

Princeton University Library Main Catalog


[contact us](#)
[library web](#)
[new search](#)
[titles list](#)
[your account](#)
[recall](#)
[borrow direct](#)
[annex request](#)
[recap request](#)
[in process request](#)
[trace a book not on shelf](#)
[ILL/document delivery](#)
[search history](#)
[help](#)
[start over](#)

Search Results: Displaying 1 of 1 entries

[previous](#) [next](#)

[brief view](#)

[long view](#)

[staff view](#)

Author/Artist: Todd, William B. (William Burton), collector.

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.

Source of Acquisition: Purchase: Kevin B. MacDonnell Rare Books, Inc. ; 2001.

References: Todd & Bowen. Tauchnitz international editions in English, 1841-1955.

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

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

[previous](#) [next](#)

Todd #	Call number	
A	none	
X	0	unnumbered; bi
B1	1	
B2	2	
B3	3	
C4	4	
C5	5	
C6	6	
Db7	7	
Db8	8	
Db9	9	Binders ticket
Db10	10	
Db11	11	
Db12	12	
Db13	13	
Db14	14	
Db15	15	
Db16	16	
Db17	17	Binders ticket
Db18	18	
Db19	19	
Db20	20	
Db21	21	
Db22	22	
Db23	23	
Db24	24	
Db25	25	
Db26	26	
Db27	27	
Db28	28	
Dc29	29	
Dc30	30	
Dc31	31	
Dc32	32	
Dd33	33	
2a	34	
2b	35	
2c	36	
2d	37	
3An1	38	
3An2	39	
3Bu1	40	
3Bu2	41	
3Bu3	42	
3Bu4	43	
3Cr1	44	
3Cr2	45	
3E11	46	Binders ticket
3E12	47	
3Fi1	48	
3Fi2	49	
3Fo	50	
3Ha1	51	
3Ha2	52	
3Ha3	53	
3H3	54	

The Todd Collection of Italian Photographs

Chiefly Rome and The Vatican

1. Hawthorne, *Transformation (Marble Faun)*, Leipzig: Tauchnitz eds. '1860' [1860-1909]. [For fifty years this novel, generally recognized as a useful guide to Rome, was variously grangerized, 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 evidence (cf. Todd[4], entries 515-516) or the inscriptions cited below. Within this period the various Italian gilt 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 70-1Jan71). Points: 12 first word: his; 15, line 18 first word: This

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

1 37 have the Faun as a frontispiece, 3 toward generally a portrait of Hawthorne. Early on, the
2 42 small albumen prints are tipped onto blank 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 cropped [ca. 8'], (2-3) full grown to top of building [ca.24'],
with copy 3 inscribed 'Feb. 1870', two years after the first recorded date (May 1868 as listed in *The Truthful Lens*, #80). The 1870 date would appear to indicate that the no. 1 print, of the young trees, was taken ca. 1860, a year or two before this B setting was made available in Rome. [See further 6b below.]

C setting (14Jul71-). Point: 15 line 18 first word: change

4 109 No. 4 copy inscribed 14Jul71 [Bastille 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 p.143 exhibiting as in 1-3 an unmarked plaster cast of the Hosmer 'clasped hands' of the Brownings (cf. page 8 below), 5 displaying the same print, but now with a serial number 4393 in the negative, 6-7 without the print as no longer available, 8 and occasionally thereafter substituting on a beaded pillow two real hands. Nos. 5-6 though bound, 5 in two vols, 6 in one, have in common the same gilt designing on spines, black labels, and marbled endpapers and, in these two numbers only, a printed '15' position tag at the right edge of the plinth for the Faun (usually p.4 or 5); the same number as that recorded in the earliest guidebooks 1843-1879.

Da setting 1st impression (Jun78): no prints discovered. Points: 8 1st word: nowhere; 11 last: familiar

Db second impression (Nov78-1899). Points: last lines 11 fa miliar [with space]; 23 hearts, [comma]

7 43 '15' now faintly painted in top left corner of plinth; so generally hereafter. Prints ca. 5 x 3.7".

8 103 Yellowish prints as 7, mixed with some later (bluish) ca. 5.5 x 3.7". ii.228 hand colored.

9 19 " " Gilt fleur-de-lys on vellum covers, a.e.g., ticket of G. Giannini, Florence. Captions on negatives, the unusual Faun (cf. Addendum below) blind-embossed ALINARI with legend below 'N'. 5697', a few others styled (cf. ii.128) '8301 ROMA ... Edizioni Brogi'.

10 61 Yellowish prints as before, no distinguishing characteristics.

11 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 feather (14)

13 115 endpapers. 12-13 a.e.g. No.12, inscribed 11Dec86, now has, pasted over the 15 at the left

14 39 edge, a printed '10' tag for the Faun, a number first reported in 1882 [cf. 6a below]. No. 12 also carries MS English captions above or below prints: 13-14 faintly painted '15' still remains, captions on prints lettered in the style 'Roma N° 116'.

1-Db

- 15 37 V.C.R gilt on covers, t.e.g., red and blue feather endp. Painted '15' remains on Faun, but alternate dark '10' tag on group picture before text. Captions on this and a few others styled '1260 ROMA', on one [ii.105] '(Ed.^{no} Alinari P.^o 1.^o 5034. . . 1555.)
- 16 115 Prints still yellowish, painted '15' as usual; no captions, inscribed 25Dec88.
- 17 84 Black cloth, gilt Romulus and Remus on front covers (base 56mm); some captions ROMA only, a few [cf. 193] 'N^o. 3725. ROMA' Ticket of G. Giannini, Florence.
- 18 39 Vellum covers as usual. gilt R&R as for 17, colored frontispiece, no captions.
- 19 16 Cover title diagonally in gilt, smaller R&R (46mm) with S.P.Q.R. below. Prints now in gray, coppertone finish, generally no captions except for '120 Faunno di Prassitele'.
- 20 19 Cover with R&R (26mm) with S.P.Q.R., initials of owner JEQ; t.e.g. Prints as in 19, no captions; the Faun print is of another replica (perhaps in the Vatican?). On this copy, prepared for the Bishop of Buffalo, cf. notes in Todd (2), pp.86-87 (pages 9-10 below).
- 21 59 Covers no design, Faun tag still faintly painted '15', yellowish prints, no captions.
- 22 38 No Faun entry. Yellowish prints have only ROMA as in 17; inscribed 4Mar94.
- 23 32 Wide gilt band top and foot, dark '10' Faun tag on this and later issues, prints now silver-toned full-page, but still mounted and thus tend to curl; captions styled 1279. ROMA.
- 24 16 Vol. 2 only, leafy gilt endpapers, otherwise as in 23.
- 25 42 Copies 25-28 front cover the Forum in gilt (base 46mm), endpapers thin (25-27) or wide (28) blue feather marbling. In no. 25 prints still mounted, no captions; inscribed 3 Feb97.
- 26 41 Copies 26-28 now heavier silver-tone collotype plates inserted directly, without backing; miniscule numbers generally etched in the negative at foot of the print.
- 27 45 As for 26, inscribed 19Mar88.
- 28 48 As for 26, inscribed 1899

Dc third impression (Dec02-Nov03). Points: last lines 11 fa miliar [space]; 23 hearts [no comma]

- 29 38 Binding as for 23-24 except for middle red stripes, endpapers as 24, full prints now directly inserted, captions as for 23-24.
- 30 37 Binding and endpapers as for 25-28, prints mounted as in 25.
- 31 44 Binding &c as for 25-28, full plates inserted as in 26-28. Copy inscribed Christmas 1902.
- 32 68 Rebound in blue buckram, original wrappers dated Jun/May03 and inserted catalogue 1Nov 03; mounted prints without captions, these earlier purchased separately and later inserted by first owner, some of them blind-embossed 'G. Pede / 130 Via Latina Roma'.

Dd fourth impression (Sep04--1909). Points: square colon dots after first line of title

- 33 47 Ornate gilt borders, '10' Faun tag still retained, full plates inserted as in 26-28, 31
- 1786 Total Tauchnitz 'Transformation' prints of Rome (including a few from Florence & Milan)

2. Hawthorne, *Transformation (Marble Faun)*, other separate prints or collotypes. Some of these derive from plates used in the final three impressions 1.Db-Dd, as described above.

- ✓ a 65 Transformation. London 1878. Acquired and probably bound in Florence; mounted plates.
- ✓ b 50 The Marble Faun. Boston and New York, 1890. Large 8vo in original cloth, boxed.
- ✓ c 50 The Marble Faun. Boston and New York, 1899. Small 8vo in half brown morocco.
- ✓ d 18 The Marble Faun. New York [1902].
- 183 Total Rome prints in other Hawthorne editions

3. Rome as illustrated in the works of other authors, the separate albumen or collotype prints again sometimes deriving from plates later used in the final three impressions I.Db- Dd, as described above. Like the Tauchnitz issues listed in section 1 most of these volumes are in Italian vellum, now designated 'Ital' to indicate the certain provenance of photographs there inserted.

- An1 31 Andersen, Hans C. *The Improvisatore*. Boston and New York, 1898. Ital. mounted plates.
- An2 39 " " " London [1902]. Ital. Small 8vo.
- Bu1 27 Bulwer-Lytton, Edward. *Rienzi*. Leipzig, Tauchnitz '1842' [1895? so inscribed]. Ital.
- Bu2 22 " " " '1842' [ca. 1898]. Ital, a.e.g.
- Bu3 21 " " " '1842' [ca. 1900] Ital, red edges.
- Bu4 12 " " " '1842' [1907? so inscribed]. Ital. As in no. 26 above, plates with miniscule numbers.
- Cr1 28 Crawford, Francis Marion. *Ave Roma Immortalis*. London, 1898. First issue, with tinted map. Also includes 94 engraved illustrations in text.
- Cr2 28 " " " Later issue with uncolored map.
- EI1 40 Elliot, Frances. *Pictures of Old Rome*. Leipzig, Tauchnitz '1882' [1902? so inscribed]. Ital, binding as in no. 29 above.
- EI2 24 " " " '1882' [1913? So inscribed]. Ital, mounted plates.
- Fi1 82 Field, Walter Taylor. *Rome*. Boston, 1905 [1904]. Decorated green cloth.
- Fi2 82 " " " London, 1905. Decorated brown cloth.
- Fo 31 Forbes, S. Russell. *The Footsteps of St. Paul in Rome*. London 1882. Ital, mounted plates.
- Ha1 83 Hare, A. J. C. *Walks in Rome*. London, 1883. 12th ed. Large 8vo. Ital, mounted plates.
- Ha2 94 " " " " 1893. 13th ed. Small 8vo. Ital, a different selection.
- Ha3 91 " " " " 1893. 13th ed. Small 8vo. Ital, a different selection.
- He 36 Hemans, Charles I. *Historic and Monumental Rome*. London 1874. Ital, mounted plates.
- Ho 16 Howells, W. D. *Roman Holidays and Others*. Following these prints there are eight of other cities. 'The Marble Faun' print, page 226, is of another replica.
- Ma1 24 Macauley, Thomas B. *Lays of Ancient Rome*. Leipzig, Tauchnitz '1851' [1890? so inscribed]. Ital, mounted plates.
- Ma2 22 " " " '1851' [ca. 1895]. Ital. As in 26 above, plates with miniscule numbers, here clearly marked.
- Ma3 22 " " " '1851' [1897? so inscribed]. Ital. As for preceding item but the numbers are now less clearly marked.
- Mu 10 Mullooly, Joseph. *Saint Clement Pope and Martyr*. Rome 1869. Ital, mounted plates.
- Ou 29 'Ouida' [Ramée, Marie Louise de la]. *Aradne*. Leipzig, Tauchnitz '1877' [1902? so inscribed]. Ital. As in 26 above, plates with miniscule numbers. See also following entry.
- Ro 29 [Roberts, Margaret]. *Mademoiselle Mori*. Leipzig, Tauchnitz '1862' [1902? so inscribed]. Ital. This set also with miniscule numbers, to be compared with the preceding entry.
- We1 30 Wey, Francis. *Rome*. Philadelphia 1897. Large 8vo, gilt crimson cloth, t.e.g., boxed.
- We2 30 " " " " 1897. A variant impression, boxed.

983 Total other Rome prints.

4. Mounted Rome prints in portfolio albums (items a-c in full Italian vellum)

- a 107 ROMA red letters on cover. Ca. 1880. Average print size 9.8 x 7.4". English script below.
- b 30 ROMA in red, gilt Romulus & Remus above. Ca. 1880. Average size 9.2 x 7.1". caption on all prints begins ROMA
- c 58 ROMA in gilt letters. Ca. 1885. Average size for full prints 9.6 x 7.5", for single statues 9 x 4.2" the latter all with black background.
- d 59 Half brown morocco, no title, first plate of 1878 Paris exposition. Ca. 1885. Prints average 10.3 x 7.7", the largest in this group, and for the Rome-Vatican series are numbered

- in the plate. Also included 76 photographs of other scenes. Black gothic script below.
- e 34 Full black morocco, gilt ITALY with APRIL 1899 at foot (binding by W. & S. Milne, Edinburgh). Average size 9.8 x 7.8", some plates styled 322 ROMA. Also 28 photographs of other cities, those for Milan by Edizione Brogi, those for Venice by P. Salviafi.

288 Large Roman prints in albums.

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

5. Editions extra-illustrated with prints of cities other than Rome. Except for the Eliot 1890 edition those listed below are all bound in Italy, on vellum. The principal or only city is identified in parentheses.

- Bu1 18 Bulwer-Lytton, Edward. The Last Days of Pompeii. Leipzig, Tauchnitz '1879'[ca.1885] (Pompeii, Naples)
- Bu2 17 " " " '1879'[ca.1890]. Plates mounted. Binding very similar to the preceding entry, but now initialed K.S.D. in gilt.
- Bu3 35 " " " '1879'[ca.1895]. Plates mounted, the first identified as by O. Sommer. An elaborately gilt binding, a.e.g. in protective red cloth wrapper
- Bu4 37 " " " '1879'[ca.1892]. Plates mounted, the one at page 191 identified as by Brogi. The only illustrated Tauchnitz in the collection still bearing the original half-title, this with points indicating that the book probably was not issued before the date cited (cf. Todd (4), entry 1413d), when these early prints were then inserted.
- E11 25 Eliot, George. Romola. Edinburgh and London [ca.1878]. (Florence) Generally the mounted plates are identified as by 'Egidio Giannini--Firenze'. This large octavo is in a handsome Florentine binding with fleur-de-lys emblem in gilt, a.e.g.
- E12 12 " " " Leipzig, Tauchnitz '1863'[ca.1885]. Mounted plates.
- E13 50 " " " Boston [1890]. An attractive large-type edition, t.e.g.
- Ja 37 James, Henry. Portraits of Places. Leipzig, Tauchnitz '1884'[1902? so inscribed]. (Milan, Florence, Venice) The plates generally are by Alinari.
- Kc 8 Kempis, Thomas a. The Imitation of Christ. Leipzig, Tauchnitz '1877'[?1890]. Mounted plates (Florence). On this garish binding see Todd (2)pp.86-87 (pages 9-10 below).
- 112 [other plates not included in 'Rome' count for entries 2.11o, 4.d. and 4.c]
- 351 Total Italian prints other than Rome
- 3591 Total for prints in all categories 1-5.

6. Reference Works

- a. Musco Capitolino o sia Descrizione delle Statue . . . Iscrizioni ed altre ammirabili ed erudite Antichità. In Roma, nella Stamperia del Bernabò, e Lazzarini MDCCL. Very rare, in original limp vellum; perhaps a limited issue for patrons of the Museum; not listed in Schudt. Ex libris Count Alessandri ab Hübner. This record was published three years before Pope Benedictus XIV presented the Faun to the Museum. [Placed within this are xeroxed copies from two later directories, each noting the Faun as in the gallery with 'The Dying Gaul', the first (1843) then citing its position as '15' (a figure repeated in the Baedekers through 1879), the second (1882) marking its position as '10' (and so thereafter in the guidebooks).]
- b. Rome in Early Photographs . . . 1846-1878. Copenhagen: The Thorvaldsen Museum, 1977. Probably the most informative account. Plate 62 records a Piazza Barberini print (with trees about 12' tall) as ca. 1850; a date which, in view of the commentary above for nos.1-3, probably should read ca. 1865. Also included in the collection are seven other useful references.
- c. Tourists' Guides: 18 volumes, including Murray Handbooks 1862, 1864 (2), Baedeker 1870-1909: (5), and the Florence Medici series 1930-1952 (3).

The first record above, of Tauchnitz editions 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 account, focussed on the Faun print, roughly differentiates 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 'locales' just mentioned. In this accounting brackets again define the locales, the equal sign any prints which seem to be identical, and the 6 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 (20), only 29 items are recorded

d/dn/ [after item number] d a late collotype plate inserted directly / dn with miniscule number at foot / x x a footnote follows on certain other peculiarities not discriminated among the general points .

6-1 6 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 the far end of the flute seems to move right (3 thus representing a front view) —STUMP- 6 5 4 3 2 1

M-Q M 'fig-leaf' is large, with a protruding central vein and a black 'cross' stain at the lower end.
 & S N is of normal size (in several indefinable shapes) and, like M, completely fulfills its purpose.
 O leaf is missing; the Faun stands entirely exposed.
 P leaf barely covers (or slightly exposes) the lower left testicle: possibly the same leaf as N when viewed from the far right (position 6).
 Q leaf is tilted up, thus revealing the entire lower portion
 S is a spotted oak leaf with the date 1866 to the left of the plinth: not in the Todd group, nor in eleven other collections available in xerox, but represented at Pennsylvania State University and Southwestern University, Georgetown, Texas.

+/o/- + caption on the print / o no caption / - no number on plinth Cf. full record for general notes.
 15/* 15 printed to right on the plinth / *barely legible paint on the left (either applied ca. 1843-1879)
 10/# 10 printed on a light card to the left / # on a dark card, scarcely visible (ca. 1882 onward).

Text setting B			C			Db			
1	2x	3x	4x	[5x	6x]	7	8	9x	10
3N.o.-	6N.o.-	6N.o.-	6N.o.-	6O.o.15	6O.o.15	3N.o.*	6M.o.*	2M.o.*	3N.o.*
Db									
[12	13	14]	15x	16	[17x	18]	19	21	23
2Q.o.10	6O.o.*	= 6O.o.*	6O.o.*	6M.o.*	6O.o.*	6M.o.*	6O.o.*	6M.o.*	6P.o.#
Db				Dc			Dd		
[25x	26dn	= 27dn	= 28dn]	29d	30	31dn	32	33	
6P.o.#	6P.o.#	6P.o.#	6P.o.#	6P.o.#	6P.o.#	6P.o.10	6P.o.#	6Q.o.10	

[Notes: Hawthorne saw the Faun in a state earlier than 1-3, for then the 'entire front' was nude. 2-3 seemingly identical, but curtain behind and left in 2. 4 possibly another replica, no half-smile, right hand appears different, no chiseled square declivity at left end of plinth. 5-6 both recorded as position 15, but dim outline of an arched window behind in 5 [thus a second position, later as shown in occasional group pictures the Faun was moved again, to the north (blank) wall]. As illustrated page 1 above, no. 9 has an unusual combination of features: image taken from the far left, 'M' leaf with only a small + scar, the only print embossed ALINARI 15.17 here especially the bright lighting discloses the small hole used, when so required, to insert the stem of the leaf. 25 (the 6P sequence beginning here shows a very similar posture, but the perceived space between the right knee and the stump may vary from one to three mm (or none in a modern photo), with 26-28 immeasurable because of a dark shadow across this area.]

Letter from the American artist Joseph Pennell, Rome 2 June 1894, in *Letters to Macmillan*, ed. S. Nowell-Smith, 1967. pp. 235-236.

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 Pincian trees are *now* being cut down. The Borghese palace is a bric-à-brac shop, all old Rome is labelled and tagged like a museum, and the friends, I'm told, 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's 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 Alhambra. 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 1850 (i.67)

HOUSE BUILT FOR RAPHAEL BY BRAMANTE, NOW TORN DOWN (ii.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* (2nd ed., 1866), Bulwer-Lytton *The Last Days of Pompeii* ('Second Copyright Edition' 1879), George Eliot *Romola* (1863), Maurice Hewlett *Little Novels of Italy* (1899), 'Ouida' *Ariadne* (1877), two copies of Macaulay *Lays of Ancient Rome* (1851), and no fewer than seven copies of Hawthorne *Transformation [The Marble Faun]* (1860). Moreover, I was astonished to perceive, in nine 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 tilted 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 provincially 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. 1875), the work usually identified as the first of this kind—and third as these photographs reveal, a study of prudery 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.

2) 'Books in Series,' *Collectible Books: Some New Paths* (ed. Jean Peters), pp. 68-94. New York and London: R. R. Bowker, 1979. Excerpt from pages 86-87:

Certain other, extraneous features may well divert the collector from Tauchnitz proper, and I must say that I have succumbed to 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 parchment 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 Peruzzi de' Medici. Others (including the two illustrated in Plate 12) are further adorned with early photographs. One of these, the "1877" Thomas à Kempis *Imitation of Christ* (issued 1880-1890?, inscribed 1921), though dismissed by John Stephens as a "stunningly banal piece of kitsch,"²⁵ still may be regarded, by less

sensitive bibliophiles, as a pleasantly garish product of the Florentine bindery of G. Giannini. The second, enclosing the two-volume issue of Hawthorne's *Transformation* ("1860") (that is, *The Marble Faun*, especially bound probably in 1879, the last year JEQ was in Rome)²⁶ doubtless is of Roman manufacture. It is one of twelve vellum-bound sets in my collection, containing altogether 666 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 this "guide-book" so favored among American tourists—JEQ's copy, for example, illustrating in its very first print the wrong "Marble Faun."

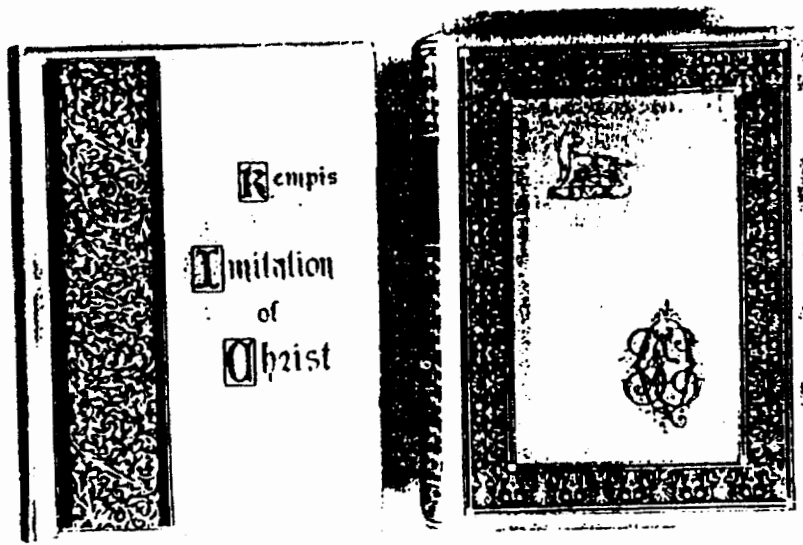


PLATE 12 Tauchnitz in Italian vellum. The Thomas à Kempis was bound in Florence, the Hawthorne probably in Rome.

26. The monogram JEQ on the front cover must certainly be that of the cleric identified in the *DAB* as James Edward Quigley (1854-1915), a student at the College of the Propaganda in Rome 1874-1879 and later bishop of Buffalo. His copy, carefully preserved in a custom-made case, was purchased in New York, January 27, 1979.

3) 'A New Measure of Literary Excellence: The Tauchnitz International Editions 1841-1943,' *PBSA* 78 (1984), 333-340. (Lecture in Budapest irrelevant for the present subject.)

4) (with Ann Bowden) *Tauchnitz International Editions in English, 1841-1955: A Bibliographical History* New York: 1988. Extract of entries 515-516.

- 515 **Hawthorne, Nathaniel.** *Transformation: or, The Romance of Monte Beni.* 1860.
- A H: —, Td62: —, v vi-x pref, xi-xii cont, 12-292 text, C3. T colon round dots. Settings A-C, page 18 first word: else. First setting: page 12 first word: habitually. AB notice: 17May60. Copies w17:L, z:A F M.
- B Page 12 first word: his. Page 15 line 18 first word: This. Second setting. Copies z:G('1Jan71') X.
- C Page 15 line 18 first word: change. Third setting. Copies z:Wp Xp.
- Da H:2. Page 18 first word: nowhere. Fourth setting: three or more impressions, distinguished by words last line of pages cited below.
Last line 11: familiar 23: hearts, Copy z:<T('Jun78').
- b Last line 11: fa miliar 23: hearts, Copies wNov78:T(Feb79), wOct81:K, z:AM B G JW K O SM V W WB.
- c Last line 11: fa miliar 23: hearts Copies wJun03:X, z:H2.
- d T colon square dots. Copies wSep04:C LA, wMar06:T, [x9,y1]:cited in G09, z:W X.
- * [Vol.2 = 516] As he later advised the author on 9 January 1864, Tauchnitz contracted for this work, known in America as *The Marble Faun*, through Hawthorne's London publisher, Smith, Elder (HUMS). 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. (An especially ornate production, custom-bound for the recipient, is illustrated in Todd[2] p.87.) Regrettably Italian binders 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 (198), 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.
- 516 [515, vol.2] 1860.
- A H: —, Td62: —, v-vi cont, 12-280 text, 281 C3. T colon round dots. Page 5 line 22 first word: fever. Copies w17: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:G('25Feb71') X.
- C Page 17 line 4 first word: I. Third setting. Copy z:<W.
- Da Page 5 line 22 first word: and. Fourth setting, in two or more impressions, distinguished by words last line of pages cited below.
Last line 83: fe w 88: fig s 177: deed. Copy z:<T.
- b Last line 83: few 88: figs 177: deed Copies wNov78:T(Feb79), wOct82:K(Oct82), wJan89:K(Oct89), wMay03:X(1Nov03), z:AM B G H2 JW K O T V W WB.
- c T colon square dots. Copies wJul04:C LA (1Jun05), wMar06:T(1Mar07), [x9,y1]:cited in G09, z:X.

78 Halsey, Lewis

The Falls of Taughannock: Containing a Complete Description of this the Highest Fall in the State of New York, with historical and descriptive sketches. Illustrated by Views of the Falls. New York: Cutter, Tower & Co., 1872.

Illustrated with 4 albumen photographs with slightly arched tops, 4 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 advance over the crude wood-engraved illustrations contained in the first edition, New York, 1866.

89, [90-92] pp. including 2 pp. of advertisements
VOLUME: 17.5 x 10.9 cm.
IMAGE: 10.5 x 8 cm.

79 Hardy, Alfred, and A. de Montméja

Clinique Photographique de l'Hôpital Saint-Louis. Paris: Librairie Chamérot et Lauwereyns, 1868.

Illustrated with 50 albumen photographs with a legend below, "A. de Montméja ad naturam phot. et pinxit." These photographs by Montméja of various skin diseases are indeed heightened with a brush in vivid colors for the area visibly affected, hence the indication "pinxit."

A second edition was issued under the title *Clinique photographique des maladies de la peau*, Paris, Lauwereyns, 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 1866, according to Yanul's unpublished research.

[iv], iv, viii, [100], [ii] pp.
VOLUME: 28 x 20.5 cm.
IMAGE: 12.7 x 13.3 x 10 cm., etc.

80 Hawthorne, Nathaniel

Transformation: or, The Romance of Monte Beni. By Nathaniel Hawthorne, Author of "The Scarlet Letter," Etc. Etc. Copyright Edition. In Two Volumes. Leipzig: Bernhard Tauchnitz, 1860.

This volume has been a puzzle to many because of the date 1860 found in all copies of this edition. According 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 Cushman, Haw-

thorne's sister-in-law, inscribed this copy to Elizabeth Peabody. It contains 57 photographs, mainly views of Rome, of antique sculptures, and some of paintings and drawings. Other copies have 59 photographs, and some as many as 102. 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 editions.

One copy carries the penciled notation that the book cost 4 lire, the bindings 20 and the 100 photographs 25 lire, totaling 49 lire. Some copies were bound in vellum 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.

Vol. I: xii, 292 pp.
Vol. II: vi, 280, [281-282] pp.
VOLUME: 15.5 x 11 cm.
IMAGE: generally 13.5 x 10.7 cm.

81 Hayden, Ferdinand Vandever

Sun Pictures of Rocky Mountain Scenery, with description of the geographical and geological features, etc. of the Great West; containing thirty photographic views along the line of the Pacific railroad, from Omaha to Sacramento. 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 Illustrated* (1869) (see No. 142). Russell made the negatives while employed by the Union Pacific Railroad after his service in the Civil War. Hayden, director of the United States Geological and Geographical Survey of the Territories (1868-1883), employed W. H. Jackson as staff photographer beginning in 1870.

[viii], 150, (151-152) pp.
VOLUME: 32 x 24.5 cm.
IMAGE: 15.3 x 20.2 cm. (Cathedral Rock, plate 11); 15.4 x 20.4 cm., etc. (others)

82 Heath, Francis George

The Fern 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.

xii, 459, [i] pp. plus advertisements [iv, 24] pp.
VOLUME: 19.8 x 13.8 cm.
IMAGE: 9.2 x 14 cm. (frontispiece)