

ART & DECORATIVE ARTS



BOOKS ILLUSTRATED WITH ORIGINAL PHOTOGRAPHS

1846—1902

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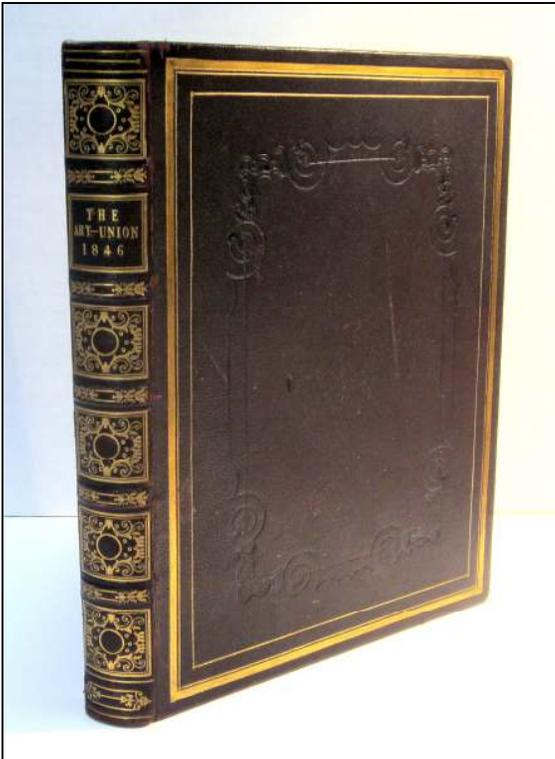
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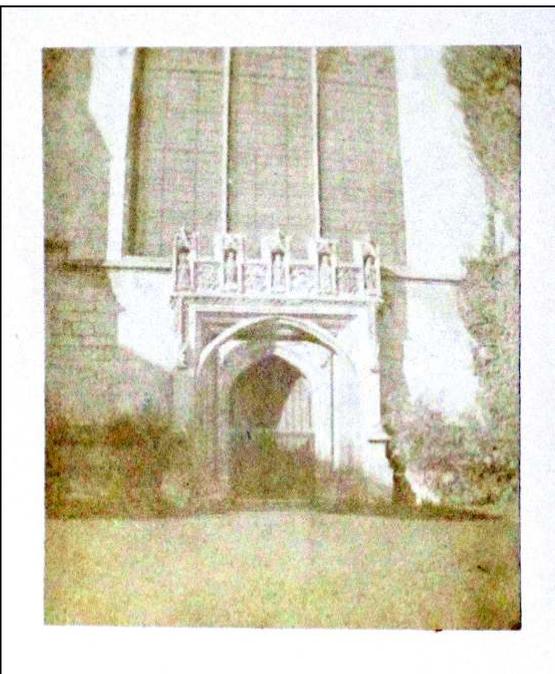


THE FIRST PERIODICAL WITH A MOUNTED PHOTOGRAPH.

1. THE ART-UNION. MONTHLY JOURNAL OF THE FINE ARTS. London: Palmer and Clayton, (1846). 337 pages. Illustrated with wood-engravings, steel engravings and one tipped-in salted paper photograph by William Henry Fox Talbot. The photograph, from a paper negative, measures 2 1/4 x 2 3/4 inches (57 x 70 mm.), and shows an entrance to a church or abbey. The image is uniformly weak in tone, as are almost all Talbotypes in the Art-Union (to the left our Talbotype is shown with tones enhanced). Quarto, 11½ x 9¼ inches (292 x 235 mm.). Full brown morocco, gilt borders, embossed covers and fully gilt spine; with the binder's label for B. Hunt and Sons, of Birmingham; lightly rubbed.

A landmark in photographically illustrated books. The year, 1839 saw the birth of photography and the start of a new publication, *The Art-Union*, edited by Samuel Carter Hall. Hall championed photography and when in 1844, William Henry Fox Talbot produced *The Pencil of Nature*, the first book illustrated with photographs, Hall issued an enthusiastic review. Two years later, Talbot chose *The Art-Union* to further promote his work by arranging to have an original Talbotype inserted into every copy of the June 1st issue. The circulation of that month required about 7,000 photographs, a tremendous effort and more than Talbot's printing establishment could provide. Numerous different images were used to make up the total amount. We can account for fifteen. Are there others?

By exposing so many, for the first time, to an actual photograph, this issue of the Art-Union constitutes a significant development towards the establishment of photographic publications. *The Truthful Lens. p. 15; Gernsheim. Incunabula #620; NYPL Checklist #3; Yanuls. p.1. \$ 1,200.*



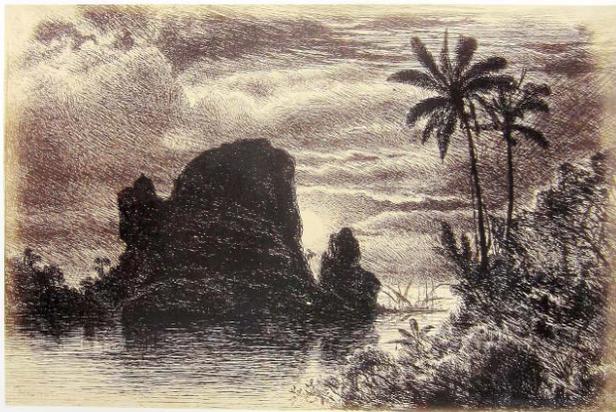
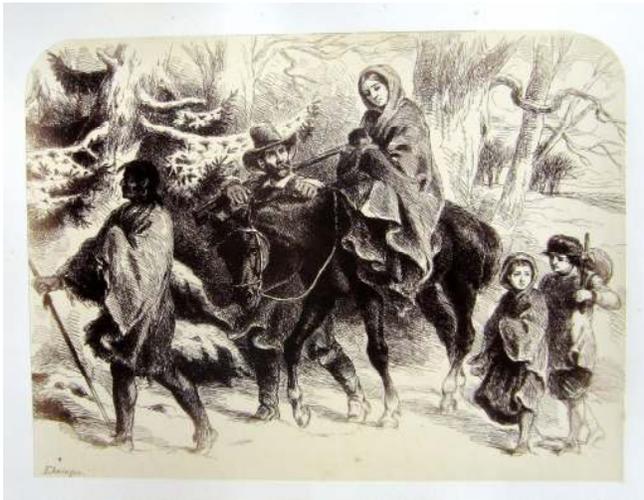
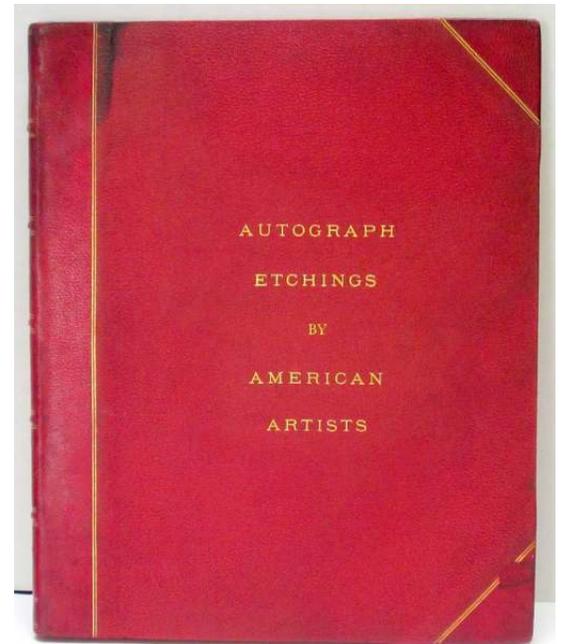
AMERICA'S GREAT CLICHÉ-VERRE VOLUME

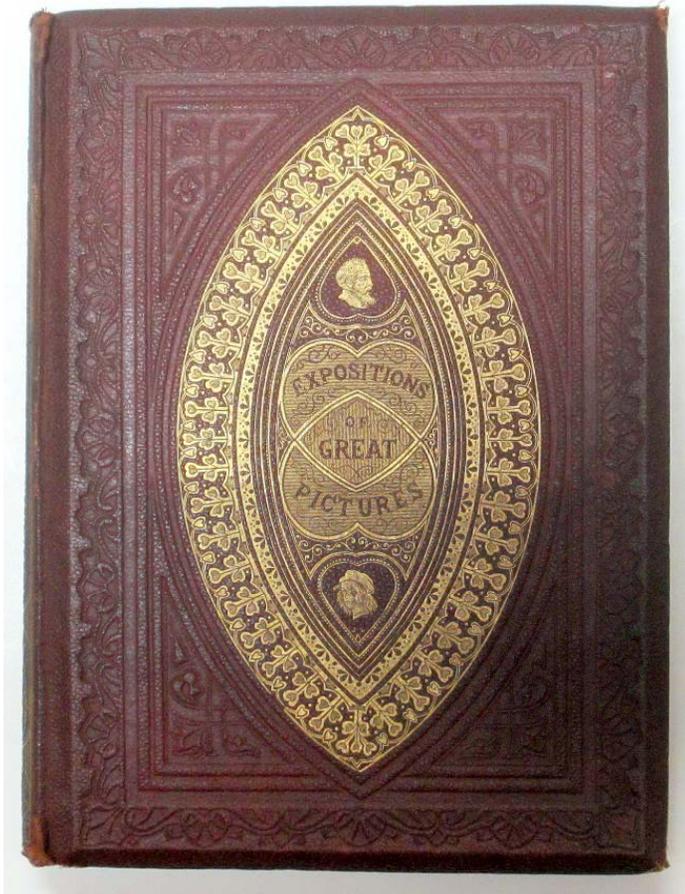
2. **Ehninger, John. AUTOGRAPH ETCHINGS BY AMERICAN ARTISTS.** New York: W. A. Townsend & Company, 1859. With 12 mounted cliché-verre photographs, 8 x 6 inches (203 x 152 mm.). Folio, 13 ¼ x 10 ½ inches (337 x 267 mm.). Quarter red morocco; title in gilt, one plate bound upside down; lightly rubbed with small ink stain on cover.

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. \$2,500.*





PHOTOGRAPHS OF RAPHAEL'S PAINTINGS

BY NEGRETTI & ZAMBRA.

3. Smith, Richard Henry. EXPOSITIONS OF GREAT PICTURES. London: James Nisbet and Co., 1863. 101 pages + 2 pages of advertisements. With eight mounted albumen photographs mainly measuring 4 ½ x 3 ¼ inches (114 x 83 mm.) by Negretti & Zambra after engravings of Raphael's paintings. Octavo, 8 ¼ x 5 ¾ inches (210 x 146 mm.). Gilt-decorated embossed brown cloth; lightly rubbed.

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

Gernsheim. Incunabula #191 (who cites the 1867 second edition) notes that the photographs were taken by the important firm of Negretti & Zambra. The English photographers Henry Negretti and Joseph Zambra became prominent in 1853 as the official photographers of the Crystal Palace Company of Sydenham. They were later to finance Francis Frith's voyages to Egypt and the Near East and to publish photographs of his work. **\$350.**

THE SECOND AUCTION CATALOG WITH MOUNTED PHOTOGRAPHS.

4. THE ILLUSTRATED CATALOGUE OF THE VALUABLE COLLECTION OF PICTURES, AND OTHER WORKS OF ART OF THE EGYPTIAN, GREEK, ROMAN, AND MEDIAEVAL PERIODS... OF THAT EMINENT CONNOISSEUR, JOHN WATKINS BRETT... London: Christie, Manson & Woods, 1864. 146 pages. Illustrated with 49 mounted albumen photographs, 4 x 3 inches; (102 x 76 mm.), by Stephen Ayling. Quarto, 9 ¾ x 6 inches; (248 x 152 mm). Gilt decorative cloth; neatly re-backed; spine laid down.

This important sale was the second auction catalog illustrated with photographs, preceded only by the Christie, Manson & Woods sale of March 12, 1860. John Watkins Brett, a British engineer, is best known for initiating the concept of laying a submarine telegraph cable across the Atlantic.

He was a serious collector and his sale reflects a broad interest and connoisseurship. Included are drawings by Michelangelo, Holbein, Tintoretto, Raphael, Cranach, Rembrandt; a large painting by Titian, numerous Greek, Roman and Egyptian antiquities; plus many silver and golden objects. The photographs were taken by Stephen Ayling, an English photographer whose London studio was active in the mid 1860's. *Gernsheim. Incunabula. #218. NYPL Checklist. #95. \$700.*

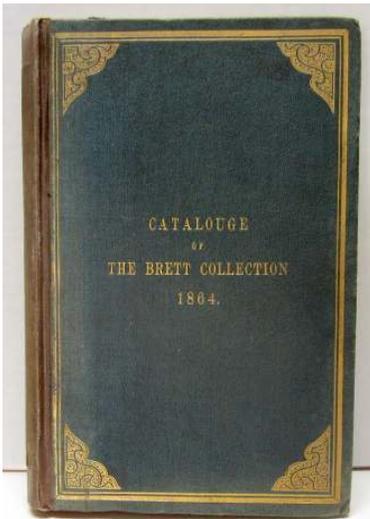
ROMANTIC PAINTINGS PRECISELY DEPICTED.

5. Wietz, Antoine. OEUVRE COMPLET DE ANTOINE WIERTZ. PHOTOGRAPHIE PAR ED. FIERLANTS. Ixelles & Bruxelles: Societe Royale Belge de Photographie, 1868. With 12 pages of text and 50 mounted woodburytypes by Edmond Fierlants, each with a leaf of mounted text and a tissue guard. The images measure 5 ½ x 4 ½ inches (140 x 114 mm.) and have the photographer's blind stamp in the lower right corner. Quarto, 12 ¼ x 8 ¼ inches (311 x 210 mm.). Embossed brown morocco with gilt lettering; light wear.

Antoine Wiertz (1806-1865) was born in Dinant, Belgium. In 1838 he exhibited his painting "Patrocles" in Paris and received such an unfavorable reaction that he left France to return to Belgium.

Wiertz's paintings are romantic and often huge, matching his ambition and ego (one patriotic canvas was projected to be 150 feet high, though it was never completed). His subject matter was imaginative, often drawing on morbid or sensual themes. Death and romantic horror obsessed Wiertz, who based some of his works on the literature of Hugo and Poe. Despite his official success, he never received the full measure of recognition that he felt he deserved.

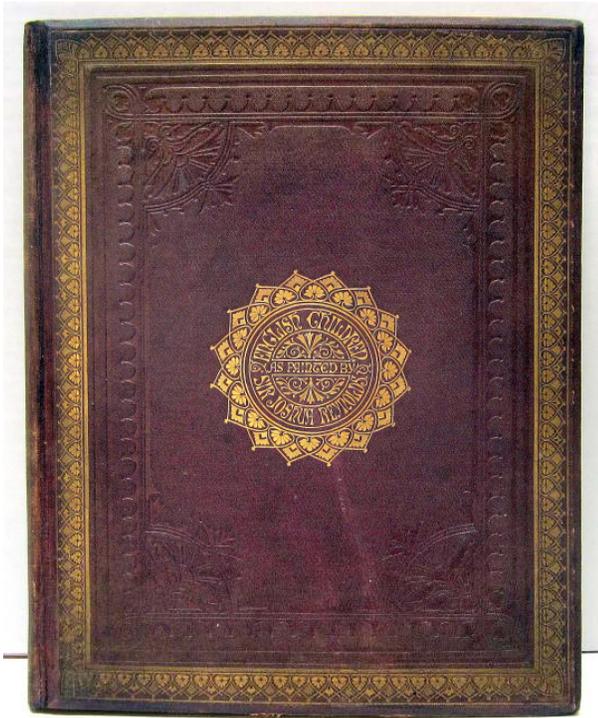
The prominent Belgium photographer Edmond Fierlants (1819 – 1869) was born in Brussels into a prosperous family and moved to Paris in about 1853, where he completed his photographic apprenticeship under Hippolyte Bayard. He later moved back to Belgium and started a number of government sponsored projects of photographing the masterpieces of Flemish painting in Bruges and architectural views and monuments of Antwerp. In 1866, under the patronage of the state, he reproduced all the work of painter Antoine Wiertz. The above book is one of the results of that project. **\$ 750.**



REYNOLDS PORTRAITS OF CHILDREN.

6. **Stephens, Frederic G. ENGLISH CHILDREN AS PAINTED BY SIR JOSHUA REYNOLDS.** London: Seeley, Jackson and Halliday, 1867. 72 pages. With 15 albumen photographs mounted to litho-tinted stiff boards. The photographs are generally 4 x 5 inches (102 x 127 mm.) and were taken by A. and E. Seeley. Quarto, 11 X 8 ½ inches (280 x 210 mm.). gilt-decorative brown cloth; head of spine expertly repaired. With a gift inscription, dated 1872.

The curious and charming frontispiece is a photograph of Sir Joshua's portrait of the infant Dr. Johnson deep in thought. *Gernsheim. Incunabula. # 402. \$ 200.*

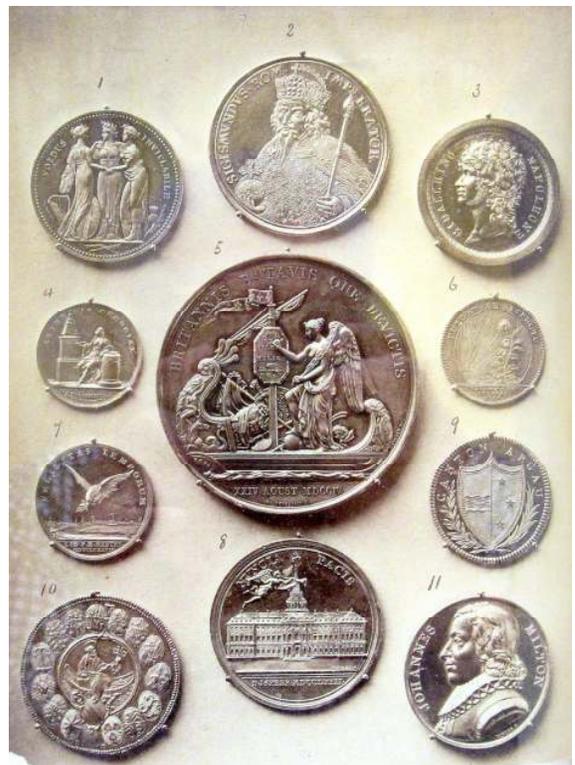


THE SECOND NUMISMATIC SALE IN THE U.S.

WITH ORIGINAL PHOTOGRAPHS

7. (Allan, John). **CATALOGUE OF AN EXCEEDINGLY INTERESTING AND VALUABLE COLLECTION OF SILVER MEDALS OF ALL NATIONS, TOGETHER WITH RARE CROWNS, ETC.** New York: Edward Cogan, 1870. 107 pages, offering 845 annotated descriptions of silver medals worldwide. With eight mounted albumen photographs, each 8 x 6 inches (203 x 152 mm.), depicting 83 splendid silver medals. Royal octavo, 11 x 7 inches (279 x 178 mm.). Quarter brown morocco, covers rubbed and hinges starting.

This important auction catalogued by Professor Anthon is priced in ink throughout. The collection had been formed by the late Mr. John Allan, was purchased by C. G. Newcomb, and is here being dispersed. This was the second numismatic sale by a U.S. firm to be illustrated with original photographic plates. **\$650.**



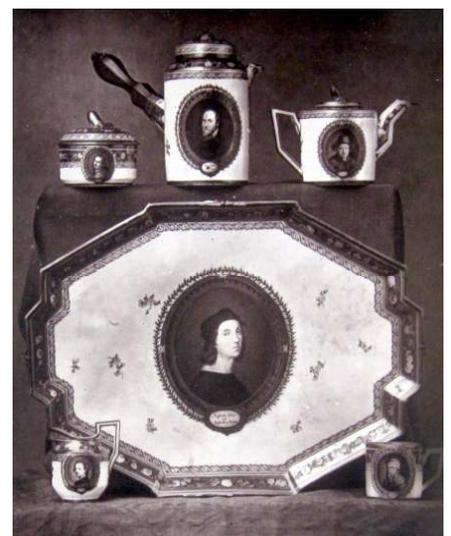
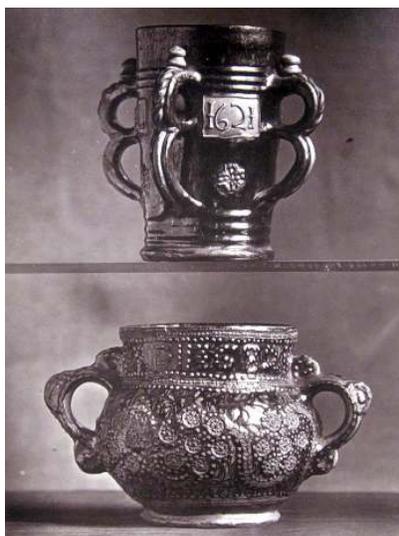
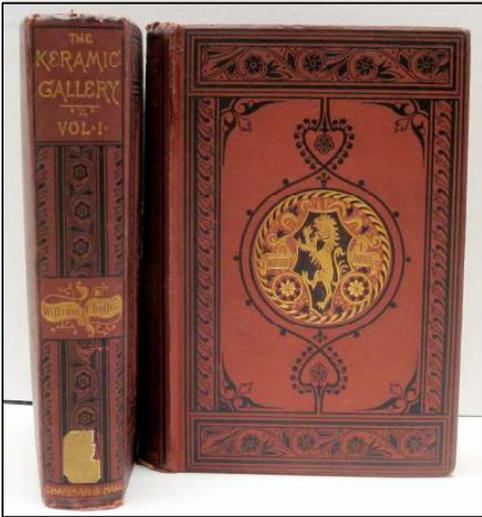
WITH 225 SPLENDID WOODBURYTYPES.

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

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

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

A rich and tasteful collection of impressive images. *NYPL Checklist #238. \$1,750.*



AN IMPORTANT ORIENTAL PORCELAIN SALE

9. CATALOGUE DE PORCELAINES ANCIENNES DE LA CHINE, DU JAPON... DE M. S. HANDELAAR. (Bruxelles: Galerie Ghemar, 1875). 87 pages. Attractively illustrated with 11 albumen photographs by Ghemar Frères, mostly 5 x 8 inches (127 x 203 mm.) on stiff mounts. Quarto, 11 ½ x 7.5 inches (292 x 191 mm.). Printed wrappers; frontispiece loose.

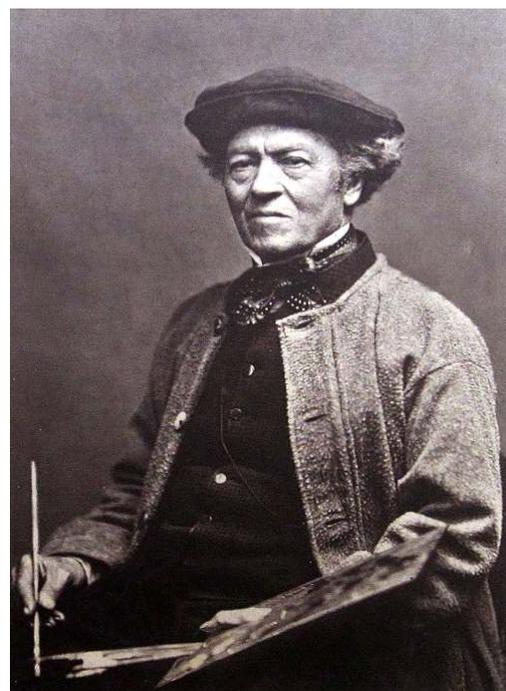
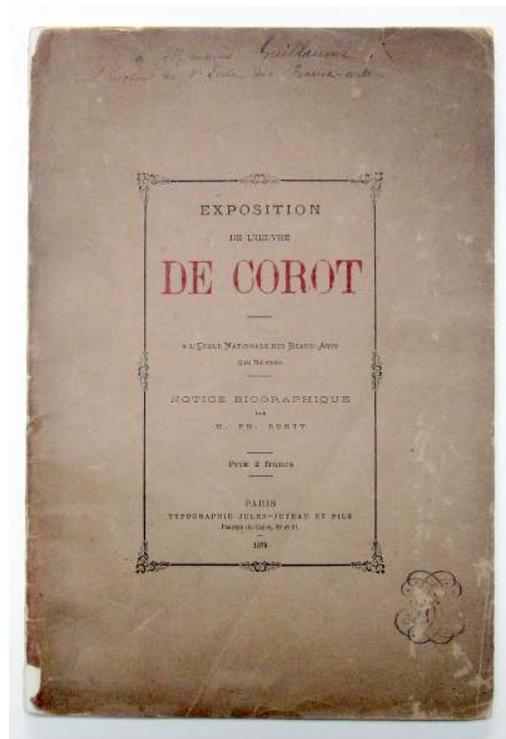
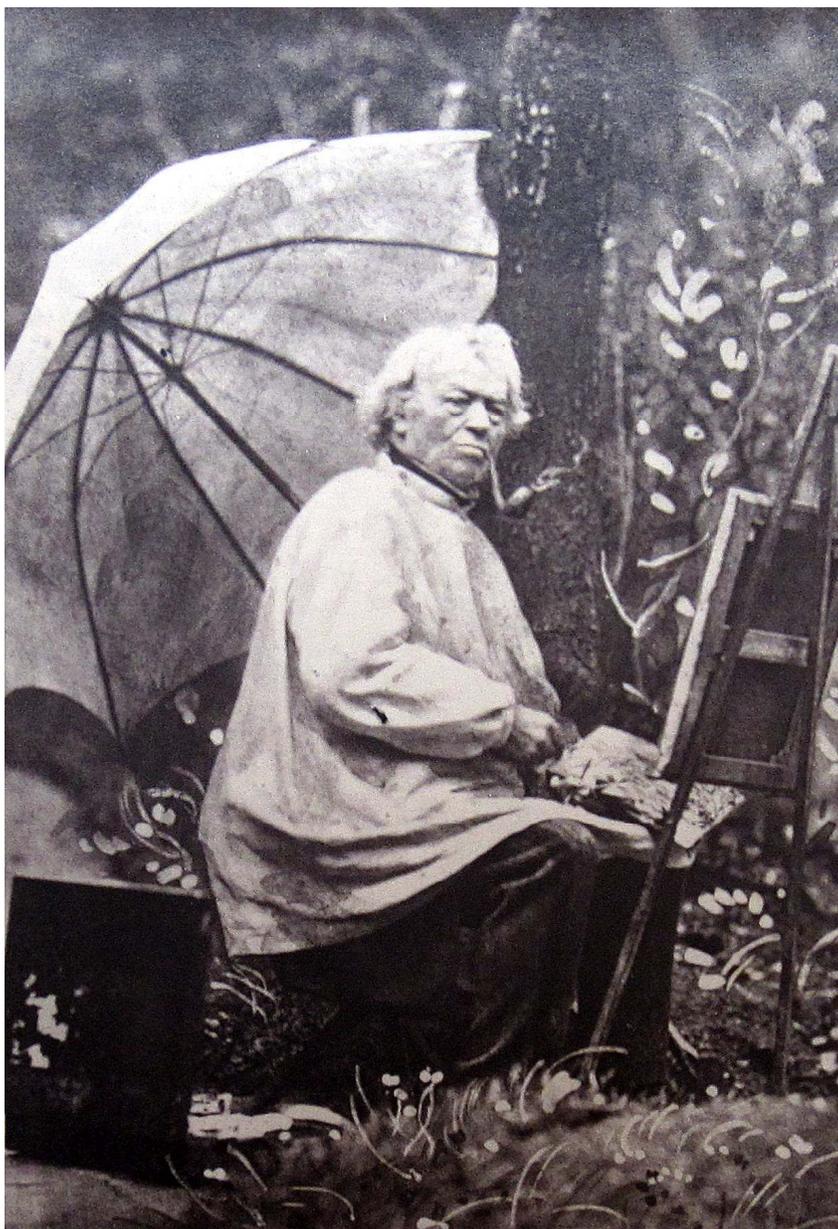
An attractive catalogue of 2,456 lots. Shown in the photographs are 121 oriental vases, bowls, jars, and figurative ceramics. The photographers credit themselves as "Ghemar Frères, Photographes du Roi" and have been called "the most famous portrait studio in Brussels" - *Joseph & Schwilden*. During the 1870's the brothers opened a shop selling objects of art and involved themselves in a number of auction projects, including a sale of Louis Joseph Ghemar's own collection in 1877. **\$750.**



LARGE PAPER COPY WITH TWO WOODBURYTYPE PORTRAITS OF COROT.

10. EXPOSITION DE L'OEUVRE DE COROT... NOTICE BIOGRAPHIQUE PAR M. PH. BURTY. Paris: Typographie Jules-Juteau et fils, 1875. 78 pages of text. With two images 4 x 2 ½ inches (102 x 64 mm.), in Photoglyptie (woodburytype) by Lemarcier & Cie., from negatives by Charles Desavary. The frontispiece portrait is of the artist in the photographer's studio, while the other photograph shows Corot painting in "plein air." Twelvemo, 7 x 4 ½ inches (178 x 114 mm). Printed purple wrappers, spine expertly repaired. Signed on the front cover by the director of L'Ecole Nationale des Beaux-arts. There is a monogram hand stamp on the lower right portion of the front cover.

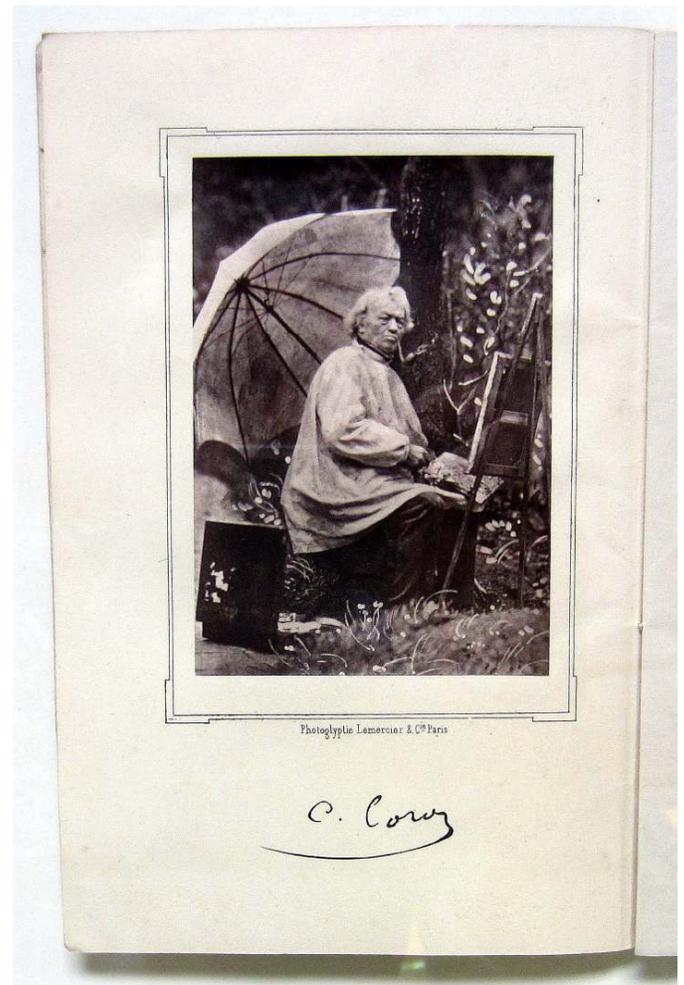
A large paper copy of this catalogue for an important exhibition that took place at L'Ecole Nationale des Beaux-arts in the year of Camille Corot's death. The catalogue lists 226 of the artist's paintings. Included is a six-page chronology from 1827 to 1867 of salon exhibitions where Corot exhibited his paintings. **\$950.**



WITH OUTDOOR VIEW.

11. EXPOSITION DE L'OEUVRE DE COROT... NOTICE BIOGRAPHIQUE PAR M. PH. BURTY. Paris: Typographie Jules-Juteau et fils, 1875. 72 pages of text. Frontispiece portrait of the artist seated outdoors painting. 4 x 2 1/2 inches (102 x 64 mm.), in Photoglyptie (woodburytype) by Lemarcier & Cie., from a negative by Charles Desavary. Twelvemo, 7 x 4 1/2 inches (178 x 114 mm.). Printed purple wrappers.

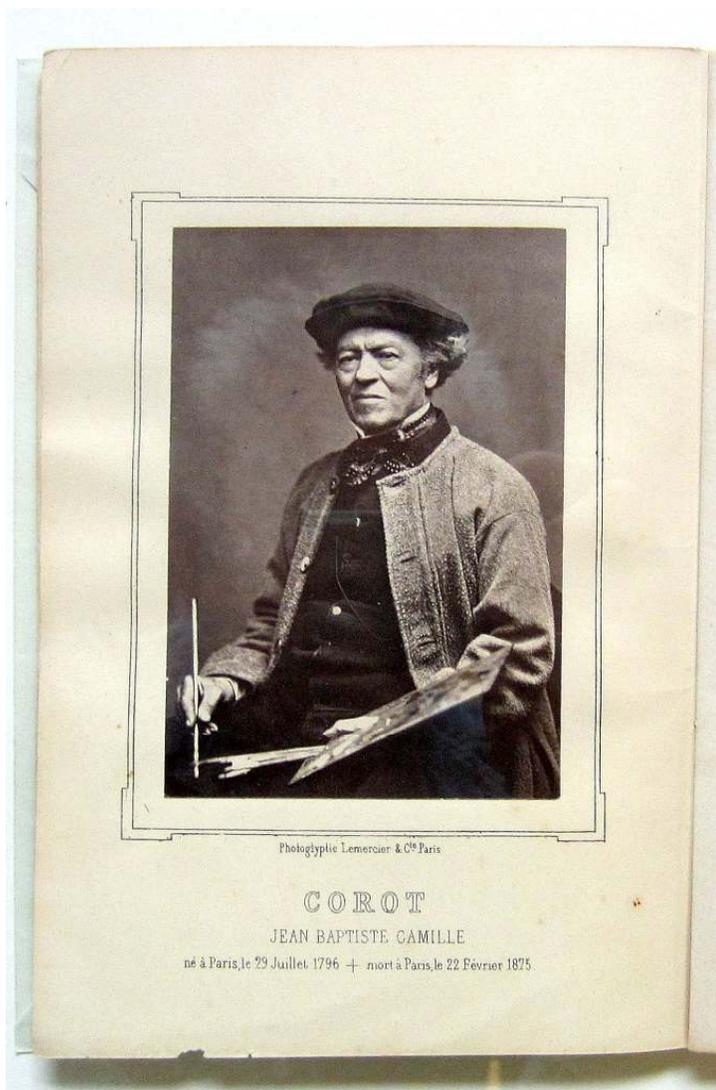
A fine copy of this catalog for an exhibition that took place in the year of Camille Corot's death. The catalog lists 197 of the artist's works. Included is a six-page chronology from 1827 to 1867 of salon exhibitions where Corot exhibited his paintings. **\$450.**



WITH STUDIO VIEW.

12. EXPOSITION DE L'OEUVRE DE COROT... NOTICE BIOGRAPHIQUE PAR M. PH. BURTY. Paris: Typographie Jules-Juteau et fils, 1875. 72 pages of text. Frontispiece portrait of the artist seated in the photographer's studio, 4 x 2 1/2 inches (102 x 64 mm.), in Photoglyptie (woodburytype) by Lemarcier & Cie., from a negative by Charles Desavary. Twelvemo, 7 x 4 1/2 inches (178 x 114 mm.). Printed purple wrappers.

Another copy of this catalog for an exhibition that took place in the year of Camille Corot's death. The catalog lists 197 of the artist's works. Included is a six-page chronology from 1827 to 1867 of salon exhibitions where Corot exhibited his paintings. **\$450.**

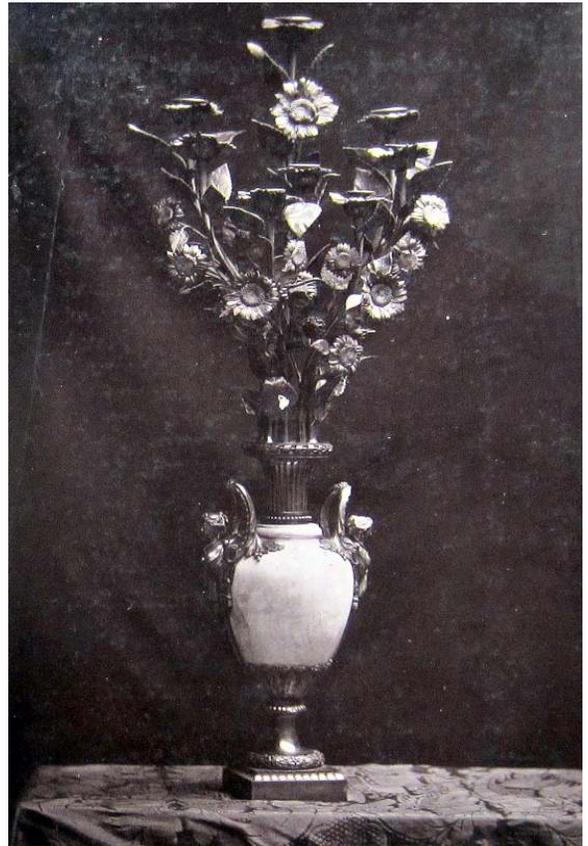


ILLUSTRATED WITH CARBON PRINTS.

13. CATALOGUE DE LA RICHE COLLECTION DE BRONZES D'AMEUBLEMENT, PENDULES, MEUBLES, TENTURES EN ANCIENNES TAPISSERIES,... DEPENDANT DE LA SUCCESSION DE MONSIEUR LE COMTE ED. D'HANE-STEENHUYSE. (Gand [Gent]: Imprimerie S. Leliaert & Co., 1878). [25] pages of text. With 10 mounted carbon prints, mainly 5 ½ x 3 ½ inches (140 x 89 mm.), by Nestor Schaffers. Quarto, 10 ½ x 7 inches (267 x 178 mm). Original printed wrappers; wrappers stained and worn.

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

The photographs were taken by Nestor Schaffers (1826 – 1896). Schaffers was a painter who studied in Antwerp, Dusseldorf and Switzerland. He had a photographic studio in Brussels as early as 1862 and was one of the first to use carbon photographs commercialized by his friend van Monckhoven. **\$550.**



THE HAMILTON PALACE COLLECTION

14. CATALOGUE OF THE COLLECTION OF PICTURES, WORKS OF ART, AND DECORATIVE OBJECTS, THE PROPERTY OF HIS GRACE DUKE OF HAMILTON, K. T... London: Christie, Manson & Woods, 1882. 234 pages. With 74 anonymous woodburytypes, 7 ½ x 4 ½ inches; (191 x 114 mm), by an anonymous photographer. Octavo, 9 ½ x 6 inches (241 x 152 mm). Red cloth; professionally re-backed and with new endpapers.

The Duke of Hamilton's sale was one of the high spots of the late nineteenth century British auction seasons. Although developed by previous owners of Hamilton Place, Alexander, tenth Duke of Hamilton (1767 – 1852) was the first of his line to be a book collector on an extensive scale, forming a large and very choice collection of books and manuscripts. He added greatly to the collection when he acquired the whole of William Beckford's splendid library by his marriage with Beckford's daughter Susan Euphemia. The eleventh Duke added heavily to the collection, but his successor was obliged to part with the library and it was sold in 1882. The paintings and objects of art belonging to the duke were sold in July, 1882 and realized £397,000. **\$750.**





A GREAT PORTUGUESE COLLECTION OF CERAMICS.

15. COLLECTION FRANCISCO RIBEIRO DE CUNHA DE LISBONNE. CATALOGUE D'UNE COLLECTION IMPORTANTE D'OBJETS DE CERAMIQUE... Paris: Hotel Drouot, 1884. With 20 mounted woodburytypes, printed by Lemercier. Each measures 7 ½ x 5 ½ inches (191 x 140 mm.). Quarto, 10 x 8 inches (254 x 203 mm.). contemporary half black morocco original wrappers bound in; a fine bright copy.

An impressive auction catalog containing 435 lots, of which 88 ceramic objects are displayed in the twenty woodburytype illustrations by Lemercier. Included are more than one hundred lots of Chinese ceramics. A splendid example are the two Chinese boar's head soup tureens pictured in the plate reproduced here. **\$550.**

THE ART OF NAVIGATION IN SILVER

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

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

Thomas Henry Ismay (1837 – 1899) rescued the White Star Line from bankruptcy in 1869 and turned it into one of the great shipping successes of the nineteenth century, on a par with the Cunard line. **\$ 950.**





FABULOUS SPORTING PAINTINGS AND TROPHIES.

17. COLLECTION DE CHAMANT (cover title). Circa 1885. Two large volumes, containing 114 albumen photographs, 8 x 10 inches (203 x 254 mm.), mainly of paintings, each on a tinted board mount; many identified in pencil by a contemporary hand. Folio, 20 x 14½ inches (508 x 368 mm). Half red morocco; spines with six raised bands; front covers gilt; covers rubbed and lightly stained. With the bookplate for "Greville. 1892."

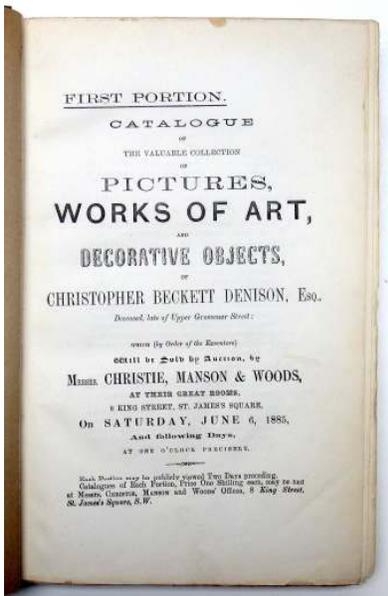
The first volume starts with an actual photograph of the country estate, then a painted portrait of Mademoiselle Lefevre by Chaplin, and continues with numerous genre images and portraits. The dates noted on the paintings range from 1866 to 1884. Artists include M. Poirson, Boldini, J.E. Hodgson, V. Juglar, Boulanger, Daubigny, E. Hamman, Edm. Andre, Cabaillet-Caselle, J. Breton and R. Schlesinger.

The second volume contains mainly hunting scenes and horse and dog paintings by J. L. Gerome, R. Gourbie, J. Gelibert, G. Arnulf, Harry Hall, R. Goubie, Alfred Dedreux and others. Twenty images show striking portraits of specific horses, some identified in pencil. There are five rich albumen photographs of ornate trophies, one is labeled "Newmarket Jockey Club Cup. 1877." The final image shows an aerial view of the chateau's racing grounds.

The third image in the second volume is captioned in pencil, in a contemporary hand, "Photo Ad. Braun et Cie. Dornach (Alsace)." Possibly this prominent Swiss photographer assisted in the creation of these albums. A splendid souvenir of a wealthy sporting family's collection. **\$ 1,500.**



BECKETT DENISON'S PAINTINGS AND OBJECTS OF ART.



18. CATALOGUE OF THE VALUABLE COLLECTION OF PICTURES, WORKS OF ART, AND DECORATIVE OBJECTS, OF CHRISTOPHER BECKETT DENISON. London: Christie, Manson & Woods, 1885. 283 pages. This copy illustrated with 33 mounted woodburytypes, 7 ½ x 4 ¾ inches (191 x 121 mm.), by an unknown photographer. Royal octavo, 10 ¼ x 6 ½ inches (260 x 165 mm.). Printed boards with green leather spine and tips; a fine, bright copy.

Auction catalogues such as this offer insight into provenance and the movement of art throughout the world. For instance, The National Gallery of Art (Washington) has a painting by Sir Peter Paul Rubens titled "Daniel in the Lions Den." Painted in 1615, the canvas was originally acquired by Sir Dudley Cartleton, sold to King Charles I of England and then James Hamilton, 1st Duke of Hamilton, who died in 1649. It remained in the family until the 12th Duke of Hamilton sold it in the Hamilton Place Sale (see item #14) in 1882. Three years later the painting appeared again in this Beckett Denison sale as lot #925 which sold for £2,205. Over the next 80 years it appeared on the market five other times until it was finally acquired by the National Gallery of Art in 1965.

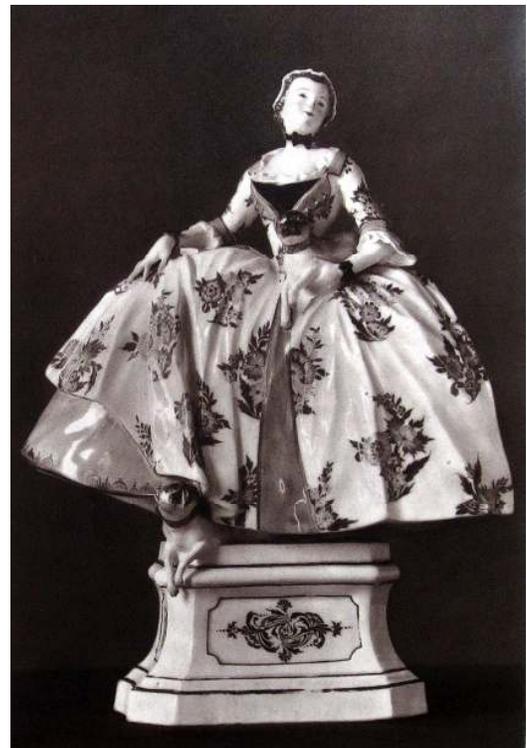
"A limited number of Catalogues with photographs of some of the important pieces, price half-a-Guinea each, may be had at Messrs. Christie, Manson and Woods' office." This copy has a complimentary slip, from the auction house to Theodore Miller Whitehead, mounted to the back of the first page. **\$550.**



THE EARL OF DUDLEY'S PORCELAIN SALE

19. CATALOGUE OF THE SPLENDID COLLECTION OF OLD PORCELAIN, FORMED BY THE RIGHT HONORABLE THE LATE EARL OF DUDLEY. London: Christie, Manson & Woods, 1886. With 23 mounted woodburytype images, 5 x 7 ½ inches (127 x 191 mm.). Royal octavo, 10 ½ x 6 ½ inches (267 x 165 mm.). Cloth backed printed boards.

As is stated on the title page, this was a "splendid collection of old porcelain... from the most celebrated cabinets which have been dispersed during the last forty years." The 203 exquisite lots brought a total of £40,856 sterling. Priced in ink, with buyers identified throughout. **\$550.**

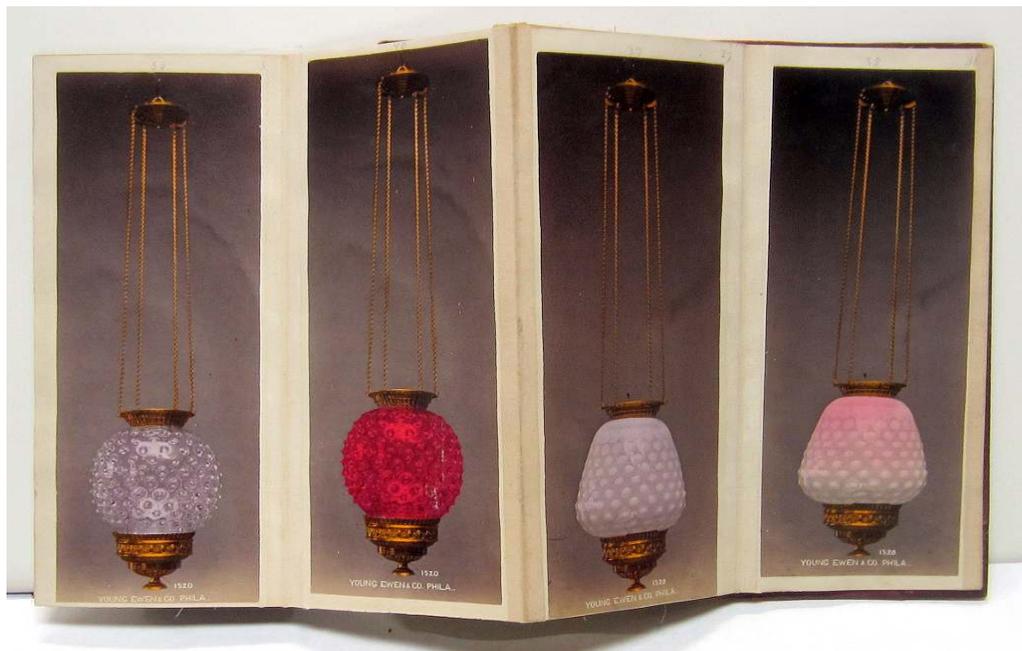




ELEGANT VICTORIAN LAMPS, HAND COLORED

18. YOUNG, EWEN & CO. Philadelphia, 1888-1889. A beautiful trade catalog for elegant hanging kerosene lamps containing 42 large, hand colored albumen photographs, mounted on linen and measuring 12 x 4 ½ inches (305 x 114 mm.). Bound accordion style with seven panels of six photographs. Narrow quarto, 13 x 5 ½ inches. Leather backed maroon boards; lightly rubbed. Accompanied by 17 loose broadsides offering various "Assortments of Fine Extension Library or Drawing Room Lamps."

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. **\$4,500.**

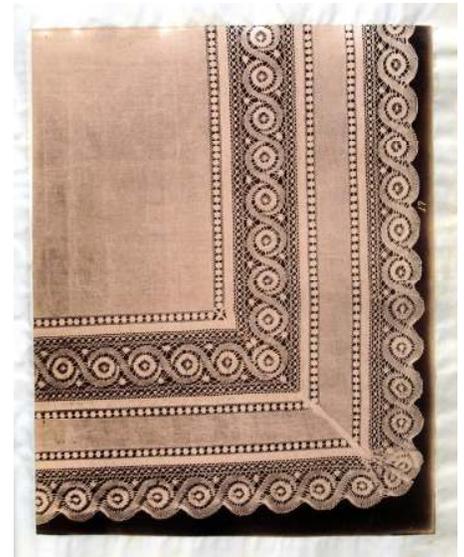


AN EXTRAORDINARY LACE TRADE CATALOG

19. Testolini, Dr. Marco. MERLETTI. (Venice, circa 1890). A catalog of 58 large albumen photographs of lace mounted to coated linen pages. The image size averages 9 x 8 inches (229 x 203 mm.), though there are 6 folding photographs, measuring 12 ½ x 10 inches (318 x 254 mm.). Folio, 13 ¼ x 9 ½ inches (337 x 241 mm.). Leather backed pebbled cloth with gilt text on cover; old repairs to spine and tips; light wear.

Splendid examples of lace (*merletti* in Italian) in the form of bed and chair canopies, parasols, fans, tablecloths, bed coverings, trims, and accessories are illustrated in the catalog. Using large negatives and contact printing, the photographer presents the ornate lace segments in sharp and crisp detail. Most of the subjects are displayed flat against a dark background, though a few, such as a parasol and a fan, are shown as complete objects.

The Testolini company was a large retailer of Italian textiles, including lace, in Venice during the late nineteenth century. Expanding into Venetian glass in 1910, the firm absorbed the Compagnia Venezi – Murano (CVM). In 1920 Testolini merged with Pauly & Co., which is still in business. **\$2,850.**



AUCTION SALE OF PAINTINGS BY HALS, RUBENS, ETC.

20. CATALOGUE DE LA RICHE COLLECTION DE TABLEAUX ANCIENS ET MODERNES DES ECOLES FLAMANDE, HOLLANDAISE, ETC. COMPOSANT LE CABINET DE FEU M. LE VICOMTE DE BUISSET. Bruxelles: Henri Le Roy, 1891. 155 pages. Illustrated with 13 tipped-in albumen photographs by Alexandre of old master paintings. The photographs measure mostly 4 x 5 inches (102 x 127 mm.). Tall quarto, 11 ½ x 7 ¾ inches (292 x 196 mm.). Original printed wrappers, skillfully repaired.

Paintings by Berchem, Hals, Heyden, Jardin, Neer, Ostade, Rubens, Ruisdael, Teniers, Velde, and Wouwerman are illustrated. The sale contained 157 lots; most prices realized are noted in ink. **\$550.**



ORIENTAL CERAMICS IN ABUNDANCE

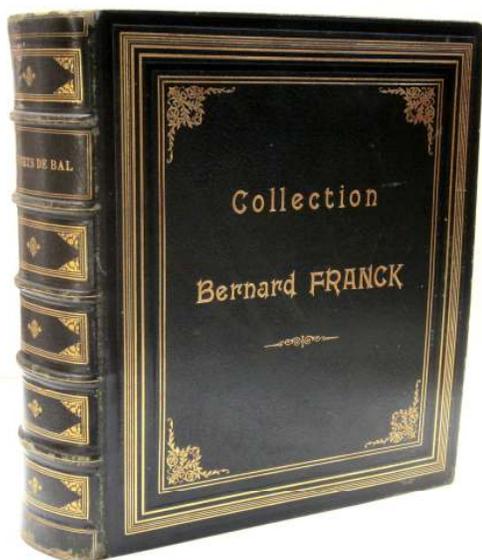


21. PRIVATE COLLECTIONS AND GIFTS TO CLUBS BY THOMAS B. CLARKE. Circa 1900. An album of 14 mounted albumen photographs, showing collections of oriental ceramics and paintings formed by this master collector. The images measure 7 x 9 ¼ inches (178 x 235 mm.) and 13 x 9 ¾ inches (330 x 248 mm.). Four images are on the dark green mounts of the noted photographer George Rockwood of Union Square, New York City. All are initialed "T.B.C." and are cryptically captioned in pencil as to the location of the objects pictured. Oblong quarto, 11 ¼ x 14 ¼ inches (286 x 362 mm.). Blue buckram with old leather labels; inner hinge cracked.

A lace and linen manufacturer in New York, Thomas B. Clarke (1848 – 1931) began buying works of art in 1872. Within a decade he became this country's foremost collector of contemporary American art. Clarke was influential in myriad aspects of the New York art world, as treasurer of the National Society of Arts, chair of the Union League Club's art committee, president of the New York School of Applied Design for Women, and a founding member of both the National Sculpture Society and the National Arts Club. **\$450.**

AN EXQUISITE WORK, ONE OF ONLY 20 COPIES,

THIS COPY INSCRIBED TO J. P. MORGAN



22. Franck, M. Bernard. COLLECTION DE 124 CARNETS DE BAL DU XVIIIe SIECLE FORMEE PAR M. BERNARD FRANCK. Paris: Gerschel, Photographie, (1902). With 263 mounted carbon print photographs on 67 leaves of hinged card stock. Thick quarto, 12 ¾ x 11 inches (324 x 279 mm.). Full dark green morocco; gilt borders and spine panels; all edges gilt; lightly rubbed.

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

The photographs in this book depict a painted portrait of the collector, two full page photographs of the entire collection, and 260 shaped carbon prints, arranged four per page, showing the front and back of the 130 carnets de bal. Each page of photographs has a leaf of descriptive text. It is likely the photographer is Mathias Gerschel, who was active in Strasbourg in 1891.

We have located three copies of this book at The Bibliothèque d'Art & d'Archéologie - RCON, Bibliothèque d'Art et d'Archéologie, and the Morgan Library. The Morgan's copy has a different inscription and is dated December 1902. **\$ 2,500.**

