
Title: Todd collection of photographically extra-illustrated Tauchnitz editions, Compiled/Created: [1750-1985].

Description: 109 v.

Summary Note: A collection of 53 titles (109 volumes) formed by Professor William B. Todd in connection with his collecting the editions of Tauchnitz. The 53 titles are arranged in series. The first and largest series is 37 copies of Hawthorne's "Transformation, or Marble Faun." Present in the collection file is Todd's notes (10 p.) giving a bibliographical analysis of the collection; the first section of which is a more detailed version of Todd & Bowen's "Tauchnitz international editions in English," 1841-1955, no. 515-516.


Subject(s): Illustrated books--Italy--Extra-illustrated.

Form/Genre: Extra-illustration--19th century.

Photographs--19th century.

Parchment paper bindings (Binding)--19th century.

Vellum bindings (Binding)--19th century.

Related Name(s): Todd, William B. (William Burton). Former owner.

Hawthorne, Nathaniel, 1804-1864. Transformation.

Hawthorne, Nathaniel, 1804-1864. Marble faun.

Bernhard Tauchnitz Verlag. publisher.

Location: Rare Books (Ex)

Call Number: TR652 .T62

Status: Not Charged
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The Todd Collection of Italian Photographs
Chiefsy Rome and The Vatican


[For fifty years this novel, generally recognized as a useful guide to Rome, was variously gra-
gerized, in its earlier issues usually by amateur photographers, later by commercial concerns.

Accordingly, to meet a continuing demand, the book itself, though always imprinted '1860',
passed through some seven settings or impressions, all here dated by typographical clues (cf. Tod), entries 515-516) or the inscriptions cited below. Within this period the various Italian gift bindings and other features apparently-differentiate at least five major locales where the prints separately,
or the books already filled, could be procured: nos. 5-6, 12-14, 17-18, 23-24 (29), 25-28 (30-31).

33. Doubtless many others now escape notice.]

A setting (17May60): no prints discovered. Points: vol. 1, pages 12, 18 first words: habitually, else

B setting ([1862]-Feb 70-Jau 71). Points: 12 first word: habitually: 16 first word: Then.

No. Photo Content: Nos. 1-6 only have spine lettering labels, 1-2 in red, 3-6 in red and black, blak.

1 37 the Faun in a grapevine, 37 ground glass portrait of Hawthorne. Early one, the
2 42 small Addison print, are tipped onto black leaves, hence a few are now missing. The one for
3 47 the Piazza Barberini (page 132 or 136) shows, left and beyond, in front of the monastery, a
row of elm trees (1) young and drowsing (ca. 8'). (2-3) tall grown to top of building [ca. 24']
3 with copy 3 inscribed 'Feb. 1870', two years after the first recorded date (May 1869 as listed in The
4 Truthful Lens, 880). The 1870 date would appear not to indicate that the 1st impression of the young trees
5 was taken ca. 1860, a year or two before this B setting was made available in Rome. [See further 6 below.]

C setting (14Jan71). Point: 25 line 18 first word: change.

4 109 No. 4 copy inscribed 14Jan71 (Beallie Day), prints now of larger size (ca. 4 x 2.5, 4.6 at
5 108 p. 125 properly substituting for the Barberini a view of the Piazza del Popolo, as described by

6 58 Hawthorne, 4 at pp. 143 exhibiting as in 1-3 an unmarked plaster cast of the Heros 'elated

7 hands' of the aspens (cf. p. 143 below), 5 displaying the same print, but now with a
8 serial number 4393 in the negative, 6-7 without the print as no longer available, 8-10 occasionally

thereafter substituting on a beaded pillow two sail heads. Nos. 5-6 though bound, 5 in two stocks in one,

9 have a common 3 plate designed on spruce, black labels, and retouched multiple types, and in

10 these two numbers only, a printed '15' position tag at the right edge of the print of the Faun inscribed

11 on the same number as that recorded in the catalogue guidebooks 1843-1879.

71 upwards impression (Jun 78) no prints discovered. Points 8 1st word: nowhere. 11 last familiar

Dh second impression (Nov 78-1899). Points, last lines 11 familiar [with space]: 25 leaves, [within]

7 47 '15' now faintly pasted in top left corner of prints, so generally harmless. Prints ca. 5 x 3.7'.

8 103 Yellowish prints at 7, mixed with some later (draft) ca. 5.5 x 3.7'. n.128 hand colored.

9 19 " 5th paper: yellowish covers, e.g., 5th et. of G. Giambatt. Florence, Capi-

10 tons on negatives, the unusual Faun (cf. Addendum below) blind-embossed LIBRINARI

11 with legends below 'N. 5697', a few others hybrid (cf. n.128) '8501 ROMA Edizioni Brogi'.

12 61 Yellowish prints at 10, nothing distinguishing characteristics.

13 19 Volume 2 only. Yellowish prints.

12 121 Nos. 12-14 double gilt and red fillet on covers, red and blue swirl (12-13) or flowers (14).

2 135 endpapers. 12-13 a.e.g. No 12, inscribed 19Dec48, now tan, printed over the 15 at the

2 134 edge 1 a printed '10' tag for the Faun, a number first reported in 1882 [cf. 6c above]. No 12

2 also carries MS English captions above or below prints: 13-14 faintly painted '15' still

2 remains, captions on prints lettered in the style of Roma N 116'.
27. Hawthorne, *Transformation (Marble Faun)*, other separate prints or collotypes. Some of these derive from plates used in the final three impressions J.D.-Dd., as described above.


185. Total Rome prints in other Hawthorne editions.
3. Rome as illustrated in the works of other authors, the separate albums or colotype prints again sometimes deriving from plates later used in the final three impressions 1886-De la, as described above. Like the Tauntnitz issues listed in section 1 most of these volumes are in Italian, below, now designated 'Ital' to indicate the certain provenance of photographs there inserted.

Bu 22 " " '1842' [ca. 1898]. Ital. a.e.g.
Bu 21 " " '1842' [1900]. Ital. red edges.
Bu 12 " " '1842' [1907] so inscribed. Ital. As in no. 26 above, plates with minute color number.
Cr 28 Crawford, Francis Marion. Ave Roma immacolata. London, 1898. First issue, with tinted map. Also includes 94 engraved illustrations in text.
Cr 28 " " Later issue with colored maps.
El 24 " " '1882' [1912?] So inscribed. Ital. mounted plates.
Fi 82 " " London, 1865. Decorated brown cloth.
Ha 92 " " '1903. 13°. ed. Sewell 4to. Ital. a different selection.
Ha 31 " " '1893. 13°. ed. Small 4to. Ital. a different selection.
Ho 16 Hoddes, W. D. Roman Festivals and Others. Following these prints there are eight of other cities. "The Marble Faun" print, page 226 is of another replica.
Ma 22 " " '1851' [ca. 1895]. Ital. As in 26 above, plates with minute color numbers, here clearly marked.
Ma 33 " " '1851' [1897?] so inscribed. Ital. As for preceding item but the numbers are now less clearly marked.
Ou 29 Oudon [Rousseau, Marie Louise de la]. Arcades, Leipzig, Tauntnitz '1877' [1902?] so inscribed. Ital. As in 26 above, plates with minute color numbers. See also following entry.
Ro 29 Roberts, Margaret. Monuments Magna Mune. Leipzig, Tauntnitz '1862' [1902?] so inscribed. Ital. This set also with minute color numbers, to be compared with the preceding entry.
We 30 Wey, Francis. Rome. Philadelphia 1892. 1 large 4to. gilt crimson cloth, e.e.p., brown.
We 32 " " " " '1877. A variant impression, brown.

983 Total other Rome prints.

4. Mounted Rome prints in portfolio albums (items 3-4 in full Italian volume)

a 107 ROMA red letters on cover Ca. 1890. Average print size 6 x 7 1/2. English script below.

b 30 ROMA in red gilt Roullods & Roullods above Ca. 1890. Average size 4 x 5 7/8. caption on all prints below ROMA.

c 58 ROMA in gilt letters. Ca. 1885. Average size for full prints 9 3/8 x 7 1/2. for single staeles 9 x 4 1/2 the latter all with black background.

d 50 Half brown morocco, no title. first plate of 1878 Paris exhibition Ca. 1885. Prints average 10.3 x 7.7, the largest in this group, and far the Rome-Vatican works are numbered

110
in the place. Also included 76 photographs of other scenes. First in the script below.

c 34  Full-black morocco, gilt ITALY with bpp, 1699, at foot binding by W. A. S. Moris, Edinburgh. Average size 9 x 7.8", some states' style 322 ROMA. Also 28 photographs of other cities, these for Milan by Edoardo Brogi, these for Venice by P. Salviati.

208 Large Roman prints in albums.

3240 Total prints of Rome in identified in categories 1-4.

5. Editions extra-illustrated with prints of cities other than Rome. Except for the 13th or 16th edition those listed below are all bound in Italy, on velum. The principal or only city is identified in parentheses.


Bu 21 " " 1879 [ca. 1880] Plates mounted. Binding very similar to the preceding entry, but there no visible K. W. in gilt.

Bu 35 " " 1879 [ca. 1895] Plates mounted, the only identified as

Bu 37 " " 1879 [Jul.18] Plates mounted, the one at page 101

Bu 38 " " 1879 [Jul.18] Plates mounted, the only identified as by Brogi. The only illustrated Tauchnitz in the collection still bearing the original half-tile, this with posts indicating that the book probably was not issued before the date cited of Todd (4), entry 1430, when these early prints were then inverted.

Bu 25 Buzoq, Giorgio. Romea. Edinburgh and London ca. 1825. (Florence). Generally the mounted plates are identified as by "Egidio Giannini-Firenze." This large octavo is in a handmade Florentine binding with Flore-de-lys embossed in gilt, etc.

Bu 32 12 " " 1865 (ca. 1883) Mounted plates.

Bu 30 " " 1860 (ca. 1890) An attractive large-illustration, etc.


112 Other plates not included in "Rome" consist for entries 2-9 no. 4, 6 and 4 eq.

387 Total Italian prints other than Rome.

3591 Total for prints in all categories 1-4.

6. Reference Works.

a. Mosco Quatrinio e le Descrizion dell' Italie. . . . Recensione di alcune manifastti di quato Antiqui, etc., in Roma, nella Stamperia del Bentivoglio, e coperto. MMXCVN (1). Very rare in original fine velum, perhaps a limited issue for patrons of the Museum; see listed in Schoedt. Is. Wm. Bont Antoni, Alinari (1938). This record was published three years before Pope Benedict XIV presented the Faun to the Museum. Placed within this are reproduced copies from two later directories, each noting the Faun as in the gallery with "The Pageant Gaul," the best (1617) then citing its position as "15" as a figure repeated in the Baedeker through 1879. The record (1832) ranking its position as 

170 (and as thereafter in the guidebooks).


c. Prentiss, G. G. Italian 18 volumes, including Matra Handbooks 1882; 1894 (2), Baedeker 1870-1904 (5), and the Florence Guide since 1951-1957 (3).

ADDITIONAL
The first record above, of *Ichnuictes* audiens only, endeavors to order the volumes chiefly by certain external features and, where there is some similarity, to distinguish at least five prominent depositories where prints or books about Rome could be purchased. The following accounts, focused on the Faun print, roughly differentiate some twenty variants—an extraordinary count perhaps to be increased even further in some future computerized analysis—with only a few corresponding to the five "localises" just mentioned. In these accounting brackets again define the localises, the equal sign any prints which seem to be identical, and the variable points given below a general scheme for distinguishing the variant prints. As the Faun does not appear in three entries (books 11, 22, 24) and is of another replica in one (29), only 29 items are recorded.

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<td>1</td>
<td>20</td>
<td>A few footnotes follow on certain other peculiarities not discriminated among the general points.</td>
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<tr>
<td>6-1</td>
<td>6</td>
<td>When the photographer is at the right of the statue (the usual position) and the flute therefore appears to extend beyond the stump, 5:1 as he moves left 6 5 4 3 2 1 the far end of the flute seems to move right (3 thus representing a front view).</td>
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<tr>
<td>M-Q</td>
<td>M</td>
<td>&quot;fig-leaf&quot; is large, with a protruding central vein and a black 'crest' stain at the lower corner.</td>
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<tr>
<td>S</td>
<td>3 N</td>
<td>is of normal size (in several indefinite shapes) and, like M, completely fulfills its purpose.</td>
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<tr>
<td>Q</td>
<td>5</td>
<td>Leaf is missing, the Faun stands entirely exposed.</td>
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<tr>
<td>0-a</td>
<td>10</td>
<td>Leaf barely covers (or slightly exposes) the lower left footstep; possible the same leaf as N when viewed from the far right (position 6).</td>
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<tr>
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<td>10</td>
<td>Leaf is lifted up, thus revealing the entire lower portion.</td>
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<td>S</td>
<td>17</td>
<td>is a spotted oak leaf with the date 1866 to the left of the print. not in the Todd group, ret in eleven other collections available in xerox, but represented at Pennsylvania State University and Southwestern University University, Georgetown, Texas.</td>
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*Notes: Hawthorne saw the Faun in a state closer than 1-3, for then the "entire focal" was dark 2-3 seemingly identical but certain behind and left in 2-4 possibly another replica, no half-echo right hand appears different. we disposed square definitively at left end of print. 5-6 both recorded as position 15, but don outline of an arched window behind in 3 thus a second portion, later as shown in occasional group pictures the Faun was moved again, to the north (dark) wall. As illustrated page 1 above, no 9 has an unusual combination of features, suggesting taken from the far left. M's leaf with only a small + scar, the only print enchanted. All IMARI 15-17 here expresses the bright lighting—disorders the usual hold used, when so required, to intact the state of the leaf. 25 the 6th step beginning here shows a very similar posture, but the perceived space between the right knee and the trumpet much wider from one to three mm (or more in a modern photo), with 26-28 unreasonable because of a dark shadow across the area. |
Dear Mr. Macmillan,

Although I hesitate in writing this letter I think it had better be done. I fear I must give up the Rome — for this reason, Rome has ceased to exist. The Rome that even I saw years ago is gone. The shores of the Tiber are a waste of mud, sand, stones, filth — and unfinished embankment; the Castle of St. Angelo is hidden by apartment houses, the bridge is down, the Ponte Rotto has vanished, the Island is a sandbank — even the steps of St. Peter's are up; the Pinch trees are now being cut down. The Borghese palace is a bric-a-brac shop, all old Rome is labelled and tagged like a museum, and the friends, I'm cold, of those who are buried in the English cemetery are about to be told, or have been, that it is wanted. The Ghetto has gone, and the only thing I've found is the theatre of Marcellus, Rome only remains in the photograph shops, and it's too sickening for life.

As it is only the first of June I don't think you will be delayed by me, and I'll go on till I hear from you. I'll do some of the villas — the few that are left — and gardens, and Keats' tomb and the gates. But the City itself I cannot do — because it isn't here. Now shall I go on and do these few interesting things that still exist, or give it all up? To try to do the scraped vulgar town would really finish me, and I do want to make something fine of the Albancino. So please let me know at your earliest convenience if you care to have me do the few things that remain or whether I shall give it up.

Yours truly sorrowfully,

JOSEPH PENNELL

The sense of dismay here expressed is also conveyed four years later in Crawford's Ave Roma Immortalis, where two engravings are labeled:

PONTE ROTTO, NOW DESTROYED After an engraving made about 1590 (1.67)

HOUSE BUILT FOR RAPHAEL BY BRAMANTE, NOW TORN DOWN (1.145)
Commentaries by William B. Todd on illustrated books in the series published by the Leipzig firm of Tauchnitz but issued, generally, in Rome.

1) 'Firma Tauchnitz: A Further Investigation,' Publishing History 2 (1977), 7-26. Excerpt from page 15:

Even more exciting for quite a different reason are fourteen other 'Italian' books, again all bound in vellum gilt and now extra-illustrated with hundreds of contemporary photographs: Byron Works (ed ed.), 1866), Bulwer-Lytton The Last Days of Pompeii (Second Copyright Edition), 1879, George Eliot Romola (1863), Maurice Hewlett Little Novels of Italy (1899), Giulio Aristide (1879), two copies of Macaulay Last of Ancient Rome (1853), and no fewer than seven copies of Hawthorne Transformation (The Marble Faun) (1860). Moreover, I was astonished to perceive, in none of the copies last identified, the famous statue of Praxiteles 'The Faun' photographed in various states of disarray; twice completely exposed, as Hawthorne first saw him in 1858, twice again with a fig leaf so titted that it only half fulfilled its function, only half descending, and five times with the leaf—or, rather, five different leaves—fully serving the intended purpose. Hence we find, opening out to us through this Tauchnitz series, three distinct areas for further investigation: first the use of custom bindings, often provisionally applied, for appropriate subject matter; second, the early use of photographs to illustrate literature—some of which here surely precede those in Tennyson's Idylls of the King (c. 1853), the work usually identified as the first of this kind—and third as these photographs reveal, a study of proverbs in the late 19th century. These three concerns may well be worth pursuing at some later time but, I readily concede, not in any deliberations on the international publishing trade.


Certain other, extraneous features may well divert the collector from Tauchnitz proper, and I must say that these succeeded in several of them. A continual enticement is the "Italian Connection," as witnessed in the work of many Tauchnitzian agents in that country, all busily covering in elaborately decorated vellum or parchement any of his paperback issues—fictional, historical, or religious—which may be of local interest. Of these bindings, each custom made and different from any other, I have about 75, some of them bearing the distinctive armorial bookplate of Edith Perceval de' Medici. Others (including the two illustrated in Plate 1) are further adorned with early photographs. One of these, the 1877 Thomas a Kempis Institutes of Christ issued 1868-1840, inscribed 1871, though dismissed by John Stephenson as a "stunningly banal piece of kitsch," still may be regarded, by less
sensitive bibliophiles, as a pleasantly garish product of the Florentine bindery of C. Gennini. The second, enclosing the two-volume issue of Hawthorne's 'Transformations' (1860) that is, The Marble Faun, especially bound probably in 1879, the last year JEQ was in Rome, is doubtless of Roman manufacture. It is one of twelve vellum-bound sets in my collection, containing, altogether, two early prints exhibiting the objects and scenes Hawthorne so vividly describes. A considerable number of these photographs, however, as I shall remark elsewhere, greatly misrepresent the "guide-book" so favored among American tourists. JEQ's copy, for example, illustrating in its very first print the wrong "Marble Faun."

PAGE 12, 'Teaching in Italian Vellum. Dr. Thomas a Kempis was bound in Florence, the Hawthorne probably in Rome.'

26. The monogram EJQ on the front cover must certainly be that of the clerk identified in the P.M. as James Edward Quinlivan (1856-1915), a student at the College of the Propaganda in Rome 1874-1879, and later bishop of Buffalo. The copy, carefully preserved in a custom-made case, was purchased in New York, January 27, 1970.


   A H.—; T6a2.—, xi-xvii pref, xii-xiv cont, 1-292 text, C3. T colon round
word: habitually. All notice: 17May60. Copies w7: L, z:A F M.
   B Page 12 first word: his. Page 15 line 10 first word: This. Second setting.
   Copies z:C(T1Jan71) X.
   C Page 15 line 18 first word: change. Third setting. Copies z:W Y X.
   D Page 15 first word: nowhere. Fourth setting: three or more impres-
sions, distinguished by words last line of pages cited below.
   Last line 11: familiar 23: hearts. Copy z:C(T1Jun72).
   b Last line 11: familiar 23: hearts. Copies w:Nov78 T(Feb79),
   wOct81: R, z:AM B O JW K O SM V W WB.
   d T colon square dots. Copies w:Sep04 C LA, w:Mar06: T, [N9, y1] cited in
   G09, z:W X.
   [Vol. 2–515] As he later advised the author on 9 January 1864, Tauch-
   nitz contracted for this work, known in America as The Marble Faun,
   through Hawthorne’s London publisher Smith, Elder (H1/m1). The
   novel, as a useful guide to Rome, is the Tauchnitz book most often found
   extensively extra-illustrated with photographs and bound in elaborately
decorated vellum. (As especially rare production, custom bound for
   the recipient, is illustrated in Todd[2] p.87.) Regrettably Italian handers
   in this process habitually deleted half-titles and thus denied their volumes
   entry into the present record. More than sixty such sets thus are excluded
   here. Only one other Tauchnitz book, similarly extra-illustrated (190),
   reached a total of four settings. Clark A23.4.7 (and listing on p.253 an
   extensive range of plate variants; Gaskell pp.184-85; NUC:29.

   A H.—; T602.—, xii cont, 1-280 text, C3. T colon round dots. Page
   5 line 22 first word: fever. Copies w7: L, z:A F M.
   B Settings B-C, page 5 line 22 first word: quite. Second setting: page 17
   line 4 first word: whole. Copies z:C(G2-Feb77) X.
   C Page 17 line 4 first word: 1. Third setting. Copy z:C W.
   D Page 5 line 22 first word: and. Fourth setting: interstate or more impressions,
distinguished by words last line of pages cited below.
   Last line 83: f: w:R, t:fig s:177: deed. Copy z:C T.
   b Last line 83: f: w:R, t:fig s:177: deed. Copies w:Nov8: T(Feb79),
   w:Oct82: K(Oct82), w:Jan89: K(Oct89), w:May03: X1(Dec05), z:AM B G
   H2: JW K O T W W WB.
   c T colon square dots. Copies w:Jul84 C L M, w:Mar06: C T1 Jan72,
   [N9, y1] cited in G09, z:N.

11
78 Halsey, Lewis
The Falls of Tiawhaseneek: Containing a Complete Description of
the Falls of the Hoigans at the State of New York, with His-
torical and Descriptive Sketches. Illustrated by Views of the
Illustrated with 4 albumen photographs with slightly
erched top and halves of stereo pairs, by G. F. Gates
of Watkins Glen. Gates was among the dozen or so
most serious landscape photographers in the country,
who signed one of the photographs in pencil "Gates."
Gates's photographs represent a considerable ad-
vance over the crude wood-engraved illustrations con-
tained in the first edition, New York, 1866.
89, [90-91] pp. including 2 pp of advertisements
VOLUME: 15.5 x 10.5 cm.
IMAG: 10.3 x 8 cm.

79 Hardy, Alfred, and A. de Montrejé
Clinique Photographique de l'Hôpital Saint-Louis. Paris: Li-
brarie Chasserot et Lauverney, 1866.
Illustrated with 50 albumen photographs with a leg-
end below, "A. de Montrejé ad naturam phot. et
plinius." These photographs by Montrejé of various
skin diseases are indeed heightened with a brush in
vivid color for the area visibly affected, hence the
indication "plinius."
A second edition was issued under the title Clinique
photographique des maladies de la peau, Paris, Lauverney,
1872, with 60 photographs, also partly colored.
Both authors had worked at the Hôpital Saint-Louis
in Paris, Hardy being a professor of pathology.
The inspiration for the book is acknowledged to have come
from an English work seen in 1856, according to Yassels's
unpublished research.
VOLUME: 20 x 15.5 cm.
IMAG: 12.7 x 13.5 x 10 cm, etc.

80 Hawthorne, Nathaniel
Transformation or, The Romances of Monte Beni. By Na-
thaniel Hawthorne. Author of "The Scarlet Letter,"
etc. etc. Copyright Edition. In Two Volumes. Leipzig:
Bernhard Tauchnitz, 1865.
This volume has been a puzzle to many because of
the date 1865 found in all copies of this edition. Ac-
cording to C. E. Fraser Clark's unpublished research,
so far no copy with a dated entry earlier than May,
1868, has been examined. Mrs. Edwin Coolman, Haw-
thorne's sister-in-law, inscribed this copy to Elizabeth.
Peabody. It contains 72 photographs, mainly views of
Rome, of antique sculptures, and some of paintings
and drawings. Other copies have 59 photographs, and
some as many as 109. The motifs as well as the style of
the photographs differ from copy to copy, suggesting
that many years passed between the early and later
ditions.
One copy carries the pencilled notation that the book
cost 4 lire, the bindings 20 and the 100 photographs
25 lire, totaling 49 lire. Some copies were bound in
eumium with a stamped portrait of Hawthorne and an
antique statue with the name of the author. These
bindings suggest an age greater than their actual one.
VOLUME: 15.5 x 11 cm.
IMAG: 13.5 x 10.7 cm.

81 Hayden, Ferdinand Vandeveer
San Picture of the Rocky Mountain Domain, with description
of the geographical and geological features, etc. of the
Great War, containing thirty photographic views along the
line of the Pacific railroad, from Canada to Sacra-
ments, New York: Julius Bien, 1870.
Illustrated with 30 albumen photographs, copied in
reduced size from larger plates by Andrew Joseph
Russell, originally published in his The Great West Il-
lustrated (1855) (see No. 142). Russell made the nega-
tives while employed by the Union Pacific Railroad
after his service in the Civil War. Hayden, director of
the United States Geological and Geographical Sur-
vey of the Territories (1866-1885), employed W. H.
Jackson as staff photographer beginning in 1870.
[VIII, 125, (126-129)] pp.
VOLUME: 22 x 24.5 cm.
IMAG: 13.5 x 20.3 cm. (Cathedral Rock, page 11), 15.4 x
20.4 cm, etc. (others)

82 Heath, Francis George
The Fen World. London: Sampson Low, Marston, Searle,
and Rivington, 1877.
Illustrated with 1 frontispiece in Woodburytype and
12 colored plates based on photographs. The author
apparently took the photographs, with the assistance
of Robert B. Marston.
VOLUME: 15.5 x 21 cm.
IMAG: 9.8 x 14 cm. (frontispiece)