ inches. Modern leather backed marbled boards bound by “M. Blin.”

*Second edition, originally published the previous year. Enigmatic French neurologist Jules Bernard Luys (1828 – 1897) published this book to demonstrate his theory that medication can be absorbed at a distance. He hypnotized young females thought to be suffering from hysteria to prove his hypothesis that they would show marked emotional changes simply at the sight of test tubes containing various drugs and toxic substances.*

*As Ann Thomas notes in BEAUTY OF ANOTHER ORDER, “Luys 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 leveled 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.” (page 100).*

*Rowley credits the photographs to J. B. Luys himself, but our copy identifies the photographer as “Georges Luys. fit.,” possibly a relative. Rowley p. 84 (first edition). \$3,800.*

## PORFIRIATO MEXICO AS SEEN BY JACKSON, BRIQUET, AND GOVE & NORTH

**20. MEXICO. 1888.** An impressive album of 48 large, mounted albumen photographs by the prominent commercial photographers of the day. The album contains 30 photographs by William Henry Jackson, 11 by Gove & North, 4 by Abel Briquet and the rest by other photographers. Each image measures 8 ½ x 11 inches and the group has a rich, dark tonal range. Oblong quarto, 11 x 14 inches. Brown calf backed boards with title in gilt; all edges gilt; lightly rubbed.

*The large photographs illustrate the engineering feats of the Mexican National Railroad, with tunnels and bridges spanning the mountainous Mexican landscape. There are views of Mexico City, Puebla, Guanajuato, Zacatecas, Orizaba, and Toluca. Add to these the views of archeological sites, monuments, and the busy streets of Mexico City and we see the allure of Mexico to the foreign tourist.*

*With the advent of the railroad in the late 1870’s, the work of commercial photographers selling images as souvenirs expanded. The three photographic firms represented here, along with the studio of C. B. Waite, were the largest and best known in Mexico during the last quarter of the nineteenth century. \$6,500.*



## ELEGANT VICTORIAN LAMPS, HAND COLORED

21. **YOUNG, EWEN & CO.** Philadelphia, 1888-1889. A beautiful trade catalog for elegant hanging kerosene lamps containing 42 large, hand colored albumen photographs measuring 12 x 4 ½ inches. Accompanied by 17 broadsides offering various “Assortments of Fine Extension Library or Drawing Room Lamps.” Narrow quarto, 13 x 5 ½ inches. Leather backed maroon boards; lightly rubbed.

*The delicately hand colored photographs of this late Victorian sales catalog depict hanging brass lamps. The more elaborate models, adorned with glass crystals, fitted with hand painted shades or decorative glass globes and an automatic spring mechanism for raising and lowering the fixtures were priced as high as \$12.00. Simple plain glass models sold for as little as \$2.00. The lamps were manufactured by Bradley & Hubbard and sold by Young, Ewen & Company of Philadelphia. \$6,000.*



## A ROYAL PLAYGROUND. BAD HOMBURG

**22. "HOMBURG CASINO."** An album, circa 1890, of 18 mounted albumen photographs, of which 13 are by Carl Hertel, of Mainz, with his name and captions printed in the negative. Opening with an overview of the town, the album also contains street scenes and views of public buildings, parks, the Royal Palace, and people playing tennis. The images measure 8 x 10 inches on 11 x 14 ½ inch stiff mounts. Oblong quarto, 11 ½ x 15 ½ inches. Red decorative cloth with gilt; covers stained and some light foxing to a few of the mounts. On front flyleaf is mounted a pictorial business card for the *Hotel de Russie*.

*In the mid nineteenth century, Bad Homburg profited greatly as a spa destination by the construction of the impressive Casino (designed by the future architect of the Monte Carlo Casino). It was particularly favored by Russian nobility and in 1888 Kaiser Wilhelm II declared Bad Homburg's 'Schloss' an imperial summer residence. King Edward VII often visited and it was he who introduced the "Homburg Hat."*

*Carl Hertel (1832 – 1906), an active photographer in Mainz from 1865, produced numerous views of German cities, in both stereoscopic and larger format. \$1,800.*



## A MASSIVE JAPANESE EARTHQUAKE

**23. THE MINO-OWARI EARTHQUAKE. 1891.** An accordion bound album with one leaf of text (in Japanese) and 24 mounted albumen photographs, most captioned in the negative. The images show the homes, buildings, streets, and bridges destroyed by this massive 8.0 magnitude quake. Images are 4 x 5 ½ inches. Oblong octavo, 5 x 6 ½ inches. Black cloth covers with title in gilt.

*The devastation wrought by this cataclysm of October 28, 1891, also called the Nobi or Gifu earthquake, is graphically shown in this album. It was the largest earthquake on land in modern Japanese history, damaging over 4,200 square miles and killing more than 7,000 people.*

*The photographs in this album were probably by W. K. Burton (1856-1899), an engineer as well as a photographer, living in Japan. He co-authored with John Milne THE GREAT EARTHQUAKE IN JAPAN, 1891. His photographs in that book were reproduced photo-mechanically. That book and this album share an identical image of railroad tracks contorted and uplifted by the force of the quake. \$2,500.*



## AN ECCENTRIC ENGLISHMAN'S INVENTIONS

**24. THE THORNEYCROFT'S PATENTS AND INVENTIONS, ETC. FATHER AND SON. 1891.** (Wolverhampton): Privately published, 1891. 274 pages with various paginations. Illustrated with 122 mounted albumen photographs 7 x 4 inches and smaller, showing the interior of the estate, various inventions, portraits, views, carriages, ballooning, hunting, etc. Thick octavo, 8 ¾ x 5 ½ inches. Embossed red cloth with gilt lettering; some wear to spine, inner hinges cracked. Leaf 261/262 lacking.

*A privately published edition, with two bookplates "For Private Circulation only amongst Relatives and Friends" and "With Lieut-Col. Thorneycroft's Compliments."*

*Numerous inventions by Thomas Thorneycroft, which he installed at his Tettenhall Towers estate, are illustrated: an internal telegraph, ventilating drains, water closets, gas-stoves, and shoe warmers. Most notable is a mobile fire escape on wheels with a net on a frame to catch victims who fall or jump from a burning building. A folding view shows the interior of an ornate fireplace in Tottenhall Towers, surrounded by trophy heads, exotic weapons, and animal skins. Thomas Thorneycroft, a prominent industrialist, and his father, G. B. Thorneycroft, the first Mayor of Wolverhampton, made their fortunes in two great iron works.*

*This volume also includes numerous written articles: Tettenhall Towers; Sports and Pastimes... at Tettenhall Towers; A Balloon Trip with Capt. Morton, 1882; The Closing of the Thorneycroft Ironworks; and others.*

*OCLC locates five copies (NYPL, Syracuse, Swarthmore, UCLA, and the British Library). \$2,250.*



## THE GREAT ST. LOUIS TORNADO OF 1896

**25. (ST. LOUIS, 1896).** An uncommon album of the devastation brought by the tornado of May 27, 1896. The album contains 52 silver gelatin prints of which 36 are 7 ½ x 9 ½ and the others are 7 ½ x 5 inches. Oblong quarto, 10 x 13 ½ inches. Brown calf backed boards with screw binding; lightly rubbed, minor foxing to some mounts.

*At 4:30 p.m. on May 27, 1896, a cyclone touched down on St. Louis scouring the city for fifteen minutes and leaving 138 dead and many missing. Shown here are numerous private homes, churches, factories, parks, and complete blocks devastated by this twister. Residents of the city appear in most of the anonymous views; they stare in shock, dwarfed by the massive destruction around them. \$2,500.*



## MEDIEVAL CHEAT SEATS

**26. Hammond, G. W. (Photographer). PHOTOGRAPHS OF THE INTERIOR OF THE RIPON CATHEDRAL, INCLUDING THE 34 MISERERES OR SEAT CARVINGS.** Ripon, 1896. Title-page, five leaves of text, printed recto only, and 50 silver gelatin prints mostly measuring 4 ½ x 7 inches of the interior of the cathedral and of ornate, medieval misericords. Oblong quarto, 9 ¾ x 12 inches. Leather backed brown boards with gilt lettering; light spotting.

*Opening with a portrait of the late Reverend W. R. Fremantle, Dean of Ripon Cathedral, the album also contains seven images of the interior of the cathedral and 42 photographs of 34 splendidly carved, late fifteenth century wooden seats in the cathedral's choir.*

*A misericord, usually found in cathedral choirs, may be defined as a wooden seat which can be tipped up to provide a back rest for someone who is standing. The bold designs, taken from folklore or bestiaries, are well preserved thanks to their hidden nature: they are carved only on the undersides of the seats. \$1,250.*



## EXTRA-ILLUSTRATED WITH PHOTOGRAPHS

**27. (Agassiz). Marcou, Jules. LIFE, LETTERS, AND WORKS OF LOUIS AGASSIZ.** New York, 1896. 2 volumes. Extra illustrated with clippings, an invitation, and eight albumen photographs of the prominent Swiss naturalist and Harvard professor, Louis Agassiz. Octavo, 7 ¾ x 5 inches. Blue cloth with gilt decorations. In the second volume is the hand stamp "Gift of Mrs. E. W. Blatchford."

*First edition of this standard biography, handsomely illustrated with the addition of the following original photographs. On the inside cover and free end paper are three uncredited cartes-de-visite of Agassiz seated, circa 1865. Also included are a cabinet card portrait by Carleton Watkins; an unmounted oval portrait, probably taken at the same sitting; a handsome full length portrait of Agassiz reading; another of him standing in front of a wooden chalk board; and finally an oval portrait with an ink caption "Agassiz in 1870." \$1,500.*





### FROM PROUD BREWERY WORKERS

**28. HARTSHORNE BREWERY. 1902.** A special album presented to Mr. Samuel Ratcliff, owner of the Hartshorne Brewery, upon his wedding, December 11, 1902. 3 leaves of text (printed in gold), a leaf of ink signatures from the workmen of the brewery, and eleven mounted photographs, each measuring 9 ½ x 11 ¼ inches. These are followed by a printed history of the firm, biographies of some employees, and a manuscript key to the photographs, giving name, age, and years of employment of the 106 workers pictured. Folio, 14 x 12 inches. Red morocco with ornate gilt panels on front and back, binding by Bemrose of Derry; light wear to spine. With Ratcliff's bookplate.

*An impressive presentation from the members of this notable brewery. The opening photograph is a view of the town of Woodville, where the firm Brunt Bucknell & Co. established the Hartshorne Brewery in 1832. The second image is a picture of the "Brewery and Bottling Stores." The other photographs show groups of foremen, workers, clerks, coopers, cellar men, delivery men, and young boys, apparently presented in order of importance.*

*Samuel Ratcliff was the great nephew of the founder, Charles Brunt. The firm which lasted for eighty-seven years was sold to Salts Brewery of Burton in 1919. \$2,500.*

## THE NEW COPPER SMELTER AT ANACONDA, MONTANA

**29. NEW WORKS** (cover title). Anaconda, Montana, circa 1905. An album of 40 anonymous gelatin silver prints showing the new smelter at the Anaconda Copper Mining Company. Each image measures 6 ¼ x 8 inches on stiff leaves, 8 ¾ x 11 inches. Oblong quarto, 9 x 11 ½ inches. Light brown calf with the title in gilt; expertly repaired. Signed in a contemporary hand on the inside cover "Geo. F. Waddell, Anaconda, Montana." Waddell, who might also have worked for Anaconda, was a superintendent for the Nevada Consolidated Copper Company and later managed the Ohio Copper Company, Utah.

*The album opens with an image of the town and several exterior views of the massive smelting operation, with fumes belching from its numerous smoke stacks. Most of the photographs depict the cavernous steel and timber reinforced interiors of the plant, as well as its furnaces, rotors, mechanical belts, and other machinery, including an electric crane to move the finished ingots. The crushing, melting, and pouring of the ore into steel vats is shown in detail. In many of the photographs the men who labored in this factory appear at work or simply posing for the photographer.*

*The Anaconda Copper Mining Company was opened in 1881 by Marcus Daly and from 1892 through 1903 was the largest copper producing mine in the world. On Sept. 20, 1900, ground was broken for the "New Works" as the Washoe Reduction Works was called. On January 22, 1902, after fifteen months of work, the first load of ore was dumped into the ore bins above the crusher. "The new smelter was an enormous complex of buildings covering over one thousand acres, almost as large as the town itself. It was built on the top and side of the sloping foothills so as to take advantage of gravity in processing the ore, which was carried by rail to the uppermost point to begin its downward journey and transformation from rock into metal." – Morris. Anaconda Montana. Copper Smelting Boom Town on the Western Frontier. See another illustration on inside front cover. \$12,500.*







### INVESTING IN A MEXICAN MINE

**30. [MEXICAN MINING]. LA LUZ MINING AND TUNNELING CO.** Circa 1905. With 119 matte collodion photographs, this album explores mining in the Cubilete Mountains of Guanajuato State. Each image is 7 x 9 ¼ inches and is titled and signed in the negative “Horgan Photo, Scranton, Pa.” Oblong quarto, 9 ½ x 12 inches. Brown limp leather; light damp staining to the first few leaves; covers expertly repaired. Accompanied by a facsimile edition of this album, with text in English and Spanish titled “Mineral de la Luz. The Photographs of John Horgan Jr. in Mexico” published in Guanajuato, 2010.

*An extensive promotional album, most likely to attract investors to “La Luz Mining and Tunneling Co.,” capitalized out of Philadelphia and located near Silao, Guanajuato. Numerous images show the mountains and geologic features surrounding the mine, the mine tunnel, mine equipment and structures, and the miners digging, carrying, sorting, and sifting ore. Several images depict the town of La Luz; in two of these the name of the mining company has been etched into the negative so that it seems to be painted onto the buildings. There are photographs of nearby mines and the cities of Guanajuato, Silao, Leon, Cuernavaca, and Mexico City.*

*John Horgan Jr (1859 – 1926) began his photographic career in 1879, working for the Union View Company in Rochester, New York. In 1901 he spent fifteen months working for the Guayaquil and Quito Railroad Company in Ecuador and he spent four months, November 1903 through February, 1904 working in Mexico for the La Luz Mining and Tunnel Company. He died in 1926 from chemical poisoning due to photographic work.*

*This copy is signed “Cooper Sharpley, May, 1905.” E. Cooper Sharpley (1862-1919) was a lawyer with numerous mining interests. In 1911 he was appointed superintendent of the Oro Grande Company at La Luz, Guanajuato, Mexico. **\$9,500.***

## THE ELEGANT MALAGASIES

**31. MADAGASCAR.** An unusual album, circa 1900 of 50 photographs of Madagascar by an unidentified photographer. The images, gelatin silver prints, 4 ¾ x 6 ¾ or the reverse are loosely inserted using corner slits. Oblong octavo, 7 ½ x 10 ¼ inches. Embossed brown cloth.

*The picturesque capital city of Antananarivo, known at the time as Tananarive, is featured in approximately 15 photographs. These include panoramas of the entire city, perched on a rocky precipice overlooking a fertile plain, and views of city life, parks, and buildings. Another 20 photographs portray Malagasies; elegant young women of high station, couples, infantrymen on patrol, and ordinary working people. The remainder of the photographs principally depict the countryside of Madagascar, and the daily lives led by Malagasies there.*

*The album pictures Madagascar's capital city at the height of colonial rule, with France's presence amply demonstrated by the French officials and flags appearing in the images. A photograph of a bust of Jean Laborde mounted on a column commemorates this Frenchman whose economic and political clout in Madagascar was enormous. The traditional Malagasy way of life is portrayed with sensitivity in the album's finely detailed photographs. \$4,750.*



## AMERICAN WATER BOARDING IN THE PHILIPPINES

**32. (THE PHILIPPINES).** Circa 1905. An album of 98 vintage gelatin silver prints. Each image is captioned and numbered in the negative and some are signed "Shera" by the photographer. They measure 4 ¾ x 6 ¾ inches, are tipped to black leaves and are interleaved with glassine pages. Oblong quarto, 7 x 10 ½ inches. Black cloth, light wear to the binding; one photograph removed.

*An interesting album created during the American colonization of the Philippines (1898 – 1941). The album contains fourteen photographs of the chief military base at Civite, which was the scene of the defeat of the Spanish Fleet by Admiral Dewey in 1898, as well as eight views of the smaller base at Olongapo. Also included are images often associated with this period of Philippine history: views of Manila, the tribe of "Negretos," lepers, a cock fight, military preparations, water buffalo, volcanoes, and various Filipino types and occupations. Several remarkable and disturbing photographs document the torture of Filipinos by the American military in a technique then called "the water treatment"; today this torture is known to us as "water boarding." In fact, in 1902, Senate hearings resulted in the court-martial of Maj. Edwin Glenn for water boarding prisoners in the Philippines. \$6,500.*





### THE EXCAVATION OF A ROMAN GARRISON AT CORSTOPITUM

**33. (Foster, Robert Henry). Three volumes: CORSTOPITUM. REPORTS OF THE EXCAVATIONS IN THE YEAR 1907.** 99 pages of text, plus a 10 page report on the Corbridge Excavation Fund. With 60 mounted silver gelatin prints by J. P. Gibson. Each image measuring 6 x 4 ½ inches or the reverse. [with] **CORSTOPITUM: REPORT ON THE EXCAVATIONS IN 1908.** 120 pages, plus a two page report on the Corbridge Excavation fund. Illustrated with photographic reproductions and drawings. [with] **CORSTOPITUM: REPORT ON THE EXCAVATIONS IN 1909.** 70 pages text, plus an 8 page report on the Corbridge Excavation Fund. With 43 mounted silver gelatin prints by J. P. Gibson. Each image measuring 6 x 4 ½ inches or the reverse. Together, three volumes with 103 mounted photographs. Octavo, 9 x 7 inches. The first and last volume bound in beige buckram, the second volume bound in quarter blue cloth. Light rubbing to covers. With the bookplate of Perry John Home. Also included are two original watercolors of the site and seven unmounted photographs.

*The richly detailed photographs in these reports depict the excavations of roads, buildings, temples and walls of Corstopitum, plus a number of inscriptions, sculptures, coins, and other objects removed from the site. The extensive digging at Corstopitum unearthed an early Roman garrison which was the northernmost outpost of the Roman empire on the British Isles. The English town of Corbridge in Northumberland later developed on the site. Robert Henry Foster (1867-1823), best known as a writer of historical novels, became co-director of excavations at Corstopitum in 1907.*

*The prize-winning photographer, J. P. Gibson, photographed the excavations until his death in 1912. The volumes are accompanied by a letter from Foster to Home, offering him photographs from the exploration and another letter discussing the various coins found at the site. \$6,500.*

## GUNS FOR ARISTOCRATS AND FOR THE MASSES

**34. MANUFACTURE LIÈGEOISE D'ARMES A FEU.** Liege, circa 1910. A remarkable in-house catalog containing 145 mounted photographs of the shot guns, rifles, pistols, and revolvers that this Belgian company produced for military, hunting, and personal use. Most images measure 4 ½ x 7 ½ inches and many are linen backed. Included are a few pages from printed trade catalogs. All photographs are stamped "ML" (Manufacture Liègeoise) and "Cockerill," the name of the steel supplier for the guns. Thick oblong quarto, 7 x 11 inches. Brown leather with gilt title on cover; lightly rubbed.

*Each page of this extensive catalog has a mounted photograph; most show either a single weapon or a group of similar firearms. Many illustrate ornately designed and crafted rifle stocks with stylized heads and exotic ornaments, intended for a luxury market. Also illustrated are dueling pistols, curiously anachronistic in an early twentieth century compendium, and disassembled weapon components. There are several photographs of pocket-sized revolvers shown at one-third or two-thirds of their true size. Five photographs at the opening of the catalog depict the plant's "ateliers", each dedicated to a different stage in the production process. Extensive handwritten annotations on every page refer to type of weapons, exhibitions, prices, technical specifications, and model numbers; a few are also dated either 1906 or 1907. At the back of the volume handwritten ledgers list model numbers, prices and other details.*

*English steel magnate John Cockerill founded the Manufacture Liègeoise in 1866; it continued production until 1929.*

**\$12,500.**



## KRUPP CANNONS FOR ARGENTINA

**35. (Krupp Armaments). FRIED. KRUPP. AKTIENGESELLSCHAFT ESSEN – RUHR. OBUS DE CAMPANA DE 15CM L/14 MOD. ARGENTINO. 1911.** A portfolio of 44 mounted silver gelatin prints, of Krupp armaments designed specifically for the Argentinean army. Each photograph measures 5 ¼ x 9 inches or a bit smaller. They are tipped to thin gray sheets with printed captions in Spanish. Each image has a Krupp blind stamp in the lower left corner. Oblong octavo, 8 ½ x 13 ¼ inches. Housed in the original maroon cloth portfolio with gilt lettering; portfolio lightly rubbed; photographs and mounts, crisp and clean.

*A striking array of military hardware is pictured including cannons and wagons for carrying ammunition, spare parts, and tools. Two photographs show a remarkable wagon with its observation deck extended to a height of twenty feet. In twelve photographs various tool boxes are opened to display the tight and orderly placement of saws, hammers, dies, cordage, brushes, and other implements needed to keep these guns and wagons in top order.*

*Laid in are two extra photographs, 5 x 8 1/2 inches on stiff mounts, 7 x 9 ¾ inches, each with printed text identifying the members of the Argentinean delegation and the Krupp employees at the Meppen Gun Testing Area, December 1899. In the background of one image can be seen the massive cannon and the gun works. \$5,500.*





## AN EXTRAORDINARY GROCERY CATALOG ILLUSTRATED WITH HAND COLORED PHOTOGRAPHS

**36. FRANKLIN MACVEIGH & CO. Chicago, circa 1915.** An album of 111 hand-colored silver gelatin prints, each linen backed and hand stamped on the verso by “Copelin, Commercial and Landscape Photographer,” Chicago. Each image measures 7 ½ x 9 inches. Oblong Octavo, 8 x 10 ½ inches. Black leather with string tie; expertly restored. With some minor staining in lower margins and a number of items hand stamped “Out of Style.”

*This salesman’s sample book from one of Chicago’s largest wholesale grocers offers a myriad of foods and other products for the home, pictured in hand-colored splendor. The foods depicted here, if not the packaging, are often familiar ones still consumed today. By contrast the household items available have been almost completely supplanted by inventions and innovations of the twentieth century.*

*Pickles, sauces, olives, fruits, vegetables, teas, coffees, and preserves are illustrated in a variety of brands such as Charm, Telmo, Club House, and Casino, packed in glass jars, cans, boxes, wooden tubs, burlap sacks, and straw wrappings. Among the fruits, a stunning variety includes royal gage plums, white cherries, red raspberries, black raspberries, and golden apricots. Particularly numerous choices of peas are available: Early June Peas, Sweet Wrinkled Peas, Marrowfat Peas, and Telephone Peas. Penang mace and Zanzibar cloves in their cloth sacs evoke exotic places and flavors.*

*Hundreds of household items for cleaning, lighting, food storage, etc. are proffered. In this decade when the electric washing machine (patented 1910), the portable electric vacuum cleaner (invented in 1905) and the home refrigerator (available ca. 1910) were first marketed to consumers, the MacVeagh catalogue offered carpet sweepers, hand-operated washing machines (the “Run Easy” and “Toledo Rotary”), as well as 25 kinds of washboard (the “Northern Queen”, the “Peace Maker”, the “Good Enough”), and “the best feather dusters in the world packed in moth proof containers.” Other useful items for the home included “Pebble Bank Bird Gravel” and “Dead Stuck for Bugs”.*

*Franklin MacVeagh (1837-1934) established his wholesale grocery business in Chicago in 1866. His banking and manufacturing interests, as well as groceries, made him a wealthy man and an influential civic leader in Chicago. He was appointed U. S. Secretary of the Treasury from 1909 to 1913. Sadly, MacVeagh & Company did not survive its founder. A victim of the “Great Depression”, it closed in 1932 after 66 years of stocking American grocers’ shelves. \$12,500.*



### THE EARLIEST DAYS OF ANCHORAGE, ALASKA

**37. ALASKA ENGINEERING COMMISSION.** (Anchorage, circa 1917). An archive of 86 toned silver gelatin prints, each 6 ½ x 8 ½ inches. The photographs are captioned in the negative, with A.E.C. negative numbers and most are signed by P. S. Hunt (1866-1917), one of the professional photographers hired to record railroad construction. Loose in a custom clamshell box.

*In 1914, after two bankrupted attempts to build a railroad in Alaska, Congress authorized President Woodrow Wilson to “locate, construct and operate” a railroad that would originate in the Gulf of Alaska and extend into the interior as far as Fairbanks. Wilson was further directed to form the Alaska Engineering Commission to supervise construction. Anchorage (originally called “Ship Creek”) was chosen for the railroad construction port. Equipment from the Panama Canal, including steam shovels, derricks, bridge timbers, steel, flat cars, wheels, boilers, drills, and shop machinery, was shipped to Anchorage for use in the massive construction effort.*

*These photographs include some of the earliest images of Anchorage. The images detail the A.E.C.’s numerous buildings; commissary, hospital, bunk house, machine shop, and the interior of the powder house. Passengers landing at the dock, the Decoration Day Parade of 1917, including the militia, and a baseball game at the new baseball park are depicted. There are photographs of the landing of Panama freight and the stacking of hundreds of railroad wheels. An interesting sub-group of photographs shows a number of outlying camps and dramatic explosions in preparation for railroad construction.*

*Original prints of Anchorage’s beginnings as a rail road boomtown. See another illustration on inside front cover. \$15,000.*



## PUMPS AND HYDRAULIC MACHINERY

**38. VIEWS IN THE PLANT OF THE GOULD MANUFACTURING COMPANY.** Seneca Falls, New York, circa 1915. An album of 61 linen backed gelatin silver prints showing the interior workings of this large pump manufacturing operation. Each image measures 6 x 8 inches and is captioned in the negative. Oblong octavo, 6 ½ x 10 ½ inches. Black leather screw binding with title in gilt; expertly repaired.

*The photographs, starting with a line drawing of their extensive factories, show the executive offices and the various manufacturing and assembly operations, with dozens of men manning massive machinery run by steam driven belts. The pouring of molten ore into molds, the finishing work of pump components, enormous testing rooms for quality control, and hundreds of iron and brass components ready for the final assembly area are depicted. The dark, mysterious imagery throughout this album is reminiscent of the interior work of Lewis Hine.*

*In 1849 the first all metal pump was cast and assembled in Seneca Falls, New York, by Downs and Co., which had recently been purchased by Seabury S. Gould. With the discovery of gold in California, Gould quickly saw the potential for his iron steam powered pump. Its uses in the gold fields and in bringing water to settlers populating the West were prodigious. The company, whose name became the Gould Manufacturing Company in 1864, continues today as a successful business.*

*A fine industrial promotional. \$2,800.*



## BHAVNAGAR, INDIA IN THE 1920'S

**39. ALBUM OF PHOTOGRAPHS FROM BHAVNAGAR. SPECIALLY PREPARED FOR HIS HIGHNESS THE MAHARAJA BHAVSINHJI. BY RAMJI P. TIMANIA, PHOTOGRAPHER, BHAVNAGAR. PART II.** [Cover title]. (Bhavnagar, circa 1910). A handsome album containing 50 gelatin silver prints of Bhavnagar in the western Indian state of Gujerat, 5 ¾ x 8 inches or the reverse. Each image is mounted to a thick leaf and has a printed caption below the photograph. Oblong quarto, 10 ¼ x 13 inches. Bisque colored cloth with title in gilt on front cover. With the bookplate for Nilambag Palace, Bhavnagar, which is pictured in the album and is now a Heritage hotel.

*The images are fine examples of architectural photography depicting palaces, schools, the library, the court house, a number of temples, and an overview of the city. Photographs of the State Band, the staff of the Takhtsinhji Steam Ferry, and the Adheveda Poor-house portray some of the people of Bhavnagar.*

*Maharaja Bhavsinhji II (1875 – 1919) reigned from 1896 through 1919. Considered an enlightened leader with no vices, he did not smoke, was a strong upholder of monogamy and introduced the prohibition of liquor. He opened numerous schools and at the start of the World War I sent a contingent of the Bhavnagar army to the European front.*

*The album cover notes this is part II. We have not seen part I. \$3,000.*



## EARLY ELECTRIC CARS

**40. WALKER VEHICLE COMPANY.** Chicago, circa 1915. An album with 35 silver gelatin prints of electric automobiles. Included are exterior views of various models, both sedan and roadsters; nine interior views showing controls and seating configurations; and 14 photographs of vehicle components, chassis, drive train, suspension, etc. The photographs measure 7 x 9 ½ inches and are linen backed. At the rear of the album are three actual leather samples and one of cloth for interior upholstery choices. Oblong octavo, 7 ½ x 11 inches. Black morocco, with the “Chicago Electric” logo on front cover; screw bound; expertly repaired.

*On the inside front cover is printed “This Book is the property of the Walker Vehicle Co. 2700 Michigan Ave., Chicago and must be returned to them upon request.” A fine salesman’s promotional for a successful electric car company that stayed in business until the early 1940’s. \$3,500.*



## SEEMINGLY ENDLESS VARIETIES OF GMC TRUCKS

**41. GENERAL MOTOR’S TRUCKS.** Circa 1925. An album of 48 linen backed silver gelatin prints by L. R. Payne of Chicago showing numerous types of trucks built on the GMC chassis. Each photograph illustrates one truck and measures 7 ½ x 9 ¾ inches. Oblong quarto, 8 ½ x 11 ½ inches. Black leatherette with the embossed monogram “GMC” on the cover; screw binding, lacking one screw.

*Panel trucks, stake side trucks, flatbed trucks, dump trucks, animal transport vehicles, and moving vans are displayed in the photographs. Each truck sports handsome signage for various Chicago businesses: The Chicago Flower Growers; Wright’s Mayonnaise; Sherman Towel Service; The Evening American; The Municipal Court of Chicago; The Quaker Oats Company, Jewel Tea Company, and many others. This well visualized album was probably used by the General Motors Company’s Chicago sales force.*

*The first truck to use the GMC logo was exhibited at the New York International Auto Show in 1912. By 1926 a two-ton GMC truck drove from San Francisco to New York City in five days and thirty minutes. \$3,500.*





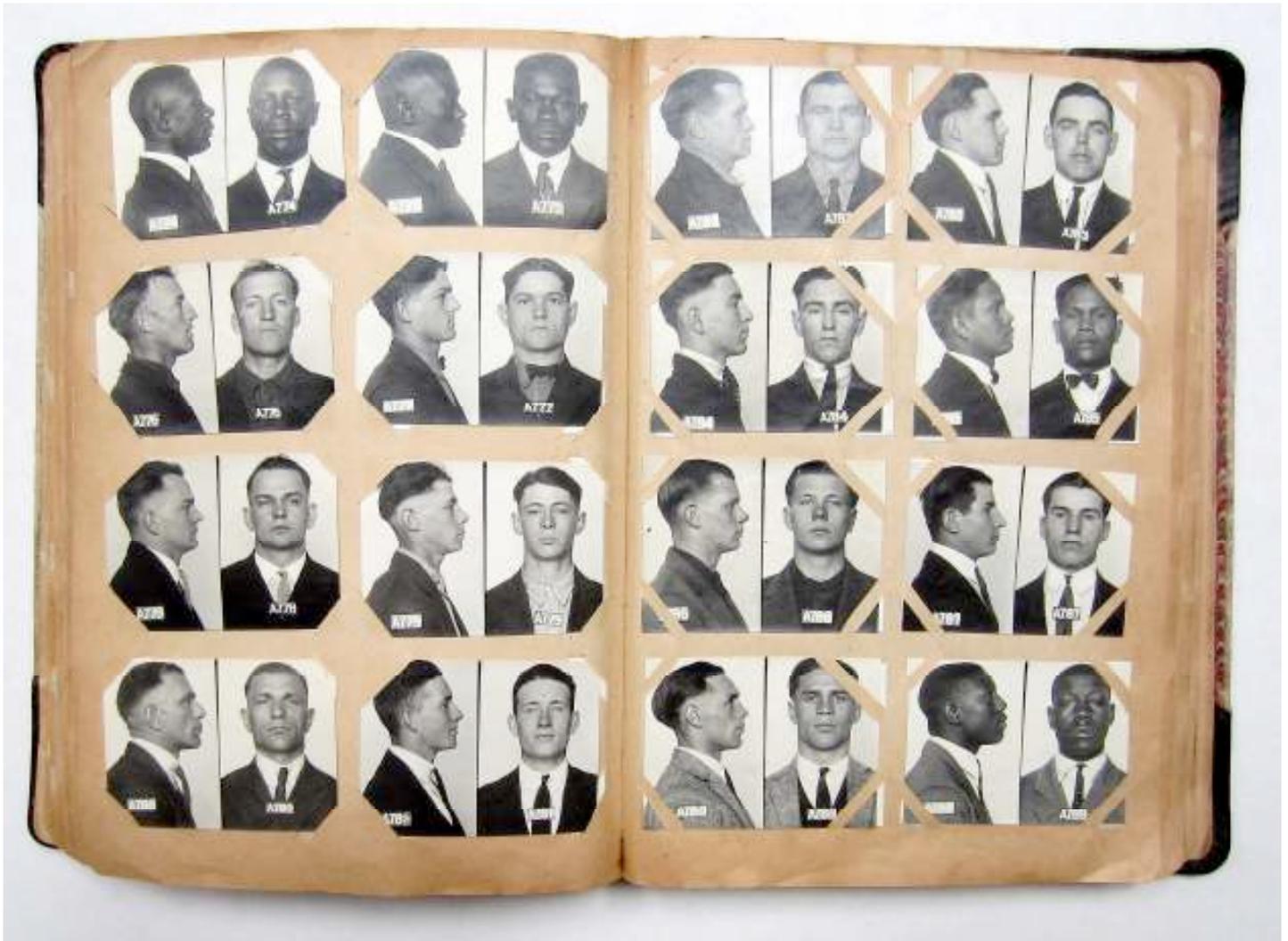
## SAN FRANCISCO BOXING DURING THE ROARING TWENTIES

**42. (BOXERS OF SAN FRANCISCO).** 1920's. A large album of 1,086 photographs showing the full face and profile of boxers who fought in or around San Francisco. Each double image is inserted into corner slits and measures 3 x 4 inches. Each is numbered in the negative from A1 to A1093 (a few have been removed). Accompanying the album are nine typed sheets numbered A1 – A1100, with the names of 294 boxers noted in ink, pencil or typescript corresponding to their numbered photographs. The names were entered by various hands. Folio, 14 x 9 ½ inches. Half black morocco; light wear.

*A fantastic collection of what appear to be mug shots of boxers, all who fought in or around San Francisco, from the end of the First World War to the beginning of the 1930's. For example Jess Duran fought in Pinole, California in 1918; Burt Slepnull fought in San Francisco, 1921-1925; Al Delmar fought in San Francisco, 1920 –1924; Eddie "Iron Man" McGovern fought in San Francisco in 1932. A number of the men pictured in this album are in military dress. One such man is Cyclone Nallaries who fought his only fight in San Francisco at Dreamland Rink on June 9<sup>th</sup>, 1922. (Citations to fights come from the impressive online site: [www.boxrec.com](http://www.boxrec.com)).*

*From the 1890's to World War I, San Francisco's 'golden age' of boxing thrived. The San Francisco Olympic Club, the oldest athletic club in the United States, produced James J. [Gentleman Jim] Corbett, the heavyweight boxing champion from 1892 to 1897. Jack Johnson, the first Afro-American to win the World Heavyweight Championship in 1908, often trained in San Francisco. As this album demonstrates, boxing remained a popular sport in San Francisco among young men after the first world war.*

*A fascinating collection of California pugilist imagery. \$6,500.*



## THE BOOMING FLORIDA COAST

**43. VERO BEACH, FLORIDA – WHERE THE TROPICS BEGIN.** [cover title]. (Vero Beach, 1926). A promotional album of 50 linen backed, silver gelatin prints, each 7 ½ x 9 ½ inches and signed in the negative “Woodward.” On the verso of each print is a pencil notation identifying the subject. Shown are individual homes, street scenes, commercial buildings, undeveloped land, and fruit harvesting. Oblong quarto, 8 ½ x 11 inches. Brown calf with gilt lettering; expertly restored. Accompanied by: MAP OF THE CITY OF VERO BEACH, INDIAN RIVER COUNTY, FLORIDA. 1926. A folding lithographed map measuring 20 x 37 inches. Minor tears and archival repairs

*The highly detailed photographs illustrate the prosperity of this new urban center being built out of the raw land of the Florida coast. One image shows the large Vero Del Mar Hotel under construction, with the pencil notation “Opened Dec. 15, 1925.” Others portray the new Vero High School, the Palmeto Hotel, City Hall, the Indian River Bridge, and the Farmers Bank. Vero Beach was incorporated in 1925. Proud reminders of booming Florida during the roaring twenties. \$3,500.*



## THE GUGGENHEIM BROTHERS' NITRATE MINES IN CHILE

**44. SALTIRE, (CHILE). OFICINAS, ARIA ELENA Y PEDRO DE VALDIVIA.** [cover title]. Circa 1930. An album of 30 gelatin silver photographs by A. Mota. Each image measures 6 ½ x 9 ¼ inches and is tipped to a sturdy leaf with a printed caption below. Shown are the mining and milling processes as well as the workers' quarters and the company store, library, and swimming pool. Oblong quarto, 10 x 13 ¾ inches. String tied calf binding, with lettering in gilt; some wear to binding.

*The comforts and amenities of the prosperous mining communities of Oficina Maria Elena and Oficina Pedro de Valdivia are depicted in this album. "Workers at the Guggenheims' nitrate plants received wages that were 20 percent higher than those offered at the old refineries. The Guggenheims replaced the dirt floored shacks of corrugated iron that once passed for workers housing on the nitrate pampas with wood-floored concrete houses. As in the copper mining camps, these houses included free water and electrical facilities... the company towns came complete with schools, athletic fields, and central plazas graced by trees and flowers..." - O'Brien. THE REVOLUTIONARY MISSION: AMERICAN ENTERPRISE IN LATIN AMERICA. 1900 – 1995.*

*Rich from their successes in copper mining, David Guggenheim and his brothers developed a new system for extracting nitrate ore and established their "oficinas" or nitrate refineries in the Atacama desert of northern Chile in 1924. The Maria Elena and Pedro de Valdivia mines were abandoned in the 1940's when synthetic nitrate, invented in Germany, replaced natural nitrates for use in explosives and fertilizers.*

*Photographer Alberto P. Mota of Antofagasta, Chile, was active in the 1930s. An exhibition of his photographs, in Vina del Mar in 1936, was accompanied by an exhibition catalog published by the University of Valparaiso press. Mota's work is bold and direct, a fine example of professional industrial photography. \$3,500.*



## A NEW JERSEY UTOPIAN EXPERIMENT

**45. TWENTIETH ANNIVERSARY OF THE FREE ACRES ASSOCIATION. 1910 – 1930. Scotch Plains, N.J., (1930).** 22 pages. Illustrated with nine mounted gelatin silver prints (plus one loose photograph) by William Armbruster. The images range from 2 x 1 ½ inches to 8 x 6 ½ inches and show portraits of early settlers, children dancing, a winter scene, and a group photograph. The loose photograph depicts people in theatrical costume and includes a banner for the "Free Acre Kazoo Band." Quarto, 11 ¼ x 7 ½ inches. Printed wrappers; string tied; lower right corner torn with ½ inch loss of corner.

*The Free Acres Association, based on the Utopian economics of Henry George, was originally established in 1910 as a summer community for left-wing New Yorkers. Its bohemian vitality attracted artists, writers, and actors (James Cagney and his wife were residents). By 1930 members started to winterize their cabins for year round living. Today there is still a vibrant community at Free Acres.*

*The photographer, William Armbruster (1865-1955) himself had a summer home in Free Acres. As the most accomplished member of the Greenville (New Jersey) Camera Club, he also produced carbon and platinum prints of landscapes and portraits in the pictorial style. \$1,200.*



## TOURISM VIA THE GRAF ZEPPELIN

**46. (GRAF ZEPPELIN. 1932).** An album containing 38 gelatin silver prints, each mounted to a black leaf and measuring 6 1/2 x 4 1/2 inches. Each photograph is numbered in the negative, and on the inside cover of the album is a printed plate list describing each photograph. Oblong quarto, 9 3/4 x 8 1/4 inches. Black pebbled boards with the word "Album" in gilt; string tied.

*The photographs include views of the Zeppelin in its hanger, passengers boarding the airship, the take off, aerial views of the countryside, and most interestingly, ten images of the Zeppelin's interior: the pilot house, the control room, the dining room, the gallery, a lounging area, the sleeping quarters, and the bathroom. An autographed portrait of Dr. Hugo Eckener, commander of the Graf Zeppelin, is also included.*

*Although the photographs were commercially made, the album is the souvenir of Arthur M. Lamb, of Concord, Massachusetts, who flew from Friedrichshafen, Germany, the home base for the Zeppelin, to Switzerland and back, on August 4, 1932. The original large, folding ticket for Mr. Lamb's flight is mounted to a blank leaf, as is a postcard he posted "on board, Aug. 4<sup>th</sup>. for a little spin from Friedrichshafen over Switzerland. "We got up at 3:15 and the airship 'sailed' at 4:40 – and we are due back at F'haven about 9. We are up about 1,000 feet and the ship is amazingly steady..." See illustration opposite page. \$2,500.*

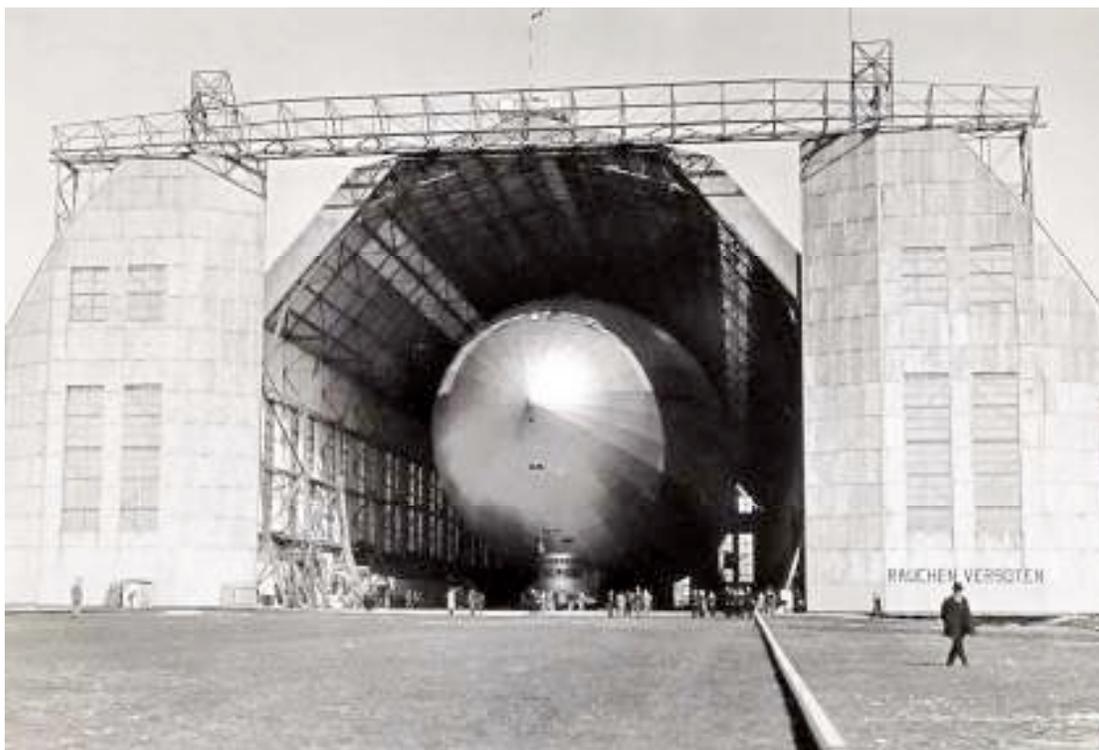
## THE OAKLAND BAY BRIDGE

**47. JAMES ROLPH JR. BRIDGE BETWEEN SAN FRANCISCO AND OAKLAND, CALIFORNIA. PHOTOGRAPHIC RECORD OF CAISSON CONSTRUCTION AT THE WORKS OF MOORE DRY DOCK COMPANY. OAKLAND, CALIFORNIA. 1934.** [28] typescript pages plus 19 linen backed silver gelatin prints, by Moulin Studios, measuring 7 1/2 x 9 1/2 inches, each captioned in the negative. Shown is the first phase of construction between San Francisco and Yerba Buena Island. Oblong octavo, 7 3/4 x 10 3/4 inches. Original black leatherette with gilt lettering; a fine, bright copy.

*The crisp photographs focus on the assembly and launching of a number of massive caissons for supporting the bridge towers; some caissons measure an impressive 92 feet wide by 200 feet long. Other photographs show the bridge workers, renowned for their daring "high wire" skills, up on the towers with San Francisco looming in the background. When finished the San Francisco - Oakland Bay Bridge became the longest bridge in the world.*

*The Moulin Studios has a distinguished history in San Francisco. Gabriel Moulin, who founded the studio in 1906, originally worked for famous San Francisco photographer Isaac Taber. Moulin photographed the 1906 San Francisco earthquake and the 1915 Panama-Pacific Exposition. In the 1930's Moulin Studios was commissioned to photograph the building of both the Golden Gate Bridge and the San Francisco-Oakland Bridge. \$1,800.*



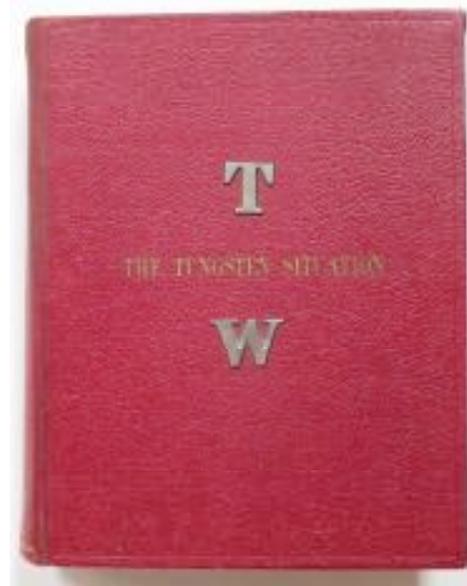


### A THOROUGH REPORT ON THE VALUE OF TUNGSTEN

**48. THE TUNGSTEN SITUATION. JUNE, 1935.** A massive typescript report, handsomely bound. 192 pages plus nine appendices and numerous bound in reports and charts. Of special interest are the approximately 75 plates, mostly photographs printed directly on sensitized paper each with a captioned tissue guard. Photographs measure 5 x 7 inches and smaller. Thick quarto, 11 x 8 ½ inches. Pebbled red cloth with gilt lettering and two metal letters mounted to the cover ( The ‘T’ above the title is brass plated with a mixture of tungsten and nickel, the ‘W’ below the title is plated with pure tungsten.). Expertly rebacked.

*Tungsten's resistance to high temperatures and its strength in alloys made it a vital raw material for weaponry. This detailed report on the deposits and mining of tungsten emphasizes its strategic and economic importance to the United States. There is also extensive reporting on the deposits and mining throughout the world, from South America to Australia, Burma, China, and Korea, with many of the photographs taken in these foreign lands showing the difficulties of mining and transporting the ore in regions with little infrastructure. Muddy tracks, impassible mountains, and deep canyons are some of the obstacles the miners and transport workers are seen overcoming. Photographs of various specimens of Tungsten ore are also included.*

*Laid in is a notepaper from Bill Segerstrom, who was a miner and collector, and it can be assumed this work had once been in his collection. \$2,500.*



## ON THE ASSASSINATION OF A MEMBER OF CHIANG KAI-SHEK'S GOVERNMENT

**49. RAPPORT D'ENQUÊTE SUR L'ASSASSINAT DE MR. TANG-YU-JEN.** Changhai (Shanghai): Le Directeur des Services de Police, (1936). With 52 silver gelatin prints from life and 15 photographs of letters and plans. Images measure from 11 x 7 ½ inches to 4 x 3 inches. Quarto, 12 ½ x 8 ½ inches. Modern cloth backed boards; original wrappers bound in. Some leaves professionally repaired. With a personal library hand stamp on one leaf.

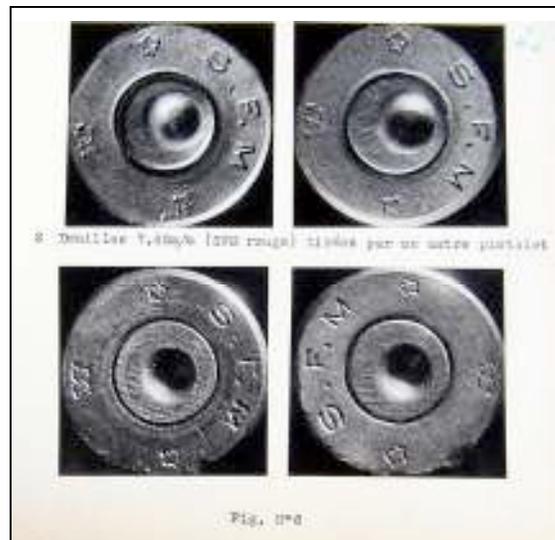
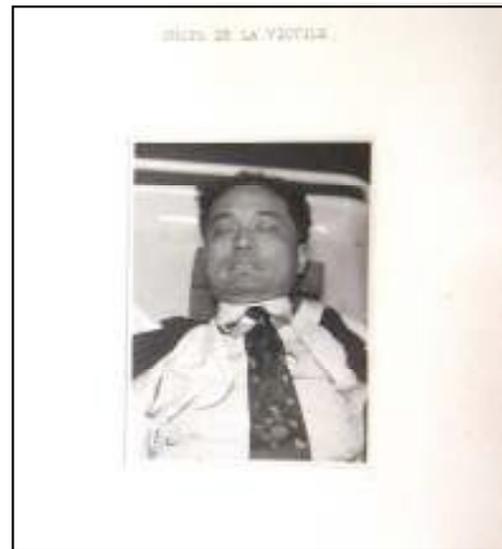
*This police report written in French by the French authorities policing this sector of Shanghai, details the investigation into the assassination of Tang Yu-Jen. The photographs depict the victim, the assassins' suspected ring leader, the scene of the crime, bullets and bullet tracings, shells, fingerprints, and property found in the house occupied by the assassins. Examples of the ring leader's signature, the location where one of the murder weapons was recovered, maps, floor plans, and official documents are also included. Photographs of a re-enactment of the crime are especially intriguing.*

*In the tumultuous political atmosphere of China in the 1930s the vice minister for communications in the government of Chiang Kai-shek was assassinated outside his home in Shanghai on December 25, 1935. The murdered man, Tang Yu Jen (or Tang Yu Jin), was believed to be a collaborator with the Japanese, whose encroachment into Chinese political, economic, and military affairs threatened to swallow up China. Under Chiang Kai-Shek the nationalist government had turned a blind eye to Japanese incursions when they served the government's efforts to destroy its opponents, especially the Chinese Communist Party.*

*At approximately five o'clock on the day of the murder the police were called to the home of Tang Yu Jen, who had been shot five times, as he returned home and stepped out of his car. The police immediately turned their attention to the house adjacent to the victim's, which had been rented only days before to unknown tenants. However by the time the authorities arrived these occupants had already fled the house. Despite collecting extensive ballistic evidence at the crime scene and fingerprints in the abandoned house, the police were unable to establish any leads.*

*Then an ordinary theft five months later provided a clue to the murder. Ballistic tests showed that a gun found at the scene of the robbery had been used to assassinate Tang, and the gun was traced to one of the robbery suspects. Not until six months later did the robbery suspect, Ghiou Tsi Gno, and another man taken into custody, Liou Tseng Nan, admit to the murder and identify the man who had recruited them to assassinate Tang. That man was Yang Yeu Seng, a minor official jailed for creating false documents, whom they had met when they all were serving time in the same prison the year before.*

*Although the two suspects testified in detail about the planning and execution of the murder and admitted that they had occupied the house adjoining the victim's just prior to the shooting, the police failed to apprehend the ringleader Yang Yeu Seng. Why he planned the assassination and who his true handlers were remain a mystery for Chinese history buffs to solve.*  
**\$7,500.**





## LAND REFORM AND RURAL SCHOOLS UNDER PRESIDENT LÁZARO CÁRDENAS

**50. [MEXICAN LAND REFORM].** A massive collection of more than 500 silver gelatin prints ranging in size from small snapshots to 8 x 10 inches. This archive of images depicts agrarian reforms under President Lázaro Cárdenas, including the distribution of ejidos (communal lands), the building of rural schools, the painting of a mural by C. Garza Rivera, and the social and political activities of Mexican workers in both Nuevo Leon and Michoacán, 1937 – 1940's. Most of the images are contained in a thick album; each album page has a logo in the upper left corner, probably for the Agrarian Department of the state of Nuevo Leon. The photographs are mounted or inserted into black corner mounts, with approximately 100 loose photographs accompanying the album. Folio, 14 x 9 inches. Wrappers stabbed with brass fasteners; covers worn. Accompanied by a copy of Jose Reyes Pimentel's "La Cosecha" (The Harvest), Mexico, 1939, which discusses rural reforms and shows 45 small rural schools, similar to those pictured in the above collection.

*The album opens with images documenting the painting and completion of an impressive historical mural in the Casa del Campesino in Monterrey, Nuevo Leon. The mural by Crescenciano Garza Rivera reflects the social vision of post-revolutionary Mexico. The bulk of the archive relates to land reform, specifically the redistribution of property in the form of ejidos to local farmers. Many of the photographs show these farmers holding up their land titles during land distribution ceremonies. There are photographs of workers marching, numerous meetings, women's groups, picnics, and two images of a local baseball team. Photographs of construction of rural schools in Michoacán and Nuevo Leon, completed with the assistance of the members of the ejidos are captioned with their specific place names. Apparently these photographs were collected by the engineer Ricardo Munguía H., who signed the descriptive captions on the last 13 pages of the album.*

*A historically valuable archive of photographs depicting the social progress in land and educational reform undertaken during the administration of Lázaro Cárdenas, 1934 – 1940. \$3,500.*

#### AN EMINENT ORNITHOLOGIST ANNOTATES HIS FINDINGS



**51. Napier, Charles Ottley Groom. THE FOOD, USE, AND BEAUTY OF BRITISH BIRDS.** London: Groombridge & Sons, 1865. 84 pages plus index and errata. With a mounted albumen photograph as frontispiece, showing the evergreens of the Kings Weston Park, known for its multitudes of starlings. Twelvemo, 6 3/4 x 4 1/4 inches; printed orange boards; expertly rebacked.

*In this extensive catalog of British birds the author identifies the specific foods they consumed by the examination of their stomachs. This special copy was owned by the eminent ornithologist J. Edmund Harting, who authored a number of essays in *The Zoologist* and two books on the birds of Middlesex and Hampstead. Harting writes, in ink, on page 21. "The various foods identified in the following pages I can bear testimony to from my own observations and experimentations of the birds after death." He then goes on to underline and annotate hundreds of specimens he has inspected.*

*With the bookplates of Harting and of Robert Washington Oates, a prominent naturalist whose library is now at the University of Southampton. OCLC locates four copies, of which only two are in the United States. \$650.*

#### THE OLDEST INDEPENDENT LAW SCHOOL IN THE UNITED STATES



**52. (ALBANY LAW SCHOOL).** Albany, New York, Circa 1866. An album containing 141 small albumen photographs and 150 autographs of law school students or faculty. Octavo, 8 x 5 inches. Embossed maroon calf with the word "Autograph" in gilt; lower hinge starting. In a contemporary handmade paper dust jacket with the owner's name in ink on the front of the jacket.

*This "yearbook" compiled by the student, A. J. Clark of Wheeling, West Virginia, includes autographs, inscriptions, and thumbnail size albumen photographs of 141 faculty members, fellow students, and Clark himself. Many of the signers included their religious and political affiliations. Nine entries are without photos, but it is unclear whether they have fallen off over the decades or were never included. Founded in 1851, the Albany Law School is the oldest independent law school in the United States.*

*After the opening photograph and autograph of A. J. Clark, are portraits and inscriptions by the three founders of the school: Ira Harris, United States Senator for New York, 1861 – 1867; Amasa J. Parker, United States Representative from New York, 1837 – 1839 and later a judge on the New York Supreme Court; and Amos Dean, prominent lawyer and the first dean of the Albany Law School, 1851 – 1868.*

*For another Albany Law School yearbook, please see item #10. \$950.*

#### A NOBLE EDUCATIONAL INSTITUTION



**53. Blue, A. (William H. Blanch). ANNALS OF CHRIST'S HOSPITAL FROM ITS FOUNDATION TO THE PRESENT TIME AND OF THE ORIGINAL CONVENTUAL CHURCH OF THE GREY FRIARS.** London: Bemrose and Sons, 1867. 120 pages. With six mounted albumen photographs by Valentine Blanchard, each 5 1/2 x 4 inches. Pictured are views in and around Christ's Hospital. Tones vary from rich to weak. Octavo, 9 x 5 1/2 inches. Blue and gilt pictorial cloth; all edges gilt; first signature loose.

*In an extensive on-line biography of the photographer Valentine Blanchard (1831 – 1901) Bill Jay states: "The culmination of Valentine Blanchard's achievements during the early 1860's was his illustrations for ANNALS OF CHRIST'S HOSPITAL... The text of this book holds little interest for the photographic historian; it is a history of the hospital from its origins in the 13th century order of St. Francis through its founding under Henry VIII and up to the 1860's. Much more interesting are the six full-page albumen prints pasted into the pages and illustrating various aspects of Christ's Hospital. Architectural photography of this period rarely included people yet groups of figures inhabit Blanchard's prints, giving scale and a sense of life to otherwise drab stone."*

*Christ's Hospital is "one of the noblest educational institutions throughout Great Britain." Notables who have attended or worked at the school include Samuel Pepys, Isaac Newton, Edmund Halley, Charles Lam, and Samuel Taylor Coleridge.*

*Gernsheim. Incunabula. #405. \$650.*

#### WILSON'S PHILADELPHIA PHOTOGRAPHER



**54. Wilson, Edward L. (editor). THE PHILADELPHIA PHOTOGRAPHER. VOLUME IV.** Philadelphia: Benerman & Wilson, 1867. Twelve issues of this important photographic periodical. With 13 mounted albumen photographs, 8 x 4 1/2 inches and smaller. Black quarter calf; gilt on spine.

*Edited by Edward L. Wilson, this was the leading photographic periodical of its day. Included in this volume are original albumen photographs by Notman, Keeler, Kent, and others. An exceptional multi-image photograph, used to advertise "Rawson's Multiplying Reflector," incorporates mirrors to produce multiple images on a single plate. \$875.*



## 1868 LAW SCHOOL CLASS ALBUM



**55. (ALBANY LAW SCHOOL).** Albany, New York. 1868. An album containing 78 small albumen photographs of law school students or faculty. Each leaf contains a gem type photograph, only 1 ¼ x 1 inch, a signature, sometimes an inscription, and the religion and political party of the subject. Oblong octavo, 5 ½ x 8 inches. Brown calf with gilt panels and the word "Autographs" boldly stamped on the cover; all edges gilt. Very light wear.

*As in the above described class book (item no. 51), the first three leaves are signed by the three founders of the school, Ira Harris, Amasa J. Parker, and Amos Dean. Many of the students went on to have distinguished law careers, but the final leaf, which contains a portrait and signature, is reserved for "Jeremy Alexander, The Janitor."* **\$850.**

## A FEMINIST'S TRIBUTE TO HER LOVING MOTHER



**56. Dodge, Mary Abby (also known as Gail Hamilton). MEMORIAL. MRS. HANNAH STANWOOD DODGE.** Cambridge: Privately printed at the Riverside Press, 1869. 196 pages. With a mounted albumen portrait of the book's subject, plus five mounted albumen photographs of the family home and surrounding area. The frontispiece portrait measures 3 ½ x 2 ¼ inches, while all other photographs measure 3 ½ x 3 ½ inches. Octavo, 8 ½ x 5 ½ inches. Black leather backed boards, bound by J. Perley of Salem. Ex-library with book plate and accession date on end papers, and a blind-stamp on the title page. At the foot of the spine is the ownership identification of J. S. Dodge.

*This copy (as with all copies, according to the author's note) is inscribed by the author. Better known as "Gail Hamilton," Mary Abby Dodge (1833 – 1896) was a successful writer and political adviser. "The immediate and continuing popularity of Gail Hamilton's pieces grew from her sharply practical and humorous moralizing on commonplace experiences and current events, and from her Emersonian encouragement of her readers to self-development, self-reliance and self-respect, presented from a shrewdly feminine viewpoint and expressed with verbal wit." – Notable American Women. pp. 493-494.*

*OCLC locates only three copies in American libraries.* **\$850.**

## ADDING TO THE PHILADELPHIA WATER WORKS

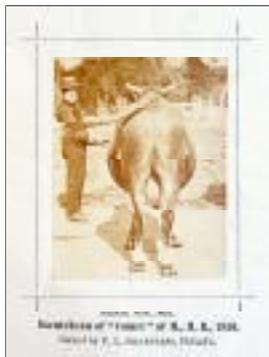


**57. ANNUAL REPORT OF THE CHIEF ENGINEER OF THE WATER DEPARTMENT OF THE CITY OF PHILADELPHIA.** Philadelphia: E. C. Markley & son, 1871. 80 pages. With two mounted albumen photographs by R. Newell, showing the new engine house and the recently installed duplex pumping engine. The images measure 6 ½ x 4 ½ inches and are on printed mounts. Octavo, 9 ¼ x 5 ¾ inches. Original brown pebbled cloth with gilt pictorial title; "withdrawn" hand stamps on inside cover. With complimentary slip tipped in.

*"The new works on the west side of the river, built as a substitute for the old twenty-fourth Ward Works, and designated Belmont Works, are now in operation. The engine house is a structure of pressed brick, with Ohio sand-stone window and door dressings; the engine room is calculated to contain three duplex engines, and is 72 feet by 56 feet. The stack is 100 feet high; the tower on the opposite side of the building is used for an office for the engine drivers, and for work shop and store rooms... Photographs of the Engine House and Engine No. 1, will be found in the front of this report." – pp. 10-11.*

*Accompanied by the Annual Report of 1877.* **\$550.**

## A STUDY OF THE COW'S HIND QUARTERS



**58. Hazard, Willis P. HOW TO SELECT COWS; OR THE GUENON SYSTEM SIMPLIFIED, EXPLAINED AND PRACTICALLY APPLIED.** Philadelphia, Stoddard, 1879. 84 pages. Illustrated with wood engravings and one small mounted albumen photograph measuring 2 ½ x 2 inches on a printed leaf. The photograph, credited to Schreiber of Philadelphia shows the rear view of the prize cow "Comet." Octavo, 9 ½ x 6 inches. Publishers black cloth, heavily rubbed, spine repaired. Library regulations pasted to inside cover.

*In 1846 the first English translation, from the French, of Francis Guenon's A TREATISE ON MILCH COWS explained how "the quality and quantity of milk which any cow will give may be accurately determined by observing natural marks or external indications alone." In this work, Hazard attempts to classify all cows by their "escutcheons," their udders and other elements of their hind quarters.*

*A rather successful book, reprinted twice during the following twenty years. This is the only edition containing a photograph.* **\$475.**

## THE TOWN THAT WATCHES MADE FAMOUS



**59. Nelson, Charles. WALTHAM, PAST AND PRESENT; AND ITS INDUSTRIES. WITH AN HISTORICAL SKETCH OF WATERTOWN FROM ITS SETTLEMENT IN 1630 TO THE INCORPORATION OF WALTHAM, JANUARY 15, 1738.** Cambridge: Thomas Lewis, Landscape Photographer, 1879. 152 pages. Illustrated with 55 albumen photographs on 31 pages of photographic paper. The images range from 2 ½ x 3 ½ to 4 x 6 inches and include views of the city, important buildings, and portraits of prominent men. Octavo, 8 x 6 inches. Brown cloth with beveled edges; title in gilt; head and foot

expertly repaired. A fine, bright copy.

*One of 900 copies. The views include the Governor Gore Mansion, the Old (Phillips) Parsonage, The White Swan Riverboat, the Boston Manufacturing Company's Cotton Mill, and of special note, the striking exterior and interior photographs of various watch factories which made the town of Waltham a household name.*

*It is quite unusual to see a photographer credited as a publisher. NYPL CHECKLIST #384. \$850.*

#### BOMBAY GUIDE BOOK



**60. Maclean, James Mackenzie. A GUIDE TO BOMBAY: HISTORICAL, STATISTICAL, AND DESCRIPTIVE.** Bombay: "Bombay Gazette" Steam Press, 1886. 422 + [76] + 126 and 13 pages of advertisements. Illustrated with three mounted albumen photographs, each 3 ¾ x 2 ¼ inches, portraying prominent Indian royalty; also containing two folding maps (Bombay Island and India). Small octavo, 6 x 4 ½ inches (152 x 114 mm.), Gilt printed red cloth; spine expertly repaired.

*Eleventh edition. "The Guide and Directory for the year 1886 has been carefully revised and all necessary information have been brought up to date... Photographs of three of the principal Native Chiefs of Kattywar have been inserted, and it is hoped they will be found to add to the interest of the Guide." – preface. \$975.*

#### THE ATROPHYING OF ONE SIDE OF THE FACE.



**61. Church, W. S. and John Langton. SAINT BARTHOLOMEW'S HOSPITAL REPORTS.** London: Smith, Elder & Co., 1882. 493 + 80 pages. Illustrated with line drawings and two woodburytypes measuring 5 ½ x 3 ½ inches. Octavo, 9 x 5 ½ inches. Brown cloth, lightly rubbed; old library perforated stamp through title page.

*The two woodburytypes portray a young girl and an older woman, each subject with disfigurement on one side of her face. Contained within a report by Walter H. Jessop and Oswald A. Brown titled "Two Cases of Hemiatrophia Facialis," the photographs illustrate the rare syndrome of Facial Hemiatrophy. The syndrome of unknown cause is characterized by the slow atrophy of the facial fat, muscle tissue, skin, and bone on one side only and typically progresses over a two to ten year period and then stabilizes. \$650.*

#### ABSTINENCE IN INDIA



**62. Gregson, Rev. John Gelson. THROUGH THE KHYBER PASS TO SHERPORE CAMP, CABUL. AN ACCOUNT OF THE TEMPERANCE WORK AMONG OUR SOLDIERS IN THE CABUL FIELD FORCE.** London: Elliot Stock, 1883. 132 pages. Frontispiece woodburytype portrait of the author in fur lined embroidered coat and pith helmet, plus a folding plan and other illustrations. Octavo, 7 ¾ x 5 inches. Publishers pictorial brown cloth with gilt lettering; light spotting to cover, tips worn. Signed on the flyleaf "H. Holland, Bradford."

*First edition. A diary kept by Reverend Gregson while travelling in India and Afghanistan during the second Anglo-Afghan war (1878-1880). As a proselytizer for temperance, this Baptist missionary founded "The Soldiers' Total Abstinence Association of India" in 1862. No one did more to stem the tide of alcoholism in the military than Gregson. He visited every military station in India and by 1886, 134 branches of this society with 11,999 members were scattered among the British armies in India. \$450.*

#### WASHINGTON'S PORTRAIT BY STUART



**63. Gardiner, Abraham Sylvester. THE REVOLUTION, WASHINGTON, AND THE CONSTITUTION: A HISTORICAL LECTURE.** (Port Jervis, New York: Union Print), 1886. 42 pages. Anonymous, mounted albumen photographic portrait of the author and a mounted albumen photograph of George Washington (from a painting). Each is 6 x 4 inches. The image of the author has spotting from an early attempt at retouching. Printed wrappers; light spotting. This copy is inscribed to George Biddle by the author, October 29, 1886.

*First edition. Gardiner, as pastor of the First Presbyterian Church of Milford, Pennsylvania, gave this exact address, year after year, on Washington's Birthday, February 22<sup>nd</sup>. The painting reproduced is one of many by Gilbert Stuart based on his portrait of Washington, painted from life. \$450.*

#### EXPERIMENTS ON THE OPTIC NERVE



**64. Gloor, Theophil. ZUR LEHRE VON DEN OPTICUS-TUMOREN. INAUGURAL DISSERTATIONBEHUF ERLANGUNG DER DOCTORWÜRDE DER HOHEN MEDICINISCHEN FACULTÄT ZU BASEL.** Basel: Buchdruckerei Kreis, 1892. 40 pages, two mounted silver gelatin prints of eye balls, each measuring 4 ¼ x 3 inches on printed mounts, plus two folding charts and two lithographs (one colored). Octavo, 9 x 6 inches. Printed gray wrappers; a fine, bright copy.

*Dr Gloor's dissertation describing a rare operation on a tumor of the optic nerve. The surgery was executed by Prof. Schiess in Basel in 1889. \$825.*

#### A NURSE'S CHARMING MEMENTO OF SCHOOL DAYS



**65. ST. LUKE'S HOSPITAL. SAN FRANCISCO. 1907 – 1908.** An album of around 100 small photographs mostly 3 x 3 ¼ inches and tipped to black sheets with captions and poetry written in white ink. The album was compiled by Miss Ina O. Robinson while training as a nurse at St. Luke's Hospital, on Valencia Street, in San Francisco. Oblong octavo, 10 x 7 inches. Bound in green suede with decorative drawing and on-lays of colored leather in a floral pattern. A few photographs are loose.

*The playful images and poetry depict a small group of young nurses posing and posturing. Included are a few photographs of their "beaus" and views of their dormitories and various hospital rooms.*

*In 1871 the Episcopal Diocese of California opened its first hospital, St. Luke's, in the Bernal Heights district of San Francisco. By 1875 it had moved to a 100 bed facility on Valencia Street and in 1889 opened its School of Nursing (eight of the first alumni went off to serve in the Spanish American War). \$875.*

#### THE TOTAL ECLIPSE SEEN IN VENEZUELA



**66. Castillo, Eladio A. del. NUESTRA CONTRIBUCION A LAS OBSERVACIONES DEL ECLIPSE TOTAL DE SOL VISIBLE EN BARQUISIMETO EL 3 DE FEBRERO DE 1916.** Barquisimeto: Tipografia Alvarez, 1916. 27 pages with one mounted composite silver gelatin print showing eight images of the moon crossing the sun and lithographed charts. The photographer is unidentified. The image measures 6 ¼ x 4 inches. Octavo, 8 ¾ x 6 ¼ inches. Modern cloth backed boards. Title and photographic plate have been skillfully rehinged.

*Due to the war in Europe, the 1916 solar eclipse was studied extensively from South America. The eclipse lasted for over an hour, allowing for drawings of sunspots and the solar corona which were later published and distributed throughout Europe. \$650*

#### GAS IN THE STOMACH



**67. Stein, Arthur and William H. Stewart. PNEUMOPERITONEAL ROENTGEN-RAY DIAGNOSIS. (A MONOGRAPH WITH ATLAS).** (Troy, NY: The Southworth Company, 1921). 73 pages of text + 34 full page silver gelatin prints, with images measuring 8 ½ x 7 inches and each with a facing leaf of explanatory text. Quarto, 10 ¾ x 8 inches. Black cloth with gilt title on cover; covers soiled. With an array of small hand stamps for "H.D. Mitchell. M.D."

*Twenty-five years after the invention of the x-ray, Doctors Stein and Stewart explain their experiments with inserting air or gas into the stomach and using "Roentgen" examination (x-rays) to recognize abnormalities. These x-ray photographs were taken at the Harlem Hospital and Lenox Hill Hospital in New York City. The images show cirrhosis of the liver, gall stones, enlarged gall bladder, hernias, tumors, cysts, abscesses, and other gastro-intestinal maladies. \$750.*

#### "THE GREATEST WATER POWER CORPORATION IN WISCONSIN"

**68. Groat, B. F. REPORT TO THE GREEN BAY & MISSISSIPPI CANAL COMPANY, APPLETON, WISCONSIN, UPON ITS FOX RIVER WATER POWER PROPERTIES.** Pittsburgh: B. F. Groat, 1921. 198 pages. Illustrated with 106 tipped in silver photographs measuring 4 x 4 ¾ inches. Quarto, 11 ¼ x 8 ¾ inches. Each photograph is numbered and captioned. Full brown calf, gilt lettering; rubbed.

*A mimeographed report, from a typescript recommending that the Green Bay & Mississippi Canal Company absorb and consolidate all the properties on the lower Fox River and convert them into "the greatest water power corporation in Wisconsin."*

*The photographs, presumably taken by Mr. Groat, the consulting engineer from Pittsburgh, include views of the river, dams, and power plants. Other industries such as sawmills, paper plants, flour mills, and towns along the water ways, (including New London, Neenah, Menasha, Appleton, Klumberly, Kaukauna, and DePere, Wisconsin) are also pictured. \$750.*

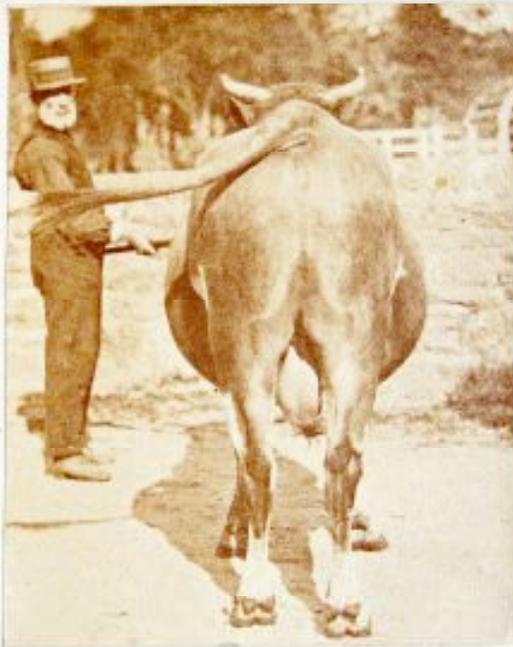
#### GREGORY PECK'S FIRST LEADING ROLL ON BROADWAY



**69. Patrick, John. THE WILLOW AND I.** New York: Bob Golby (photographer), 1942. An album of 16 glossy silver gelatin prints from the first Broadway production of this play. On the verso are some are the names of the cast members and the hand stamp for Bob Golby "Performance Photographer." The photographs show scenes from the play, with young Gregory Peck in eight of the images. Peck's leading lady was Martha Scott. Each measures 5 x 7 inches. Octavo, green calf with gilt lettering. A Christmas inscription on first leaf signed 'Don' might be from the play's director Don Blackwell.

*"The Willow and I" opened at the Windsor Theatre in New York on December 10, 1942. This was Gregory Peck's second appearance on Broadway. The critics found Peck's performance mesmerizing, praising his "poise", "good looks", "splendid voice", and "compelling sympathy." Broadway had found a new matinee idol. John Patrick went on to write numerous plays including "The Teahouse of the August Moon," (1953) for which he won a Pulitzer prize.*

*Photographer Bob Golby's archives are housed at the University of Texas, Austin. They contain 60 linear feet of photographs by this prolific photographer, taken between 1931 and 1977, and include images of more than 350 Broadway shows, plus numerous dance and opera productions. \$800.*



Schreiber, Photo., Phila.

**Escutcheon of "Comet" of M., H. R., 2820.**

Owned by C. L. SHARPLESS, Philad'a.

58.