

19th & 20th Century Photography China, Formosa & Japan Military Cased Images

16 DECEMBER 2020

EST. 1988

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Lyn Kaino de Cadenet



19TH & 20TH CENTURY PHOTOGRAPHY CHINA, FORMOSA & JAPAN MILITARY CASED IMAGES

16 December 2020

COMMENCING 10am

VIEWING BY APPOINTMENT 7-15 December (weekdays, and subject to lockdown restrictions)

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EST. 1988

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SPECIALIST



Chris Albury: chris@dominicwinter.co.uk
Ambrotype portrait by Jonathan Keys, 2019

Cover illustrations:

Front cover: lot 17
Inside front cover: lot 147

Inside back cover: lot 71
Back cover: lot 248



From the Barnes Wallis archive of personal papers and effects which is to be offered as 42 lots in our Military and Aviation sale on 19 November.

FORTHCOMING SALES

Wednesday 11 &
Thursday 12 November

Printed Books, Maps & Autographs
Lord Nelson (1758-1805), Scottish Topography
The David Smith Print Collection Part II

Thursday 17 December

Military, Naval & Aviation History, Medals & Militaria
Barnes Wallis Autographs, Artefacts & Ephemera
The Winston Churchill Library of Major Alan Taylor-Smith (1928-2019)

Wednesday 27 January

Printed Books, Maps & Documents
Fine Travel Books in Original Cloth
Autographs of Artists, Musicians & Writers

Thursday 28 January

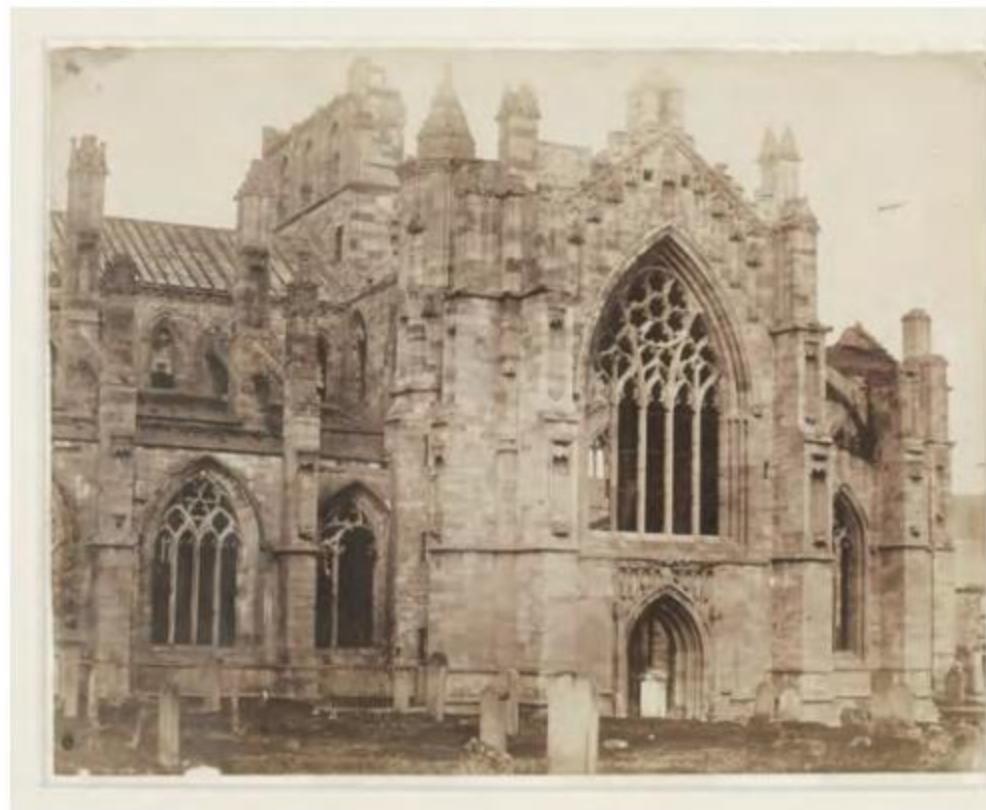
Modern First Editions including an Ian Fleming Collection
Victorian & 20th Century Literature
Children's & Illustrated Books, Teddy Bears & Games

Next photography sale : Spring 2021

Entries are invited for the above sales: please contact one of our specialist staff for further advice

19TH CENTURY PHOTOGRAPHY

To commence at 10am on Wednesday 16 December



Lot 1

1* **British School.** Two views of Melrose Abbey, c. 1850, salted paper prints, both 22 x 28.5cm, arranged as a pair in a modern aperture mount, framed and glazed

(1)

£800 - £1,200



2* **British School.** A Norman church archway, c. 1840s, salted paper print on contemporary paper mount and larger album leaf, image size 22 x 17.5

(1)

£200 - £300



3* **Cameron, Julia Margaret, 1815-1879.** Alfred Lord Tennyson, 'The Dirty Monk', May 1865, half-length albumen print profile, arched top, some speckling and spots, 232 x 185mm, on original blue-grey mount within gilt border, inscribed by Cameron in ink (now faded) beneath, 'From Life. Registered Photograph Copyright Julia Margaret Cameron', and with facsimile printed inscription centred below, 'I prefer the Dirty Monk to the others of me, A. Tennyson, except one by Mayall', spotting to mount, gilt frame
Provenance: A gift to William Phelps MD from Tennyson's doctor, c.1870, who lived opposite Tennyson's home at Farringford, Freshwater, Isle of Wight (from a modern printed label to frame verso).

Originally taken as part of a series to illustrate Tennyson's *Idylls of the King*, the portrait only later appeared as the frontispiece to Cameron's book of Alfred Tennyson's *Idylls of the King and Other Poems Illustrated by Julia Margaret Cameron*. Cox & Ford, *Julia Margaret Cameron: The Complete Photographs*, (2003), no. 796.

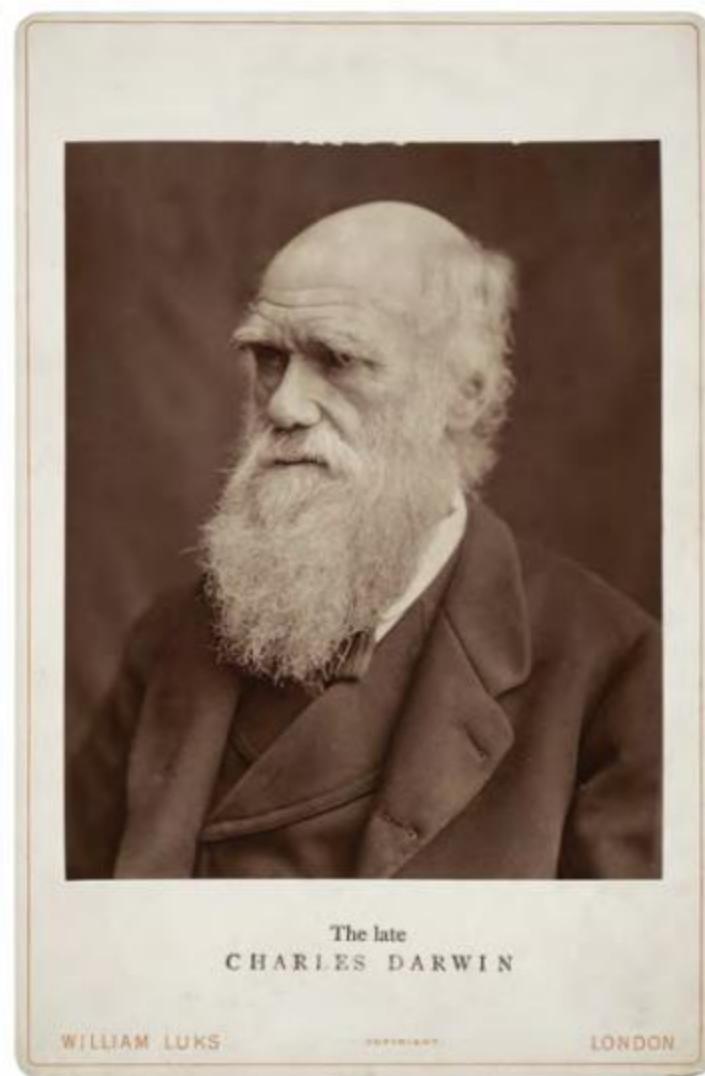
(1)

£1,000 - £1,500



4* **Cremiere (Leon, 1831-1872).** Two portraits of the Greco-Roman wrestlers, the Marseille brothers Leon Cremiere, 18 rue de Laval, France, 1860s, 2 *albumen prints on original mounts with imprint details at foot, 200 x 150mm*
See the Alan Siegal Collection for one of the images.
(2)

£300 - £500



5* **Darwin (Charles, 1809-1882).** Portrait [by Lock & Whitfield], 1877, printed 1880s, *Woodburytype on original card mount with printed title, 'The Late Charles Darwin', publishers' imprint 'William Luks, London' to lower mount, image size 11.5 x 9cm, overall size 17 x 11cm, mount a little dust-soiled and bumped at lower right corner*
Lock and Whitfield seem only to have taken one pose of Darwin, which was originally printed and used in their series *Men of Mark*.
(1)

£400 - £600



6* **Dijon (V., 19th century).** Mountainous woodlands in France or Germany, possibly the Alps, c. 1854, *albumenised salt print, 22 x 30cm, modern aperture mount*
(1)

£700 - £1,000



7* **English School.** A large-format toned albumen print of church cloisters, 1850s, 35.4 x 28.0cm, laid on card
(1)

£400 - £600



Lot 10



8* Fenton (Roger, 1819-1869). Lindisfarne Priory, with a group of figures, Lindisfarne, 1856, salted paper print, arched top, inscribed in the negative 'H no 9', 355 x 295mm, laid down on modern acid-free conservation card, with aperture mount
(1)

£1,000 - £1,500



9* Attributed to Roger Fenton (1816-1869). Military band on parade outside of the Jewel House, Tower of London, c. 1858-1860, albumen print, 23 x 28.5cm, together with 2 others similar, attributed to Roger Fenton, c. 1860, showing a military parade with mounted horse battalion, military exercise in panoramic format with backdrop landscape of trees, 19 x 26.5cm and 16 x 28cm, all in modern aperture mounts

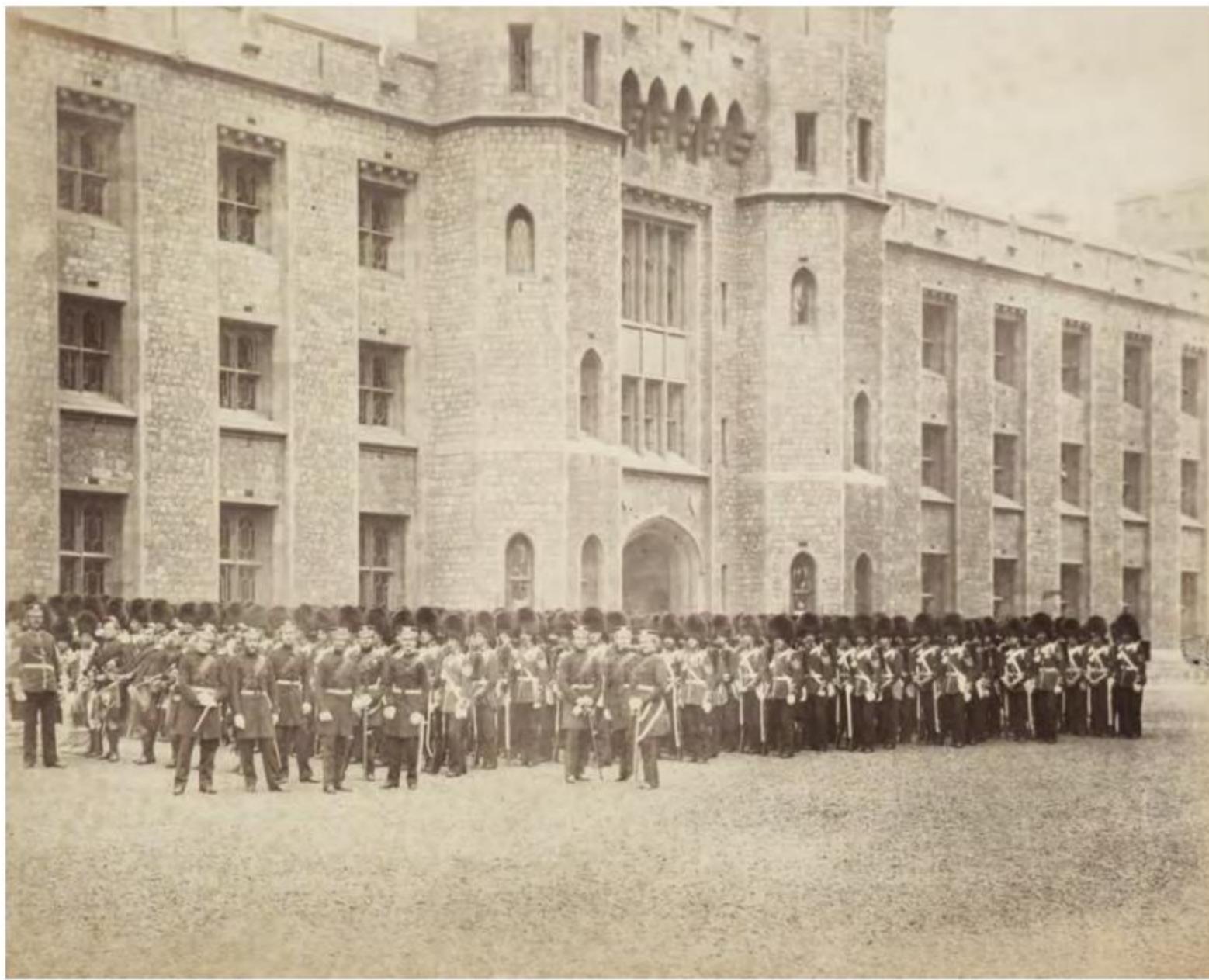
Provenance: From the album of Colonel John Douglas Johnstone (1836-1906).

(3)

£1,000 - £1,500

10* Attributed to Roger Fenton (1816-1869). Military Parade, with an officer on horseback, outside barrack huts and with clouds visible and sky, c. 1858-1860, albumen print, 26 x 28cm, modern aperture mount
(1)

£600 - £800



11* Attributed to Roger Fenton (1816-1869). The Coldstream Guards outside the Tower of London, c. 1858-1860, *albumen print mounted on original leaf, 22.5 x 28cm, modern aperture mount, framed and glazed*
(1) £1,000 - £1,500

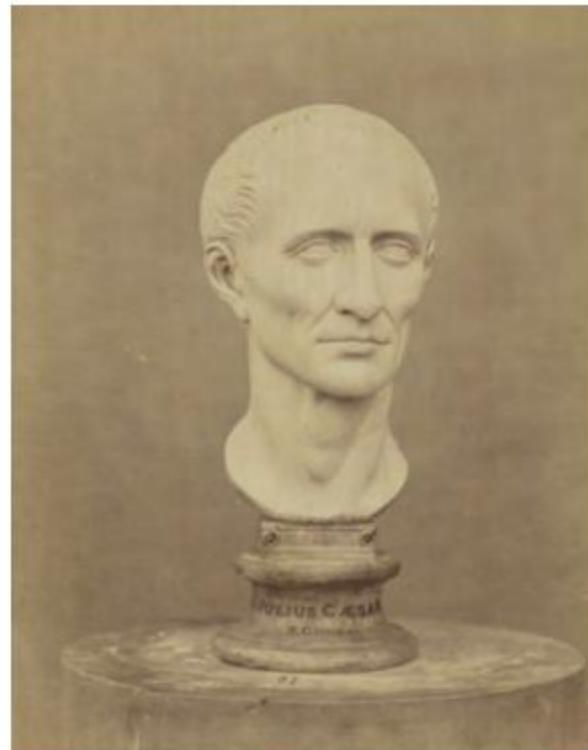


12* Attributed to Roger Fenton, 1819-1869). A suite of 12 views of Furness Abbey, c. 1860, *albumen prints on original card mounts with printed captions to lower right corners, images approx. 24 x 29cm and similar sizes, mount sizes 57 x 46cm*

The printed label captions all read 'Furness Abbey' with subtitles as follows: 1) Arch in central transept, 29 x 24cm; 2) Central transept, 22.5 x 29cm; 3) Pointed arch in chapter house, 29 x 22cm; 4) Arch, looking into the chapter house, 27.5 x 24cm; 5) Exterior of the chapter house, 24 x 29cm; 6) The north front, 22.5 x 28cm; 7) The east window, 23.5 x 28.5cm; 8) Norman arches in the quadrangle, 24 x 29.5cm; 9) West side of the quadrangle, 22.5 x 29cm; 10) The hospicium [hospitium], from the south east, 23 x 29cm; 11) The hospicium, from the south west [different view], 24 x 29cm; 12) The hospicium, north side, 23 x 28cm.
(12) £1,500 - £2,000



Lot 13



Lot 14



Lot 15

13* **Fenton (Roger, 1819-1869).** An album of 37 mounted albumen prints of portrait drawings by Hans Holbein the Younger (1497/8-1543), c. late 1850s, subjects include *Lady Lister, Lady Hobbei, Anne Boleyn, Lady Eliot, Duchess of Suffolk, Thomas More, John More (Thomas More's son), Waramus, Archbishop of Canterbury, Lord Vaux, Philip Melanchton, Edward VI, etc.*, images 39.5 x 29.5cm and smaller, mounted within ink rule borders to rectos on paper album leaves, uncaptioned, contemporary red half morocco gilt, heavily rubbed and slightly soiled, upper joint split along upper half, folio (47 x 32cm)

(1) £300 - £500

14* **Fenton (Roger, 1819-1869).** Five photographs of Roman busts at the British Museum, photographed by Roger Fenton, c. 1855, albumen prints, including *Julius Caesar, Tiberius (2) and Augustus Caesar (2)*, 3 initialled and 1 signed in the negative by Fenton, contemporary ink inscriptions to versos, 31 x 22.5cm and similar, together with 6 further albumen prints of paintings and drawings at the British Museum, photographed by or attributed to Roger Fenton, c. 1855, including illustrations of *St John the Baptist, the Crucifixion, Head of an old man* (all with contemporary inscriptions to verso) and others, various sizes

(11) £200 - £300

15* **Fenton (Roger, 1819-1869).** Raglan Castle - Porch [from] Photographic Art Treasures, [Part I], published by the Patent Photo-Galvano-Graphic Company, October 1856, proof photogalvanograph with printed title and letterpress credit on india paper, image size 18 x 23cm, sheet size 25.5 x 35cm, some light browning throughout and old damp staining to margins outside of print impression but close to upper right corner and touching imprint at lower margin, mount a little spotted and somewhat frayed

(1) £100 - £150



16* **Howard (Cecil Ralph, 6th Earl of Wicklow, 1842-1891).** A personal photograph album compiled by Cecil Howard, c. 1859-67, containing a total of approximately 30 mounted albumen prints, including group portraits of Rugby schoolboys, 1858, masters at Rugby school, 1859, Trinity College, Oxford, rowing teams, 1860-63, a Trinity College group of masters and students, 1864, and a group of soldiers at the convalescent depot, Darjeeling, 1868, all 20 x 27cm and similar, plus 4 further similar size albumen print photographs of Rugby School from 1858, all mounted singly to album leaf rectos with caption and name identifications, plus 15 further smaller portrait photographs and scenes from Ireland and India (generally in poor condition), with additional pencil captions, a few news cuttings loosely inserted and original commission for Howard pasted in rear, appointing Howard as an ensign, 29 October 1864, signed by George, Duke of Cambridge and J. Peel lower right (30 x 40cm) and 5 small exam certificates pasted to following leaves, Howard's name inscribed calligraphically to front flyleaf, contemporary half morocco, heavily rubbed and soiled, oblong folio (24.5 x 31cm)

Cecil Ralph Howard, 6th Earl of Wicklow (1842-1891) was an Anglo-Irish British army officer and peer. In 1864 he was commissioned as an ensign in the King's Royal Rifle Corps, and was promoted to Lieutenant in 1867 and Captain in 1876. He appears in the photographs at Oxford and the group of soldiers in India.

(1) £150 - £200



17* **Le Gray (Gustave, 1820-1884).** *Brick au Claire de Lune / Brig on the Water*, 1856, *albumen print on card, good tonal range, a little surface dirt and some spotting in the lower sky, facsimile signature in red ink to lower right corner, 31.7 x 40.9cm, on original mount trimmed to image size, laid onto a larger near-contemporary paper sheet, 41 x 56cm, verso blank*

Made from a single negative this justly famous photograph was a great success in both England and France. Subsequently, Le Gray was to resolve the problem of capturing both the sea and clouds by printing from two negatives, one exposed properly for the shore and sea, and one for the sky. Here, however, he produces this fine result with one negative, using the reflective qualities of the sea to suggest moonlight rather than daylight.

Literature:

Eugenia Parry Janis, *The Photographs of Gustave Le Gray* (The Art Institute of Chicago, 1987), frontispiece

Ken Jacobson, *The Lovely Sea-View: A Study of the Marine Photographs Published by Gustave Le Gray, 1856-1858* (Petches Bridge, 2001), title-page and fig. 2.

Sylvie Aubenas et al., *Gustave Le Gray 1820-1884* (Los Angeles: The J. Paul Getty Museum, 2002), fig. 128 and cat. 109.

(1)

£20,000 - £30,000



18* **Mayall (John Jabez Edwin, 1810-1901).** Mayall's Series of Photographs of Eminent Men, published by Marion & Co., 152 Regent Street, 1862, a group of 7 albumen print portraits by Mayall, 5 signed and dated 1861 in the negative, 24 x 18.5cm and similar sizes, original mounts with imprint details and facsimile signature of the sitter beneath each portrait, flush-mounted on to larger sheets of card and all but one with remains of original printed paper wrappers, some marginal damp staining and creasing, loosely contained in a contemporary half morocco folder, gilt-titled 'Eminent Men 1862' to upper cover, heavily rubbed, lacks ties, large folio (59 x 40cm)

The sitters in this group comprise Prince Albert, the Prince Consort; W.E. Gladstone; John Russell, 1st Earl Russell; Edward Smith Stanley, 14th Earl of Derby; Henry Brougham, 1st Baron Brougham and Vaux; John Singleton Copley, 1st Baron Lyndhurst; John Bright. These would appear to be some of the early photographs from the series which helped make Mayall's fame. The photograph of Prince Albert, taken just two months before his death from typhoid is likely the last photograph taken of him. After his death the photograph was hugely popular with Mayall selling over 70,000 cartes de visite of this image.

(7)

£400 - £600



19* **Mayer (Ernest & Pierson).** A pair of colour-tinted salt prints of a young man and woman, c. 1855, oval format, the woman with number '17438' inscribed adjacent to dress, images 20 x 16cm, passe-partout mounts with photographer's embossed stamp at foot, gilt moulded frames with rounded corners and photographers' printed labels to versos, salt print of young man lacking glass

(2)

£200 - £300



20* **Maynard (George Willoughby, 1843-1923), American painter, illustrator and muralist.** A photographically-illustrated scrap album relating to George Maynard and fellow American academic classical painter and sculptor Francis Davis Millet (1848-1912), c. 1870s, containing over 200 photographs including some not from life, mostly albumen prints but including some cyanotypes, many carte-de-visite-sizes but also some larger, including 3 photographs of Millet's house and studio, East Bridgewater, Massachusetts, 1876, two group portraits, one of the Epiphrykan Club, Antwerp, 1872, featuring both Maynard and Millet, plus Edwin G. Champney and others, signed by 7 of the 8 sitters on the mount, the other of students of the Royal Academy, Antwerp, a portrait of Elihu Vedder by G.C. Cox with pencil inscription from the sitter to Maynard to mount below, Charles Volkmar digging in a garden, various photographs of decorations at Rockwood Hall, 20 small cyanotypes of Mexican views by Fred S. Wild, 4 cyanotypes of a studio 'The Benedick', a photograph of Stedman's house by Edmund M. Wheelright, cyanotypes of works by W.L. Dodge, studio of Charles Dubois, Neuchatel, Copeland's room, Paris, plus photographs of Antwerp, Alexandria Virginia, Cooperstown New York, etc., heavily captioned and annotated in contemporary pencil throughout with some annotations on the photographs themselves, many photographs faded and chipped or torn with occasional loss, interspersed with related engravings and cuttings relating to art and design, plus approximately 10 loose unsigned pencil sketches showing a reclining child, 2 in Rome, 3 sketches of tigers and several of figures in Constantinople, plus one watercolour of a building (an art school?) in Anvers, dated 1869, all torn with some loss, album leaves all brittle and detached and disbound with only one board present, 4to (33 x 27cm)

The album appears to have been compiled by Maynard though it is not clear whether any of the pencil sketches or captions are in his hand. His contemporary Francis Millet who makes several appearances in the album is better known than Maynard as an artist, sculptor and writer. He died in the sinking of the RMS Titanic on 15 April 1912. He was last seen helping women and children into lifeboats. His body was recovered and returned to East Bridgewater, Massachusetts, where he was buried in Central Cemetery.

Sold with all faults, not subject to return.

(1)

£200 - £300



21* **Nordström (Erik Agnar, 1857-1907).** A collection of 35 photographs, c. 1891-1905, mostly platinum print studies of horses, dogs and aristocratic male and female equestrian portraits, mostly overpainted and retouched with much blocking out of backgrounds, mostly signed 'd'Agnar' and dated in the margins, various sizes but mostly 16.5 x 22cm and similar, the majority mounted on art boards, occasional staining and soiling, the collection loosely contained in a contemporary broken portfolio
Nordström was of Swedish birth but married an English wife, Bessie Dix-Wilcox. The portfolio apparently belonged to Nordström and contained several indistinct addresses written on the inside of the portfolio, including London, Gloucestershire, Northampton and Dublin.
(35) £150 - £200



23* **Polo.** A group of 25 medium and larger-format photographs of the Western polo players, mostly. c. 1890s-1910, albumen and gelatin silver prints, mostly group portraits of British officers overseas, some on mounts, several with captions, various sizes
(25) £100 - £150



22* **Photograph albums.** A group of 9 photograph albums, 19th & 20th century, 3 albums containing cartes de visite, cabinet cards and similar size albumen print portraits, plus 3 albums including albumen print views of Europe, various bindings and sizes, plus 3 smaller-format snapshot albums from the early 20th century including one with German captions from the 1930s
Provenance: From the photography collection of Dr Richard Sadler FRPS (1927-2020).
(9) £150 - £200



24* **Post-mortem of a child.** A full-length portrait of a young child lying in a wicker basket, c. 1880s, tinted albumen print on card, somewhat brittle and cracked at edges, in a contemporary domed glass case with ornate frame, image 23.5 x 33cm
(1) £150 - £200



25* **Rejlander (Oscar Gustave, 1813-1875).** Study of a young barefoot girl knitting, c. 1860s, *albumen print*, 18.5 x 13cm, original card mount, signed by the photographer 'O.G. Rejlander' in pencil beneath image

(1)

£300 - £500



27* **Salt Prints.** A group of 6 salt prints, 1850s, the largest image by James Robertson (1813-1888) of the interior of the Russian barrack battery, showing mantelets, 1855, some spotting and fading, 24.5 x 30.5cm, together with 2 rustic scenes by John Wheeley Gough Gutch (1809-1862), 11.5 x 16cm, plus views of Malvern from churchyard, Swans Pool, Malvern, and Victoria Hotel, Bowness, all identified and dated 1856 in pencil to versos, 13.5 x 18cm and slightly larger
(6)

£200 - £300



26* **Rejlander (Oscar Gustave, style of).** Little matchgirl, c. 1860, *albumen print*, showing a barefoot ragged girl with matches, a broom laid on the stones near her feet, closed tear to upper right margin away from the girl, 14 x 10cm

(1)

£300 - £500



28* **Sutton (Thomas, 1819-1875).** Rocks and waves, Jersey, 1854, *Blanquart-Evrard process print*, from the series *Souvenir de Jersey*, 20.3 x 25.4cm, modern aperture mount

(1)

£400 - £600



29 **Thomson, John & Smith, Adolphe.** *Street Life in London*, with permanent photographic illustrations taken from life expressly for this publication, 1878], 37 mounted Woodburytypes on 36 leaves (complete), many approximately 110 x 85cm, lacks both title-page and preface/contents leaf at front, paper repair to lower blank margins of first text leaf, final text leaf torn with some text loss affecting 6 lines, a little spotting and soiling throughout, contemporary marbled boards, crudely rebacked and recornered with cloth and modern gilt-title spine and cover labels, rubbed and soiled, 4to

Originally published as a monthly serial, *Street Life in London* was published in twelve parts. It was then published in book form in brown and variant green bindings. It is still considered a pioneering work in the history of documentary photography. The types represented here in Thomson's photographs including cab men, street doctors, public disinfectors, shoe-blacks, labourers, Italian street musicians, fruit and fish sellers, etc. While textually incomplete as described the plate leaves are all present and in good condition. Sold as a collection of plates not subject to return.

(1) £2,000 - £3,000



30* **Wynfield (David Wilkie, 1837-1887).** Portrait of Valentine Cameron Prinsep, c. 1865, albumen print, the sitter full face, several creases, 20 x 16cm

The artist Valentine Prinsep (1838-1904) was a nephew of Julia Margaret Cameron.

(1) £200 - £300

20TH CENTURY PHOTOGRAPHY



31* **Alinder (James, 1941-)**. A group of 6 vintage gelatin silver panoramic prints, c. 1975, *all but one on card mounts, all with printed labels to mount versos and 4 with photographer's wetstamp, images 30 x 13.5cm or the reverse*

The titles are: Neil Armstrong Space Center, Ohio; Highway, Hawaii; Christmas at Hinky Dinky Supermarket, Lincoln, Nebraska; Liberty, New York; Tower Ypsilanti, Michigan; Plymouth Rock, Massachusetts.

(6)

£150 - £200



32* **Architectural photographs**. A collection of approximately 150 photographs, c. 1950s, *mostly architectural interest including China, USA and Italy (from 19th-century photographs), the majority 19 x 23.5cm, many with printed labels to versos, together with a group of approximately 50 smaller snapshots, postcards, etc.*

(approx. 200)

£150 - £200



33* **Bale (Stewart, 1889-1994)**. A group of 12 photographs of architectural and shipping interest, c. 1930s, *vintage gelatin silver prints, mostly mounted on board, 30 x 38cm and smaller*

(12)

£200 - £300



34* **Beckett (Samuel, 1906-1989)**. Portrait by Paul Joyce (1944), 1979, *a large celluloid interneg, 25 x 25cm, together with an enlarged positive from the same negative, 4 hand-written adhesive labels in the photographer's hand applied, 34.5 x 34cm, several biro and pencil exposure notes to verso*

A platinum print of this photograph is owned by the National Portrait Gallery, London, (NPG P157). To produce the platinum print the negative (interneg) needs to be in contact with the paper. The positive here is the same size as the image in the National Portrait Gallery and this probably is the interneg used for that portrait. The enlargement was produced for the printer at the Curwen Studios, the annotations by Joyce on the labels are details for the 'dodging and burning', i.e. the increasing or decreasing of exposure to highlight details. Both items were acquired by the current vendor from the Curwen Studios but copyright remains with the artist and is not assigned to the purchaser.

(2)

£200 - £300



Lot 35



Lot 36



Lot 38

35* **Portraits of black people.** An assorted group of 30 original photographs, press prints and copy prints of notable mostly black people, c. 1970s and later, *including a small portrait of C.L.R. James [by David Bailey], a little creased and damp marked and ink smudge to right margin, 16.5 x 11.5cm, Buchi Emecheta plus 2 sheets of contact prints of an unidentified jazz band by Valerie Wilmer; 2 portraits of Sam Greenlee; a photograph of Fela Kuti by Christine Levy; Edgar White by Angela Lee; Nelson Mandela by Eli Weinberg; Lincoln Thompson by Reggie Star; portraits of Oliver Tambo with Fidel Castro, Jamaican storyteller Thomas Osha Pinnock and film director Ousmane Sembene, etc., plus a group of 5 prints and a contact sheet with wetstamp of Mike Lay to verso, a few creases and occasional slight damage, images approximately 20 x 25cm and smaller*
(30) £150 - £200

36* **Christie (Agatha, 1890-1976).** Portrait of Agatha Christie and her young daughter Rosalind, 1923, *vintage gelatin silver print on thin card by Bertram Park (1883-1972), 355 x 270mm, together with 2 gelatin silver prints of the actress Gladys Cooper kissing her child (one boy and one girl) by Marcus Adams, each 20 x 15cm, one with embossed stamp to lower right corner and signed and dated 1924 in pencil on paper mount beneath*
(3) £200 - £300

37 **Coburn (Alvin Langdon, 1882-1966).** Scarti di Cotone, uno Studio di una Importante Industria della Contea di Lancashire, Manchester: Charles W[illiam] Hobson, 1920, [2], 14pp., 14 tipped-in photogravures by Coburn, 15 x 11cm and similar, photogravure frontispiece (15 x 7cm) torn without loss at lower right corner, photogravure mounts lightly toned, pencil ownership inscription of J. Ingham to front free endpaper with a pencil note indicating it was a gift from his son Ernest Ingham of the Fanfare Press, St Martin's Lane, London, upper inner hinges broken, original sheep-backed parchment boards lettered in gilt, lacking ties, rubbed and soiled, slim 4to (23 x 18cm)

Provenance: Charles William Hobson was an advertising man from Manchester who set up the Fanfare Press in London around 1925. Ernest Ingham was with him at the start, initially working on production and becoming managing director after Hobson sold it on to the London Press Exchange.

This privately printed edition 'published on behalf of William C. Jones, Ltd., Collyhurst Waste Mills, Manchester, by Charles W. Hobson' was apparently simultaneously printed in the same format in English, French and German: ('Cotton Waste', 'Déchets de Coton' and 'Baumwollabfall') in unknown quantities. WorldCat listings suggest that the English edition is well-represented, the German edition very rare, and the French and Italian editions institutionally unknown. One copy of the French edition was offered at auction in France in 2017 but no other copies of this Italian edition have been traced institutionally or commercially.

(1) £300 - £500

38* **Coster (Howard, 1885-1959).** A group of four portrait photographs, c. 1920s/1930s, *vintage matte gelatin silver prints on thin card of the authors W.W. Jacobs (1863-1943), E.V. Lucas (1868-1938), Charles Morgan (1894-1958) and A.P. Herbert (1890-1971), signed by the photographer in white china ink to lower margins, wet stamps to versos, 28 x 23cm*

(4) £100 - £150



Lot 37



B. IRIS AND THE GNOME.
Copyright. Photograph taken Sept., 1917.



D. FAIRY OFFERING FLOWERS TO IRIS.
Copyright. Photograph taken August, 1920.



E. FAIRY SUNBATH, ELVES, ETC.
Copyright. Photograph taken August, 1920.

39* **Cottingley Fairies.** A. Alice and the Fairies. B. Iris and the Gnome. D. Fairy offering flowers to Iris. E. Fairy Sunbath, Elves, etc., the first two copyright 1917, the last two copyright 1920, all printed by Harold Snelling, c. 1920, 4 vintage sepia gelatin silver print photographs, 15 x 20cm and the reverse, mounted on original brown card with embossed brown title and copyright stamp to lower margins, each loosely contained in original brown folder with embossed crown to upper cover and plain tissue-guard to cover photographs, original printed description to accompany photograph B by Edward Gardner loosely inserted, together with 3 typed letters signed from the Conan Doyle bibliographer Richard Lancelyn Green, 1987, to the then owner, concerning the photographs and his wish to purchase them, plus

Doyle (Arthur Conan), The Coming of the Fairies, 1st edition, 1922, black & white plates from photographs, a few pencil marks, contemporary ownership initials to front pastedown, original cloth gilt, a little rubbed and split along lower joint, 8vo, plus

Gardner (Edward L.), Fairies: The Cottingley Photographs and their Sequel, 1st edition, 1945, black & white plates from photographs, some spotting, ownership inscription and bookplate of Ellen Jowett, original cloth in dust jacket, rubbed and soiled and some old sellotape repairs, small 4to

Provenance: Margaret Ellen, Literary Lapses Bookshop, Southampton, and thence by descent. The three letters from Green are to Margaret Ellen who declined the offer to sell and they have been kept in the family until now.

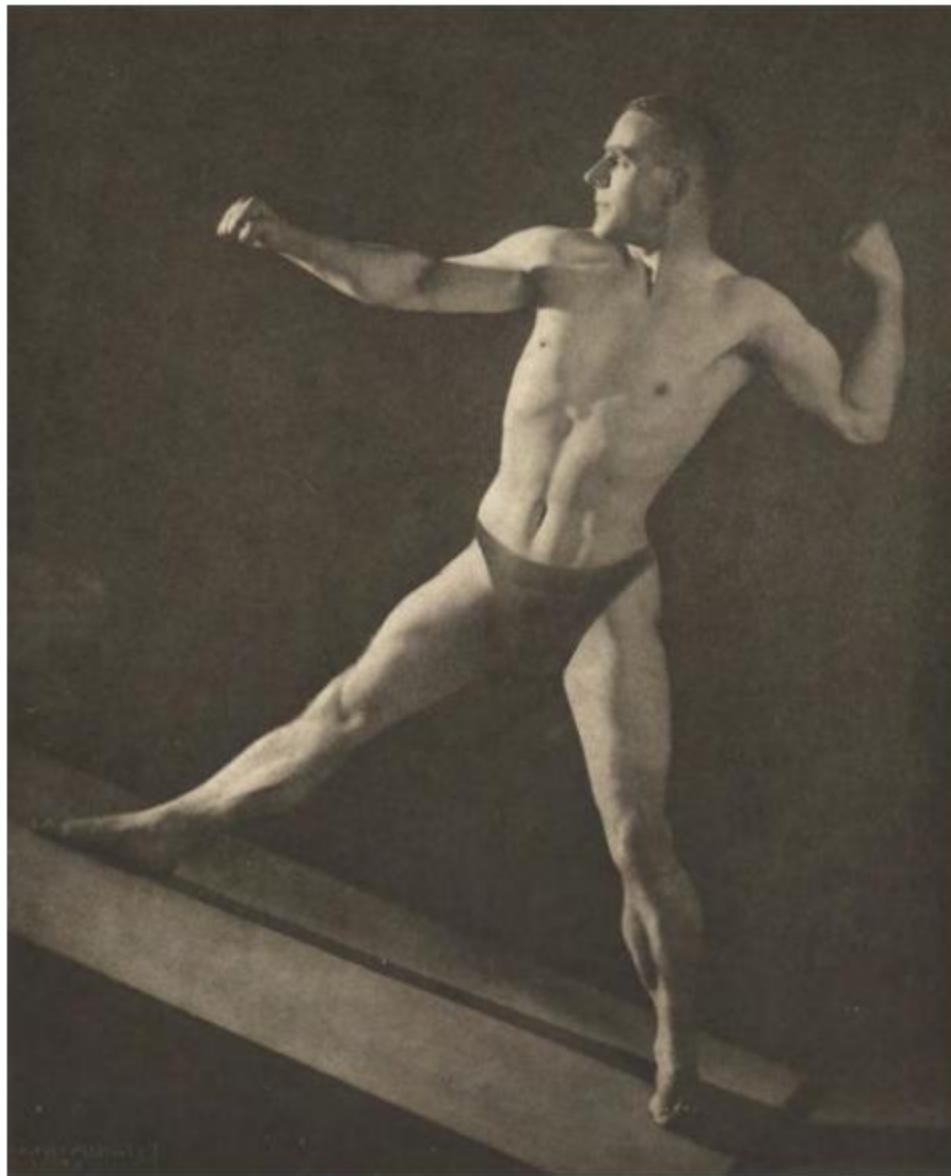
A good group of four of the five photographs from this infamous photography hoax perpetrated by Elsie Wright and her younger cousin Frances Griffiths in Cottingley, near Bradford, Yorkshire. Taking the first two photographs in July and September 1917 the girls felt unable to confess to their hoax due to the embarrassment caused by the publicity and support of the story by celebrities including Sir Arthur Conan Doyle. Gardner and Doyle persuaded the girls to take more photographs in the summer of 1920, the three resultant photographs then forming a group with the first two and made available to the public, lettered A to E.

(10)

£3,500 - £5,000



A. ALICE AND THE FAIRIES.
Copyright. Photograph taken July, 1917.



40* Drtikol (Frantisek, 1883-1961). A rare study of a male nude in athletic pose [Dr A. Wood Smith], 1930s, photogravure on tissue paper, photographer's printed details to lower left corner, 20 x 16.5cm, on original mount, toned

(1)

£200 - £300



42* Dutch School. Portrait of a Dutch girl in traditional dress, early 1900s, carbon print on wood, 42.5 x 27cm

(1)

£200 - £300



41* Duke & Duchess of Windsor. A series of 6 gelatin silver print photographs by Michel Chapuis, c. 1960s, showing the former British King Edward VIII and his wife Wallis, Duchess of Windsor with their pug dogs in a garden, one photograph showing a diagonal crease to left corner, various stamps and markings including photographer's name to versos, 17.5 x 24cm

The couple were photographed when being interviewed by the vendor's grandfather.

(6)

£200 - £300



43* Eugene (Frank, 1865-1936). Henry Irving, 1910, photogravure, image 17.5 x 12.5cm, sheet size 29 x 21cm, framed and glazed From Camera Work, XXX (1910).

(1)

£150 - £200



44* **Fashion.** *Les Actualités de l'Elégance* [so titled on covers], 3 albums, c. 1915-25, containing 1,130 mounted gelatin silver print photographs, mostly society women and some men in fashions of the day, mostly outdoor settings, mounted as pairs on album leaves and back to back throughout, a few scattered gaps, one photograph heavily creased and one with corner tear with loss, images 17.5 x 12cm and one album including 138 smaller images, 13.5 x 9cm, three-digit numbers in top right corners of larger photographs and lower area of smaller photographs, contemporary half morocco with gilt-titled upper covers, rubbed, oblong 8vo (24 x 34cm)

A very comprehensive collection of society fashion styles from the First World War to the early 1920s.

(3) £4,000 - £6,000



45* **Female Nudes and Pin-ups.** A group of 32 vintage gelatin silver print photographs by Stephen Glass, c. 1940s/1950s, mostly with wetstamps to versos, the largest photograph 29 x 24cm, the smallest 14 x 10cm, together with a group of 57 colour prints of nude women, c. 1980, approximately 17.5 x 12.5cm and slightly smaller sizes, mostly loose but some mounted on card

(89)

£150 - £200



46* **George V (King of Great Britain & his two sons Edward, Prince of Wales and Prince Albert, the Duke of York).** A group portrait of the 'Three Kings' in full Royal Air Force uniform, taken by Richard Williams of the R.A.F. (1934-48), an original celluloid film negative, showing the King and Princes facing the camera standing in a row, the Duke of York with hands clasped in front, King George V with his left hand holding a walking stick, and the Prince of Wales with both arms by his side, 24 x 19cm, together with 8 modern prints of similar size produced from the negative, plus 2 press photos of Queen Elizabeth II with Fred Mulley MP, 1977, two modern reprints of Bassano photographs of King Edward VII and Queen Alexandra, plus **Beaton (Cecil, 1904-1980).** Prince Richard, Duke of Gloucester, c. 1958, gelatin silver print plus duplicate, 24.5 x 20cm, one in an aperture mount

Believed to be only the second known photograph of all three Kings together it was evidently taken on the same occasion and within a few moments of the other photograph and from a near-identical view point and distance. The only notable differences are that the Prince of Wales' hands are unclasped here and there is no visible sunlight or shadow.

(15)

£150 - £200



47* **Glassware & Cutlery.** A portfolio of 14 large gelatin silver print photographs of glassware and cutlery, 1960s, each 39 x 50cm or the reverse, flush-mounted on card, 7 with Irwin Photography Limited stickers to versos, loosely contained in a card box with 'Irwin Photography Limited London' inscribed in pencil and Forrester Studios Limited label

(14)

£200 - £300



48* **Glover (Montague Charles, 1898-1983).** A group of 7 studies of a male model in studio, c. 1930-35, vintage gelatin silver prints on original card mounts, images approximately 17 x 12cm and smaller Montague Glover documented scenes of 'rough trade', featuring young working class and military men in a sub-culture of homosexual iconography in London from the early 1920s.

(7)

£400 - £600



49* **Haskins (Sam, 1926-2009).** A group of 10 resin-coated gelatin silver prints from the 1984 ICI Calendar, mostly 24 x 18.5cm and similar sizes, all with photographer's sticker to verso, together with the ICI printed press release

(10)

£100 - £150



51* **Hurn (David, 1934-).** Transvestites' Drag Ball, 1970, gelatin silver print, printed later, light near-invisible surface ripple in dark area near left margin, 37.5 x 25.5cm

Provenance: An unsigned work print given by the photographer to students at the Bedford School of Documentary Photography in Newport, Gwent.

(1) £300 - £400



50* **Haskins, Sam, 1926-2009.** Yeux, 1972, Bromoil gelatin silver print, numbered 15 from the edition of 25, signed, dated and numbered in pencil to lower margin, image size 395 x 435mm (15.5 x 17.2ins), framed and glazed, original artist's label to verso, with handwritten title and number

(1)

£150 - £200



52* **Hurn (David, 1934-).** Party scene, c. 1970, gelatin silver print, 38 x 25.5cm

Provenance: An unsigned work print given by the photographer to students at the Bedford School of Documentary Photography in Newport, Gwent.

(1) £200 - £300



53* **Hurn (David, 1934-).** Grainy portrait of two young women seated by a table in the corner of a room, c. 1970, *gelatin silver print*, 38 x 25cm

Provenance: An unsigned work print given by the photographer to students at the Bedford School of Documentary Photography in Newport, Gwent.
(1)

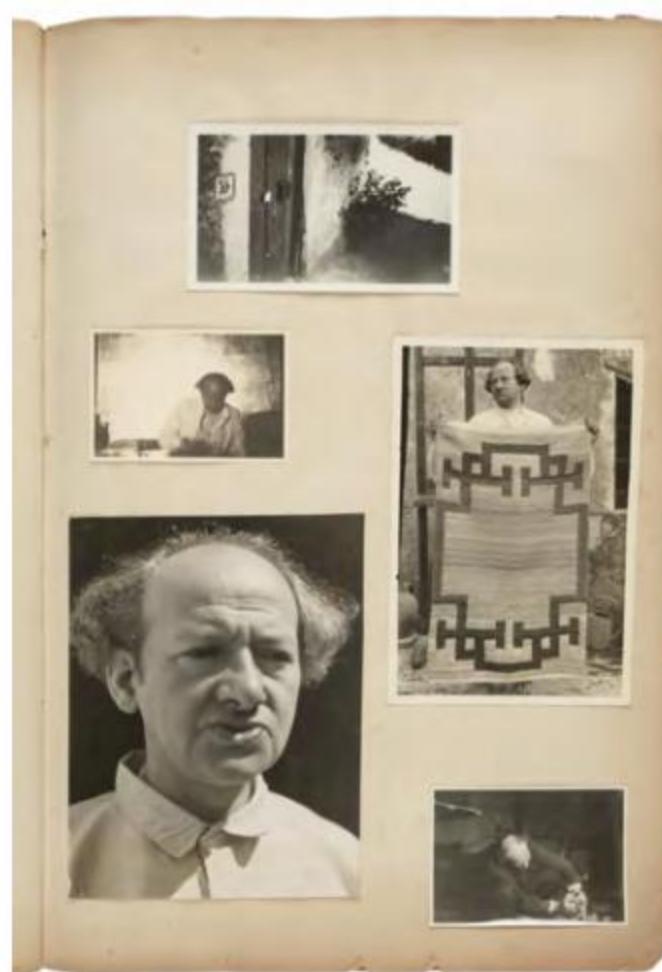
£200 - £300



54* **Hurn (David, 1934-).** Faces of young female fans at a concert, c. 1970, *gelatin silver print*, 28 x 18.5cm

Provenance: An unsigned work print given by the photographer to students at the Bedford School of Documentary Photography in Newport, Gwent.
(1)

£200 - £300



55* **Italy.** A photograph album centred on an artistic community in Positano on southern Italy's Amalfi Coast, c. 1930s, *a total of approximately 280 gelatin silver print photographs of various sizes but including many small-format snapshots, 5.5 x 5.5cm and slightly larger, pasted as multiples without captions on rectos and versos of paper album leaves, including local views, people and scenes including some of artists, paintings, carpets and tapestries, etc., plus a few colour postcards, paper mounts slightly browned and chipped at edges, old spine staples and later spine tie, folio (41 x 27.5cm)*
(1)

£100 - £150



56* **Jacques (Bertha Evelyn, 1863-1941).** Plant study, c. 1900/06, *cyanotype*, 12 x 8.5cm

(1) £300 - £500



57* **Jagger (Mick, 1943-).** Head and shoulders portrait by Linda Sole, c. 1990s, bromide print, photographer's embossed name stamp to lower right corner, copyright wetstamp and address label to verso, 29.5 x 23.5cm, aperture mount

Provenance: From the family of Robin Gibson OBE (1944-2010), Curator at the National Portrait Gallery, London, between 1968 and 2001, and Chief Curator for his last eight years there.

(1)

£100 - £150



59* **Jones (Colin, 1936-).** The Waitress at 77 Sunset Strip B&B, Blackpool, 1966, gelatin silver print, image size 30 x 30.5cm, photographer's embossed stamp to lower right blank corner, titled in pencil and signed to verso with wetstamp and copyright stamp, together with 3 large-format gelatin silver prints by John Claridge (1944-), one of an injured man lying on a workshop floor, 32 x 49cm, the other 2 contact sheet enlargements of the same scene with his signature and date 19 August 1982 in the negative, both 49 x 39cm (4)

£150 - £200



58* **Jarman (Derek, 1942-1994).** Portrait by Alastair Phain (1961), 1985, vintage bromide print with photographer's wetstamp details to verso, image size 42.5 x 32.5cm, sheet size 50.5 x 37.5cm

Provenance: From the family of Robin Gibson OBE (1944-2010), Curator at the National Portrait Gallery, London, and Chief Curator for his last eight years there.

(1)

£300 - £500



60* **Karsh (Yousuf, 1908-2002).** Portrait of Dr D.A. Spencer FRPS, c. 1950, vintage gelatin silver print, signed in pencil by the photographer to lower margin left, 34 x 27cm, old adhesion marks to verso, loosely contained in contemporary Karsh Studio card folder with manuscript annotations

Dr D. A. Spencer was author of *Colour Photography in Practice*, published by Pittman, 1948. This photograph, according to the inscription on the folder, was loaned by Pittman for the exhibition 'Hobbies and Reading', one of the National Book League touring exhibitions from the Festival of Britain, 1951.

(1)

£150 - £200



61* **Kenett (Frederick Leslie, 1924-2012).** A group of 9 photographs of sculptures, probably Spain, c. 1960s, *vintage gelatin silver prints*, each 36.5 x 30cm, framed and glazed, together with a group of 71 smaller related photographs by Kenett of Spanish sculpture, 19.5 x 24.5cm and similar sizes, including 50 with Kenett's wetstamp name to versos
(80)

£300 - £400



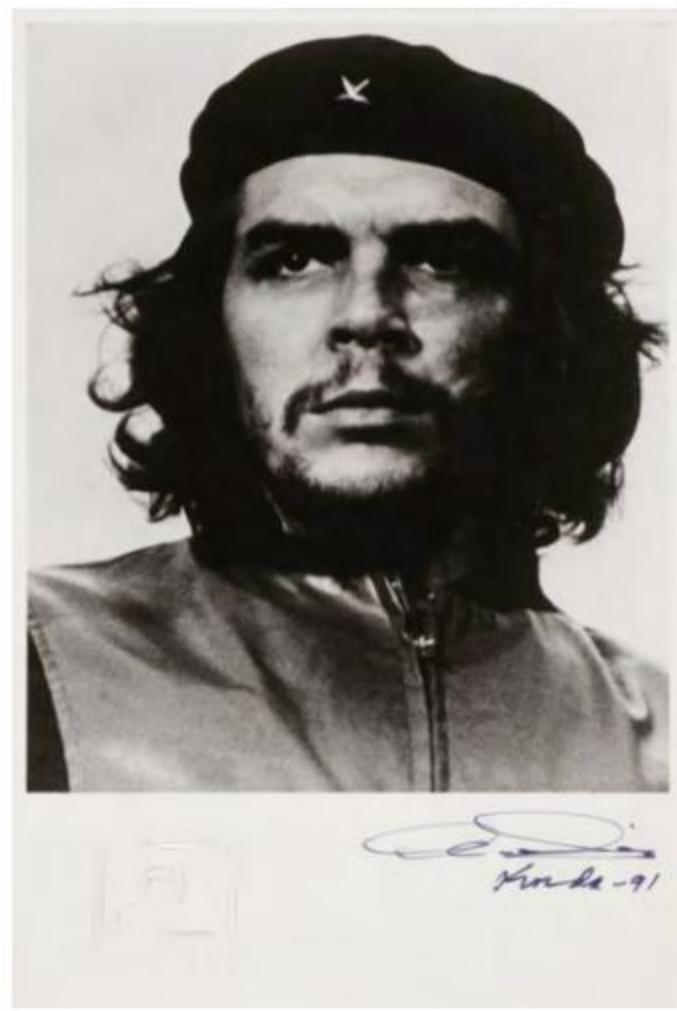
62* **Kertesz (André, 1894-1985).** A group of 12 photographs of various subjects, copy prints of various subjects and dates, printed c. 1970s, *gelatin silver prints*, including portraits of Szegi Pal biro (1916), André Bauchant (1927), Noémi Ferenczy (1928) and Sergei Eisenstein (1928), plus scenes in New York, Paris, etc., all with pencil captions and dates to versos plus some other markings, one photograph of autumn in Paris with photographer's ink stamp to verso, 24.5 x 17cm and similar sizes
(12)

£200 - £300



63* **Korda (Alberto, 1928-2001).** Fidel Castro and Camilo Cienfuegos entering Havana on 8 January 1959, printed c. 2000, *gelatin silver print*, embossed photographer's stamp in wide blank margin lower left and signed by Korda in black fibre pen lower right, image size 30.5 x 25cm, inscribed 'Korda 4/100' in black felt tip to lower margin verso, sheet size 40 x 30cm
A fine photograph of this historic occasion. Korda, who was then not a photojournalist, took the photo to *Revolucion*, the revolutionary newspaper, who published it. Four months later, Korda was called by the newspaper with an offer to become Castro's personal official photographer, and so his career as the leading Cuban Revolutionary photographer began. Camilo Cienfuegos died in an aeroplane crash later that year.
(1)

£700 - £1,000



Lot 64

64* **Korda (Alberto, 1928-2001).** Guerillero Heroico, 1961, printed c. 1991, gelatin silver print, embossed photographer's stamp in wide blank margin lower left and signed by Korda in purple fibre pen, dated [19]91, image size 15 x 12.5cm, sheet size 20 x 15cm, matted. This is the more iconic cropped portrait version of Korda's photograph, recognised as one of the most famous photographs of all time. Apparently this photograph was intended as part of an edition of 20 for one of Korda's Japanese clients who then cancelled.

(1)

£500 - £800



65* **Korda (Alberto, 1928-2001).** Fidel Castro and Ernest Hemingway shaking hands, 1960, printed c. 2000, gelatin silver print, embossed stamp and photographer's signature in black fibre pen to left and right of lower margin touching image, image size 24 x 17cm, sheet size 30 x 24cm

'The prize-giver for the [marlin] fishing competition was none other than Hemingway. And the winner of the contest that day was Fidel ...', *Cuba by Korda*, 2006.

(1)

£500 - £800

66* **Korda (Alberto, 1928-2001).** Fidel Castro playing golf in Havana, 1960, printed c. 2000, gelatin silver print, embossed stamp and photographer's signature in black fibre pen to left and right of lower margin touching image, image size 22.5 x 15.5cm. sheet size 30 x 24cm. When Castro took power in 1959, one of his first acts was to plough up all but one of Cuba's golf courses, leaving just a nine-hole course. The exact date and reasons for this game between Che Guevara and Fidel Castro are not known. One suggestion is that Castro set up the match as a publicity stunt to mock President Eisenhower who had refused to meet him in Washington, having chosen to play golf instead. It is believed that Guevara beat Castro.

(1)

£400 - £600

67* **Korda (Alberto, 1928-2001).** Fidel Castro preparing to scuba dive [in the Bay of Pigs], 1959, printed c. 2000, gelatin silver print, embossed stamp and photographer's signature in black fibre pen to lower margin, touching image, image size 23 x 16cm, sheet size 30 x 24cm

'Fidel was a great fan of underwater spear fishing. He introduced Korda to the sport, and Korda later went on to create the photographic department of Cuba's Institute of Oceanography', *Cuba by Korda*, 2006.

(1)

£300 - £500



Lot 66



Lot 67



68* **Kreutschmann (Gert, 20th century).** A collection of approximately 150+ mostly large-format gelatin silver prints. c. 1970s, *including glamour, nudity, general news and genre subjects, many images approximately 40 x 30cm and similar, the majority with photographer's ink name or copyright stamp to versos*
(approx. 150+) £500 - £800



69* **Miller (Lee, 1907-1977).** Rounding up, early 1970s, *vintage gelatin silver print, 22.5 x 34cm, framed and perspex glazed, Photographers' gallery label to verso*
(1) £150 - £200



70* **Moore (Raymond, 1920-1987).** Road, Preseli, Pembrokeshire, c. 1960, *vintage gelatin silver print, 23.5 x 35cm, signed in pencil to verso, mounted*
(1) £200 - £300

71* **Morley (Lewis, 1925-2013).** Christine Keeler, 1963, *gelatin silver print, titled and signed in black felt tip to lower margin and numbered 'N.P.G. edit. 1/10', additional inscription written vertically downwards along left blank margin, 'For Robin - grateful appreciation - Lewis' and photographer's circular embossed stamp to lower left blank corner, image size 20 x 14cm, sheet size 25 x 20cm, framed and double glazed with photographer's limitation label visible to verso*

Provenance: From the family of the photograph's recipient Robin Gibson OBE (1944-2010).

This is one of a presentation edition of 10 prints, printed by the photographer on Argenta 'Chamois' paper, made in conjunction with the *Lewis Morley - Photographer of the Sixties* exhibition held at the National Portrait Gallery in 1989. The label included on the verso of this photograph indicates that it is a photograph of Jo Orton, but otherwise all details are the same and correct.

The recipient of the photograph was Robin Gibson, Chief Curator at the National Portrait Gallery and co-organiser with Terence Pepper of this exhibition. This iconic photograph is featured on the upper cover of the catalogue and on p. 16, and a signed presentation copy from Morley to Robin, dated August 2001, is included with the lot.

(2) £4,000 - £6,000

TOP RANK - GRANADE APPRECIATION - THIS -



CHRISTINE KEELER

11/11/64

N.P.G. EDIT. 1/10.

Lot 71



72* **Mountain views.** A group of 8 large-format views of mountains and snowy scenes by F.W. Ferguson, Saddleworth, Yorkshire, c. 1940s, gelatin silver prints, approximately 38 x 49cm and similar sizes, card mounts, some signed and titled in pencil to lower mounts and many with exhibition labels to versos, plus 8 others of various pictorialist scenes, 2 similar large-format sizes, the remainder various smaller sizes

(16)

£150 - £200



73* **Murder.** A group of 9 photographs relating to the trial of the French doctor and serial killer Marcel Petiot, Paris, 1946, gelatin silver prints, including 6 photographs of Petiot himself, 4 of those showing him smiling (one partially discoloured), the 3 others slightly creased and chemically discoloured, all with ink press stamps and ink captions to versos (24 x 18cm and one smaller), together with a group of 10 gelatin silver prints relating to the murder of Leonard Elders in a barn in North Carolina, 1953, mostly forensics including one photograph of the naked corpse with ink caption in the lower blank margin, dated 28 October 1953, one (unrelated?) photograph somewhat creased and torn in the margin, 20 x 25cm

Marcel Petiot (1897-1946) was convicted of multiple murders after the discovery of the remains of twenty-three people in the basement of his home in Paris in World War II, and suspected of the murder of around 60 victims during his lifetime. He claimed that he was innocent and that he had killed only enemies of France but the police found that Petiot had no friends in any of the Resistance groups and he was sentenced to death. Abe Connard was convicted of second degree murder in the shooting of his neighbour Leonard Elders in an argument over property rights.

(19)

£150 - £200



74* **Nettles (Bea, 1946-).** Mountain Dream Tarot: A Deck Of 78 Photographic Cards, 1st edition, Distributed by Light Impressions Corp., Rochester, NY, 1975, a set of 78 photomechanically printed monochromatic cards plus title card (neatly signed in ball-point pen, 'B. Nettles 1977'), cards 115 x 94mm, together with original printed tri-fold information sheet and a single sheet with other titles by Bea Nettles, all fine in original box with a second pictorial title card pasted to upper lid, a little rubbed at extremities, overall 12.5 x 10 x 3cm

Apparently issued in an edition of 850, the idea for Mountain Dream Tarot came to Nettles in a dream while she was at Penland School of Crafts in North Carolina in 1970. Inspired by the symbols found in Arthur Edward Waite's *Pictorial Key to the Tarot*, Nettles spent the next five years photographing members of the Penland community and her family and friends. She then assembled the images into photomontages using the symbolism of the tarot. Way before the advent of Photoshop Nettles painstakingly used darkroom techniques, retouched negatives and painting on her photographic prints to create illusions of wands flying through the air and cups hovering in the clouds. Reissued in 2001 with a 3rd edition issued in 2020, sets of the first edition are scarce, some being held institutionally at museums including the George Eastman and the Metropolitan Museum of Art in New York. The Three of Swords image was used as a disc graphic on Bruce Springsteen's album *Magic* (2007).

(1) £200 - £300



75* **Nudes.** A collection of approximately 50 enlargements and a large quantity of negatives and contact prints of nudes, mostly photographed by Colin Osmond, 1960s, *gelatin silver prints, various sizes, the prints mostly approximately 20 x 25cm*
(2 boxes) £150 - £200

76* **Parr (Martin, 1952-).** Elland, West Yorkshire, England, 1978, *gelatin silver print, image size 15 x 22.5cm, sheet size 20 x 25cm, signed, titled and dated by the photographer in black felt tip to verso*
(1) £700 - £1,000



77* **Levin (Richard, 1910-2000).** A group of 14 photographs taken on set during the BBC Arts Programmes, c. 1960s, *including photographs of James Stewart, David Frost, Stefan Grapelli, the Temperance Seven, Lulu, the Duke of Edinburgh, enlarged contact print strips of Duke Ellington, the Duke of Edinburgh and Spike Milligan, some with stamps to versos, the largest 40 x 50cm, the smallest (Dudley Moore) 10 x 23cm, together with a collection of approximately 60 photographs relating to Bert Matthews (Pearly King of Hampstead) and family, mostly vintage gelatin silver prints plus a few snapshots including some colour photos, various sizes, together with a copy of the TV script from his appearance on This is Your Life, 1964, 77 pages of typed A4 foolscap of his autobiography 'The Pearly Way' with some manuscript corrections and a slim scrapbook with photos and news cuttings*
(approx. 20) £100 - £150



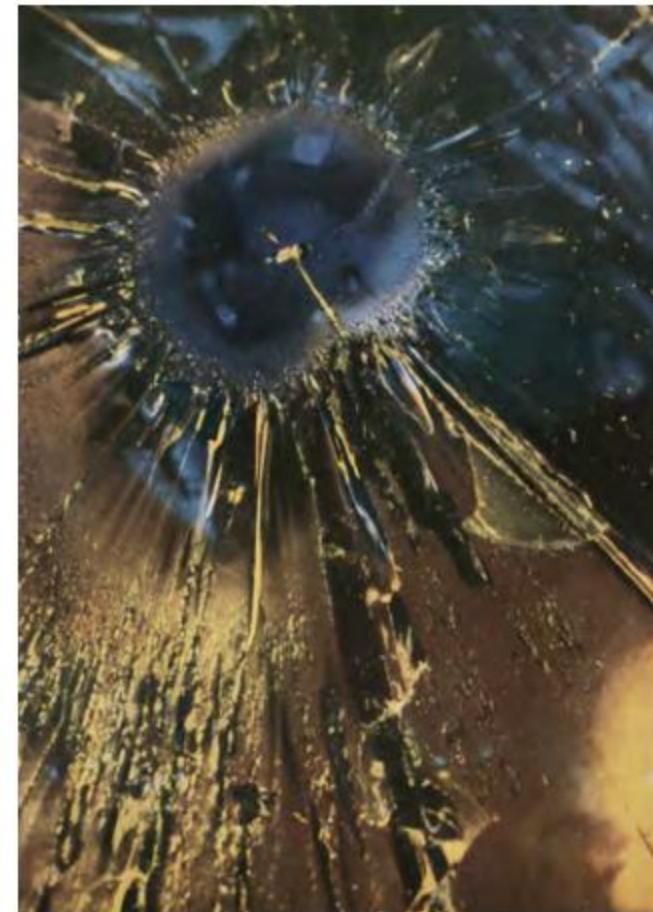
Lot 76



Lot 78



Lot 79



Lot 81

78* **Pictorialism.** A group of 22 mounted exhibition photographs by various photographers, c. 1915, *including a seascape study with three boats in sunlight through clouds by Alfred G. Buckham FRPS, 38 x 30cm, signed in pencil on the mount, other photographs include botanical gardens, Napier, New Zealand by Sergeant S. Tanner, views in Dinant by J.E. Coates and Alice R. Naylor, plus pictorialist scenes by F.W. Cruttenden, G. Cumber, Albert H. Redman, P. Carslen, M.A. Smart, Arthur Beard, R.W. Staff, and others, mostly gelatin silver prints, various sizes, plus one older mounted albumen print of cloisters by A. Bedding, all loosely contained in a cloth portfolio, gilt-title 'W.M. Richardson, with all good wishes from the B.P.I.P.S', some wear, 55 x 41cm*

Alfred George Buckham (1879-1956) was the first head of aerial reconnaissance for the Royal Navy in the First World War and later Captain in the Royal Naval Air Service. After crashing nine times and undergoing surgery he was discharged as disabled. While recovering from surgery Buckham started making photo-montages, combining two or three photographs to compose a single image, even adding tiny aircraft or perhaps, as here, three sailing vessels.

(23)

£100 - £150

79* **Pictorialism.** A group of 24 vintage photographs by Edward Hillsworth (1867-1941), c. 1925-1938, *mostly carbon prints and gelatin silver prints, a mixture of portraits and rural scenes, various sizes including some small format, many on mounts and a few with captions and exhibition details to versos*

Edward Hillsworth lived most of his life in Basingstoke in Hampshire and was a member of Basingstoke Camera Club.

(24)

£100 - £150



80* **Police mug shots.** A group of 24 pairs of mug shots of American men and women, early 1940s, *gelatin silver prints, each showing a profile and full face portrait with reference number and date in the negatives, 7 x 11.5cm and similar sizes*

(24)

£100 - £150

81* **Pollock (George, 1928-2016).** A group of 21 vintage abstract colour photographs or 'Vitrographs', printed c. 1973, *each approximately 34 x 24cm, many with labels, stamps and some inscriptions to versos, together with a folder of related correspondence and several Photography Society certificates for Pollock*

Pollock's technique consisted of the photography of multiple reflections of coloured light in and through various substances under controlled conditions. Titles here include Underwater, Sub-Aqueous, Dream Space, Metamorphosis, Galactic Event, Music, Fishy Tiger and Bushfire. Pollock's work is held in several international collections, including The National Media Museum, Bradford, The British Council and The National Gallery of Victoria, Melbourne, Australia.

(a folder)

£150 - £200

82* **Press Prints.** A group of over 300 press prints, c. 1930s/1970s, *assorted subjects including ballet, documentary and news, mostly with stamps and press markings to versos, the majority 20 x 25cm and similar sizes*

(a carton)

£150 - £200



Gunnar Drive-in Theatre, 8201 W. 3rd St.



Litton Industries, 5500 Camoga, Woodland Hills

Lot 83

83 Ruscha (Edward). *Thirtyfour Parking Lots in Los Angeles*, 1st edition, [Los Angeles:] Edward Ruscha, 1967, illustrated with 31 illustrations from black & white photographs of 34 parking lots photographed in Los Angeles from the air, signed by the author/photographer on front flyleaf in blue ballpoint pen, original cream wrappers with title lettering to upper wrapper and spine, glassine dust jacket, a few minor chips and splits, slim 4to, VG

Parr & Badger II, p. 141. A rare, fine and signed copy of this iconic book in the history of the photobook. Obtained new and signed for the current owner at the time of publication in Los Angeles.

(1) £600 - £800

84 Shifferli (Christoph, editor). *The Japanese Box*. Paris: Edition 7L / Steidl, [2001], a set of six facsimile reprints of rare Japanese photographic publications of the Provoke era: *Provoke #1*, *Provoke #2*, *Provoke #3*, *Sentimental Journey* by Nobuyoshi Araki Bye Bye, *Photography Dear* by Daido Moriyama, *For a Language to Come* by Takuma Nakahira, together with descriptive pamphlet by Schifferli, the collections housed with two wide red rubber bands in a hinged black wooden box designed by Karl Lagerfeld, two clasps, upper lid lettered in white, 33 x 26 x 10cm

Limited edition, 159 of 1500 copies. This copy obtained from the estate sale of Karl Lagerfeld, Bainbridges of Ruislip, 1 August 2019, lot 762.

(1) £600 - £800



Lot 84



Lot 85

85* **Shop fronts.** An assorted group of 10 shop front display photographs, c. 1930s, *including a group of 4 photographs of displays for Rosling's, Brighton, by Reginald G. White, c. 1937, 19 x 29cm, card mounts with details to versos, plus 3 others seemingly related and possibly also by White, plus 3 others with credit stamp of Sims of London to versos, some marginal creasing and small splits, 29.5 x 24cm*
(10)

£150 - £200



87* **Spanish Civil War.** A group of 69 photographs of the Spanish Civil War, c. 1936, *gelatin silver prints, many with typed or written captions to verso, 7.5 x 11.5cm, together with 3 similar size photographs of Stalin in Moscow, c. 1937*
(72)

£100 - £150

88* **Staples (John, British, 20th century).** Early morning, Luz St Sauveur [and] Early morning: Arreau, c. 1920s, *2 pictorialist scenes in the Hautes-Pyrénées, France, gelatin silver prints, 24.5 x 27cm & 24 x 29cm, original mounts, signed and titled by the photographer to lower mounts, framed and glazed*
(2)

£100 - £150



86* **Cyclax.** A group of approximately 100 photographs relating to Cyclax (Australia) and related, c. 1930s, *gelatin silver prints, showing offices, production and shop window displays of Cyclax beauty products, etc., images 19 x 24cm and smaller, tipped in to and detached from mounts (with typed captions) of 2 albums, one album broken, covers detached and spine deficient, both oblong folio, together with a group of approximately 25 photographs of British architecture and house interiors, c. 1930s, gelatin silver prints, mostly approximately 32 x 26cm and mounted on stiff card*
(a small carton)

£200 - £300



89* **Weber (Bruce, 1946-).** Bill Scherr and Jim Scherr, wrestling, *press print photograph, c. 1983, gelatin silver print with gallery label and pencillings to verso, 24 x 19cm, together with press print photographs by Robert Mapplethorpe (Untitled, 1981), printed c. 1980s, and Lewis W. Hine (Steam fitter, 1920), printed c. 1996, both sheet sizes 25 x 20cm, plus 5 unrelated gelatin silver print photographs including a copy print of Joan Crawford by George Hurrell and various originals (one damaged), plus one photographic reproduction in mount*
(9)

£150 - £200

THE BEATLES & THE FILMING OF A HARD DAY'S NIGHT

An archive of unpublished photograph negatives to be sold with full copyright.

Lord Christopher Thynne (1934-2017) was the son of the 6th Marquess of Bath who in later life worked at the family home as comptroller of the Longleat estate for 17 years. After schooling at Eton he served in the Life Guards as a National Service officer, and then worked as a store detective in Chicago and Kentucky. On his return to England he became a photographer and book illustrator. It was during this time that through one of his many contacts he was able to gain access to two days of filming for *A Hard Day's Night* where he captured these candid shots of the Fab Four and fans with medium-format and 35mm film cameras. He was always proud of these photographs but the whereabouts of the negatives had been forgotten and they were only recently rediscovered amongst family papers. It is believed that all of the 200 or so photographs on these films, here reproduced as positive images, are previously unpublished.



90* The Beatles: A Hard Day's Night. The Beatles in the walled garden of Les Ambassadeurs club, Mayfair, London, during a break in filming for *A Hard Day's Night*, photographed by Lord Christopher Thynne, 17 April 1964, a strip of three unpublished 6 x 6 medium format negatives showing all four Beatles in every frame, converted here to positives for illustration purposes

Provenance: The photographer's family by direct descent. Full worldwide copyright will be relinquished by the vendor and assigned to the new owner. This was the second and final day of filming *A Hard Day's Night* at the London private members' club Les Ambassadeurs, following an earlier shoot on 17 March. These photographs were likely taken during a break in filming and just before The Beatles were interviewed in the garden by US TV host Ed Sullivan.

(3)

£300 - £500

91* The Beatles: A Hard Day's Night. George Harrison dancing with Claire Chivers in the Garrison Room at Les Ambassadeurs club, Mayfair, London, during filming for *A Hard Day's Night*, photographed by Lord Christopher Thynne, 17 April 1964, three strips with 9 unpublished 6 x 6 medium format negatives showing Harrison and Chivers in every frame and photographed during filming

Provenance: The photographer's family by direct descent. Full worldwide copyright will be relinquished by the vendor and assigned to the new owner. The negatives have been converted to positives for catalogue illustration purposes.

This was the second and final day of filming *A Hard Day's Night* at the London private members' club Les Ambassadeurs, following an earlier shoot on 17 March.

(9)

£700 - £1,000





92* **The Beatles: A Hard Day's Night.** The Beatles dancing and seated in the Garrison Room at Les Ambassadeurs club, Mayfair, London, during filming for *A Hard Day's Night*, photographed by Lord Christopher Thynne, 17 April 1964, five strips with 29 unpublished 35mm film negatives, 15 showing George and Claire Chivers dancing (two out of focus), 5 others with George and Claire dancing with Ringo also on the dancefloor nearby, 5 with Ringo dancing, and 4 of Paul (one out of focus) seated at a table across the dancefloor

Provenance: The photographer's family by direct descent. Full worldwide copyright will be relinquished by the vendor and assigned to the new owner. The negatives have been converted to positives for catalogue illustration purposes.

(29)

£1,500 - £2,000



93* **The Beatles: A Hard Day's Night.** The Beatles seated and standing in the Garrison Room at Les Ambassadeurs club, Mayfair, London, during filming for *A Hard Day's Night*, photographed by Lord Christopher Thynne, 17 April 1964, six strips with 36 unpublished 35mm film negatives, 6 featuring John, 7 with Paul, one with John (out of focus) and Paul, 3 with George, 2 with George and John, 1 with George and Paul, 8 with Ringo including one out of focus, 5 of models/actresses and two of film crew, plus one out of focus (probably another with George and John)

Provenance: The photographer's family by direct descent. Full worldwide copyright will be relinquished by the vendor and assigned to the new owner. The negatives have been converted to positives for catalogue illustration purposes.

(36)

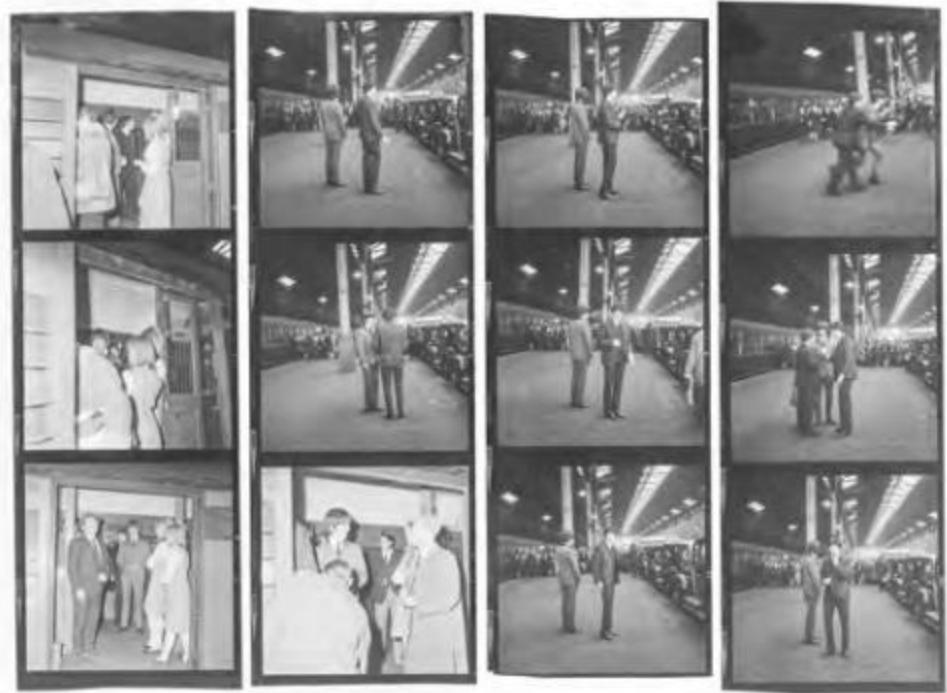
£2,000 - £3,000



94* **The Beatles: A Hard Day's Night.** The Beatles indoors and outdoors at Les Ambassadeurs club, Mayfair, London, during filming for *A Hard Day's Night*, photographed by Lord Christopher Thynne, 17 April 1964, *six strips with 31 unpublished 35mm film negatives*, 7 of Ringo in conversation outside and mostly seated on railings, 6 (somewhat overexposed) of George in the garden outside, 5 of Ringo in the Garrison Room in conversation (two with Paul visible seated at a table in the background), 5 of George in the Garrison Room including 3 close-up head shots, 2 of Ringo and Paul at a table in conversation (one out of focus) and 6 of Paul alone or with a model seated at a table, all but two of these largely out of focus, (plus an unidentified man outside smoking and two overexposed negatives without people)

Provenance: The photographer's family by direct descent. Full worldwide copyright will be relinquished by the vendor and assigned to the new owner. The negatives have been converted to positives for catalogue illustration purposes.

(31) £600 - £800



Lot 95

95* **The Beatles: A Hard Day's Night.** The Beatles with other actors and fans at Marylebone station, London, during filming for *A Hard Day's Night*, photographed by Lord Christopher Thynne, 5 April 1964, *four strips of three unpublished 6 x 6 medium format negatives, individual frames showing: John and George (head turned away) in the train carriage with the backs of 'schoolgirl' actresses Pattie Boyd and Susan Whitman, the heads of George and John with the backs of Boyd and Whitman, George in front of John and framed by Norman Rossington (band manager) and the two schoolgirls, George talking to Wilfrid Brambell (Paul's grandfather), the remaining 8 frames on the open station platform with crowds in the background, six featuring the pair of Paul and George in various stances, one of the pair in conversation with Rossington and one blurred one of Rossington quickly escorting George to the waiting car*

Provenance: The photographer's family by direct descent. Full worldwide copyright will be relinquished by the vendor and assigned to the new owner. The negatives have been converted to positives for catalogue illustration purposes.

Filming for *A Hard Day's Night* at Marylebone station took place over two consecutive Sundays. On this first day, over a hundred fans were filmed chasing after The Beatles. On the following Sunday The Beatles acted in the empty station without the crowds.

(12) £500 - £800



96* **The Beatles: A Hard Day's Night.** The Beatles and fans at Marylebone station, London, during filming for *A Hard Day's Night*, photographed by Lord Christopher Thynne, 5 April 1964, *three strips with 9 unpublished 6 x 6 medium format negatives, individual frames showing: two crowd scenes, George with obscured John and Ringo behind approaching from afar, two of John and Ringo walking along the platform with fans behind, two of Paul and two of Ringo each frame showing them leaning out of the train carriage door window*

Provenance: The photographer's family by direct descent. Full worldwide copyright will be relinquished by the vendor and assigned to the new owner. The negatives have been converted to positives for catalogue illustration purposes.

(9) £500 - £800



97* **The Beatles: A Hard Day's Night.** The Beatles and fans at Marylebone station, London, during filming for *A Hard Day's Night*, photographed by Lord Christopher Thynne, 5 April 1964, three strips and one single cell with 9 unpublished 6 x 6 medium format negatives, individual frames showing: Paul in profile, two crowd scenes including one close-up with screaming girl, George from behind, John and Ringo walking forwards from afar, John and Ringo walking diagonally away, George walking diagonally away, Ringo in profile entering a doorway, an unidentified young boy, and three duds not counted

Provenance: The photographer's family by direct descent. Full worldwide copyright will be relinquished by the vendor and assigned to the new owner. The negatives have been converted to positives for catalogue illustration purposes.

(9)

£400 - £600



98* **The Beatles: A Hard Day's Night.** The Beatles and fans at Marylebone station, London, during filming for *A Hard Day's Night*, photographed by Lord Christopher Thynne, 5 April 1964, four strips with 12 unpublished 6 x 6 medium format negatives, individual frames showing: 7 of Paul visible with fake moustache in a small crowd by the train with director Richard Lester from behind and including two with Wilfrid Brambell, two of John with face in shadow seen looking out from the train carriage door window, one of Ringo looking out from the train door window, one of George in profile and partly obscured in carriage door window, and one of a few fans standing on the platform

Provenance: The photographer's family by direct descent. Full worldwide copyright will be relinquished by the vendor and assigned to the new owner. The negatives have been converted to positives for catalogue illustration purposes.

(12)

£500 - £800

99* **The Beatles: A Hard Day's Night.** The Beatles and film crew at Marylebone station, London, during filming for *A Hard Day's Night*, photographed by Lord Christopher Thynne, 5 April 1964, four strips with 18 unpublished 35mm film negatives, individual frames showing: 6 of John sitting on top of advertising hoardings including three more close up and in better focus, one of John vaulting the hoardings, one of him disappearing over the top with George and Ringo about to climb up in pursuit, Ringo vaulting a wall with John standing on parcels beside him, George vaulting a wall, John and George (from behind part profile) in amongst the film crew, Ringo in amongst the film crew with the back of George's head also visible, one of Paul by a train carriage holding up a cigarette, two more of George walking in profile and lighting a cigarette through a train carriage window, a slightly out of focus John walking along a platform in conversation, Paul's face partly visible behind two out of focus other people by a train, plus 4 duds not counted

Provenance: The photographer's family by direct descent. Full worldwide copyright will be relinquished by the vendor and assigned to the new owner. The negatives have been converted to positives for catalogue illustration purposes.

(18)

£1,500 - £2,000

100* **The Beatles: A Hard Day's Night.** The Beatles, other actors and fans at Marylebone station, London, during filming for *A Hard Day's Night*, photographed by Lord Christopher Thynne, 5 April 1964, six strips with 35 unpublished 35mm format film negatives, individual frames featuring: John and George with Richard Lester in a distant huddle; 2 more of the same group with John and Ringo and Lester visible, George and John (damaged); John; Paul, George, Ringo; George and Paul; George with Ringo who is out of focus; 2 of George and Ringo; George, Ringo and John from behind; two of the same trio with Richard Lester; John peering over an advertising hoarding; George and Paul (overexposed); 2 of Paul with fake moustache and beard; 5 of Pattie Boyd and Susan Whitman including one with Norman Rossington and one out of focus; George with Paul and Ringo (only George in focus); plus one photograph of a young female fan/extra and one of a woman's legs; plus 7 other out of focus shots featuring 2 with John, one with Wilfrid Brambell, one with Norman Rossington, one of (?) Paul running towards the waiting car, two crowd scenes by the car; and one defective negative with no picture

Provenance: The photographer's family by direct descent. Full worldwide copyright will be relinquished by the vendor and assigned to the new owner. The negatives have been converted to positives for catalogue illustration purposes.

(35)

£2,000 - £3,000



Lot 99



Lot 100



Lot 101

101* **Faith (Adam, 1940-2003).** Adam Faith and band performing live in concert at an unidentified outdoor venue, photographed by Lord Christopher Thynne, London(?), mid-1960s, 7 film strips with 40 apparently unpublished 35mm negatives featuring Adam Faith in V-necked pale jumper, collarless shirt and dark trousers, all but 5 shots featuring Faith including some closer up shots, a few slightly out of focus

Provenance: The photographer's family by direct descent. Full worldwide copyright will be relinquished by the vendor and assigned to the new owner. The negatives have been converted to positives for catalogue illustration purposes.

(40) £400 - £600

£400 - £600



102* **Reed (Oliver, 1938-1999).** A series of comic photographs of the actor Oliver Reed lying down and facing close up to a baby hippo, photographed by Lord Christopher Thynne, London Zoo(?), mid-1960s, *a film strip with 6 apparently unpublished 35mm negatives*

Provenance: The photographer's family by direct descent. Full worldwide copyright will be relinquished by the vendor and assigned to the new owner. The negatives have been converted to positives for catalogue illustration purposes.

(6) £200 - £300

CAMERAS & ACCESSORIES



103* **Canon Canonet QL17 G-III.** Canon Canonet QL17 G-III 35mm film camera with fixed 40mm f/1.7 lens, scarce fully black body, leaf-shuttered, coupled rangefinder with parallax compensation, late 1970s, excellent cosmetic condition, untested, original leather strap, Sunpak 1A filter included, camera light seals will need replacing

Often unfairly called the "poor man's Leica", this is the world's top-selling rangefinder camera with built-in light meter, a record unlikely to be equalled. Canon sold 1.2 million of these between 1972 and 1982.

(1) £70 - £100

104* **Full Plate Camera.** Antique mahogany and brass 6½ x 8½ full plate camera, front and rear standards move backward and forward independently, manufacturer unidentified, marked "A.M. 16" underneath, bellows appear to be in good condition, rear adjustments need attention, no lens included, complete with 3 mahogany plate holders

(4)

£70 - £100



105* **Leica.** Leica Elmarit-M 90mm f/2.8 chrome lens, manufactured 1960, Serial No. 1735413, M-bayonet mount, in good optical and cosmetic condition and in good working order, complete with original front lens cap and Leitz plastic storage container

(1)

£150 - £200



Lot 104



(4)

£500 - £700



Lot 106



107* **Minox.** Minox B subminiature 8 x 11mm film spy camera, manufactured in Germany by Minox in 1956, Serial No. 896783, untested but appears to be in good working order, excellent cosmetic condition, complete with measuring chain and original leather case, together with **Olympus 35 RC** 35mm rangefinder film camera, made in Japan, Serial No. 285805, E.Zuiko 42mm f/2.8 lens, excellent cosmetic condition, untested but appears to be in good working order, seals may need replacing, new battery required, plus **Voigtlander VITO CLR** 35mm rangefinder film camera, manufactured in Germany mid to late 1960s, Color-Skopar 50mm f/2.8 lens with Pronto-LK shutter, Serial No. 5194762, untested but appears to be in good working order, some minor surface marks and paint loss in places, top plate slightly loose, complete with original leather hard case and User Manual and receipt for £22 10/- 0d dated 1961, plus **Agfa Silette-LK** 35mm viewfinder film camera, manufactured late 1950s or early 1960s, Color-Apitar 45mm f/2.8 lens with Pronto-LK shutter, original brown hard leather case, untested, plus a **J. Thos. Rhams-tine** (Detroit) Super Electrophot exposure meter from the 1930s with original leather hard case and a **General Electric DW-68** light meter, all items sold as seen

Minox B was built by Minox in Germany and, with 384,327 units manufactured between 1958 and 1969, was the worlds most famous and widely used camera for espionage photography. The Minox-B was always ready for use, it was the first subminiature camera with a built-in light meter that did not require batteries. It was replaced by the improved Minox C, which never surpassed the popularity of the Minox-B.

(7)

£70 - £100



109* **MPP Micro-Technical.** MPP Micro-Technical Mk VIII fully adjustable technical 5x4 plate camera body, manufactured circa 1965 in England by Micro Precision Products Limited, drop and rising front, cross front, triple extension, swing front and swing back, quick-release rotating back, sports finder, complete with original brown hard leather case, 5 double plate holders and promotional leaflet, no lens included, excellent condition and in good working order, plus a sturdy metal Benbo tripod with Manfrotto clamp

(2)

£100 - £150



108* **MPP Micro-Press 5x4 camera.** MPP Micro-Press 5x4 large format press camera, manufactured in England in the 1950s by Micro Precision Products Limited, with several lenses including Schneider Kreuznach Xenar 135mm f/4.7 lens (Serial No 7499440) in good working order and Schneider-Kreuznach Angulon 90mm f/6.8 lens (Serial No 5714017) in working order but struggles on slow shutter speeds, both with front lens caps and metal lens boards, metal lens hood No 21/4, camera has front drop and rise as well as swing front, black bellows appear to be in good condition, standard and sports finder included, shutter release cable needs repair or replacement, 9 original MPP 4x5 double sheet holders included plus 7 others by Toyo, Linnhof, Fidelity Elite and Trixale, complete with brown hard leather case (worn), camera is untested and sold as seen, together with a Tominon 135mm f/4.5 lens (made in Japan) for a Polaroid MP-4 camera

(1)

£150 - £200



110* **Rolleiflex.** Rolleiflex "New Standard" Twin Lens Reflex (TLR) 6x6 medium format film camera, manufactured by Franke & Heidecke between 1939 and 1941, Serial No. 894515, Carl Zeiss Jena Tessar 75mm f/3.5 taking lens with Serial No. 2496980, Heidoscop-Anastigmat 75mm f/3.1 viewing lens with Serial No 890491, some very minor surface wear but otherwise in very good cosmetic condition, very clean inside, stored in a brown leather case which is worn and has some damage, camera is untested and sold as seen

(1)

£100 - £150



111* **Rolleiflex.** Rolleiflex "Old Standard" Model 620 Twin Lens Reflex (TLR) 6x6 medium format film camera, manufactured by Franke & Heidecke between 1932 and 1934, Serial No. 449165, Carl Zeiss Jena 75mm f/3.5 taking lens, Serial No. 1789005, Heidoscop-Anastigmat 75mm f/3.1 viewing lens, viewing and taking lenses seem in good condition, unique sports finder, working integral spirit level, Compur shutter and aperture adjustment working, focus screen clean and clear, mirror needs cleaning, some paint loss and some superficial damage, original strap, stored in a non-original brown hard leather case, camera is untested and sold as seen

(1)

£70 - £100



113* **"The Abbeydale" enlarger.** "The Abbeydale" early horizontal photographic enlarger, circa 1905, manufactured by William Butcher & Sons (London), probably for 5 x 5 inch negatives, original brass screw-mounted objective lens with adjustable aperture and rack & pinion focusing, square maroon bellows and rack and pinion sliding bed, double plano-convex condenser lens, metal lamphouse with safelight window, lamp fitting and bulb inside but needs re-wiring, negative holder missing, measures 84cm (33 inches) fully extended, can possibly be used for projecting magic lantern slides. The company was established circa 1866 as a supplier of magic lanterns and slides in Blackheath, London. In 1902 the company name was changed to W. Butcher & Sons and in 1913 became a limited company. The company was then based at "Camera House", Farringdon Avenue, London, EC4. In 1926 the company combined with Houghtons Ltd to form the Houghton-Butcher Manufacturing Company.

(1)

£70 - £100



112* **Ross of London.** Ross of London mahogany and brass 6 1/2 x 8 1/2 full plate camera with substantial brass lens marked "E. Suter, Basle, No 4680, Aplanat B No 6, 16x13", centre ring on lens barrel adjusts aperture, black square bellows which appear to be in good condition, vertical and horizontal sliding movement of the front standard, rack and pinion focusing, complete with mahogany plate holder and leather carry case (worn and some damage)

(1)

£150 - £200



114* **Victorian plate camera.** Victorian plate camera by G. Grayson of Bradford with maroon bellows and Ross London 8 inch f/16 Patent Concentric brass lens, Serial No 52272, seven wooden plate holders included and a wooden case, untested, sold as seen

(1)

£200 - £300



Lot 115



Lot 116

115* W. Watson & Sons "Acme" plate camera. W. Watson & Sons "Acme" mahogany and brass 8 x 10 inch plate field camera, *early brass lens with Waterhouse slots marked "A. Ross, London, No 6794, Orthographic Lens"*, inside of lens board marked "Patent Light Tight Joint", set of J.H. Dallmeyers Waterhouse stops in leather case, square maroon extension bellows with two side tabs each side, rack and pinion sliding bed, glass focussing screen measures 8 x 10 inches, two wooden holders measuring 9 1/8 x 11 1/4 inches externally and 8 x 10 inches internally plus another smaller holder, brass spirit level mounted on sliding bed at front, complete with canvas storage bag (worn) and cloth hood

Provenance: Purchased by the vendor at Christie's on 21 June 1984, Lot 235

(1) £200 - £300

116* Zeiss Ikon Steritar 814 D stereo adapter for Contaflex cameras. Zeiss Ikon 814/D beam splitter / stereo adapter for use with Contaflex cameras, *boxed as new, possibly unused, mint condition, with swing-out filter mask to mount at the front of the beam splitter and very rare finder mask 814/01.*

(1) £70 - £100

CASED IMAGES, LANTERN SLIDES & STEREOVIEWS



117* **Ambrotype.** A half-plate ambrotype of David Wilkinson and his wife, c. 1870, *the man three-quarter length standing beside his seated wife, passepartout frame with gilt spacer, framed and glazed*

David Wilkinson was the son of James Wilkinson who travelled to the South Seas in the 'Duff' in 1795. David became a glass manufacturer in Manchester and wrote anti-Corn Law and other political poems, published in the *Guardian* between 1830 and 1840.

(1)

£150 - £200



119* **American ambrotype.** A three-quarter plate ambrotype of an American family outside their home, c. 1865, *showing 6 adults and 11 children posing informally as a group in front of a timber house, a Union flag planted in the ground outside the door behind them with a 36-staff design, the official United States flag from 4 July 1865, 15 x 18.5cm*

(1)

£300 - £500



118* **Ambrotype.** A hand-tinted ambrotype of a man seated at a table smoking a cigar, probably Spanish, c. 1870s, *half plate, the man with spotty bow tie and waistcoat, passepartout frame with gilt spacer, printed label in Spanish to verso, glazed*

The label suggests that the sitter is Mr Camilo Descole of Paris, a seller of curiosities.

(1)

£200 - £300



120* **Ethnographic Portrait.** A sixth-plate ambrotype of a Sinhalese or Indian woman, c. 1860s, *half-length facing camera, gilt nose stud, earrings and brooch highlights and mauve-coloured dress, leather wall frame with original eye hook*

(1)

£800 - £1,200



121* **Daguerreotype.** A large half-plate daguerreotype of a priest, photographed by [Desiré] Millet of Paris, c. 1850, a little mould and evidence of a few scratches from earlier attempts at cleaning to left of centre and on the priest's robes, oval passepartout with visible image 15 x 11cm, deep set wooden frame, full original printed label for the photographer (3, rue du Coq-St-Honoré, près le Louvre)

(1)

£100 - £150

122* **Gurney, Jeremiah.** Half-plate daguerreotype of an unidentified bearded man, early 1850s, *half length, some spots, heavy edge tarnish, oval mat stamped 'J. Gurney' and '349 Broadway' to lower corners, embossed morocco case, velvet pad and upper lid detached, some wear*

(1)

£100 - £150



Lot 123

123* **Candler Family Archive.** A collection of 2 quarter-plate and 3 ninth-plate daguerreotypes plus 22 mostly sixth-plate ambrotypes of the Candler family, c. 1852 and later, *some identified with manuscript labels loosely inserted or pasted to lids, some half case and some full case images, 5 in passepartout mounts, framed and glazed, but 2 with seals broken and contents detached, plus a related complete carte-de-visite album containing 50 portraits of the Candler family and related, c. 1860s and later, window mounted with pencil captions to mounts beneath, contemporary morocco with gilt clasp, worn, contents partly detached, oblong 8vo*

(a small carton)

£300 - £400



124* **Cased Images.** A group of 3 quarter-plate daguerreotypes, c. 1850s, *one of a middle-aged seated man with umbrella in a photographic portrait gallery, Exchange Arcade, Manchester, embossed leather case, a second one of an unidentified seated young man, somewhat spotted and solarised at edges, embossed leather half case, the third of a seated woman, heavily spotted and scratched, in a Claudet case, plus a sixth-plate daguerreotype of a young man in leather wallet with fastener, a ninth-plate daguerreotype of a young boy with an open book, plus three further quarter-plate ambrotype portraits including two with moulded frames, an assorted group of 16 sixth-plate and ninth-plate ambrotypes of unidentified men and women, c. 1860s and later, mostly individual portraits but including some couples, one tintype of a young boy and girl, plus 5 further cased images, all with images in defective condition, plus an empty ninth-plate union case by Littlefield, Parsons & Co.*

Provenance: From the collection of the photographer Dr Richard Sadler FRPS (1927-2020).

(48)

£200 - £300



125* **Cased images.** A sixth-plate daguerreotype of a middle-aged couple, c. 1850s, together with a quarter-plate daguerreotype of a middle-aged man, c. 1850s, somewhat scratched and solarised at edges, plus 2 further cased ambrotypes and 6 loose tintypes including a large one of a baby, 18 x 11.5cm

(10) £100 - £150



126* **Autochrome.** A large autochrome of a girl wearing an elaborate headdress, c. 1910, a little emulsion chipping with loss to extremities, 18 x 13cm

(1) £100 - £150



127* **Angerstein Family.** A cartes-de-visite album relating to the Angerstein family, c. 1860s/1880s, containing 155 window-mounted cartes de visite, including a large number of family members and their home Woodlands, plus others of royalty and notables of the day, including the Prince and Princess of Wales, the Duke and Duchess of Edinburgh, Prince Leopold, Prince and Princess Christian, the Archbishop of Dublin, the Bishop of Oxford, Lord and Lady Palmerston, Sir James Gordon in full naval dress, G.B. Airy, Roderick Merchison, James Glaisher, etc., a few images not from life, captioned on the mounts and a number with clipped signatures of the sitters pasted beneath, some captioned beneath windows with cartes no longer present, inner hinges partly broken, contemporary morocco with gilt clasp (lacking key) and gilt monogram of Mary Ann Angerstein (wife of William Angerstein, 1812-1897) to upper cover, slightly rubbed, 4to, together with two letters of related correspondence from the Greenwich & Lewisham Antiquarian Society and a pamphlet titled 'The Angersteins of Woodlands' by Cyril Fry, 1966

The Angerstein family gave a large collection of paintings to the National Gallery in London in the early part of the nineteenth century, helping them to form a core of their collection. The family home, Woodlands was in Blackheath, south-east London.

(1) £200 - £300



128* **Boxing.** A group of 3 photographic cartes de visite of boxers, late 19th century, including John L. Sullivan (1858-1918), Jem Smith (1863-1931) and a full-length portrait of an unidentified boxer or athlete by Paul Turner Studio of Chesterfield

(3) £100 - £150

129* **Cartes de visite.** A cartes-de-visite album, c. 1860s/1880s, containing 50 window-mounted albumen print portraits of clergy, artists and literary figures, including David Livingstone, Cardinal Wiseman, John Leech, Martin Tupper, Charles Dickens, William Makepeace Thackeray, Harriet Beecher Stowe, Alexandre Dumas, plus numerous bishops and deans, two not from life, pencil identifications to many mounts, contemporary embossed morocco with gilt clasps, spine cracked and split along joints, small 8vo, together with a similar album containing 40 photographic cartes de visite from life of British and French subjects, a few in military dress and some identified on mounts, contemporary embossed morocco with gilt and bone clasps, rubbed, small 8vo, preserved in contemporary card box with marbled sides and contemporary manuscript label

(2)

£100 - £150



130* **Cartes de Visite.** A collection of approximately 140 albumen print cartes de visite, 1860s and later, mostly portraits and a few topographical interest, plus a group of approximately 100 cabinet cards, mostly portraits but including some topographical and miscellaneous interest, plus a group of 14 stereoviews including one with Herbert Ponting photographs of Japan

From the photography collection of Dr Richard Sadler FRPS (1927-2020).
(approx. 250)

£150 - £200



Lot 131

Each lot is subject to a Buyer's Premium of 20%
(Lots marked * 24% inclusive of VAT @ 20%)

131* **Cartes de visite.** A group of 3 albums of cartes de visite and cabinet cards relating to the Dods and Normand families and circle in Hong Kong, c. 1860s and some later, containing a total of 336 window-mounted cartes de visite and 17 cabinet cards, one cabinet card of a condemned criminal (somewhat speckled) with printed details of Afong to mount verso, the cartes de visite largely family and friends including a few in military dress and some of children, plus a few notables including Alfred Lord Tennyson, Thomas Carlyle, Queen Victoria and Prince Albert, plus a few with Chinese figures, one of street gamblers [by John Thomson, 1869], one of a Chinese executioner, Canton, one of a tall Chinese man in court dress by London Stereographic and Photographic Company, plus 2 copies of a carte de visite of Mrs G. Dods and her dog Sailor by Afong with printed credits at foot and to verso, some pencil captions to mounts, 2 small photographs, 1860s, with pencil caption 'House at Canton' (11 x 9cm) loosely inserted, ownership inscription of Dods and Normand family names at front of each album, contemporary embossed morocco with gilt clasp (one lacking), rubbed, 4to (and one 8vo) William Kane Dods (1866-1948) worked as an agent for the Hong Kong and Shanghai Banking Corporation and served as treasurer and honorary secretary of the Asiatic Society of Bengal and on the Committee of the Zoological Gardens, Calcutta. The co-owner of the book was Charles M. Normand (?1834-1912), a direct contemporary of Dods senior, who also served in the Far East as an assistant surgeon. By family descent.

(3)

£300 - £400

132* **Cartes de visite.** A large collection of approximately 750 cartes de visite, c. 1860s/1880s, the majority portraits of unidentified men but including some women, children and family groups plus topographical scenes, together with a group of approximately 30 cabinet cards, c. 1870s and later
(approx. 800)

£100 - £150



133* **Rejlander (Oscar Gustave, 1813-1875).** Young boy in a sailor suit, c. 1870, albumen print carte de visite, the young boy full length and smiling with his hands clasped around a pole, photographer's name and address details printed at foot (No. 1, Albert Mansions, Victoria Street, SW) and to verso, additionally inscribed in pencil 'Temple Clay', together with 10 further carte-de-visite portraits, 1860s/1880s, including the photographer Francis Frith as an old man (by Silas Eastham), a large group of the Gladstone family, the swimmer Matthew Webb, John Bright (2), Lord Bathurst, the chemist Alexander Crum Brown, Professor John Wilson, Louis Jules of Prussia in military dress and Prince & Princess Henry of Battenberg with infant Prince, plus one additional carte de visite of Edwin Landseer in his studio (not from life)

(12)

£150 - £200



134* **Russia.** A group of 15 albumen print cabinet card views of St Petersburg by A. Felisch, c. 1880s, images 9.5 x 15.5cm, printed series details to mounts and multilingual printed caption labels to versos, together with 12 stereoviews of Russia and 3 of Budapest, Hungary, all by H.C. White Co., c. 1902, gelatin silver prints, most mounts with printed English descriptions to versos, some curling, plus 6 postally unused Russian postcards, circa 1920s and a sheet with 6 mounted carte-de-visite-size albumen prints, c. 1860s, featuring 5 portraits and 1 street view

(37)

£100 - £150



136* **Bird (Owen Graystone, 1862-1943).** A collection of approximately 115 diapositive lantern slides, early 20th century, including 31 identified as photographs by Graystone Bird of Bath, the remaining slides mostly photographs of London and Continental views including Germany and Holland, floral studies, etc., plus 10 chromolithographic lantern slides, the collection in a wooden lantern slide box

Graystone Bird was a professional photographer, active during the late nineteenth and early twentieth centuries. He was the winner of numerous photography prizes, many of his photographs, as here, in a pictorialist-style. Titles of his identified slides here include: Summer idleness; The day's work done; Wood-carrying - loading 'of such is the kingdome of heaven'; On the road to be sheared; Beached for repairs; On moonlit waters; Overhauling the net; Childhood joys; The last load; The village gossip; Happy childhood; In the heyday of life; The hour of rest; A tiff, etc. Many are additionally inscribed in white china ink as the recipient of photography prize medals.

(approx. 125) £100 - £150



135* **Diapositive on glass.** An elderly woman conversing from outside of her thatched stone cottage with a neighbour on the lane below, a child looking on in the background, possibly France, c. 1920, large diapositive on glass, 46 x 28cm, period wooden frame with hanging chain

(1)

£150 - £200



137* **Egypt & Greece.** A group of approximately 85 diapositive magic lantern slides, c. 1920s, mostly views of temples and ruins in Egypt and Greece, contained in an old wooden slide box

(approx. 85) £150 - £200



138* **Egypt.** A group of 70 albumen print stereoviews of Egypt by Francis Frith, c. 1860s, *general spotting and fading, plain card mounts, mostly with pencil captions in English to versos, together with a further group of 30 photographic stereoviews of Egypt and Palestine by Keystone View Company, early 20th century, printed captions to mounts*
(100) £300 - £500

139* **Magic Lantern Slides.** A group of approximately 220 magic lantern slides, early 20th century, *including miscellaneous views, natural history, diagrams, lithographic slides and a group of hand-coloured photographic lantern slides of the Isle of Wight, partly contained into wooden slide boxes*
(approx. 220) £100 - £150



140* **Military Lantern Slides.** A group of 55 diapositive magic lantern slides, c. 1910-15, *the majority of military and some aviation interest, showing soldiers training and fixing camp, etc., together with a group of approximately 50 military stereoviews, half of Boer War interest and half of First World War interest, mostly Underwood & Underwood or Realistic Travels*
(approx. 110) £200 - £300



141* **Langenheim (Frederick, 1812-1879).** Washington Irving outside his home, Sunnyside, Irvington, NY, [and] Rip van Winkle's Shanty, Cats Kill Mountains - Hudson River, NY, 1856, stereoglass diapositives, each with Langenheim's publisher's details and neatly titled in white ink
Washington Irving (1783-1859) is best-known as the author of *Rip van Winkle* and *The Legend of Sleepy Hollow*. He was only photographed a handful of times.
(2) £400 - £600



142* **Peru.** A collection of 60 stereoviews of Peru, Underwood & Underwood, early 1900s, *gelatin silver print stereo photographs, mounted on card, each with printed number and title, housed in the original book-shaped box with gilt titling to spines*
(60) £400 - £600



143* **Travel & Topography.** A group of approximately 110 worldwide travel stereoviews, *together with approximately 110 other stereoviews, mostly British topographical views but including some miscellaneous and genre subjects including a colour-tinted albumen print stereoview of W.H. Mason's Repository of Arts and Hennah and Kent's Photograph Portrait Gallery, Brighton, plus a group of approximately 30 portrait cabinet card photographs, many of politicians and mostly signed, subjects include Lord Milner, Joseph Parker, Robert S. Ball, Lord Salisbury, H.H. Asquith, Earl Londonderry, Lord Avebury, etc., plus a late 19th-century album of albumen prints of British topographical views and three snapshot albums, early 1920s, including Tonbridge Grammar School and Bedford College for Women sports teams' photographs*
(a carton) £200 - £300



145* **World War II - Stereoscope.** A desktop wooden stereoscope, 20th century, containing 47 World War II celluloid stereoviews, all aerial views on bomb damage, mostly in Germany and Japan, card supports, clipped into rotating display mechanism (needs attention), 4 turning screws for adjustable viewer, hinged lid, small maker's plaque pinned to front of stereoscope, 'Stereoscope Stores ref. no. 14s/1662. C & M Display Co. Ltd, Windsor Works, Barnsbury Grove, London N7', 53cm tall, 26cm wide, 29cm deep
(48) £200 - £300



144* **Lunar Photographs.** A set of 6 stereoscopic photographs of the moon, taken by Warren De La Rue (1815-1889), taken between 1858 and 1862, Enlarged and Published by Smith, Beck & Beck of London, 1860s, pairs of circular albumen prints on paper with card supports, printed description labels pasted to versos, 8.5 x 17cm
More usually found as odds and incomplete sets with stereoscopic glass positives, these stereoviews are considered by many astronomy experts as the most important early lunar stereoscopic images.
(6) £150 - £200



146* **Photographica/Tobacciana.** A novelty desk cigar holder, early 20th century, stained simulated wood with inset mother-of-pearl of cylindrical construction on a circular base, the four sides of the columns with inset albumen print carte-de-visite-size photographs of young Japanese women, c. 1870s, the base with inset drawer for cigar cutter and matches (not present), the turned knob on top twisting and by so doing activating the four panel doors to swivel and reveal holders for three medium-size cigars in each compartment, the three gilt metal rings to two compartments now absent, four wooden feet to base, a little rubbed, 33cm tall, base 17cm diameter
(1) £100 - £150

THE JACK WEBB COLLECTION OF MILITARY PHOTOGRAPHS

Jack Webb (1923-2019) was a well-known North London antiques dealer for 70 years and a passionate collector of antiques and militaria. We were delighted to sell his extraordinary collection of antiques and militaria in sales earlier this year, while his prestigious collection of medals of the Middlesex Regiment were sold in a special summer sale by Dix Noonan Webb. Jack also had a passion for military photographs, especially daguerreotypes, ambrotypes and cartes de visite and we are pleased to offer this final part of Jack's collection here. Jack kept most of the cased images in a glass display cabinet in his 'Museum Room' at home in Islington, London. While he cherished these images he never attempted to clean or restore them and bidders should be aware that our photographs show these cased images as found and that many of the items would improve with professional cleaning.



147* **Three-quarter-plate daguerreotype of a military and family group outdoors, Calcutta, February 1847, a group of five British men including three officers standing informally around a seated elderly lady, photographed in a compound courtyard with sunlit trees seen through the archway behind them, slight edge tarnish, hinged leather case with broken fasteners, heavily rubbed, 17 x 13cm**

A rare outdoor military daguerreotype by an unidentified photographer. A contemporary manuscript note is included with the photograph and identifies the army officers as, [left to right], Lieutenant [John?] Staples, Brigadier General [Richard] Powney and Captain [Francis Claude?] Burnet[t] with 'My dear Father, Mother & myself. Taken in Capt Burnet's compound in Dum Dum Artillery Station, Nr. Calcutta in February 1847, J.F.C.'

Richard Powney (1786-1865) of the Bengal Artillery was stationed at Dum Dum c. 1831-33. He is listed as Lieutenant General of 24th Brigade, Royal Artillery in his death notice. The identity of J.F.C. and his parents has not been established. J.F.C.'s father appears to wear a uniform cap but is otherwise in civilian dress and may be a chaplain, surgeon, judge or some other sort of administrator.

(1) £3,000 - £5,000



148* Half-plate daguerreotype of a Peninsular War veteran, c.1850, half-length and seated, gilt and hand-coloured tinting to 2 medals (CB and Military General Service), leather case with fasteners, rubbed, 13 x 10.5cm

(1) £400 - £500



150* Half-plate daguerreotype of a young naval man, late 1840s, half-length and seated, wearing a cravat and tunic with East India Company Navy buttons, some pale blue tinting to clothing, scattered spotting and edge tarnish to extremities, plate now lifted and loose in worn contemporary leather case with velvet pad

(1) £250 - £350



149* Half-plate daguerreotype of a British naval officer, late 1850s, half-length and seated, gilt buttons now largely discoloured from earlier plate cleaning, numerous tiny mould spots, edge tarnish to extremities, thermoplastic floral wall frame, overall 20.5 x 17.5cm

(1) £200 - £300



151* Half-plate daguerreotype of a British naval officer, late 1840s, three-quarter length and standing hands clasped on the hilt of his sword, unidentified medal, some spots, surface scratching from earlier cleaning, embossed leather half case

(1) £150 - £200



152* Half-plate daguerreotype of a retired officer of the British Army, late 1840s, half-length and seated in three-quarter profile, some crude gilt colouring and highlights with resultant outline tidemarks, edge tarnish, leather case with fasteners, rubbed and some wear to extremities, 13 x 10cm

(1)

£150 - £200



154* Half-plate ambrotype of a British officer (possibly Royal Engineers) and his wife, c.1860, three-quarter length, the officer standing with one hand on the chair behind his seated wife, some heavy hand colouring including the officer's scarlet tunic and backdrop in blue and grey, gilt jewellery and button highlights, leather half case with fasteners, rubbed, 13 x 10cm

(1)

£150 - £200



153* Half-plate ambrotype of a group of six soldiers of an Irish Regiment outside brick buildings, c.1860, all full length and standing in a close group with two civilians behind, one a Farrier Sergeant and one officer seated on a chair wearing two Crimea medals, a small dog looking up at him, some overall brown spotting, leather half case, rubbed, chipped at right edge and vertical crack to back, 10 x 13cm

(1)

£200 - £300



155* Half-plate ambrotype of a soldier of the British Army, c.1860, three-quarter length and seated, wearing a pillbox hat, gilt button highlights, a few flakes of emulsion loss to glass on left upper arm and lower right area of tunic, vertical dark line in right background area, a little brown spotting, semi-circular glass crack lower right, passepartout frame with contemporary paper seal, glazed, 13 x 11cm

(1)

£150 - £200



156* **Oversize quarter-plate daguerreotype of a British infantry officer by William Edward Kilburn**, early 1850s, three-quarter length portrait of a young officer standing with sword, gilt and red highlights, blue-edged sky background, a few small background spots, sandy finish arched top mat with no preserver, leather case with button fastener and Kilburn's gilt name and 234 Regent Street address [1852-55] to upper lid, some wear, 12 x 9.5cm
(1) £300 - £400



158* **Quarter-plate daguerreotype of a British officer, possibly Rifle Brigade**, late 1840s, three-quarter length and seated, his sword held almost horizontal, some light scratching from earlier cleaning, a few minor spots, leather case with fasteners, a little rubbed
(1) £250 - £350



157* **Quarter-plate daguerreotype of a British officer of the (2nd) Queen's Regiment, probably by William Edward Kilburn**, c.1850, three-quarter length and standing, hand-coloured with a scarlet tunic, grey sash, gilt and silver highlights, blue and white cloudy sky backdrop, some slight edge tarnish, small semi-circular smudges to left centre and upper right edge (from earlier cleaning?), sandy finish arched top mat with no preserver, later thermoplastic union case by Littlefield, Parsons & Co., c.1858, with a relief design of General Marion's Invitation to Dinner on both lids, a few small chips to edges Berg 1-23.
(1) £300 - £400



159* **Quarter-plate daguerreotype of a British officer by Antoine Claudet**, c.1851, half-length and seated, hand-coloured scarlet tunic, grey-white sash and cuffs with gilt highlights and a blue backdrop, edge tarnish, sandy finish arched top mat with no preserver, leather case with fasteners and gilt-embossed studio stamp with 107 Regent Street address [1851-67] to upper lid, rubbed
(1) £150 - £200



160* **Quarter-plate ambrotype of a Captain of the Staffordshire Militia, c.1860, three-quarter length and seated, with a shako on the table. hand-coloured red tunic, gilt and white highlights, studio backdrop of a pillar and blue sky with white clouds, desk frame, glazed**

A small contemporary clipped manuscript label tucked in the frame identifies the sitter as 'David [?]Doore, Captain, Staffordshire Militia'.

(1) £200 - £300



162* **Quarter-plate ambrotype of a Rifle Brigade officer and his civilian (?)brother, c.1860, three-quarter length and seated, light brown marks at upper edge, gilt preserver split and lacking lower edge, embossed leather case with fasteners, rubbed**

(1) £200 - £300



161* **Quarter-plate ambrotype of a young bandsman, probably Royal Company of Archers, by R[ichard] B[ritton] Bustin, Hereford, c.1858, full-length and standing with a cornet in one hand, hand-coloured gilt and red highlights, blue floor, leather case with fasteners and photographer's gilt stamp to base, slightly rubbed**

(1) £200 - £300



163* **Quarter-plate ambrotype of an officer, probably East Lancashire Regiment, c.1860, three-quarter length and seated, holding an 1827 pattern Gothic-hilted sword and a c.1855 shako on the table beside, scattered black speckling to background, leather case with geometric design to upper lid, gilt hinge**

Inscribed in ink in a contemporary hand to blue backing paper and identifying the sitter as '[?] Frost, Sutton Hill'.

(1) £200 - £300



164* Quarter-plate ambrotype of a British Naval Officer, c.1860, three-quarter length and seated, wearing a trio of medals including Crimea, his cap on the table beside him, leather case with out-of-kilter gilt clasps, rubbed
(1) £200 - £300



166* Quarter-plate ambrotype of a British soldier, probably Coldstream Guards, c.1860, half-length and seated, wearing a pillbox hat at an angle and a 4-clasp Crimea medal, some black flecks, mostly to background, passepartout frame, some old black tape repairs, glazed
(1) £150 - £200



165* Quarter-plate ambrotype of a young boy (army cadet?) in uniform with Prince of Wales plume badge, late 1850s, three-quarter length and seated, gilt buttons and fleur-de-lys cap insignia, 10 x 8cm, blue paper mat to underside with stencilled oval stamp, 'Taken by Herve at the Celebrated Lyceum Gallery, 114 Strand', gilt and black passepartout frame, glazed, gilded thick wooden wall frame with eye hook, overall 15.5 x 13.5cm
(1) £150 - £200



167* Quarter-plate ambrotype of a soldier of the 76th Foot, c.1860, three-quarter length and seated with helmet on the table, hand-painted red tunic, gilt and silver highlights, some flaking of red paint now showing black, leather half case
(1) £100 - £150



168* Quarter-plate ambrotype of a Sergeant of the Royal Artillery, c.1860, three-quarter length and seated with a cane in one hand, some overall spotting, plain card mount, bevelled gilt wooden frame present but detached
(1)

£80 - £120



170* Sixth-plate daguerreotype of a (?)Captain of the 82nd Foot (Prince of Wales' Volunteers), c.1846, edge tarnish to upper right and both lower corners, leather case with clasps, a little rubbed
(1)

£300 - £400



169* Sixth-plate ambrotype of a Regimental musician holding a recorder, c.1860, half-length and seated, gilt highlights, passe-partout frame, glazed
(1)

£150 - £200



171* Sixth-plate daguerreotype of a British officer, c.1856, a small book in the officer's left hand, gilt epaulettes, hand-tinted blue-grey sash and cross-belt with gilt highlights, some edge tarnish and semi-circular stain to left of the officer's right epaulette, light surface scratching and dust, thermoplastic union case by Scovill with paper label inside case, velvet pad loose, harvest motif design to both covers, hinges a little loose but otherwise VG
Berg 1-89.
(1)

£100 - £150



172* **Oversize sixth-plate daguerreotype of a British naval officer and his wife, c.1845, full length and seated, the officer holding his helmet and sword, pink and blue hand-tinting, several surface spots, gilt half case with copper seal, 9.5 x 8cm**
(1) £200 - £300



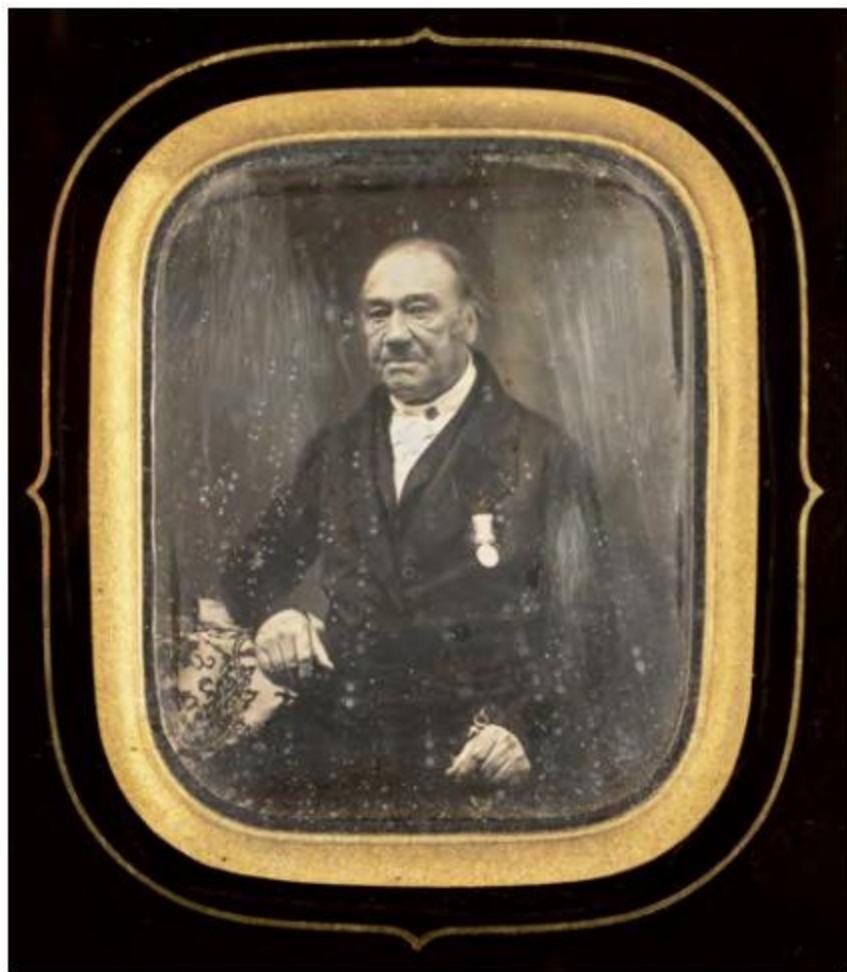
174* **Sixth-plate daguerreotype of a British Crimean War veteran, c.1856, head and shoulders, Turkish order around his neck and wearing two medals, probably Osmanieh and Medjidie, a little edge tarnish, overall scratching from earlier cleaning, pinhead holes above head right and to lower centre area of jacket, embossed leather case with fasteners and gilt motif to upper lid for 'Claudet's Daguerreotype, Royal Adelaide Gallery' [c.1841-51], a little rubbed**
(1) £80 - £120



173* **Sixth-plate daguerreotype of a Victorian lancer, by R.T. Price, c.1850, half-length and seated, holding a lance and with his helmet on a small table, red and gilt highlights, tarnish to upper and bottom edges, small spots to left area of image, embossed leather half case with fasteners, rubbed**
R.T. Price was active as a daguerreian in Elizabethtown, New Jersey, 1850-51.
(1) £150 - £200



175* **Sixth-plate daguerreotype of a British officer, early 1850s, half-length, blue and gilt highlights, flaming grenade badges to collar, now somewhat faded and discoloured, edge tarnish to all borders, several brown spots to upper area including a few to his hair and one on his forehead, embossed pad and leather case, heavily rubbed, button fastener not locking shut**
(1) £100 - £150



176* Sixth-plate daguerreotype of an elderly man, c.1850, half-length and seated, wearing an unidentifiable (?)British medal, heavy scratching and numerous white chemical spots from earlier cleaning, some brown spots and marginal oxidisation streaks from original framing, later brown backing paper, gilt and black passepartout frame with partly obscured printed label of the photographer B. Leba, [71] Rue Neuve, Bruxelles, pasted to back of frame, glazed, rubbed, overall 15 x 13cm
(1)

£80 - £120



178* Sixth-plate ambrotype of a British soldier, c.1860, seated and smoking a pipe, seen wearing a trio of Crimean period medals, small dark patch upper centre, embossed leather case with fastener, slightly rubbed, embossed velvet pad a little perished
(1)

£200 - £300



177* Sixth-plate ambrotype of a British military officer, late 1850s, three-quarter length and seated with his bell-top shako on the table to his right, embossed pad, leather case with fasteners, a little rubbed
(1)

£200 - £300



179* Sixth-plate ambrotype of a Bandsman of the Royal Highland (Black Watch) Regiment, c.1858, three-quarter length and standing, wearing helmet and dragon-head sword and leaning on a table, diced leather case with fasteners, rubbed
(1)

£200 - £300



180* Sixth-plate ambrotype of a Farrier Sergeant, Irish Regiment, c.1860, three-quarter length, seated and holding a cane, hand-tinted with red and gilt highlights and pink cheeks, black right edge, wooden half case with hook, rubbed and partly split along top edge (1) £200 - £300



182* Sixth-plate ambrotype of a soldier of the 12th (Suffolk) Regiment of Foot, c.1860, half-length and seated, hand-tinted red tunic and gilt and blue highlights including numeral 12 on his cap and two New Zealand Long Service and Good Conduct medals, lacks black backing seal, embossed pad and leather case with fasteners and geometric and floral design, slightly rubbed (1) £100 - £150



181* Sixth-plate ambrotype of a British Infantry officer, mid-1850s, three-quarter length and seated with cross-belt and whistle, his helmet on the small table beside him, hand-tinted red and silver highlights, embossed velvet pad and leather case with fasteners and geometric pattern to upper lid, slight corner wear (1) £200 - £300



183* Sixth-plate ambrotype of a British sergeant, c.1858, three-quarter length, seated with helmet on the table to his left, hand-tinted red tunic with additional dark blue and gilt highlights and pink cheeks, several small black spots in the upper background, lacks paper backing seal, leather half case with eye hook, rubbed and a little chipped (1) £100 - £150



184* Sixth-plate ambrotype of a British officer, probably Staffordshire Regiment, late 1850s, half-length, wearing a pill box hat and holding the top of his sword, yellowing around head area, embossed leather case with button fastener, some wear to trim, backstrip split and weak, rubbed
(1)

£80 - £120



186* Ninth-plate daguerreotype of a British soldier seen wearing a Gwalior Star, c.1845, head and shoulders in three-quarter profile, blue and pink hand-tinted highlights, edge tarnish at top and right borders, leather case with fastener, slightly rubbed
(1)

£150 - £200



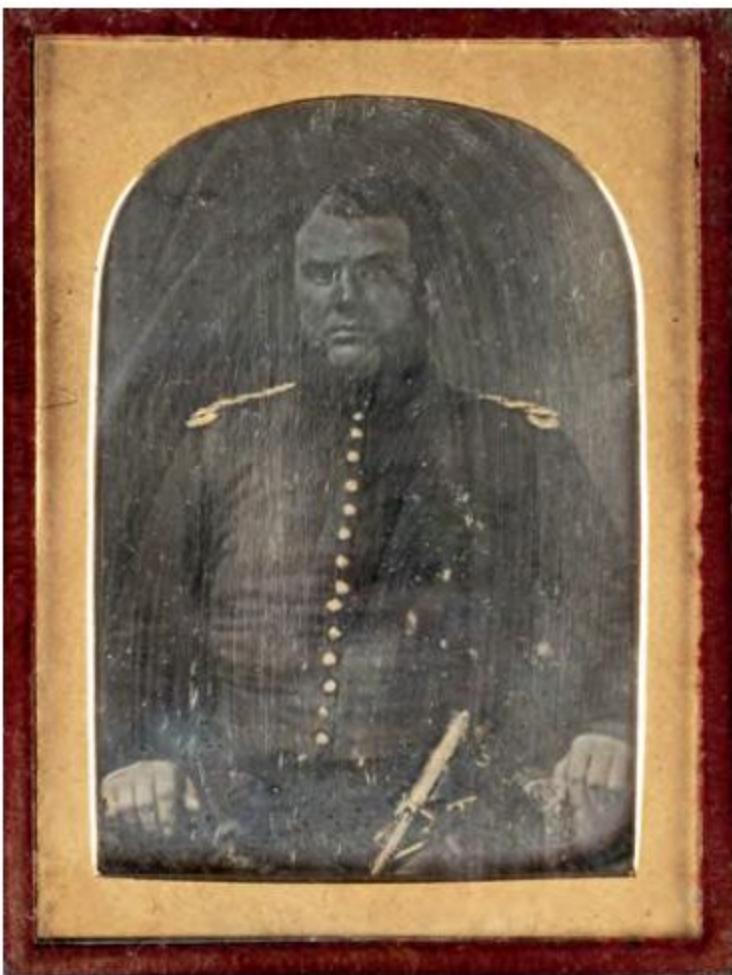
185* Sixth-plate ambrotype, probably of a British junior naval officer, late 1850s, half-length and seated, some spots, tarnish to right edge, vertical streak crossing through the soldier's right eye, embossed leather half case, rubbed
(1)

£80 - £120



187* Ninth-plate daguerreotype of a high-ranking British military officer, c.1855, half-length and seated, hand-coloured red tunic and gilt highlights including epaulettes, buttons and sash decoration, edge tarnish to left and bottom edge, embossed pad torn, leather case with fastener, rubbed
(1)

£150 - £200



188* Ninth-plate daguerreotype of a British military officer, c.1845, half-length, gilt highlights, overall scratching from earlier cleaning, tarnish to lower edge, leather case with fastener, a little rubbed
(1) £100 - £150



190* Ninth-plate ambrotype of a soldier of the Guards, late 1850s, half-length and seated, seen wearing a 4-clasp Crimean War medal, gilt highlights to helmet chin strap, embossed leather case with fastener, split along spine with two halves of case separated, fore-edge and base rubbed
(1) £150 - £200



189* Ninth-plate daguerreotype of a sergeant of the 29th (Worcestershire) Regiment of Foot, c.1855, half-length and seated, gilt and silver highlights including gilt numeral 29 on his helmet, a little light spotting and dust, edge tarnish, leather half case with fastener, rubbed
(1) £80 - £120



191* Ninth-plate ambrotype of a British soldier, c.1860, half-length and seated, hand-tinted blue cravat, embossed leather half case with fastener, rubbed, split along lower edge
(1) £100 - £150



192* **Ninth-plate ambrotype of a British naval rating, c.1858, half-length and seated, wearing a group of 4 medals including a China 1841-42 and Crimean War medal, hand-tinted gilt and red highlights, edge tarnish, printed backing label of 'Barcroft C. Boake, Photographic Artist, 100 Great Bourke St. East, Melbourne', embossed leather half case with fastener, rubbed**

Barcroft Capel Boake (1838-1921) was an Irish-born Australian photographer who emigrated from Dublin to Melbourne in the 1850s. He operated at this address, c.1858-60.

(1)

£100 - £150



194* **Quarter-plate ambrotype of a (?)police sergeant, c.1865, three-quarter length and seated, some small scratches with black emulsion loss to backing, glazed**

£80 - £120



193* **Ninth-plate ambrotype of a British Sergeant, late 1850s, three-quarter length and standing with one hand on a chair, hand-tinted red highlights, leather half case with eye hook, some edge wear**

(1)

£80 - £120



196* **8th King's Royal Irish Hussars.** A group of 24 portraits of officers of the 8th Hussars, c. 1860s/1880s, *albumen print cartes de visite, mostly full length and three-quarter length in uniform and 4 vignetted half-length portraits, various photographers, window-mounted on loose album leaves*

(24)

£200 - £300



197

197* **Rifle Brigade & King's Royal Rifle Corps.** A good photograph album of regimental portraits, circa early 1860s, containing *albumen prints of Winchester barracks, 1850, oval print, 15 x 20cm, and Officers' Quarters, Winchester, 1860, 15.5 x 22cm, together with 11 oval mostly cabinet-card-size portraits (14 x 11cm and similar) and 37 carte-de-visite-size or similar portraits of regimental soldiers and officers, mostly identified as from the Rifle Brigade and 60th Regiment of Foot, pasted singly and as multiples on rectos of 29 numbered leaves (2-13, 15, 16, 19-29), contemporary ink captions to mounts and 6-page index in the same hand at front, several blank leaves after folio 29 and including 11 further contemporary albumen prints pasted to rectos of 5 leaves, 5 of Rangoon including one showing 'The Pagoda Guard [and] 3rd Battn 60th Rifles', 9.5 x 12.5cm, the final 6 images of sculptures at the International Exhibition 1862, including 5 probably stereo halves by London Stereoscopic Company, captioned on mounts, contemporary leather with partly legible manuscript title to spine dated 1862, rubbed and small loss at head of spine (27 x 22cm)*

Jack Webb's typed index is included with the lot. It identifies Claud Thomas Burchier VC and Charles Henry Spencer-Churchill and twelve other soldiers involved in campaigns including the Indian Mutiny and the Crimea.

(1)

£250 - £350

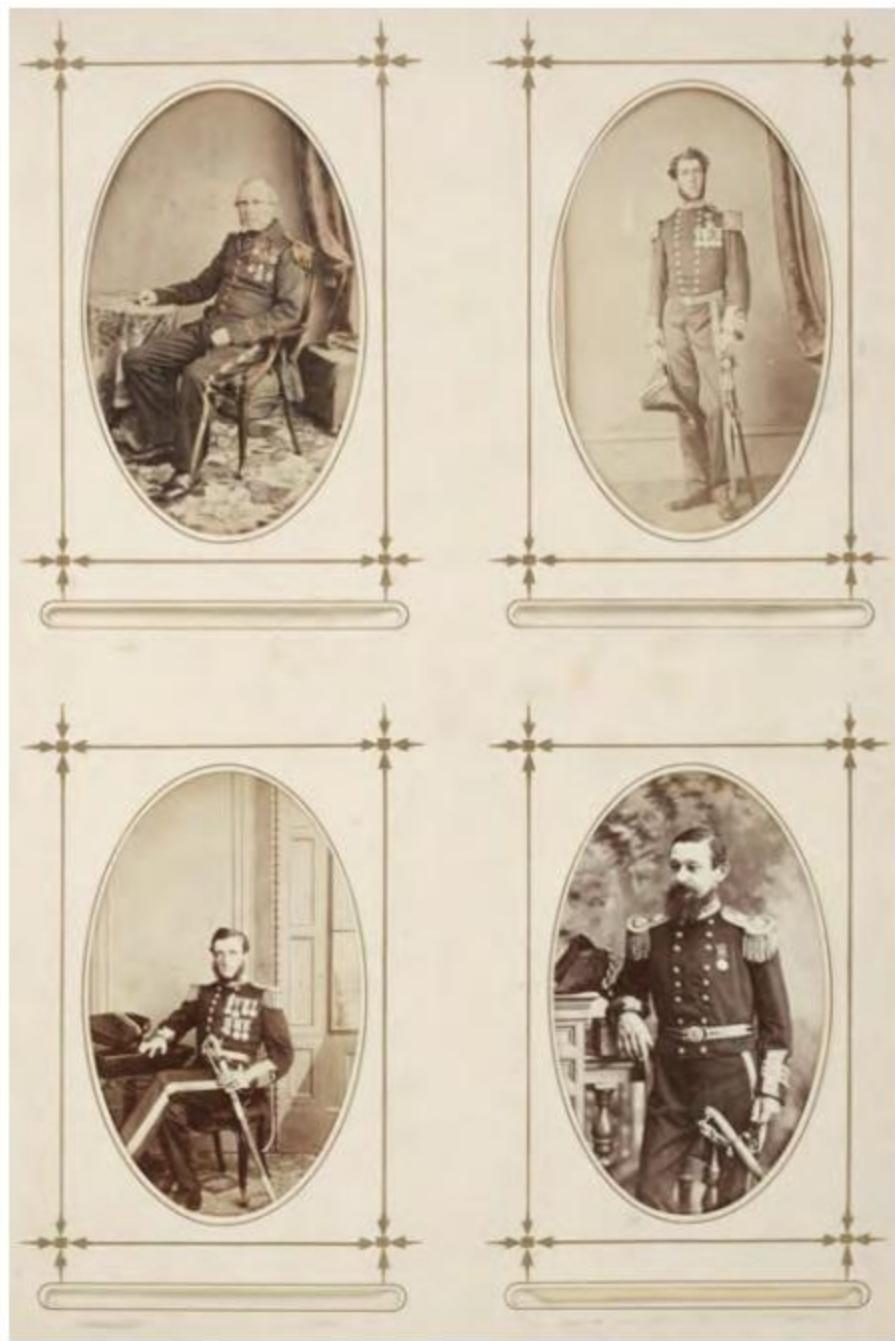


198* **57th & 77th (West and East Middlesex) Regiments of Foot.** A cabinet card and carte-de-visite album, circa 1870s/1880s, containing *15 cabinet cards, 3 cabinet-size cards and 28 cartes de visite, all portraits of uniformed soldiers, window-mounted and many with name identification to mounts or versos and some with additional manuscript notes loosely inserted on slips of paper, the highest-ranking officer being General Sir George Harry Smith Willis, KCB, being a cabinet card by Stereoscopic Company showing him with full medals, contemporary embossed padded morocco with broken clasp, some wear, backstrip relaid, 4to*

(1)

£250 - £350

199-200 **No lots**



201* **Royal Navy.** An album containing 64 cartes de visite and 18 cabinet cards of Royal Navy officers and some juniors, c. 1860s/1880s, mostly in full dress naval uniforms, several displaying medals, together with a second album containing a further 22 cartes de visite and 5 cabinet cards of high-ranking naval officers, c. 1860s/1880s, photographs in both albums window mounted, contemporary padded morocco with gilt clasps, rubbed and both spines slightly damaged, 4to
(2) £500 - £800



Lot 202

202* **Military Officers.** A partially complete album of approx. 150 window-mounted cartes de visite, c. 1860s/1880s, mostly albumen print portraits of British officers in uniform, various regiments and ranks, some officers identified including General J. Burgoyne, R.E., J.F.M. Winterscale, 3rd Royal Berkshire, Alfred St George Stewart, 74th Light Infantry, Lord Dudley, Lieutenant Colonel A. McIntyre, 6th Regiment, Robert Henry Verscoyle, 11th Hussars, Major M.J. Moore, 12th Bengal Lancers, some mounts chipped and detached, late 19th-century album with inset albumen print photograph, gilt and perspex frame, velvet-covered spine and lower board, gilt clasp with regimental monogram, slight wear and a little split along joints, oblong folio (28 x 40cm)
(1) £700 - £1,000



203* **Military Officers.** An album of approximately 70 cartes de visite and 20 cabinet cards, c. 1860-1900, mostly uniformed officers and some cadets, mostly volunteers including rifle volunteers and other militia, the majority in regimental dress and uniforms, subjects include Lieutenant F. Hopwood, 22 Middlesex R.V., Major M.B.F. Miller, Central London Rangers, Captain R.W. Barnett, Lieutenant Colonel H.L. Florence, various photographers, window-mounted into a near-complete album, contemporary morocco with gilt clasp, heavily rubbed, 4to
(1) £400 - £600



204* **Military Officers.** An album containing 10 cabinet cards and 70 cartes de visite of volunteer officers and militia, c. 1860s/1890s, mostly full length in regimental dress and uniform, a few hand-coloured, various photographers, large unidentified but including officers from Royal Berkshire, Black Watch, 5th East Kent R.V., 1st Northants R.V., 4 cartes de visite of Lord Elcho, 3rd London R.V., etc., a complete album with chromolithograph military mounts, contemporary embossed padded morocco with gilt clasp, rubbed, spine defective, 4to
(1) £400 - £600



205* **Military Cabinet Cards.** An album containing 17 military cabinet cards and 10 further military photographs, c. 1880/1900, *the cabinet cards including mostly unidentified officers and soldiers from various regiments including 22nd Middlesex R.V., Cambridge Volunteer Battalion, Suffolk Regiment, 6th Italian Imperial Yeomanry, all window-mounted with 10 further photographs of cabinet size and smaller including 2 of Chelsea Pensioners, a young ranger and an older ranger, 3 real photographic postcards, etc., contemporary morocco with gilt clasp, upper cover detached, some wear, 4to, together with a second album containing 20 cabinet cards and 8 cartes de visite of officers and soldiers of the Boer War period, including London Scottish R.V., P.A.S.L.I. Reserve, a trio of Imperial Yeomanry sharpshooters, 22nd Middlesex V.R., etc., all window-mounted into an incomplete album, contemporary padded morocco, lacks clasp, some wear, 4to*

(2)

£200 - £300



207* **Military Officers.** An album containing approximately 170 cartes de visite of British army officers including senior and retired officers, c. 1860s/1880s, *the majority half or full-length portraits in army uniforms and regimental dress, figures identified include General Sir R.C. Napier, Sir Garnet Wolseley, Lieutenant Colonel W.H. Seymour, Sir Edward Hamley, Lieutenant Colonel Francis Fuller, Lieutenant General A.J. Herbert, ex-23rd Foot, a Sergeant Major of the 5th Fusiliers, soldiers from the 22nd Foot, 49th Foot, 100th Foot, etc., many of the senior officers displaying medals, 4 window mounted, contemporary morocco-backed boards with onlaid mother-of-pearl and abalone geometric design to both covers, 3 gilt metal clasps, slightly rubbed and chipped at edges with small losses and fastener for central clasp missing, 4to (30 x 23cm)*

(1)

£700 - £1,000



206* **Military Officers.** An album of 28 cabinet cards and 44 cartes de visite, c. 1870s and later, *including a Sergeant of the 17th Lancers with Afghan medal and 2 clasps, Major General Ormsby, Royal Artillery, Lord Cardwell, a Field Officer in the 42nd, 7th Earl of Granard with Grand Cross of Gregory the Great, Colonel Milward, Royal Artillery, a Sergeant in the KRRC with India 1895 medal and clasp, plus many others unidentified, the majority in regimental dress or uniform, all window mounted with some chromolithographic military leaves, contemporary embossed morocco with gilt clasp, some wear to spine and extremities, 4to*

(1)

£200 - £300



Lot 208



Lot 211

208* Military Officers. An album containing 55 cabinet card and cabinet-card size photographic portraits of military officers, c. 1860s/1880s, *including guards officers, hussars, cavalry, retired officers, mostly in regimental dress and many displaying medals, sitters identified include 2nd Lord Castletown, Colonel R.F. Balfour, 2nd Grenadier Guards, Lieutenant G. Abercromby, Scots Guards, Fitzroy Johnstone, 4th Hyderabad Cavalry Contingent, Colonel H. Jackson, 62nd Foot, the Duke of Edinburgh, General Sir Henry Norman, Bengal Staff Corps, Sir John Adye, Royal Artillery, etc., contemporary half morocco with gilt clasp, heavily rubbed and spine worn, oblong folio (28 x 33cm)*
(1) £400 - £600

209* Military Officers. A carte-de-visite album containing approximately 50 cartes de visite and 5 cabinet cards of British Army personnel and a few civilians including nurses, c. 1880s/1910s, *some officers from numbered regiments with headgear showing numbered badges, all window mounted but unidentified, contemporary morocco with gilt clasp, upper cover detached, some wear, 4to (29 x 20cm)*
(1) £200 - £300

210* Military Officers. A group of 55 cabinet cards of military officers and some civilians, c. 1880s/1910s, *including Imperial Russian and Prussian Army officers, various photographers*
(approx. 55) £150 - £200



Lot 209

211* Military Officers. An album containing 23 window-mounted cabinet cards, mostly of high-ranking British officers and some medal winners, c. 1870s/1900s, *including Lord Roberts, Lady Roberts, Lieutenant General G.L. Goodlake VC (not in uniform), Quartermaster Sergeant W.T. Marshall, 19th Hussars, General Sir George Graham VC, (x2, wearing medals including Crimea medals), Major-General Herbert Stewart, General Sir Garnet Wolseley and a group of 4 young men in suits and bowler hats depicting officers of the 49th Regiment including 2nd Lieutenant A. Honywood (killed at Maiwand, July 1880, carrying the Queen's colour), contemporary padded morocco with gilt clasp, rubbed and some wear, 4to (23 x 18cm), together with a group of 7 later photographs of VC and other medal-winning British soldiers, including Viscount Gort, VC, Corporal James Welsh, VC, General Neville Smyth, VC, Sergeant John Ripley, VC, Lieutenant General Sir W. Stirling and Lieutenant General Sir Thomas Kelly Kenny, all but one larger than cabinet size, loosely contained in a plastic folder, plus a bromide portrait of Frank Crowther Roberts, VC, DSO, by Dorothy Wilding, c. 1920ss, framed and glazed*
(3) £150 - £200



212* **Cartes de Visite.** An albumen print carte de visite of Lieutenant Alexander Roberts Dunn VC, c.1864, *full length and standing in uniform with cap of 33rd Foot tucked under one arm, wearing two medals, some spotting, plain card back, presented in an embossed leather desk frame, stand partly broken, together with a hand-coloured carte de visite of a Hungarian hussar, full length and standing, some spotting, printed paper label of the Hungarian photographer Abrahamovits Ferenc pasted to card mount verso, worn leather half case with gilt-embossed studio name of Mayall to base, plus 2 ninth-plate cartes de visite, one of a seated British officer, slightly cracked and scratched in lower corners, leather half case, the other identified in contemporary ink manuscript to lower mount and paper seal verso as Don Theodosio Noeli y White, a major with the Spanish Artillery at Fernando Po [West Africa] in 1862, gilt case, plus a half-length portrait of a young man in a suit [Thomas Sweetingham, c.1881-1902, 1st Tower Hamlet Rifles and No. D100 City Imperial Volunteers], gelatin silver print, creased and split, 9 x 6cm, laid down and window-mounted in a small leather carte-de-visite desk frame, all glazed, plus*
A hand-painted salt print of a British Naval Officer, c.1840s, three-quarter length and standing, hand-coloured in gilt, silver, red and blue against a brown ground, wearing Naval Long Service medal and possibly St Jean d'Acre medal, contemporary manuscript colour details to card verso and possibly with the sitter's name trimmed at head (?'Admiral Harvey'), 10.5 x 8.5cm, contemporary blind-stamped morocco case with gilt clasp, glass loose

Alexander Roberts Dunn VC (1833-1868) was the first Canadian awarded the Victoria Cross. He was born in York (later Toronto) in 1833, and in 1852 he purchased a commission in the Hussars.

Dunn was awarded the Victoria Cross for his actions at the Charge of the Light Brigade during the Battle of Balaclava on 25 October 1854 when he was 21 years of age and serving in the 11th Hussars. Dunn rescued a sergeant by cutting down two or three Russian lancers who had attacked from the rear. Later in the battle he killed another Russian who had been attacking a private.

He sold his commission at the end of the Crimean War but rejoined the Army in 1858 as a major in the 100th Regiment of Foot. He exchanged into the 33rd Regiment of Foot in 1864, in which regiment he remained until his death in the Abyssinian War.

(6)

£150 - £200



213* **West India Regiment.** Lance Corporal Johnstone and Private Castell, both of the 1st Battalion West India Regiment, c. 1888, *full-length albumen print portrait of 2 West Indian men, ink identification and photographers' studio stamp of Nelson Brothers, 12 King Street, Twickenham, to versos*

(2)

£150 - £200



214* **Military Photographs.** An assorted group of military photographs, c. 1860-1900, *mostly albumen prints of various sizes including some mounted as multiples on album leaves, featuring British officers and soldiers of a variety of regiments*

(approx. 50)

£200 - £300



215* **Military Photographs.** An assorted collection of over 100 photographs of military interest, c. 1900-1950, including a small quantity of photographs, cabinet cards and cartes de visite relating to the Boer War including some ephemera relating to the Penny family, a group of approximately 50 portraits of the (?)Lascelles family including large panel prints, a partial album relating to the 2nd Battalion the King's Shropshire Light Infantry, c. 1931, and assorted individual and group assemblages, much of First World War and Second World War interest, plus an additional group of approximately 200 small snapshot photographs and negatives, seemingly related to Second Lieutenant Frank E. Siggers, 15th Middlesex Regiment, c. 1912

(a carton)

£200 - £300



Lot 216

Each lot is subject to a Buyer's Premium of 20%
(Lots marked * 24% inclusive of VAT @ 20%)

216* **Middlesex Regiment.** A group of approximately 60 photographs, mostly portrait groups of various battalions and individual subjects from the Middlesex Regiment, 19th & 20th century, *albumen prints and gelatin silver prints, many formal portrait groups in full uniform, mostly approximately 30 x 20cm and smaller, including real photo postcards, some postally used, varied condition*
(approx. 60)

£200 - £300



217* **Middlesex Regiment.** A group of approximately 30 portrait groups, mostly of the Middlesex Regiment, 19th & 20th century, *albumen prints and gelatin silver prints, mostly informal shots in uniform and including some sporting groups, including one panoramic photograph at the depot, Middlesex Regiment, 1936, and 2 framed and glazed including one of the presentation of new colours taken at Allahabad, India, 29 March 1908, mostly medium and larger-format sizes, many on mounts, varied condition*
(approx. 30)

£150 - £200



218* **Aviation & Transport.** An assorted group of approximately 100 photographs, late 19th & early 20th century, *including a formal portrait of No. 1 Section, Air Battn., 1911-12, by M. Bennett, Bulford Camp Studio, gelatin silver print on original mount, upper right corner of mount broken off but retained, image size 23 x 29cm, plus a group of approximately 30 small snapshots of RFC and early aviation interest, a group of 25 cartes de visite, mostly shipping and maritime interest, 5 cartes de visite and 2 cabinet cards of vintage bicycles and tricycles, plus 40 images of assorted sizes of submarines, ships and boats, trams, cars, and one of a couple in a hot air balloon, framed and glazed*
(approx. 100)

£150 - £200



219* Military Postcards. A collection of approximately 200 mostly real photo postcards, c. 1910-45, *the majority of First World War soldiers and some families, some postally used including Field Service postcards, and including a group of approximately 35 real photo postcards relating to BDSM James Gregory, RL Warwickshire Regiment while at Stalag XXI A (Posnan) & XXI D, most with stamps to versos and some addressed to Mrs Ann Gregory in Birmingham, many of these showing amateur dramatics and sporting teams, one signed by members of the football team featured in the photograph* (approx. 200) £200 - £300



220* Military Greetings Cards. A collection of approximately 60 military greetings cards and some menus including First and Second World War specimens, *together with a small collection of miscellaneous mostly non-military ephemera including prints and engravings and an early Victorian scrap album with a few drawings, plus engraved lithographic views, plus a small group of photographs of yeomen warders and constables of the Tower of London* (a carton) £150 - £200



221* British Topography. An assorted group of mostly 19th-century views and miscellaneous subjects including London scenes, c. 1870-1900, *mostly albumen prints, various sizes, some on album leaves and mounts and some loose, together with 2 photograph albums of snapshots, the first showing civilians in Ulster, c. 1905, featuring early cars, the second relating to the Republic of Ireland, c. 1914-32, and including scenes at the Manor Mill Laundry* (a carton) £150 - £200



222* London & Royalty. An assorted group of late 19th and early 20th-century photography, *including 50 stereoviews (15 military interest), 10 glass stereoviews (4 military interest), 12 miscellaneous lantern slides, a three-quarter-plate ambrotype of an unidentified elderly man, a small selection of photographs featuring shopfronts and shop staff including 5 tintypes, plus a panel print of Queen Victoria and a three-quarter-length albumen print portrait of an elderly Prince George, Duke of Cambridge in full military dress, signed 'George' in upper left blank area, 28 x 18cm, framed and glazed* (a small carton) £150 - £200



223* **Tom Thumb.** Mr and Mrs General Tom Thumb by Brady, 1860s, albumen print carte de visite, together with 4 miniature Tom Thumb calling cards, each 2 x 3cm, mounted on to a card strip, plus 5 further cartes de visite, 1860s, showing Chang and Eng Bunker, the Siamese twins, Francois Lecomte, the first sea-lion tamer, Le Petit Blondin, Admiral dot by Eisenmann, and one other of two female midgets with a baby, plus approximately 60 further cartes de visite including a group of 62 cartes de visite, c. 1860s and later, including 9 ethnographic studies (6 by A.C. Atcheson, Cape Town), 5 sporting portraits including the boxer James Mace, the swimmer Captain Webb and an archer, plus a selection of portraits of very aged people, a composite carte de visite showing 'Upwards of five hundred photographic portraits of the most celebrated personages of the age', 15 actresses, 2 nurses, etc., varied condition (approx. 70) £200 - £300



224* **Firemen.** A collection of approximately 60 photographs of firemen, railway & other civil officials in uniform, c. 1860s/1880s, including 33 cartes de visite, 15 cabinet cards and 10 real photo postcards, plus one larger photograph of the fire brigade of the 3rd Battalion Grenadier Guards at Curragh Camp, 1888, 19.5 x 26cm, plus two later gelatin silver prints on board, c. 1940s, showing a British detective taking a suspect into a police station, images 25 x 20cm (approx. 60) £150 - £200

225* **Royalty.** A group of approximately 25 cartes de visite of British and European royalty, c. 1860s and slightly later, including portraits of Queen Victoria, Prince Albert, the Prince of Wales and Princess of Wales, Princes Albert Victor and George as children, Prince Arthur, Duke of Edinburgh, etc., together with 50 miscellaneous cartes de visite including portraits of Charles Dickens, Gladstone, Derby, Disraeli, and 20 cabinet cards of assorted subjects including Sarah Bernhardt and Alfred Lord Tennyson, varied condition (approx. 95) £150 - £200



226* **Cody (William Frederick 'Buffalo Bill', 1846-1917).** A full-length portrait of Cody in buckskins seated on a chair, circa late 1870s, oval albumen print, pasted on card, 12.5 x 9.5cm, framed and glazed, together with two gelatin silver print snapshots of Native American Indians from Buffalo Bill's Wild West passing on horseback in front of the Jennison Hardware Store, Bay City, Michigan, 22 August 1899, each 7.5 x 7.5cm, inscribed in Czech in pencil to versos (3) £200 - £300



Lot 227

227* **Westmacott (Richard, 1775-1856).** A family photograph album of the Westmacott family, 1860s, containing a total of 160 carte-de-visite and similar size albumen print portraits of members of the Westmacott and related families, plus further miniature and gem-size cut-out vignettes of heads, mounted mostly on rectos of 46 stiff paper leaves, the majority captioned in ink in a neat gothic hand, the early leaves with some pen and ink and wash or pencil floral decorations, the portrait frontispiece of Sir Richard Westmacott dated 1851, evidence of a few excisions, contemporary morocco gilt with monogram 'I.W.' to upper cover, covers near detached, spine defective, 4to

Sir Richard Westmacott was a sculptor and this album of family portraits would appear to have been compiled by Isabel Westmacott (1847-1900), granddaughter of Sir Richard and daughter of Reverend Horatio Westmacott (1806-1862; married Penelope S. Ruscombe Poole). Further manuscript notes and an indexed family tree are included with the album. Other family names featured include Anstice, Clifford (including Colonel the Honourable H.H. Clifford VC (for Inkerman)), Luttrell and Jeremy.

(1) £150 - £200

228* **Fenton (Roger, 1819-1869).** Major Cathcart mounted on a horse [General Codrington and horse], both Crimea, 1855, salt prints with contemporary watercolour and gouache highlight, the first showing Major Cathcart mounted on a horse facing right, the second showing General Codrington standing facing right with a horse beside him and nearer to camera, both photographs similarly composed with open land behind, 16.5 x 16.0cm and 16.6 x 14.8cm respectively, minor spotting, soiling and marks including a few tiny scratches, contemporary card mounts, the first with later pencil inscription to mount verso, the second with later pencil inscription to lower mount and small printed label to mount verso Fenton exhibition catalogue (1855) nos. 34 & 73.

Major Augustus Murray Cathcart (1830-1914) served in the Crimean War and later became the Justice of the Peace for Yorkshire. General Sir William John Codrington (1804-1884) commanded the British troops during the last part of the Crimean War and later became the Governor of Gibraltar.

(2) £600 - £800



Lot 228



229* **Robertson (James, 1813-1888).** A group of 5 Crimean War scenes, 1855, salt prints, the scenes depicted showing 'Mamelon & Malakoff as seen from English left attack', 'View of Sebastopol from Redan', 'Les hopitaux Russes', [Third Arsenal by Robertson & Felix Beato, 1855-56], The Vorontsov Ravine: 'The Valley of Death', and a two-part (of three) panorama on separate sheets, showing Sebastopol from the Malakoff, showing the city, dockyards, buildings and the principal forts on the northern side, the latter prints signed in the negative by the photographer lower right, the panoramic sheets slightly misaligned by 1cm when laid side by side, all somewhat faded and with occasional creases, 4 with pencil inscriptions to versos, all 23 x 30cm and very similar
(5)

£700 - £1,000





230* **The Tirah Expedition 1897[-98].** An album of 170 window-mounted photographs, probably by René Bull, showing British and Indian soldiers at camps, marching and fighting with occasional smoke from artillery and burning buildings, images 7 x 10cm, entirely uncaptioned and window-mounted four to a page, neat ink manuscript title in the hand of René Bull with his signed inscription to lower right corner, 'From René Bull, [18]98, special war artist, "Black & White"', some spotting to mounts throughout, contemporary cloth, rubbed and soiled, a little wear to extremities, oblong folio (24 x 29cm)

René Bull (1872-1942) was an illustrator who contributed sketches and political cartoons to various publications, and worked for *Black & White* illustrated newspaper as a special artist and photographer. He is best known today as an illustrator of books including *The Arabian Nights* (1912), *Rubaiyat of Omar Khayyam* (1913) and *Andersen's Fairy Tales* (1928).

The Tirah Campaign was an Indian frontier campaign in 1897-1898, fought in the mountainous country of what is now Khyber Pakhtunkhwa province.

(1)

£500 - £800

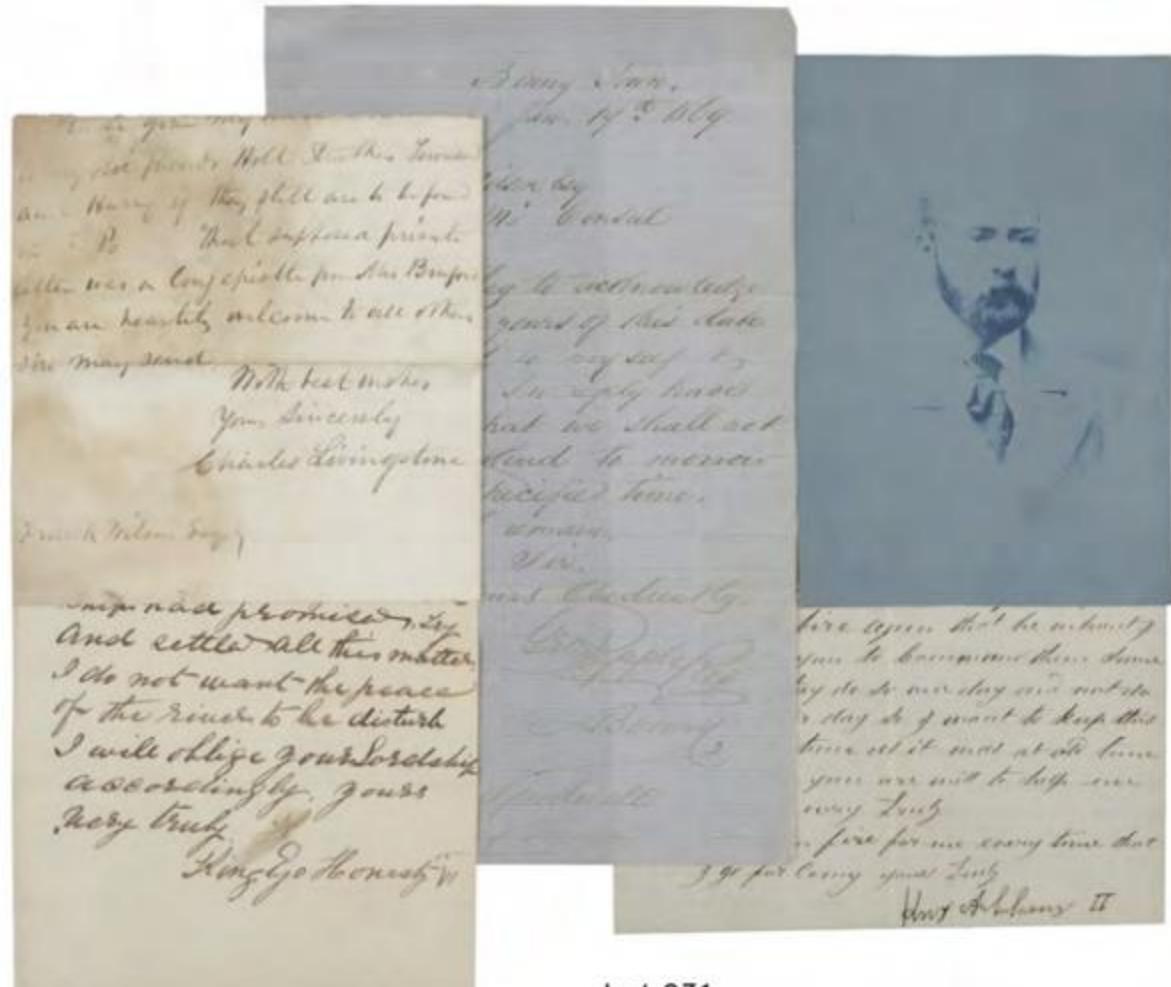




231* **Nigeria.** A small album with photographs, letters and cuttings, seemingly compiled by Frank Wilson, Her Britannic Majesty's Acting Consul at Fernando Poo [now called Bioko, Equatorial Guinea], West Africa, c. 1860s, the album largely blank but including 2 cut autographs of King Eyo Honesty III [died 1861], one dated 8 May 1961 and pasted at the foot of a manuscript declaration of allegiance to Queen Victoria, written in an unidentified hand on blue paper and tipped in to album, one page, oblong 8vo, the undated cut signature pasted to a pencil note, possibly in the king's hand, hoping to see Captain McKinon(?) and Mr Wilson and asking to 'please bring me some dry tea and sugar', the remaining album containing 3 pasted in cyanotype river views, one showing a small islet with habitation, 11.5 x 15.5cm and one slightly smaller, plus 3 pressed flowers, 8 pages of printed cuttings and 3 narrow sheets of manuscript geography lessons, one further small cyanotype of a house now completely faded, contemporary roan, worn, 8vo, the rest of the material loosely inserted including a group of 4 further cyanotypes, including 2 small ones of pressed flowers (one torn and faded), one a portrait of a western man in jacket and tie, 13 x 9cm, and one mounted village scene with posing inhabitants, 11 x 15.5cm, the mount verso with pencil inscription, 'Owned by Frank Wilson, Consul at Fernando Po, c. 1870-80', 3 amateur pencil sketches of African figures, 9 x 5.5cm, and a series of 7 letters to Frank Wilson, all from 1869

The letters contained in the lot are in chronological order: 1) George Pepple [Perekule VII, (1849-1888), ruler of the Kingdom of Bonny], autograph letter signed, 'Geo Pepple Rex', Bonny Town, 18 January 1869, concerning a desire to delay a meeting with tribal chiefs, 2 pages with partial remains of integral blank; 2) George Pepple, autograph letter signed, 'Geo Pepple Rex', Bonny Town, 19 January 1869, agreeing that they will attend the meeting at the specified time, one page, 8vo; 3) King Ashbong II [a.k.a. Eyo Asibong II of Akwa Akpa, ruled 1859-1872], letter signed, Duke Town, Old Calabar, 1 February 1869, sending his compliments, one page, 8vo; 4) King Archibong II, letter signed, Duke Town, Old Calabar, 2 February 1869, saying that he will be glad to see Wilson tomorrow, one page, 8vo; 5) King Archibong II, letter signed, Duke Town, Old Calabar, 2 February 1869, concerning protocols of signals of ships with cargo, one page, 8vo; 6) King Eyo Honesty VI, autograph letter signed, Creek Town, 4 February 1869, concerning a promise and hoping to keep the peace of the river, one page, 8vo; 7) Charles Livingstone (1821-1873, brother of David Livingstone), autograph letter signed, Hadleigh House, Highbury New Park, London, 9 March 1869, with general news about his circumstances and the possibility of returning to Fernando Po, collecting payment from the Foreign Office for Wilson, etc., 4 pages, old browning from dampstaining, with original postmarked envelope (dampstained).
(approx. 15)

£300 - £500



Lot 231



232* **Nudes.** Four studies of female nudes, probably French, circa 1890s, albumen prints, one of a reclining nude with cherries in her lips and a bird in one hand, short split to left margin, 18 x 23cm; two others featuring four women in a group, one as musicians and dancers (several closed tears) 17.5 x 23cm, the other showing them in a line and bending from behind, 17 x 23cm; the smallest of two nudes standing together, negative number '427' lower right, several closed tears, 16 x 11.5cm

Here ends the Jack Webb Photography Collection. Further items from Jack Webb's estate will be offered in the Military & Aviation Sale on 19 November. See catalogue online for full details.

(4)

£400 - £600

MILITARY PHOTOGRAPHY (OTHER VENDORS)



Lot 233

233* Military Album. An album of 71 photographs, possibly some by Aaron Edwin Penley (1806-1870) and others, c. 1857-1859, a total of 71 albumen prints, both mounted and loose including many of military interest including studies of officers both singly and as groups, images 15 x 20cm and smaller, mounted as multiples on rectos (and some loose), mostly with neat ink captions to mounts, contemporary half roan, broken and disbound, lacking spine, folio (37 x 28cm)

Penley, who features in the album, was a painting and drawing master at Addiscombe Military School in Surrey from 1851 to 1861. The photographer Roger Fenton (1816-1869) became a member of Hythe School of Musketry, Kent in 1860. Roger Fenton was a close friend of Charles Lucy, RA, from 1852 onwards and may well have known Penley. Some of the photographs in the album show similarities to Fenton, such as taking two images of landscapes and joining them for panoramic effect. Furthermore, some of the group portraits of young military recruits are arranged in similar fashion to Fenton and it seems quite probable that the photographer was taught photography by Roger Fenton in the late 1850s.

(1)

£600 - £800



Lot 234

235* Holmes (Randolph Bezzant, 1888-1973). A group of 12 photographs of tribespeople and views on the North-West Frontier, c. 1920, platinum prints, 9 photographs with photographer's name in the negative, a few with marginal tears, 8 on contemporary paper mounts (chipped and frayed), images 24 x 29cm and similar, together with 5 Indian army group photographs relating to Lieutenant Hugh Bullard of the 85th Burma Rifles in Mandalay and India, and including one photograph of the 61st (KGO) Pioneers on parade, 1919/1920, gelatin silver prints, card mounts with brief details to versos, 23.5 x 29cm and similar sizes, plus a tinted lithographic map of the North-West Frontier province, Calcutta, 1910, linen-backed, some browning and splitting along folds, signed by H. Bullard, 85th Burma Rifles to printed paper label

2nd Lieutenant Hugh Bullard (1899-1985), 85th Burma Rifles.
(18)

£150 - £200



Lot 235

234* 16th Regiment of Foot. A cabinet card and carte-de-visite album relating to the Johnson and Austen families with connections to the 16th Regiment of Foot, c. 1860s/1880s, a complete album containing 24 mounted cabinet cards, the middle of the album including 12 albumen prints of family portraits and groupings, an original pencil drawing, possibly of Sappho, 22 x 18cm, plus 6 photographs of the 16th Regiment of Foot in various groupings and drills, images approximately 20 x 27cm and similar, the final third of the album with 72 window-mounted cartes de visite including 4 sitters in regimental dress and 36 smaller window-mounted photographic portraits of various families, a few mounts with pen and ink and some watercolour border decorations, some modern pencil identifications of sitters to mounts, contemporary morocco with gilt clasp and key and monogram to upper cover, heavily rubbed, 4to (31 x 23cm)

(1)

£300 - £500



236* North-West Frontier of India. A pair of photograph albums compiled by Flying Officer Thomas William George Eady of 28 (A.C.) Squadron, c. 1929-30, the larger album containing 13 gelatin silver prints of aircraft and aerial reconnaissance, each 15 x 20cm, and 160 photographic snapshots of flying activities plus trips and leave spent in Lucknow, Cawnpore, etc., images 5 x 7.5cm, mounted as multiples with neat china ink captions, the second album containing 28 further aerial reconnaissance photographs and related (15 x 20cm) and 44 photographs of other aviation activities including grounded aircraft and aircraft in flight, 8.5 x 13.5cm, neat china ink captions to mounts, both padded cloth, some wear, oblong folio, plus a third partial album of 4 leaves with a total of 33 mounted photographs of flying and leisure activities, mostly 5 x 7.5cm and some larger, ink captions to mounts, plus a group of 50 loose gelatin silver print photographs, mostly of grounded and flying aircraft including some air-to-air, wreccages and aerial reconnaissance photographs, mostly 15 x 20.5cm, plus a photograph of Eady and 4 related documents

(2 albums & a folder)

£300 - £500



Lot 237



Lot 238



Lot 239

237* **Sandhurst.** A military photograph album compiled by Hugh Frederic Stoneham, Royal Military College, Sandhurst, 1909, as a cadet in E Company and some later material as captain of 1st Battalion East Surrey Regiment, a total of 33 gelatin silver print photographs pasted on to stiff card leaves, including group activities, drills, sports, etc., various sizes, pasted on to stiff card album leaves and back to back with further ephemera including approximately 20 printed items, mostly RMC sports fixture lists plus a few matches and menus, a 1914 calendar, etc., plus various related news cuttings, some pencil and ink captions to mounts with some names identified as killed in action (in the First World War), manuscript pedigrees of the Earle and Deacon families loosely inserted, bookplate of Stoneham to front pastedown with envelope pasted below containing fragments of 'white heather given to me by Queen Mary on her visit, Queen Alexandra Hospital, Milbank, September 1914', contemporary half roan, dampstained and worn, covers near detached and backstrip deficient, folio (36 x 25cm), together with 3 brass cap badges and an anchor badge

(5)

£150 - £200

238 **Beasley (R.L.).** A Pictorial Souvenir and History of the Second Battalion the Gloucestershire Regt., Jhansi, India, 1928, published by C.R. Jessop & Co., [1928], printed title and 11 pages of text followed by 38 gelatin silver print photographs mounted singly and as pairs on rectos of stiff card leaves with printed captions beneath, mostly formal group portraits, including 13 larger images each approximately 20.5 x 29.5cm, the smaller images approximately 15 x 20cm and similar sizes, plus one additional photograph of the regimental football team from 1924 pasted to rear endpaper, original cloth, rubbed, oblong folio (27.5 x 38cm)

(1)

£100 - £150

239* **World War I.** A collection of 108 gelatin silver prints of French and Belgian troops in the front lines and behind the lines during World War I, mostly with negative numbers in the images and captions to versos, 12 x 15.5cm

(108)

£100 - £150

240* **World War I.** A group of approximately 65 photographs, c. 1918, mostly aerial views of trench shelling in various locations in France including Tournai, Cambrai, Calonne, Vaulx, Antoing, etc., some with wetstamps, caption labels and markings to versos, approximately 16 x 20cm and similar

(approx. 65)

£300 - £400



Lot 240



241* **World War I.** An album of military photographs with accompanying short journal, approximately 260 postcards, including approximately 120 photo postcards (and a few postcard-sized photos), mostly depicting scenes in India, including military personnel, topography and buildings, native people, etc., the majority with captions, and some dated 1909-1917, e.g. 'Company's marching off independently for Dismissal', 'A boy's Kitchen Agram Plain, Bangalore', 'A Bhisti or Indian Watercarrier', 'General Training Agram Plain Bangalore March/July 1916', 'Typical Mohammedan Schoolchildren', 'Making supplications to "Snake Stones" (Common practice in South India)', 'Dunmow Contingent', 'Hindu Priests, Bangalore 1916', 'The Bazaar Dagshai', slot mounted on album leaves, generally 3 to a page, several leaves detached, together with a printed announcement of the signing of the Armistice from The Pindi Mail, 12th November 1918, spotted, laid down on album leaf, and 7ff. manuscript journal bound in, written between 4th August 1914 and November 13th 1919, charting the writer's wartime experiences, from enlisting with the 25th Bn (Cyclists) London Regt., to sailing for Bombay on the H.M.T Ceramic, and his billets at various places including Bangalore, Peshawar, Shalabagh Ghat, Rawalpindi, etc., and finally his return to Dunmow and demobilisation, original black morocco-grain boards, with 'Album' within decorative border to upper cover, some wear to extremities, 4to

(1) £200 - £300

CHINA, FORMOSA & JAPAN: JOHN THOMSON & CHARLES WEED

When this privately owned collection of photographs first came to light earlier this year we were very excited. Any fresh collection of early photographs of China, Formosa (now Taiwan) and Japan is welcome and these 90 photographs were a significant find. The distinctive hand of John Thomson was familiar and easily recognised and the knee-jerk reaction was that most of the other photographs would be found to be by Felice Beato. However, on closer inspection the assumed authorship of Beato receded and the somewhat surprising name of the lesser-known American photographer Charles Leander Weed emerged from the shadows.

Charles Weed is most famous for his pioneering mammoth-plate photographs of Yosemite but his work from his two periods based in China (1860-61 & 1866-70) is far more hazy. Weed photographed in Japan in 1867 during his second period out East and took photographs with both his mammoth-plate camera and his stereoview camera. Many of the photographs were published in an *Oriental Scenery* series in both formats by Thomas Houseworth of San Francisco in 1869. However, not only was Weed not credited but neither series appears to have been particularly successful and as a result only handfuls of these photographs by Weed are known institutionally and privately today. The Canadian Center for Architecture, the Smithsonian Institution and the Peabody Essex Museum collectively have a small number of the mammoth prints and the Tom Burdett Collection has a number of the stereoviews, while a few others are known to be owned privately. The attributions here are pieced together from these online sources and the invaluable work in various works, notably Peter E. Palmquist, 'California's Peripatetic Photographer: Charles Leander Weed', *California History* (1979) 58 (3), pp. 194-219, and three of Terry Bennett's books: *Old Japanese Photographs. Collectors' Data Guide* (2006), pp. 106-109, 115-116, 188; *History of Photography in China 1842-1860*, (2009), pp. 163-169; *History of Photography in China: Western Photographers 1861-1879* (2010), p. 321. Terry Bennett's books give a useful list of titles from the *Oriental Scenery* series as well as up-to-date biographical information.

The 'Weed' photographs offered here are largely 34 x 25 cm or similar and on comparison with online digital images photographs at the Canadian Center for Architecture and the Smithsonian they are taken from the 'centre' part of the mammoth plates. As such the compositions are altered from the full mammoth plates but it would appear that a good many of these images are not known in any format at all and so represent an important discovery in the history of western photography in China and Japan. Unlike Thomson, Weed did not publish books or document his photography career and because of the small number of photographs extant his reputation is more modest than it should be. Ansel Adams was a great fan of his landscapes of Yosemite and this new cache of photographs will find him new admirers.



Amoy, Fukien province, China: two Manchu soldiers with John Thomson. Photograph by John Thomson, 1871.. Credit: Wellcome Collection. Attribution 4.0 International (CC BY 4.0).



242* Thomson (John, 1837-1921). Canton Tea Hong, [Tea sifting, Guangzhou, China], c. 1869, albumen print, 20.9 x 27.0cm, mounted on an album leaf, some light marginal fading, small corner crack in negative visible to lower left corner, 27.5 x 38.5cm, with contemporary calligraphic brown ink caption in an unidentified hand at foot

John Thomson, *Illustrations of China and Its People*, (1873-4), vol. 1, plate 21; John Thomson, *Through China with a Camera*, (1898), facing p. 54.
(1) £700 - £1,000



243* Thomson (John, 1837-1921). A Shop in Canton [Guangzhou, China], c. 1869, albumen print, signed in the negative lower left, some light marginal fading, 20.9 x 26.3cm, mounted on an album leaf, 27.5 x 38.5cm, with contemporary calligraphic brown ink caption in an unidentified hand at foot

(1) £700 - £1,000



244* Thomson (John, 1837-1921). A Tea Garden, Canton [Guangzhou, Guangdong, China], c. 1869, *albumen print*, 21.0 x 25.8cm, mounted on an album leaf, 27.5 x 38.5cm, with contemporary calligraphic brown ink caption in an unidentified hand at foot, closed tear through caption without loss
(1)

£700 - £1,000



246* Thomson (John, 1837-1921). Canton Pavilion, [Guangzhou, China], c. 1870, *albumen print*, slight marginal fading, 21.0 x 27.3cm, mounted on an album leaf, 27.5 x 38.5cm, with contemporary calligraphic brown ink caption in an unidentified hand at foot
(1)

£700 - £1,000



245* Thomson (John, 1837-1921). Way to the Theater in Pou-Ting-Qua's Garden, Canton [Pan Shicheng's garden Haishan Xianguan, Guangzhou, China], c. 1870, *albumen print*, c. 1870, 21.5 x 27.6cm, mounted on an album leaf, some marginal fading, 27.5 x 38.5cm, with contemporary calligraphic brown ink caption in an unidentified hand at foot
(1)

£500 - £800



247* Thomson (John, 1837-1921). Temple of 500 Gods [Wah Lum Chu], Canton [Guangzhou, China], c. 1869, *albumen print*, small tear without loss upper margin centre, slight fading along lower margin, 20.7 x 26.8cm, mounted on an album leaf, 27.5 x 38.5cm, with contemporary calligraphic brown ink caption in an unidentified hand at foot
John Thomson, *Illustrations of China and Its People*, (1873-4), vol. 1, plate 18; Stephen White, *John Thomson: Life and Photographs*, (1985), illust. 71.
(1)

£700 - £1,000



Lot 248



Lot 249

248* Thomson (John, 1837-1921). A Street [Physic Street] in Canton [Guangzhou, China], c. 1869, *albumen print, some marginal fading, 27.5 x 21.4cm, mounted on an album leaf, 27.5 x 38.5cm, with contemporary calligraphic brown ink caption in an unidentified hand at foot*

John Thomson, *Illustrations of China and Its People*, (1873-4), vol. 1, plate 20; John Thomson, *Through China with a Camera*, (1898), facing p. 66; Richard Ovenden, *John Thomson (1837-1921) Photographer*, (1997), illust. 49; Clark Worswick, *Imperial China: Photographs 1850-1912*, (1979), p. 141.

(1)

£700 - £1,000

249* Thomson (John, 1837-1921). Buddhist Priests, [Canton, now Guangzhou, China], c. 1866-71, *albumen print, slight marginal fading, 25.4 x 20.2cm, mounted on an album leaf, 27.5 x 38.5cm, with contemporary calligraphic brown ink caption in an unidentified hand at foot*

Stephen White, *John Thomson: Life and Photographs*, (1985), illust. 69; Betty Yao (editor), *China Through the Lens of John Thomson 1868-1872*, (2015), p. 151.

(1)

£700 - £1,000



250* Thomson (John, 1837-1921). Tartar Soldiers, Canton [Guangzhou, China], 1869-70, *albumen print, signed in the negative lower left, slight marginal fading, 21.4 x 27.6cm, mounted on an album leaf, 27.5 x 38.5cm, with contemporary calligraphic brown ink caption in an unidentified hand at foot*

John Thomson, *Illustrations of China and Its People*, (1873-4), vol. 1, plate 14; Richard Ovenden, *John Thomson (1837-1921) Photographer*, (1997), illust. 100; Clark Worswick, *Imperial China: Photographs 1850-1912*, (1979), p. 69; Betty Yao (editor), *China Through the Lens of John Thomson 1868-1872*, (2015), p. 134.

(1)

£700 - £1,000



251* Thomson (John, 1837-1921). River Dwelling, Canton [Guangzhou, China], c. 1869, albumen print, signed in the negative lower left, slight marginal fading, minor tear with minimal loss to blank area upper left corner, 21.0 x 27.6cm, mounted on an album leaf, 27.5 x 38.5cm, with contemporary calligraphic brown ink caption in an unidentified hand at foot

Terry Bennett, *History of Photography in China: Western Photographers 1861-1879*, (2010), p. 229, fig. 4.33.

(1)

£700 - £1,000



253* Thomson (John, 1837-1921). Flower Boats, Canton [Guangzhou, China], c. 1869, albumen print, signed in the negative 'J T[homson]' lower left, small tear with tiny loss to blank corner upper right, 21.4 x 26.9cm, mounted on an album leaf, 27.5 x 38.5cm, with contemporary calligraphic brown ink caption in an unidentified hand at foot

This photograph is sometimes attributed to Emil Rusfeldt (active 1871-1874), but the 'J T' visible in the lower margin of the negative indicates that the photograph is by Thomson. Stephen White, *John Thomson: Life and Photographs*, (1985), illust. 64; Clark Worswick, *Imperial China: Photographs 1850-1912*, (1979), p. 107.

(1)

£500 - £800



252* Thomson (John, 1837-1921).

Houses of the Poor, Canton [Guangzhou, China], c. 1869, albumen print, diagonal crack visible in the negative from lower left to upper right, slight marginal fading, short vertical crease line upper margin centre, 21.6 x 27.3cm
John Thomson, *Through China with a Camera*, (1898), facing p. 58; Terry Bennett, *History of Photography in China: Western Photographers 1861-1879*, (2010), p. 220, fig. 4.23; Stephen White, *John Thomson: Life and Photographs*, (1985), illust. 76.

(1)

£1,000 - £1,500



Lot 254

254* **Thomson (John, 1837-1921).** Harbour of Amoy [Xiamen, China], c. 1869, *albumen print, fading to outer margins, 16.8 x 28.3cm, mounted on an album leaf, 27.5 x 38.5cm, with contemporary calligraphic brown ink caption in an unidentified hand at foot*

John Thomson, *Illustrations of China and Its People*, (1873-4), vol. 2, plate XIII, fig. 37.

(1) £400 - £600



Lot 255

255* **Thomson (John, 1837-1921).** Inner Temple Lam-Poh-Toh Josshouse, Amoy [Southern Putuo Monastery, Xiamen], China, c. 1870-71, *albumen print, light browning from adhesive see-through at blank upper left corner, 23.2 x 16.9cm, mounted on an album leaf, 27.5 x 38.5cm, with contemporary calligraphic brown ink caption in an unidentified hand at foot*

John Thomson, *Through China with a Camera*, (1898), facing p. 96; Betty Yao (editor), *China Through the Lens of John Thomson 1868-1872*, (2015), p. 104. (1)

£400 - £600



North China Carriage.



North China Carriage.



Tub Mending.



Shoemaker

256* **Thomson (John, 1837-1921).** A group of 4 albumen prints, c. 1869, titled *North China Carriage, 9.8 x 14.8cm / North China Carriage, 9.4 x 14.8cm / Tub Mending, 9.8 x 14.7cm / Shoemaker, 10.0 x 13.2cm*, together with a further group of 4 albumen prints attributed to John Thomson, c. 1870, titled *Selling Sweets, 9.8 x 14.8cm, (vertical split without loss) / Cotton Spinning, 9.8 x 14.8cm / Selling Sweets, 9.8 x 14.8cm / Ploughing, 9.8 x 14.8cm, mounted as fours on 2 album leaves, 27.5 x 38.5cm, mostly with some scattered marginal fading, with contemporary calligraphic brown ink captions in an unidentified hand*

North China Carriage (second photograph, top right): John Thomson, *Illustrations of China and Its People*, (1873-4), vol. 3, plate VI, fig. 11.

(8) £1,200 - £1,500



257* **Attributed to John Thomson (1837-1921).** Pagoda at the Execution Ground, Soochow [Suzhou], [China], c. 1869, *albumen print, some fading to left and right margins, 32.8 x 25.0cm, with contemporary calligraphic brown ink caption in an unidentified hand at foot*

For the same attribution see an identical photograph in the Gilman Collection at the Metropolitan Museum of Art, New York, accession number 2005.100.494.100. For a stereoview photograph with a similar title in the *Oriental Series* published by Thomas Houseworth, San Francisco, 1869, see No. 38: Pagoda on Execution Hill, near Soochow.

(1)

£500 - £800



259* **Attributed to John Thomson (1837-1921).** Twin Pagoda at Soochow [Suzhou, China], c. 1869, *albumen print, some fading to left and right margins, 31.8 x 25.0cm, mounted on an album leaf, 27.5 x 38.5cm, with contemporary calligraphic brown ink caption in an unidentified hand at foot*

For the same attribution see an identical photograph in the Gilman Collection at the Metropolitan Museum of Art, New York, accession number 2005.100.494.94. For a stereoview photograph with the same title see the *Oriental Series* published by Thomas Houseworth, San Francisco, 1869, No. 29.

(1)

£500 - £800



258* **Attributed to John Thomson (1837-1921).** Pagoda at Soong-Kong-Foo [Songjiang, China], c. 1869, *albumen print, some fading to left and right margins, 33.0 x 24.9cm, mounted on an album leaf, 27.5 x 38.5cm, with contemporary calligraphic brown ink caption in an unidentified hand at foot*

For a stereoview photograph with a similar title see the *Oriental Series* published by Thomas Houseworth, San Francisco, 1869, No. 48: Pagoda at Soongkong, Gen. Ward's City.

(1)

£500 - £800



260* **Attributed to John Thomson (1837-1921).** Nine Arch Bridge outside Soochow [Suzhou, China], c. 1869, *albumen print, 24.0 x 33.9cm, ghosting figures lower left corner, together with*

Attributed to John Thomson (1837-1921). Great Pagoda in Foochow [Fuzhou] the largest in China, c. 1869, *albumen print, 23.6 x 33.2cm, both with slight marginal fading and light browning to upper blank corners from adhesive see-through, mounted on album leaves, 27.5 x 38.5cm, with contemporary calligraphic brown ink captions in an unidentified hand at foot*

For the same attribution of the first photograph see an identical one in the Gilman Collection at the Metropolitan Museum of Art, New York, accession number 2005.100.494.92. For a similar view of the second photograph with a Thomson attribution see accession number 2005.100.494.90. For stereoview photographs with similar titles see the *Oriental Series* published by Thomas Houseworth, San Francisco, 1869, Nos. 35 & 31: The Nine-Arched Bridge, near Soochow [and] The Largest Pagoda in China, at Foochow.

(2)

£700 - £1,000



261* Thomson (John, 1837-1921). View of the Bund, Shanghai, [China], 1869, albumen print, some marginal fading, light semi-circular crease corner upper right, 23.3 x 33.9cm, together with:
Attributed to John Thomson (1837-1921). Masonic Hall, Shanghai, [China], c. 1869, albumen print, slight marginal fading and browning from adhesive see-through at three corners, two corners lifted, tiny tear with loss to corner lower right, 24.9 x 33.7cm,
Attributed to Charles Leander Weed (1824-1903). In Front of the Customs, Shanghai, [China], c. 1860s, albumen print, showing a busy harbour scene with lots of boats and figures, somewhat faded and some browning to corners from adhesive see-through, 24.3 x 32.6cm, mounted on 3 album leaves, 27.5 x 38.5cm, with contemporary calligraphic brown ink captions in an unidentified hand at foot

a) John Thomson, *Illustrations of China and Its People*, (1873-4), vol. 3, plate IV, fig. 7. For a very similar photograph of Shanghai as seen from the Honk Kew, see the mammoth-plate photograph by Charles Weed reproduced in Terry Bennett, *History of Photography in China 1842-1860*, (2009), p. 166, fig. 133. Bennett notes that the Masonic Hall and Lodge at the centre of the photograph had opened in early 1867. While the Hall now has three flagpoles with flags flying in the later Thomson photograph the arrangement of the boats in front of the Hall is uncannily similar, with several vessels clearly identical.

b) For a similar view to the second image (without horse and carriage and the rooftop flag blowing differently) see the original glass plate negative by Thomson at the Wellcome Library, no. 19320i. For a stereoview photograph with the same title, which might be attributed to Weed, see the *Oriental Series*, No. 1.

c) The identity of the photographer of the third photograph is attributed to Weed purely on the basis of No. 13 in the same series, titled 'Custom House, Shanghai'.

It is known that Weed took mammoth print photographs and stereoviews while in Japan, c. 1867, and some of these images were published in two separate series titled *Oriental Scenery*, by Thomas Houseworth, San Francisco, 1869. The attribution of some or all of these series of photographs to Weed is part of ongoing scholarship - notably by Peter Palmquist, Clark Worswick and, most recently, Terry Bennett. The series do not seem to have been a commercial success and the photographs from both the mammoth print series and the stereoview series are exceedingly scarce and mostly untraceable in any format. The mammoth prints would have been approximately 40 x 52cm, and judging by the 7 Japanese photographs identified in the lots below that coincide with those attributed to Weed at the Canadian Center for Architecture and the Smithsonian Institution, our photographs use only the central areas of the mammoth plate negatives to make these prints. Even more confusingly, one mammoth print photograph in the same *Oriental Series* format and attributed to Weed that is to be found at the CCA, titled 'View of the Longhua Pagoda [Longhua Ta], Shanghai, China', 1867, (ref. PH1981:0343), appears in John Thomson's *Illustrations of China and Its People*, (1873-4), vol. 3, plate V, fig. 10. No version of this photograph is in this collection but the ambiguity does suggest that further research is required on the attributions of some of these photographs.

(3) £700 - £1,000



262* Attributed to Charles Leander Weed (1824-1903). Bridge at Wang-Do [Wong-Du], 15 miles from Shanghai, [China], c. 1867, albumen print, slight marginal fading and browning to upper corners from adhesive see-through, 23.8 x 33.8cm, together with:
Unidentified photographer. Bridge at Kahshu [?Kahpoo, now Zhapu], [China], c. 1867-69, albumen print, marginal fading, some spotting, light diagonal crease, small tear without loss to lower right corner, 25.0 x 33.8cm,
Attributed to Charles Leander Weed (1824-1903). Soochow [Suzhou, China], c. 1867, albumen print, some marginal fading and browning to upper corners from adhesive see-through, 24.2 x 33.7cm, mounted on separate album leaves, 27.5 x 38.5cm, with contemporary calligraphic brown ink captions in an unidentified hand at foot

For stereoview photographs with similar titles to the first and third photographs see the *Oriental Series* published by Thomas Houseworth, San Francisco, 1869, Nos. 30 & 32: Wongdu Bridge [and] Bridge, Soochow. The location of the second bridge and the likely photographer is unclear.

(3) £700 - £1,000



263* Attributed to Charles Leander Weed (1824-1903). Entrance to Confucius Temple at Kah Ding [Kading, Sichuan, China], c. 1867, albumen print, some marginal fading, 24.3 x 33.8cm, mounted on an album leaf, 27.5 x 38.5cm, with contemporary calligraphic brown ink caption in an unidentified hand at foot

The attribution of Weed over Thomson is based on a stereoview attributed to Weed in Houseworth's *Oriental Scenery* series, No. 23: Gateway of Confucian Temple, Kading.

(1) £400 - £600



264* Attributed to Charles Leander Weed (1824-1903). View at Woos[e]ih [Wuxi] 10 miles from Shanghai, [China], c. 1867, *albumen print*, some fading to left and right margins, light brown staining to corners from adhesive see-through, 23.9 x 33.3cm, together with: Attributed to Charles Leander Weed (1824-1903). Pavilion at Woosoh [Woosieh, now Wuxi], Yangtsekiang [Yangtze], [China], c. 1867, *albumen print*, somewhat faded and browned at corners from adhesive see-through, small loss to blank corner lower left, 24.4 x 33.8cm,

Unidentified photographer. Cheefoo [Yantai, China], c. 1860s, *albumen print*, some marginal fading, browning to upper left sky area, small tear with loss to upper right corner, 21.2 x 33.0cm, mounted on 3 album leaves, 27.5 x 38.5cm, with contemporary calligraphic brown ink captions in an unidentified hand at foot
For stereoview photographs with similar titles see the *Oriental Series* published by Thomas Houseworth, San Francisco, 1869, Nos. 40 & 43: View in Woosieh [and] Canal View in Woosieh. Thomson visited and photographed at Cheefoo but this photograph has not been matched.

(3) £500 - £800



265* China. Ship Building, [China], by an unidentified photographer, c. 1860s, *albumen print*, slight marginal fading and browning to upper corners from adhesive see-through, 24.2 x 32.7cm, mounted on an album leaf, 27.5 x 38.5cm, with contemporary calligraphic brown ink caption in an unidentified hand at foot

No attribution of the photographer has been made.

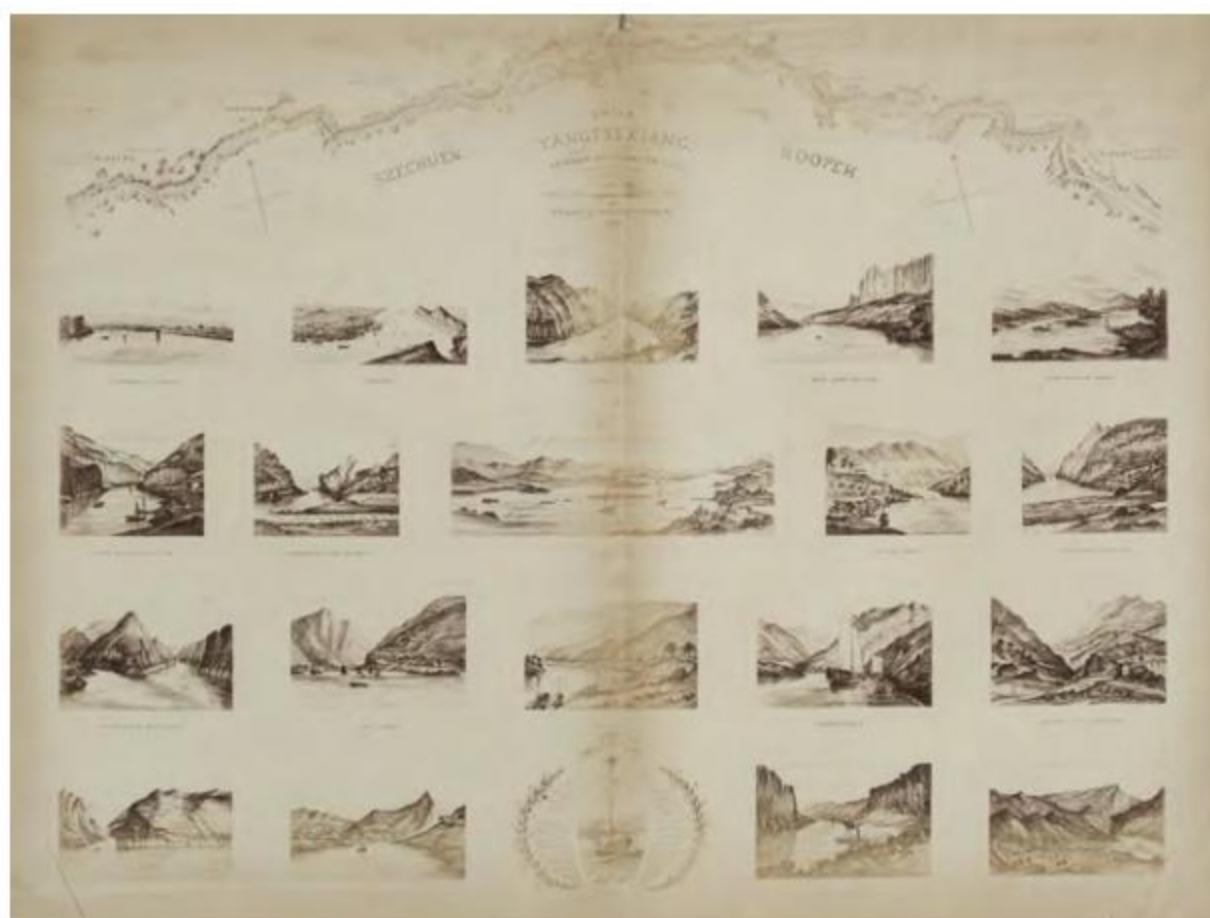
(1) £300 - £500

266* Attributed to Charles Leander Weed (1824-1903). Yangtsekiang from I Chang (Hoopeh) to Kwei Fu (Szechuen)... by Francis Ingram Palmer, 1869, c. 1870, *mammoth albumen print* of Palmer's hand-drawn map showing the route of Robert Swinhoe's expedition up the Yangtze River in June 1869, with 19 vignette views and cartouche below, 38.2 x 50.4cm (15 x 19.9ins), folded vertically and split at head of 'centrefold' with minor loss and continuing diagonal closed tear repair descending diagonally left, small splits to lower margin without loss, some browning to centrefold and margins, lower left corner tipped onto a contemporary album leaf, 27.5 x 38.5cm, together with Illustrations of China. Scenery of Formosa [Taiwan]. Chinese Architecture, Manners & Customs, c. 1870, calligraphic title-page in brown ink on an album leaf, minor marginal fraying, 27.5 x 38.7cm

Fourth photograph: Terry Bennett, *History of Photography in China: Western Photographers 1861-1879*, (2010), p. 157, fig. 127; Clark Worswick, *Imperial China: Photographs 1850-1912*, (1979), p. 41.

This mammoth-plate photograph, the only one in the collection, may well be unique and may provide a clue as to the original ownership of this collection. The artist-surveyor of the map and drawings in the photograph was Navigating Sub-Lieutenant Francis Ingram Palmer. Palmer was a skilled artist and was employed by the Admiralty in surveying the coasts of Japan and China on HMS Sylvia in 1869. On this trip up the Yantze River in 1869 the senior surveyor was L.S. Dawson. The expedition itself was led by Robert Swinhoe, HM Consul in Treaty Port China from 1854 to 1873. Swinhoe's account of the expedition was given in an account read before the Royal Geographical Society on 9 May 1870. It would seem most likely that either Palmer, Dawson or Swinhoe would have arranged for this expensive photograph of the map and drawings to be made. The uniform calligraphy on the album leaves suggests that these captions could not have been written before 1871 when Thomson photographed in Formosa and by which time Palmer was back in England and Weed back in America. This photograph has no caption on the mount and one can speculate that perhaps Weed or Thomson wanted this photograph of the map and vignette drawings for their personal use.

(2) £200 - £300



Lot 266



267* **Beato (Felice, 1832-1909)**. A group of 4 albumen prints, 1860, titled *A Gateway near Peking [Beijing, China], some fading*, 16.8 x 21.7cm / *The Admirals Summer Palace, Peking [Temple of Heaven, Beijing, China], light browning to upper corners from adhesive see-through*, 16.9 x 22.0cm / *A Tartar Street in Peking [Great Imperial Winter Palace, Beijing, China], some light browning in sky area, small paper adhesion mark to lower left corner*, 16.4 x 21.3cm / *The Clock Tower in Peking [Imperial Summer Palace Yuen Min Yuen, Peking, Before the Burning, Beijing, China], some browning*, 16.5 x 20.4cm, mounted as pairs on rectos of 2 album leaves, 27.5 x 38.5cm, with contemporary calligraphic brown ink captions in an unidentified hand
Fourth photograph: Terry Bennett, *History of Photography in China: Western Photographers 1861-1879*, (2010), p. 157, fig. 127; Clark Worswick, *Imperial China: Photographs 1850-1912*, (1979), p. 41.
(4)

£500 - £800



Lot 268

268* **Saunders (William, 1832-1892)**. A group of 3 albumen prints, c. 1870, titled No. 3. *A Chinese Carriage, hand-tinted oval albumen print on rectangular sheet*, 15.0 x 20.0 / No. 7. *A Chinese Woman's Foot, hand-tinted oval albumen print*, 35.5 x 20.4cm / No. 30. *A Court Scene, hand-tinted albumen print, a little spotting to upper corners from adhesive see-through*, 19.7 x 26.8cm, mounted on individual album leaves, 27.5 x 38.5cm, with contemporary calligraphic brown ink captions in an unidentified hand
Second and third photographs: Terry Bennett, *History of Photography in China: Western Photographers 1861-1879*, (2010), p. 330, fig. A46 & p. 334, fig. A58.

(3)

£500 - £800

269* **Thomson (John, 1837-1921)**. A group of 12 small photographs of indigenous people and scenes in Formosa [Taiwan], 1871, albumen prints, images 8.6 x 8.0cm and very similar sizes, neatly mounted in sixes on one side of two album leaves, 27.5 x 38.5cm, both leaves titled 'Aboriginal - Types' in contemporary calligraphic brown ink, individual photographs of the 4 scenes with additional captions in the same hand, 'Execution Ground Taiwanfoo [Taiwanfu]', 'Native Cart' (x2) and 'Old Dutch Gate near Fort Zelandie [Zeelandia]', a little scattered marginal fading, one lightly creased at lower margin where lifted from mount

Sheet 1: 'Aboriginal- Types'. a) [Uncaptioned]: John Thomson, *Illustrations of China and Its People*, (1873-4), vol. 2, plate IV, fig. 11; René Viénet, *Formosa from the Earth and from the Air 1871-2006*, (2006), p. 175; Wellcome Library no. 19801i. b) [Uncaptioned]; c) [Uncaptioned]; d) 'Native Cart': Wellcome 19782i; e) 'Native Cart': Wellcome 19785i; f) 'Old Dutch Gate near Fort Zelandie': Viénet, p. 69; Wellcome 19113i.

Sheet 2: 'Aboriginal - Types'. a) 'Execution Ground Taiwanfoo'; b) [Uncaptioned]: Wellcome 19787i; c) [Uncaptioned]: Wellcome 19795i; d) [Uncaptioned]: Wellcome 19788i; e) [Uncaptioned]: Viénet, p. 141; Wellcome 19817i; f) [Uncaptioned]: Wellcome 19791i (reversed).
(12)

£1,000 - £1,500



Lot 269



270* **Thomson (John, 1837-1921).** A group of 10 small photographs of indigenous people and scenes in Formosa [Taiwan], 1871, *albumen prints, images 8.6 x 8.0cm and similar small-format sizes, neatly mounted in sixes and fours on one side of two album leaves, 27.5 x 38.5cm, both leaves titled 'Aboriginal - Types' in contemporary calligraphic brown ink, one village scene with additional caption in the same hand, 'Pe-po-hoan Village', a little scattered light fading*

Sheet 1: 'Aboriginal - Types'. a) 'Pe-po-hoan Village': John Thomson, *Illustrations of China and Its People*, (1873-4), vol. 2, plate IV, fig. 12; René Viénet, *Formosa from the Earth and from the Air 1871-2006*, (2006), p. 105; Wellcome Library no. 19807i; b) [Uncaptioned]: Viénet, p. 113; Wellcome 19825i; c) [Uncaptioned]: Thomson, *ICIP*, 2.II.2; Viénet, p. 107; Wellcome 19829i; d) [Uncaptioned]: Thomson, *ICIP*, 2.II.7; Viénet, p. 127; Wellcome 19819i; e) [Uncaptioned]: Thomson, *ICIP*, 2.II.4; f) [Uncaptioned]: Thomson, *ICIP*, 2.II.5; Viénet, p. 117; Wellcome 19822i.

Sheet 2: 'Aboriginal - Types'. a) [Uncaptioned]: John Thomson, *ICIP*, 2.II.4; John Thomson, *Through China with a Camera*, (1898), facing p. 36; b) [Uncaptioned]: Richard Ovenden, *John Thomson (1837-1921) Photographer*, (1997), illust. 55; Stephen White, *John Thomson: Life and Photographs*, (1985), illust. 105; Viénet, p. 83; Wellcome 19805i; c) [Uncaptioned]: Thomson, *ICIP*, 2.II.6; Viénet, p. 123; Wellcome 19821i; d) [Uncaptioned]: Thomson, *ICIP*, 2.IV.9; White, illust. 106; Viénet, p. 93; Wellcome 19803i.

(10) £1,000 - £1,500

271* **Thomson (John, 1837-1921).** A group of 12 small photographs of scenes in Formosa [Taiwan], 1871, *albumen prints, images 8.6 x 8.0cm and very similar sizes, individually captioned in contemporary calligraphic brown ink, a little scattered light fading, neatly mounted in sixes on one side of two album leaves, 27.5 x 38.5cm*
 Sheet 1: a) 'Entrance to Takao [Kaohsiung] Harbour': René Viénet, *Formosa from the Earth and from the Air 1871-2006*, (2006), p. 37; Wellcome Library no. 19093i; b) 'Takao': Viénet, p. 43; Wellcome 19095i; c) 'Takao': Viénet, p. 51; Wellcome 191105i; d) 'Volcanic Rocks Takao'; e) 'Surf Boats': Viénet, p. 61; Wellcome 19097i; f) 'Fishing in the Surf': Stephen White, *John Thomson: Life and Photographs*, (1985), illust. 102; Viénet, p. 55; Wellcome 19099i.
 Sheet 2: a) 'Surf Boat': John Thomson, *Illustrations of China and Its People*, (1873-4), vol. 2, plate V, fig. 14; Viénet, p. 59; Wellcome 19115i; b) 'Banyan-Tree': Viénet, p. 165; Wellcome 19109i; c) 'Path in Tai wan foo [Taiwanfu]': Thomson, *ICIP*, 2.V.13; d) 'Native Well'; e) 'Native Well': Wellcome 19089i; f) 'Sugar Packing'.
 (12)

£1,000 - £1,500



272* **Thomson (John, 1837-1921).** Bed of La-Lung [Lan-long] River, [Taiwan], 1871, *albumen print, some light marginal fading, 20.8 x 28.0cm, mounted on an album leaf, 27.5 x 38.5cm, with contemporary calligraphic brown ink caption in an unidentified hand at foot*

Richard Ovenden, *John Thomson (1837-1921) Photographer*, (1997), illust. 141; Wellcome Library, unnumbered.

(1)

£700 - £1,000



Lot 271



Lot 273

273* **Thomson (John, 1837-1921).** Forest Clad Mountains, La-Lung [Lan-long], [Right bank of Lakoli River, Taiwan], 1871, *albumen print, some fading and a little corner browning from adhesive see-through, some light crease lines, small blemishes in the negative in river area along lower margin, 22.8 x 28.3cm, together with:*

Thomson (John, 1837-1921). 6691 A Mountain Path, [Taiwan], 1871, *albumen print, some light marginal fading, 22.6 x 28.3cm, mounted on 2 album leaves, 27.5 x 38.5cm, with contemporary calligraphic brown ink captions in an unidentified hand at foot*

a) John Thomson, *Through China with a Camera*, (1898), facing p. 134; Richard Ovenden, *John Thomson (1837-1921) Photographer*, (1997), illust. 143; Stephen White, *John Thomson: Life and Photographs*, (1985), illust. 103; René Viénet, *Formosa from the Earth and from the Air 1871-2006*, (2006), p. 97; Wellcome Library no. 19801i.

b) Wellcome Library no. 19781i.

(2)

£700 - £1,000



274* **Thomson (John, 1837-1921).** A Mountain Stream near La-Lung [Lan-long], [Taiwan], 1871, *albumen print, fading to left and right margins, 26.7 x 23.5cm, together with:*

Thomson (John, 1837-1921). A Mountain Pass near La-Lung, 1871, *albumen print, some marginal fading, 28.9 x 23.3cm,*

Thomson (John, 1837-1921). A Mountain Stream near Ka-San-Fo, [Taiwan], 1871, *albumen print, some fading, 28.7 x 23.3cm, mounted on 3 album leaves, 27.5 x 38.5cm, with contemporary calligraphic brown ink captions in an unidentified hand at foot*

a) John Thomson, *Through China with a Camera*, (1898), facing p. 130; René Viénet, *Formosa from the Earth and from the Air 1871-2006*, (2006), p. 133; Wellcome Library no. 19079i.

b) John Thomson, *Illustrations of China and Its People*, (1873-4), vol. 1, plate XXIV; Thomson, TCC, facing p. 104; Richard Ovenden, *John Thomson (1837-1921) Photographer*, (1997), illust. 121; Stephen White, *John Thomson: Life and Photographs*, (1985), illust. 104; Viénet, p. 131; Wellcome 19077i.

c) White, illust. 101 (reversed); Wellcome 18678i.

(3)

£700 - £1,000



275* **Thomson (John, 1837-1921).** A Pe-Po-Hoan [Pepohoan] Dwelling, [Zuozhen, Taiwan], 1871, *albumen print, some marginal fading, 23.3 x 28.0cm, together with:*

Thomson (John, 1837-1921). Fort Zelandie [Zeelandia], [Taiwan], 1871, *albumen print, some marginal fading, 22.5 x 27.8cm, mounted on 2 album leaves, 27.5 x 38.5cm, with contemporary calligraphic brown ink captions in an unidentified hand at foot*

a) John Thomson, *Illustrations of China and Its People*, (1873-4), vol. 2, plate 3, fig. 8; Richard Ovenden, *John Thomson (1837-1921) Photographer*, (1997), p. 54; René Viénet, *Formosa from the Earth and from the Air 1871-2006*, (2006), p. 77; Wellcome Library no. 19073i; Betty Yao (editor), *China Through the Lens of John Thomson 1868-1872*, (2015), p. 164.

b) Viénet, p. 65; Wellcome 19111i.

(2)

£700 - £1,000



276* **Thomson (John, 1837-1921).** Takao [Kaohsiung] Harbour, [Taiwan], c. 1871, *albumen print, 19.8 x 27.9cm, together with:*

Thomson (John, 1837-1921). Takao Harbour, c. 1871, *albumen print, some fading, 2 short splits to top and bottom margins and two further closed tears to lower right corner, 16.3 x 28.0cm, mounted on 2 album leaves, 27.5 x 38.5cm, with contemporary calligraphic brown ink captions in an unidentified hand at foot*

a) Wellcome Library no. 19364i.

b) René Viénet, *Formosa from the Earth and from the Air 1871-2006*, (2006), p. 47; Wellcome Library no. 19071i.

(2)

£700 - £1,000

277* **Thomson (John, 1837-1921).** The Murderers Dwelling near Baksa, [Taiwan], 1871, *albumen print, some overall fading, 22.8 x 28.6cm, together with:*

Thomson (John, 1837-1921). Lakoli Valley, [Taiwan], 1871, *albumen print, general fading, 23.2 x 28.1cm,*

Thomson (John, 1837-1921). Lakoli Valley, 1871, *albumen print, general fading, 19.5 x 25.1cm, plus*

Thomson (John, 1837-1921). Mount Mor[r]ison [Yu Shan or Yushan, also known as Mount Jade, Jade Mountain, or Mount Yu], [Taiwan], 1871, *albumen print, some fading, 21.0 x 27.6cm,*

Thomson (John, 1837-1921). Bamboo at Baksa, [Taiwan], 1871, *albumen print, some fading, 26.3 x 23.5cm,*

Thomson (John, 1837-1921). Bamboo at Baksa, 1871, *albumen print, some fading, 28.2 x 22.8cm, mounted on 6 album leaves, 27.5 x 38.5cm, with contemporary calligraphic brown ink captions in an unidentified hand at foot*

a) Wellcome 19066i.

c) Wellcome 19069i.

e) John Thomson, *Illustrations of China and Its People*, (1873-4), vol. 2, plate 1, fig. 1.

(6)

£700 - £1,000



278* **Weed (Charles Leander, 1824-1903).** Japanese Cabinet Officials with the US Minister to Japan, taken at Hama Goten, Edo, [now Tokyo, Japan], 22 September 1867, *albumen print, some marginal fading, 24.5 x 33.3cm, mounted on an album leaf, 27.5 x 38.5cm, with contemporary calligraphic brown ink caption, 'American Minister & Staff, Japan', in an unidentified hand at foot*

This important and rare photograph taken in the dying days of the Edo period, is a variant of Charles Weed's stereoview, 'The Gorogio, or Tycoon's Cabinet, with the American Minister and his Secretary', published as no. 129 in the mammoth-plate and stereoscopic *Oriental Scenery* series by Thomas Houseworth & Co., San Francisco, 1869. For a description and illustration of the stereoview see Terry Bennett, *Photography In Japan 1853-1912*, (2006), p. 116, fig. 140. The Tom Burnett Collection of Photographs of Japan 1859-c.1912 (online), contains 27 (of the 93?) Japanese stereoviews in the Houseworth series, including two variants of no. 129. Only 4 of figures in our photograph appear in the stereoview shown in Bennett, in which a total of 8 people are posing. As with the other Weed and Weed-attributed photographs this photograph is likely made from the central part of the original mammoth plate. It is very likely Weed was the first to use mammoth-plates for photographing in Japan.

The identities of the sitters is tentatively given as, left to right: Ezure Akinori (Foreign Office), General Robert Bruce Van Valkenburgh (1821-1888, US Minister Resident to Japan), Ishikawa Jukei, Inaba Masami (1815-1879, daimyō of Tateyama Domain), Katsu Kaishū (1823-1899, Minister of the Army), Matsudaira Tarō (1839-1909, Commander-in-Chief of the Army), Ōzeki Masuhiro (died 1867, daimyō of Kurobane Domain).

(1)

£2,000 - £3,000



279* **Weed (Charles Leander, 1824-1903).** View in Yedo [Edo, now Tokyo] (Japan), c. 1867, *albumen print of the entrance to the American Legation, some light marginal fading, 24.4 x 33.7cm, together with:*

Attributed to Charles Leander Weed (1824-1903). British Legation, Yedo, c. 1867, *albumen print, some light marginal fading, 25.0 x 33.7cm,*

Attributed to Charles Leander Weed (1824-1903). Garden at the British Legation, Yedo, c. 1867, *albumen print, some light marginal fading, 25.0 x 33.7cm, mounted on 3 album leaves, 27.5 x 38.5cm, with contemporary calligraphic brown ink captions in an unidentified hand at foot*

The first photograph is the central part of the mammoth-print to be found at the Canadian Center of Architecture, titled 'Entrance to American Legation, Yedo', ref. PH1981:0340. That image corresponds to stereoview no. 109 in the *Oriental Scenery* series, by Thomas Houseworth & Co., San Francisco, 1869. See also Terry Bennett, *Old Japanese Photographs: Collectors' Data Guide*, (2006), pp. 106-109, which gives a numbered listing of the Houseworth series (China, 1-60; Japan, 61-153) and illustrates this stereoview on p. 109. Only one photograph of the British Legation is listed, that one (no. 107) probably corresponding to the second photograph here.

(3) £1,000 - £1,500



Lot 280

280* **Attributed to Charles Leander Weed (1824-1903).** Yedo, [Edo, now Tokyo, Japan], c. 1867, *albumen print, a view across Yedo rooftops, some light marginal fading, 25.0 x 33.7cm, together with:*
Attributed to Charles Leander Weed (1824-1903). A Garden in Yedo, c. 1867, *albumen print of a lake or moat, wooden walkway and pavilion with several figures including a fisherman on the near bank, some light marginal fading and browning to top corners from adhesive see-through, 25.0 x 33.7cm,*
Attributed to Charles Leander Weed (1824-1903). View near Yedo, c. 1867, *albumen print of a watercourse and promontory with houses on a hillside in the background, some light marginal fading and browning to top corners from adhesive see-through, 25.0 x 33.7cm, mounted on 3 album leaves, 27.5 x 38.5cm, with contemporary calligraphic brown ink captions in an unidentified hand at foot*

Thomas Houseworth's *Oriental Scenery* series, 1869, featured some 30 views of Yedo (nos. 99-129) and it is difficult to specifically match up these photographs to ones on that list. The first one may correspond to one of the two titled 'Panoramic View of Yedo', nos. 101 & 102. For the other two see footnote to following lot.

(3)

£1,000 - £1,500



281* **Weed (Charles Leander, 1824-1903).** Moat of the Imperial Palace, Yedo, [Edo Castle, Tokyo, Japan], c. 1867, *albumen print, some light marginal fading, a few spots and slight browning to corners from adhesive see-through, 25.0 x 33.7cm, together with:*
Attributed to Charles Leander Weed (1824-1903). Imperial Palace Grounds, Yedo, c. 1867, *albumen print of the moat, some marginal fading and light browning to top corners from adhesive see-through, 25.0 x 33.7cm,*

Attributed to Charles Leander Weed (1824-1903). Imperial Grounds, Yedo, c. 1867, *albumen print of a lake or moat with two figures on a short jetty on the near bank, further figures on the far side on a wooden walkway and shading under a tree, some marginal fading and light browning to top corners from adhesive see-through, 25.0 x 33.8cm, mounted on 3 album leaves, 27.5 x 38.5cm, with contemporary calligraphic brown ink captions in an unidentified hand at foot*

For a photograph of the first image taken from the full mammoth plate see the Canadian Center of Architecture, ref. PH1981:0345. The image here can be seen to be taken from the upper right area of the mammoth plate negative, eliminating the view of the near bank from the composition.

Thomas Houseworth's *Oriental Scenery* series, 1869, features three views titled 'Moat around the Castle, Yedo', (nos. 117-119), and four titled 'Tycoon's Fishing Ground, Yedo', (nos. 112 & 125-128). These photographs may be some of those comparable images taken from the mammoth plates.

(3)

£1,000 - £1,500



282* **Attributed to Charles Leander Weed (1824-1903).** Bronze Idol 40 feet high at Daiboots [Great Buddha of Kamakura] near Yokohama, [Japan], c. 1867, *albumen print, some marginal fading and light browning to top corners from adhesive see-through, darker stain to lower right corner, 33.9 x 25.0cm, together with:*

Attributed to Charles Leander Weed (1824-1903). Temple of Kama-Kura [Hachiman Shrine, Kamakura, Japan], c. 1867, *albumen print, some light marginal fading and light browning to top corners from adhesive see-through, 34.7 x 25.0cm, mounted on 2 album leaves, 27.5 x 38.5cm, with contemporary calligraphic brown ink captions in an unidentified hand at foot*

Thomas Houseworth's *Oriental Scenery* series, 1869, features two stereoviews of the much-photographed Buddha (nos. 152 & 153) and five views of the temple at Kamakura (nos. 147-151). Both these were popular subjects for photographers resulting in similar photographs by contemporaries such as Felice Beato who is believed to have photographed the Great Buddha at least twice, in 1864 and 1868. Near-identical compositions to both these photographs can be seen in two Felice Beato photographs, c. 1868, at Wellcome Library nos. 569190i & 569186i.

(2) £700 - £1,000



283* **Weed (Charles Leander, 1824-1903).** Mississippi Bay near Yokohama, [Japan], c. 1867, *albumen print, some light marginal fading and light browning to top corners from adhesive see-through, 25.0 x 33.7cm, together with:*

Attributed to Charles Leander Weed (1824-1903). Yokohama, c. 1867, *albumen print, a view over rooftops and the harbour with boats, some light marginal fading and light browning to top corners from adhesive see-through, very small split to upper right margin, 25.0 x 33.7cm, mounted on 2 album leaves, 27.5 x 38.5cm, with contemporary calligraphic brown ink captions in an unidentified hand at foot*

A full plate photograph from the original mammoth plate of the first photograph, titled 'Fishing Village on Mississippi Bay, near Yokohama', is held at the Freer Gallery of Art and Arthur M. Sackler Gallery Archives within the Smithsonian Institution, ref. FSA.A2002.04. This corresponds to no. 139 in Thomas Houseworth's *Oriental Scenery* series, 1869. In addition, Felice Beato photographed a virtually identical scene, 1864-1868, the composition cropped in very slightly from our photograph but showing three figures on the road on the left. See Anne Lacoste, *Felice Beato: A Photographer on the Eastern Road*, (2010), plate 34. Whether Ueno Hikoma (1838-1904), who had a close working relationship with Beato, showed him and/or Charles Weed this location, it seems highly unlikely that whichever photographer was not aware of the earlier work of the other when taking this photograph. The second photograph probably corresponds to one of the two titled 'Panoramic View of Yokohama' in the *Oriental Scenery* series, nos. 137 & 138.

(2)

£700 - £1,000



284* **Weed (Charles Leander, 1824-1903).** Water Course, Nagasaki, [Nagasaki, Japan], c. 1867, *albumen print of the Nakashima River with houses, some light marginal fading and light browning to top corners from adhesive see-through, 25.0 x 33.2cm, together with:*

Weed (Charles Leander, 1824-1903). Cemetery at Nagasaki, c. 1867, *albumen print of the cemetery and the Fukusaiji Temple complex(?), some marginal fading and light browning to top corners from adhesive see-through, 25.0 x 33.9cm, mounted on 2 album leaves, 27.5 x 38.5cm, with contemporary calligraphic brown ink captions in an unidentified hand at foot*

For full plate photographs taken from the original mammoth plates of both these photographs see the Canadian Center for Architecture, ref. PH1981:0341 and PH1981:0347. The full-plate view of the river scene is reproduced in Terry Bennett, *Photography In Japan 1853-1912*, (2006), p. 5, fig. 3: 'This is the Nakashima River where Ueno Hikoma's house and studio were situated. Ueno would have been impressed and enthralled to see Weed employ his mammoth-plate technical skills. It is highly likely that Weed would have sought, and Ueno offered, his support and local geographical knowledge.'

A very similar large-format photograph of the cemetery by Ueno Hikoma, c. 1874, is also reproduced in Bennett's book, p. 74, fig. 83 with the comment: 'Very similar photographs by Felix Beato and Charles Weed have caused attribution problems in the past.' A copy of this Ueno photograph is held in the Tom Burnett Collection and as with all his 7 Ueno photographs he suggests an earlier date of c. 1865-1870, (see tomburnettcollection.com). In the Houseworth *Oriental Scenery* series there are three photographs titled 'River View in Nagasaki', (nos. 77-79) and five photographs of the cemetery, (nos. 85-87 & 89-90).

(2)

£700 - £1,000



285* **Attributed to Charles Leander Weed (1824-1903).** The Bund in Nagasaki, [Nagasaki, Japan], c. 1867, *albumen print, some light marginal fading and light browning to corners from adhesive see-through, 25.0 x 33.8cm, together with:*

Attributed to Charles Leander Weed (1824-1903). Japanese Arsenal opposite Nagasaki, c. 1867, *albumen print, some fading and browning to top corners from adhesive see-through, 25.0 x 33.7cm, mounted on 2 album leaves, 27.5 x 38.5cm, with contemporary calligraphic brown ink captions in an unidentified hand at foot*
These two photographs may correspond with nos. 68 and 80 in Houseworth's *Oriental Series*: 'The Bund, Nagasaki' and 'Japanese Machine Shops, Nagasaki'.

(2)

£700 - £1,000



286* **Attributed to Charles Leander Weed (1824-1903).** Entrance to Nagasaki, [Nagasaki, Japan], c. 1867, *albumen print, some marginal fading and light browning to corners from adhesive see-through, 25.0 x 33.7cm, together with:*

Attributed to Charles Leander Weed (1824-1903). Entrance to Nagasaki, c. 1867, *albumen print, some fading and browning to corners from adhesive see-through, 24.3 x 33.7cm,*

Attributed to Charles Leander Weed (1824-1903). Entrance to Nagasaki, c. 1867, *albumen print, some fading and browning to corners from adhesive see-through, 25.0 x 33.7cm, mounted on 3 album leaves, 27.5 x 38.5cm, with contemporary calligraphic brown ink captions in an unidentified hand at foot*

There are 38 views (nos. 61-98) of Nagasaki in Houseworth's *Oriental Scenery* series and it is difficult to be certain which these photographs may correspond to. The first two here show harbour views looking down from the hillside, while the third is from higher up, with the backs of two figures in the foreground, the distant harbour and wooded shoreline now very faded.

(3)

£700 - £1,000



287* Attributed to Charles Leander Weed (1824-1903). Nagasaki [Nagasaki] Native Town, [Japan], c. 1867, *albumen print*, a view across rooftops with hills (partly faded) in the distance, some marginal fading and light browning to corners from adhesive see-through, 25.0 x 33.9cm, together with:

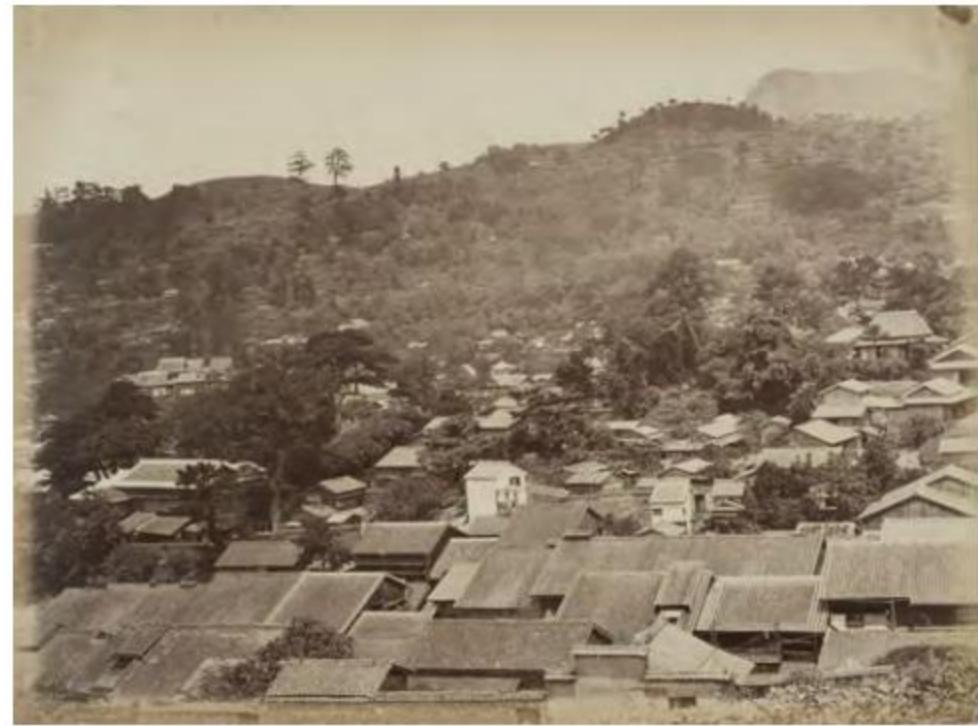
Attributed to Charles Leander Weed (1824-1903). Nagasaki, c. 1867, *albumen print*, a view looking across a few house rooftops with boats in the harbour beyond, some marginal fading and browning to top corners from adhesive see-through, 25.0 x 33.9cm,

Attributed to Charles Leander Weed (1824-1903). View near the Entrance of Nagasaki, c. 1867, *albumen print*, a view looking down over hills with the harbour visible in the distance, some marginal fading and light browning to corners from adhesive see-through, 24.1 x 33.9cm, mounted on 3 album leaves, 27.5 x 38.5cm, with contemporary calligraphic brown ink captions in an unidentified hand at foot

It has not been established from these captions which of the 38 photographs of Nagasaki in Houseworth's *Oriental Scenery* series, nos. 61-98, these photographs might correspond with. The Tom Burnett Collection (tomburnettcollection.com) contains one similarly composed photograph to the second photograph here, described as 'Nagasaki, View from the Cliff', c. 1865-1870.

(3)

£700 - £1,000



288* Attributed to Charles Leander Weed (1824-1903). Country View near Nagasaki, [Nagasaki, Japan], c. 1867, *albumen print*, view looking over rooftops towards a wooded hillside, some marginal fading and browning to top corners from adhesive see-through, a little spotting in the sky upper left, 25.0 x 33.4cm, together with:

Attributed to Charles Leander Weed (1824-1903). Country View near Nagasaki, [Nagasaki, Japan], c. 1867, *albumen print*, view of a river scene with houses on the far bank, some light marginal fading and browning to top corners from adhesive see-through, 25.0 x 32.4cm, mounted on 2 album leaves, 27.5 x 38.5cm, with contemporary calligraphic brown ink captions in an unidentified hand at foot

It has not been established from these captions which of the 38 photographs of Nagasaki in Houseworth's *Oriental Scenery* series, nos. 61-98, these photographs might correspond with.

(2)

£500 - £800



Lot 289

289* **Weed (Charles Leander, 1824-1903).** [Honrenji] Temple near Nagasaki, [Japan], c. 1867, *albumen print, some light marginal fading, 25.4 x 33.8cm, together with:*

Attributed to Charles Leander Weed (1824-1903). Temple in Japan, c. 1867, *albumen print, some marginal fading, short split near upper right corner, 25.0 x 33.7cm, mounted on 2 album leaves, 27.5 x 38.5cm, with contemporary calligraphic brown ink captions in an unidentified hand at foot*

For a full plate photograph taken from the original mammoth plate of the first photograph see the Canadian Center for Architecture, 'Partial view of the Fukusaiji Temple complex [?], Nagasaki, Japan', ref. PH1981:0346. The full plate shows a lot more bare ground in front of the temple, and more tree foliage to the left and right. Intriguingly, there are three near-identical photographs by Ueno Hikoma (or attributed to him) to be found in the Database of Japanese Old Photographs in Bakumatsu-Meiji Period in the Nagasaki University Library Collection, ref. 5339, 5358, 6034, the last one dated c. 1874, all approximately 21 x 27.5cm. It would seem very likely that the photographer(s) would have been emulating this more compact view offered here.

Only two photographs in the Houseworth, *Oriental Scenery* series, nos. 70 & 72, have the title 'Temple in Nagasaki'.

(2) £700 - £1,000



290* **Attributed to Charles Leander Weed (1824-1903).** Temple in Japan, c. 1867, *albumen print, some marginal fading, 25.0 x 33.7cm, together with:*

Attributed to Charles Leander Weed (1824-1903). Temple in Japan, c. 1867, *albumen print, some marginal fading, 25.0 x 33.7cm, mounted on 2 album leaves, 27.5 x 38.5cm, with contemporary calligraphic brown ink captions in an unidentified hand at foot*

The first photograph shows the Daikōji Temple, Nagasaki, Japan and is compositionally very similar to one taken by Beato that showed the photographer Ueno Hikoma (1838-1904) standing near the large palm on the right. It is quite likely that Ueno took Beato and other photographers including Weed to this temple. Coincidentally or not our photograph shows a Japanese figure standing on the steps to the right of the same palm. It is hard to say whether this figure is also Ueno, rather than a priest, and so a deliberate and perhaps humorous acknowledgement by one photographer of the other's work.

The second temple has not been identified. The only locations given for the subjects of the Japanese photographs, (nos. 93-153), in Houseworth's *Oriental Scenery* series are Nagasaki, Yedo, Yokohama, Kanasawa and Kamakura. These photographs may not have been part of the series but in the context of these other photographs and their relatively large sizes the case for an attribution to Charles Weed rather than any other Western or Japanese photographer appears valid.

(2) £700 - £1,000

291* **Weed (Charles Leander, 1824-1903).** On the Road to 'Fusi Yama' [Fujiyama, i.e. Mount Fuji], Japan, c. 1867, *albumen print, some marginal fading and browning to top corners from adhesive see-through, 25.0 x 32.8cm, together with:*

Attributed to Charles Leander Weed (1824-1903). Country Scene in Japan, c. 1867, *albumen print, some marginal fading, 25.0 x 33.7cm,*

Attributed to Charles Leander Weed (1824-1903). View in [Seto] Inland Sea, Japan, c. 1867, *albumen print, some marginal fading and light browning to top corners from adhesive see-through, 25.0 x 33.7cm,*

Attributed to Charles Leander Weed (1824-1903). View in [Seto] Inland Sea, Japan, c. 1867, *albumen print, some marginal fading and light browning to corners from adhesive see-through, 25.0 x 33.2cm, mounted on 4 album leaves, 27.5 x 38.5cm, with contemporary calligraphic brown ink captions in an unidentified hand at foot*

A full plate photograph from the original mammoth plate of the first photograph, titled 'View near Yokohama', is held at the Freer Gallery of Art and Arthur M. Sackler Gallery Archives within the Smithsonian Institution, ref. FSA.A2002.04. None of these photographs can be identified in the list of Houseworth's *Oriental Scenery* series and may not have been part of that series.

(4) £700 - £1,000

THE FAR EAST (OTHER VENDORS)



Lot 292



Lot 293

292* **China.** A Street, Canton, by Lai Afong (c. 1839-1890), c. 1860, *albumen print, 27 x 21cm, together with an accompanying printed description in English on a paper strip, titled 'No. 259 - A Street, Canton'*

(1) £200 - £300

293* **China.** Execution ground with cut-up bodies, Canton, 1890s, *albumen print, 20 x 26.5cm*

(1) £300 - £400



295* **China.** Two carte-de-visite size portraits of young Chinese women in Western clothes, c. 1860-62, *albumen prints, one woman standing with hands clasped on top of a balustrade end pillar, 8.8 x 5.6cm, the other of a woman full length and facing camera with one hand on a chair, the other holding a book, oval format, 8.4x 5.7cm, both in modern mats*

(2) £400 - £600



294* **China.** Four portraits of Chinese women, c. 1880s, *hand-coloured albumen prints on paper and card supports, each full-length studies of individual women in traditional dress, 16.0 x 11.3cm, 14.3 x 11.1cm, 13.7 x 8.7cm and 9.9 x 8.5cm*

(4) £300 - £400



296* **China.** Two Chinese compradors, Beijing, [and] a group of 3 seated Chinese men, c. 1857, *albumen prints on paper mounts*, 12.8 x 9.8cm & 8.9 x 9.6cm respectively

(2)

£200 - £300



297* **China.** Views of Shanghai During the Great Snowfall of 1893 (Jubilee Year), Shanghai: Kelly & Walsh, [1893], a disbound group of 11 (of 12) *collotype plates* (18 x 23cm and similar), each with separate printed label, together with the title-page and 3-page preface (trimmed with some loss of text)

From the sole edition of this photograph album, for which WorldCat locates just one copy, at the University of Cambridge. In January 1893 Shanghai recorded its lowest temperature of 10 degrees below zero, providing the setting for these photographs of snow-covered streets and scenes.

(11)

£300 - £400



Lot 298

298* **Dutch East Indies.** A group of 6 views of Borobudur Stupa, c. 1880s, *albumen prints*, 5 numbered in the negative (23, 74, 75, 86 & 90), 16 x 22cm, and one unnumbered and larger with small loss to top left corner, 19 x 24cm

(6)

£100 - £150



299* **Hong Kong Teahouse.** A stereoglass diapositive, Hong Kong, 1850s, with engraved title in the glass 'Chinese Teagarden Hong Kong'

(1)

£200 - £300



300* **Indonesia & South East Asia.** A group of 11 mostly *albumen print* photographs of scenes in Java, Indonesia, Bangkok, etc., mostly late 19th century, including a family group, garden and river scenes, temples and dwellings, plus 2 related later real photo postcards, some photographs on original or contemporary mounts with ink or pencil caption, 27 x 20cm and smaller

(13)

£100 - £150



301* **Japan.** A group of 26 stereoviews of Japanese scenes, late 19th and early 20th century, *albumen print and gelatin silver prints mounted on card, publishers include Underwood & Underwood, Keystone View Company, H.C. White Co., etc, some occasional fading*
(26)

£100 - £150



303 **Ogawa (Kazumasa, 1860-1929).** Scenes from the Chiushingura and the Story of the Forty-Seven Ronin, with Descriptive Text by James Murdoch, 1st edition, [Tokyo, 1893], 17 collotype plates, together with:

Ogawa (Kazumasa), Types of Japan. Celebrated Geysha of Tokyo [and] Costumes & Customs in Japan, both Tokyo, c. 1895, each with 12 collotype plates, all with uniform original decorative wrappers with spine tie, a little soiling and chipping with loss to extremities, slim folio (40.5 x 30cm)

Ogawa was a 'pivotal figure in early Japanese photography... [his] publications were also instrumental in introducing Japanese art and culture to a mass international market', Terry Bennett, *Photography in Japan 1862-1912*.

(3)

£300 - £500



302* **Japan.** A group of approximately 200 colour-tinted and uncoloured albumen prints of Japan, late 19th century, mostly mounted on loose album leaves and some back to back, many with captions in the negative, mostly loose but including 3 broken albums, the majority 20 x 25cm and similar sizes but some smaller (approx. 200)

£300 - £500



304 **Price (George Uvedale).** Amoy, Kelly & Walsh: Yokohama, Hongkong, Shanghai & Singapore, c. 1893, 5 part-titles with introductory text leaf to each and 13 collotype plates, each with a tissue-guard of descriptive text and leaf with plate number, lacking main plates 14 & 15 plus accompanying text leaves and plate number leaves, some occasional soiling and chipping at edges, without original printed wrappers, bound in slightly later half calf over boards with cut down printed title on thicker paper mounted to upper cover, slightly soiled, oblong folio (29.5 x 40cm)

No copies traced on WorldCat, this rare volume would have been published at about the same time as Price's *Rambles with a Camera, or a Series of Photographs with descriptive text illustrating the physical features, scenery, temples, types of native life, etc., etc., of native life of the island of Amoy, and its immediate neighbourhood*. This volume had 75 photographic reproductions after Ogawa and is apparently a completely different work.

(1)

£700 - £1,000



305 Price (George Uvedale). "Celestials", Kelly & Walsh: Yokohama, Hong Kong, Shanghai & Singapore, no date, c. 1900, 4 collotype portraits of Chinese types, each with a leaf of descriptive text and a numbered tissue-guard, original printed card wrappers, some soiling and wear, spine neatly repaired, slim folio

'For Private Circulation Only' printed beneath the author's name on upper cover. One copy listed on OCLC (Cornell University) and one copy listed on COPAC (British Library). As with both these recorded copies this copy has no title-page, the title taken from the upper cover.

(1)

£600 - £800

306 Price (George Uvedale). Costumes in "The Kingdom of the Great Pure", Kelly & Walsh: Yokohama, Hong Kong, Shanghai & Singapore, no date, c. 1900, title-page, list of illustrations and 7 collotype plates, each with numbered tissue-guard, original printed card wrappers, author's signed presentation inscription to upper wrapper, 'To Mr & Mrs Simpson, with every good wish for the new century, from George U P', some soiling and wear, spine neatly repaired, slim folio

'For Private Circulation Only' printed beneath the author's name on upper cover. No copy traced on COPAC or OCLC.

(1)

£600 - £800



Lots 305 & 306



307* China & Indochina. A French souvenir photograph album of south-west China and a few of Indochina, c. 1902, featuring street scene and rural views, images of Mandarins and a few small two-part panoramas, one leaf only with a few brief ink captions, dated June 1902, showing scenes in Kao-Tsheou, images mostly 6 x 8.5cm, (and 12 images 12 x 17cm), a total of approximately 200 photographs mounted as multiples on rectos and versos of 14 stiff card leaves with black-tape spine, oblong folio (26 x 35cm)

(1 folio)

£200 - £300



308* China. A concertina photograph album of 100 gelatin silver print photographs and 6 postcards of China, c. 1900-10, mostly personal snapshots and portraits, plus 6 postcards, photographs 11.5 x 15.5cm and smaller and pasted to mounts without captions throughout, original lacquer boards, a little chipped and worn, oblong 8vo (15.5 x 20cm)

The album appears to have been compiled by a missionary family, stationed in China at the beginning of the twentieth century. There are portraits of western male missionaries in Chinese clothing and two of the sitters are identified in pencil as Mr and Mrs Thor and family. There are also portraits of three mandarins, images of Canton and Kuling plus four photographs relating to the Boxer Rebellion. The first photograph pasted to the front pastedown is of the English and Chinese text of an Honor Stone commemorating the English protestant missionary to China, Reverend William David Rudland (1839-1912).

(1)

£400 - £600



309* **China.** A group of 54 photographs of Shanghai, c. 1900 through to 1930s, mostly gelatin silver prints and a few collotypes, mostly views and scenes with local people, mostly postcard size and smaller, some on mounts
(54)

£300 - £400



Lot 310

310* **China.** An album of 36 gelatin silver print photographs of Beijing, etc., c. 1930s, featuring temples and architectural sites, a few with figures, plus one street scene, images 8.5 x 13cm, uncaptioned and corner-mounted back to back on stiff card leaves, contemporary boards with cloth spine tie, small oblong folio (20 x 28cm)

(1)

£200 - £300



311* **China.** An American souvenir photograph album of Tientsin, c. 1920s, containing 125 corner-mounted gelatin silver prints, mostly scenes in and around Tientsin including street scenes and some with US army personnel, 8 x 13cm and smaller, all uncaptioned and mounted as multiples on rectos and some versos of 13 stiff card leaves, original cloth with spine ties, rubbed, oblong folio (26.5 x 35cm)

(1)

£400 - £600



312* **China.** Four Chinese people on a sampan in China, by Sam Sanzetti (1902-1986), 1930s, carbon print, 29.5 x 42cm, tipped onto original mount with photographer's pencil signature lower right
(1)

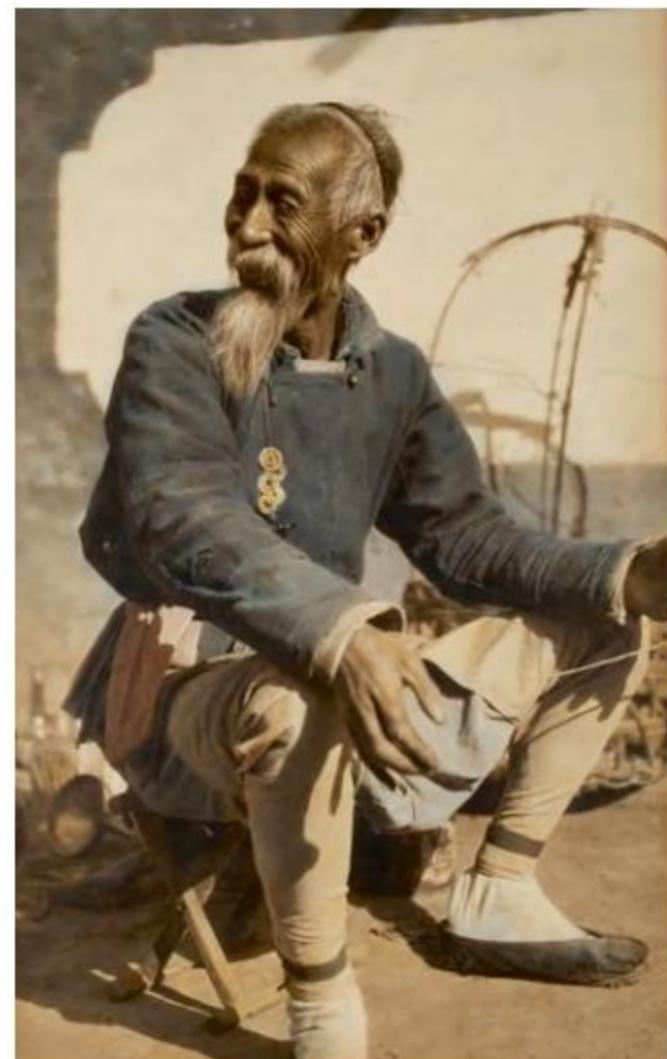
£200 - £300



313* **China.** Close-up of the stern of a Shanghai junk, [by Arthur de Carvalho], 1935, *vintage bromoil gelatin silver print, laid on a white card mount, image size 40 x 29cm*

(1)

£300 - £500



315* **China.** A smiling old man with hat and beard sitted on a small boat, [Tientsin], 1920s, *colour carbon print on thick paper, 48 x 29.5cm*

(1)

£600 - £800



314* **China.** The smiling face of an old man with hat and beard, The Kodak shop, Tientsin, 1920s, *colour carbon print on thick paper, blind stamp lower right, 48 x 29.5cm*

(1)

£600 - £800



316* **China.** A smiling boy holding the tether of his camel, China, 1920s, *colour carbon print on thick paper, 48 x 29.5cm*

(1)

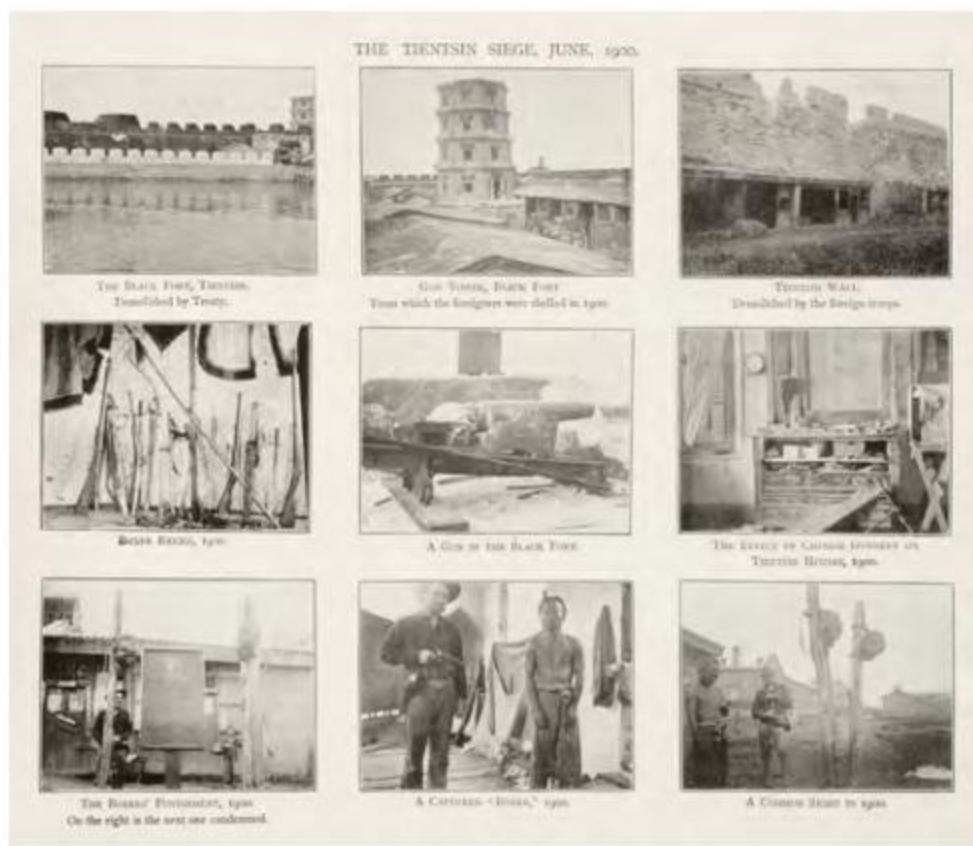
£600 - £800



Lot 318



Lot 319



317* **China.** Souvenir album of China including four hundred and fifty original photographs by Charles F[rederick] Gammon, Shanghai: Denniston & Sullivan, 1908, *black & white illustrations from photographs throughout, including trades, scenes and sites in Peking, Shanghai and Canton, all edges gilt, original limp morocco with gilt-decorated and lettered upper cover, a few minor marginal splits and a little finger soiling, worn and upper cover with vertical crack, oblong folio (22 x 28cm)*

A collection of approximately 500 images from photographs acquired by the American missionary Charles Frederick Gammon (1870-1926).

(1) £300 - £400

318* **China.** Panoramic view from the sea, of (?)Chefoo Harbour with various boats, c. 1900s, 3-part gelatin silver print panorama on contemporary card support, 9.9 x 42.0cm

(1) £200 - £300

319* **China Through the Stereoscope.** Underwood & Underwood, New York & London, [1901], 100 photograph stereoviews (by James Ricalton), on printed grey mounts (89 x 179mm, nos. 67 & 70 on buff mounts), all numbered and captioned and the majority with captions in 6 languages to versos, mounts slightly bowed as usual, images for no. 56 incorrect, being duplicate images of stereoview no. 58, small scratch to left image of no. 96, together with the accompanying book, original cloth, with the booklet of 8 folding maps tucked into pocket on outside rear, booklet wrappers partly faded and creased, 8vo, the whole collection contained in publisher's original cloth book-form box, soiled and some splits and wear but contents fine

A rare complete set (albeit with incorrect images on stereoview no. 56: 'Destuctive Guns from HMS Terrible') of this important series of photographs documenting a volatile period in the final years of Imperial China; with the accompanying book and maps booklet. In 1900 American photographer James Ricalton travelled from Hong Kong to Canton, then to Shanghai, Ningbo, Suzhou, Wuhan (Hankou), through Jiangxi province to Nanjing, Yantai (Chefoo), Tianjin (Tientsin) and Peking (Beijing). The photographs show scenes and sights of each city and place visited. Of notable interest are the photographs of Tianjin and Peking as Ricalton arrived in Tianjin in July 1900 when the city was under siege from the Boxers. Many of the Tianjin scenes show scenes of destruction and the aftermath of fighting. Ricalton arrived in Peking after the Siege of the Legations had been lifted and many of the Peking photographs show the destruction caused and Allied occupation of Peking.

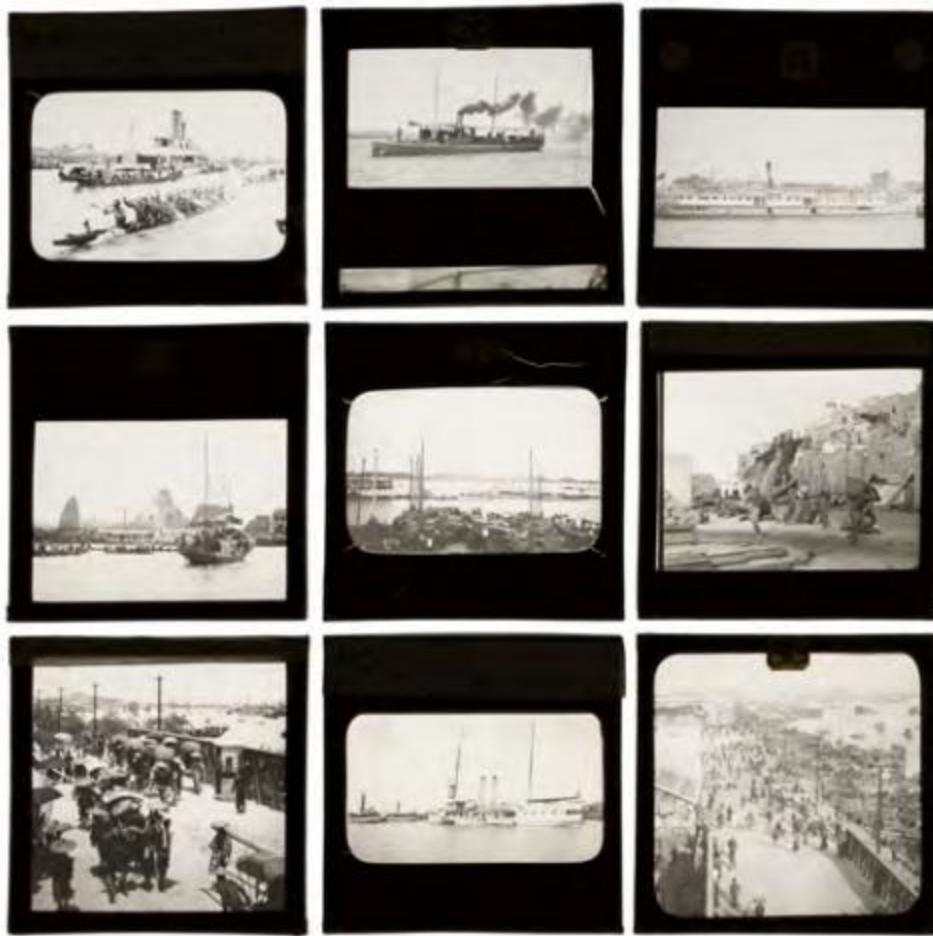
(1) £2,000 - £3,000

320* **China & Japan.** A group of 15 gelatin silver print stereoviews of China by Keystone View Company, c. 1920, *printed captions and descriptions to card mounts rectos and versos, stamped numbers 36, 513-524, 542 & 543, plus one real photo stereoview of Woo Men Bridge and Grand Imperial Canal, the Soo-Chow, China by Underwood & Underwood, c. 1900, printed caption and description to mount, printed number 22, together with a group of 19 similar Keystone Japan stereoviews, c. 1920s, numbers 37, 38, 525-541*

(35) £150 - £200



Lot 320



321* **China & Hong Kong.** A group of 96 diapositive lantern slides, c. 1930s/1940s, mostly depicting river scenes with junks, some river steamers and a few destroyers, plus views with people, temples and shrines, etc., some duplication, several cracked and all somewhat mildewed with occasional seal tears, a few with modern labels attached, contained in an old wooden slide box (96)

£300 - £500



322* **Far East.** A collection of over 200 photographs, mostly 20th century, mostly Hong Kong, China, Malaya, Singapore, aviation interest, etc., mostly gelatin silver print photographs of postcard-size and smaller, many mounted as multiples on album leaves or in broken albums of various sizes (a carton)

£150 - £200



323* **Far East.** A well-presented German souvenir photograph album of a voyage on the SS Potsdam to the Orient, 1938, containing a total of 322 corner-mounted gelatin silver prints with extensive white china ink captions in German to mounts throughout, featuring Antwerp, Geneva, Port Said, Colombo, Penang, Singapore, Manila, Hong Kong, Shanghai, Yokohama, Tokyo, Kobe, Canton and Sumatra, images 14 x 10cm and smaller but many 6 x 9cm, some images captioned in the negative, a few images now absent but largely complete, on rectos and versos of 47 thick paper leaves with a hand-drawn pen and ink and wash map of the voyage as a frontispiece, contemporary morocco-padded cloth with pictorial design to upper cover, slightly rubbed and soiled, a little fraying to lower edge of upper cover, oblong folio (26 x 36cm) (1 folio)

£1,000 - £1,500



Lot 324

324* **Far East.** An album of original photographs of the Far East by Trumper, early 1960s, a total of 47 gelatin silver print photographs of various sizes, mounted to rectos singly and as multiples to thick paper mounts, neat ink captions to mounts, images 20 x 25cm and smaller, contemporary calf covers with spine studs, upper cover gilt-titled 'P. Trumper / Far East', rubbed, oblong 4to (40 x 35.5cm) Locations include Bangkok, Sarawak, Korea, Singapore, Laos, Malaya, Hong Kong and Brunei.

(1)

£200 - £300



325* **Hong Kong.** A group of 8 scenes in Hong Kong by Emil Otto Hoppé (1878-1972), c. 1950s, gelatin silver prints, showing a street vagrant, squatters, Mr Chen buying rice, at a bookshop and looking at two banks, a woman shopping and a woman burning paper clothes in the street, two with Hoppé wetstamps to versos and 3 others with Anthony-Verlag stamps or labels and Hoppé's name, one other with Hoppé's name in ink, various other captions and details in ink and print, the largest photograph 23 x 18cm, the others 16.5 x 11.5cm and similar smaller format sizes

(8)

£1,000 - £1,200



Lot 326

326* **Hong Kong.** A group of approximately 75 large-format photographs by Nigel Watt, Honorary Fellow of the Photographic Society of Hong Kong, c. 1970s, colour and black & white exhibition photographs, mostly individual portraits and genre subjects, mounted on board and mostly with photographer and exhibition details to versos, image sizes mostly approximately 50 x 40cm (approx. 75)

£200 - £300



327* **Hong Kong.** Women washing laundry at Aberdeen, Hong Kong, by Herbert Pollak, 1970, gelatin silver print, exhibition print mounted on card with two stamps and written details to verso, 39.5 x 49.5cm

(1)

£100 - £150



328* **Hong Kong.** A pagoda on water, by Francis Wu, c.1960, large-format gelatin silver print, 47.5 x 32cm, tipped onto a white paper mount with the photographer's name inscribed lower left and magazine markings to verso indicating that this image was used in Courier Magazine, November 1962

(1)

£100 - £150



329* Japan & China. A photograph album of Japan and China, early 1920s, comprising approximately 240 gelatin silver prints corner-mounted as multiples on rectos and versos of 47 leaves, the first photograph a panoramic image (7 x 23.5cm) of the Eho Yuen Summer Palace near Peking, the remaining photographs include some views and scenes with people in Peking, Hong Kong, Shanghai, Yokohama, Kobe, but mostly of junks, small vessels and many of ships of the Admiral Orient line, mostly 7.5 x 10cm but some postcard-sizes and larger, uncaptioned but the majority with manuscript alphanumeric reference codes to labels pasted beneath, contemporary limp cloth with crocodile-skin design, heavily rubbed, oblong folio (25 x 32cm)

The Admiral line operated five of the US Shipping Boards '535-ft.' Liners on the Seattle to Far East route. Admiral Oriental line was acquired by Dollar Line in 1922, and later renamed American Mail Line, becoming a subsidiary of American President Lines from 1938.

(1)

£500 - £700



331* Japan. A personal British photograph album of Japan, c. 1907, containing 150 platinum and some gelatin silver prints, a few sepia-toned, pasted onto the rectos of 45 thick paper album leaves, showing people, temples, views and pictorialist genre subjects, mostly in Kyoto and Nara with typed city captions on the mounts, images mostly 14 x 8cm but several larger, a few corner creases and occasional light brown stain from adhesion see-through, contemporary cloth With pictorial upper cover and spine ties, worn, oblong folio

(1)

£200 - £300



KUCHING, TEBAL

332 Kleingrothe (Charles J., 1864-1925). Malay Peninsula (Straits Settlements and Federated Malay States), Medan, Sumatra: Kleingrothe, [1907?], title-page, coloured map and 175 sepia photogravure illustrations on 70 mounts (complete except for one unnumbered plate but with a duplicate plate of 'Virgin Jungle'), images 20 x 28cm and smaller, printed captions and imprint details in the margins, some light scattered spotting, mostly to mount extremities, all loosely contained as issued in original cloth portfolio with mounted photogravure (slightly scratched) of a tiger inset to upper cover, slightly rubbed, oblong folio (35 x 45cm)

A very rare complete set, comprising 18 heliogravures in the Singapore series, 16 heliogravures in the Penang series and 36 heliogravures from photographs of the Federated Malay States. The missing/duplicate plate from this last series would appear to be a collating error by the publisher.

(1) £2,000 - £3,000

330* Japan. A group of 81 gelatin silver print stereoviews by Underwood & Underwood, copyright 1896 & 1904, printed numbered captions and descriptions to mount rectos and versos, numbered 1, 2, 4, 5, 7-10, 12-15, 17, 18, 20 (x 2 different views), 21, 22, 24-26, 30, 32-34, 36-40, 42, 44, 46-48, 50-56, 59-63, 65, 66, 68, 69, 71-78, 80, 81, 83, 84, 86, 89-93, 95 (defective), 96, 97, 99 & 100 from the 1904 copyrighted series, numbered 6, 21, 23 (defective), 29, 35, 49 & 57 from the 1896 copyrighted series

Many of the stereoviews from 1904 are by Herbert Ponting (1870-1935) who visited Japan five times between 1901 and 1906.

(81)

£150 - £200



Lot 332



333* Taiwan. Rat control propaganda, Taiwan, 1950s, *large format vintage gelatin silver print, printed caption label to verso, 37.5 x 49cm*

The label reads: 'A.I.D. technicians are working with government agents in various countries on rat control programs to halt the increase in rat population and the spread of crop and property destruction by rats. The field rat control program in Taiwan is island-wide, so is the extension work for program support.'

(1) £150 - £200



334 Tamamura (Kozaburo, 1856-1923?). *From Peace to Strife. An Incident of the Bushido Spirit. "Bushido" the Soul of Japan, 1st edition, Kobe, Tamamura, [1904], lithographic title-page, 12 colour collotype plates with printed captions at foot, tissue guards, colophon leaf at rear, later ink inscription to front pastedown, original silk cloth over card wrappers with string spine tie, a little fore-edge spotting and minor wear to extremities, oblong small folio (16 x 24.5cm)*

This rare book gives a pictorial account of a young man called up from the reserves to active duty to go and fight in the Russo-Japan War.

(1) £100 - £150

335 Tanaka (Ryozo). *The Shanghai Troubles*, published by Hisami-Do, 1932, 126 pp., *photographic illustrations throughout with Japanese captions, original limp cloth, a little rubbed and soiled, oblong 16mo (9.5 x 12cm)*

A rare Japanese propaganda document of the 28 January 'Incident' concerning the Japanese attack on Shanghai and surrounding Chinese territories.

(1) £100 - £150



336* **Vietnam. Spies in Vung Tau 1915-1920, a collection of approximately 155 glass plate negatives, showing scenes in Vung Tau, Vietnam, plus Java, Jakarta, Sarawak and the Cocos Islands, many with brown paper wrapping with three-word pencil captions, 8 x 10.5cm**

This collection of glass plate negatives was used by Bernard Green for his book *Spies in Vung Tau 1915-1920. Sailing the G.L. Watson 1897 Rainbow. Photos of South Vietnam* (Bernard A. N. Green, 2018). The negatives were acquired by Green in 1987 as a 'mystery' lot in auction and only investigated in 2017 with the aid of modern scanning technology. What Green found was a collection of photographs relating to a military mission by 5 men connected to Australia and Great Britain during a period covering the First World War. The group acquired one of the fastest yachts available, the G.L. Watson *Rainbow* in order to inspect and repair the undersea telegraph and radio systems that were so important to shipping safety and military information and logistics. This secretive journey took them throughout South-East Asia and Vietnam with visits to the Cocos (Keeling) Islands. They spent considerable time in Vietnam taking photographs which help indicate why the French Military were building huge gun emplacements at the Cape St. Jacques (now called Vung Tau). The G.L. Watson *Rainbow* was later purchased by Kaiser Wilhelm II who renamed it *Hamburg*; its fate after that is unknown.

The photographs include members of the group and their yacht (and a smaller one, The Dukongs), base camp activities and numerous photographs of mountains and landscapes of the places visited. There are also photographs of local peoples encountered as well as some of temples and houses. The identity of the photographer is unknown (he is noted simply as 'Self' in the brief captions), but his companions are identified on some of the paper wrappings of the negatives as Franklyn, Stewart, Pig, Ginger, and White, three of whom are believed by Green to be Australians.

A copy of the book is included with the lot. A full short-title listing is available and all images are viewable (as positives) at the auctioneer's online catalogue. (approximately 155)

£700 - £1,000







337* **Vietnam War.** A group of 28 press prints, c. 1955-66, printed c. 1955-66, gelatin silver prints, showing US Marines, one of refugees, plus a Viet Cong prisoner and two dead soldiers, all with news wire captions showing at foot of image, press stamps and some dates to versos, images approximately 22 x 16.5cm, together with 3 related slightly smaller with stamps and markings to versos, plus 8 small-format mugshots of US Marines, 7.5 x 5.5cm and similar, plus 2 earlier press prints, one of an opium addict in China, c. 1943, and 2 showing the hanging of the Illinois ganglord Charles Birger in 1928, news wire captions and stamps to versos

(43)

£150 - £200



338 Yamamoto (Sanshichiro). Views of the North China Affair, 1st edition, Tokyo: Kanda Nishikicho, February 1901, *introduction in Japanese, 106 collotype illustrations from photographs on 57 plates with captions in English and Japanese, original colour pictorial wrappers with cloth spine ties, preserved in publishers' original cloth portfolio with printed bilingual title to upper cover, portfolio rubbed and soiled with slight wear to joints, oblong folio (26.5 x 39cm)*

(1)

£1,500 - £2,000



16. Sho-Ching-Wang-Foo in Peking where there has been a conflagration

北京廟親王府燒跡

Lot 338

TRAVEL PHOTOGRAPHY



339* **Argentina.** A group of 7 albumen prints of Tucuman, Argentina, by A. Paganelli, c. 1874, views of the town and environs, some signed in the negative and one dated, 13 x 17cm, mounted on card leaves with photographer's printed crest below, some spotting and soiling to mounts, pencil identifications to versos. Scenes include the public offices, a house interior, the review of the 17th December 1874, the valley of Tuleo, the cathedral, view on the river Colorado and sugar factory near Tucuman.

(7)

£100 - £150



340* **Attributed to James Anderson (1813-1877).** View of Piazza del Popolo from Mount Pincio, Rome, c. 1860, mammoth albumen print on original card mount with neat pen & ink caption to lower mount, 35 x 53cm

(1)

£200 - £300



341* **Australia.** An album containing 34 mounted albumen prints of Australia and Tasmania, 1880s, including 2 portrait groups of Aborigines, 14.5 x 10.5cm and slightly smaller, 16 views of Sydney and environs, captioned and signed 'J.P.' [John Paine, 1834-1915] in the negative, 13 x 19.5cm and similar, plus 6 views of the Jenolan Cave, captioned in the negative, 20 x 15cm and similar, views of the Barron Falls, above Cairns and a mining scene at Mount Morgan, 18 x 23.5cm and similar, and 6 near Launceston, Tasmania, one captioned by S. Spurling in the negative, 18 x 22.5cm, mostly mounted singly and back to back on stiff card leaves, brief ink captions to mounts, some spotting throughout, contemporary half morocco gilt, rubbed, gilt-titled 'Queensland' to upper cover, oblong folio (16.5 x 37cm)

(1)

£200 - £300



342* **Bahamas.** A group of 7 albumen prints of views around Nassau, Bahamas, by Dr. C.C. Schuyler, Plattsburg, New York, dated 1888, scenes include 4 figures outside their stone and thatched house, a harbour view from the hillside including the Royal Victoria Hotel, a view from the hills to the rear of tower, sponge and turtle boats, one of the old mortars in Fort Fincastle with a figure standing beside, a house and a country lane, all but one with photographer's dated ink inscriptions to mounts, all images oval vignettted, 9.5 x 12cm, and mounted on rectos of 7 album leaves

(7)

£150 - £200



343* **Bird (Peter Hinckes, 1827-1891).** The Obelisk and Great Hall, Karnak, c. 1853-54, salted paper print, showing the Obelisk left centre with carved hieroglyphics, with columns and ruins behind, 230 x 183mm, neatly mounted within ink double-rule on a scrap album page and inscribed in an unidentified contemporary hand beneath, 'The Great Obelisk at Karnak', together with a half-length portrait of Peter Hinckes Bird, FRCSE, LAC, MPS, circa mid-1850s, salted paper print, showing Bird full-face and seated with jacket, waistcoat and bowtie, 104 x 87mm, neatly mounted on an album leaf recto within ink double-rule, ink caption beneath in an unidentified hand, the remainder of the album containing mostly manuscript copy and original poetry, largely by members of the Charington Family, but also including one poem written and signed by John Bird (? brother), April 1853, various pages of signatures of family and friends, mostly 1860s, plus a few later additions from circa 1910-14, plus 5 small British topographical lithographic views, many leaves blank, neatly written ink presentation inscription to front flyleaf, 'Presented to Emma Charington, with every sentiment of regard and esteem by her sincere friend and well-wisher Robert Orley, March 21st 1853', all edges gilt, disbound, 4to (29 x 22.5cm)

Peter Hinckes Bird was a physician, with interests in children's hygiene and public sanitation issues. Bird was elected a member of the Photographic Society in London shortly after its formation in 1853. His favoured negative process was the wax paper process, as with both photographs in this album. Bird exhibited between 1854 and 1862, including a series exhibited in 1854-55, derived from an archaeological tour of Egypt and architectural studies in Spain. According to Roger Taylor & Larry J. Schaaf, *Impressed by Light: British Photographs from Paper Negatives 1840-1860* (Metropolitan Museum of Art, New York, 2007), page 292, 'Only one print from Bird's extensive body of work is known to have survived, held in the collection of the Society of Antiquaries, London'. However, if this attribution is correct as seen as very likely, then there are probably further unattributed photographs by Bird in the Dougan Collection at the University of Glasgow.

The Dougan Collection documents the development of photography from the 1840s to the early 20th century and was built up by Robert O. Dougan, then Deputy Librarian of Trinity College, Dublin. The collection was purchased by the University of Glasgow in 1953. Within the collection is one folder (ref. GB 247 Dougan 105) containing 46 mounted, 30 unmounted photographic (salt) prints, and 50 paper negatives of Egypt and France, 1850s. The catalogue notes: 'Surprisingly for such fine images there has not yet been a positive identification of the photographer', then naming several possibilities including that of Peter Hinckes Bird. Looking within the collection we can verify that Dougan 105/9 and 105/10 are the same photographs as the one offered here, (and the same subject as wax paper negatives Dougan 105 items 99 & 100). It would seem likely that the portrait of Bird is by himself or with the assistance of a partner.

See also Roger Taylor, *Photographs Exhibited in Britain 1839-1865: A Compendium of Photographers and their Work* (2002), pp. 143-144, listing photographs of Karnak exhibited by Bird at the Royal Infirmary Fund, Dundee, 1854, London Photographic Society, 1854, and British Association, Glasgow, 1855. This last exhibition gives the title 'Obelisk and Great Hall, Karnak' (Cat. no. 155).

The J. Paul Getty Museum hold a salted paper print of 'The Vocal Memnon, Thebes', tentatively attributed to Bird (ref. 84.XO.701.3.54). The size of this photograph is identical to the one offered here.

(1)

£1,000 - £1,500





344* **Bisson Freres et al.** good album of 60 architectural and landscape albumen print and salt print views of Italy, Venice, France, Switzerland, England and Wales, Germany and Belgium, c. 1850-63, *including large-format prints by Robert Macpherson, Bisson Frères, Édouard Baldus, Roger Fenton, et al., mostly flush-mounted on card, pasted onto rectos of paper album leaves, contemporary half morocco, large folio (56 x 42cm)*

Photographs include (albumen prints except where noted): Louis Auguste Bisson and Auguste Rosalie Bisson, Mont Blanc, 1860, photographers' circular initial stamp in red ink on the image lower left, 29.5 x 45cm; Ledot Ainé et Donas, View of Paris with the Baths of Samaritan, 1853-1863, 35.4 x 44cm; Gioacchino Altobelli & Pompeo Molins, View of Ponte Nomentano, c. 1863, 26.5 x 36cm; Roger Fenton, Tintern Abbey, 1857, 33.5 x 42cm; Édouard Baldus, Portal, Amiens cathedral, 1855, signed in the negative, no. 53, 44.5 x 34cm; Attributed to Édouard Baldus, Portal, Rouen Cathedral, c. 1855-60, 44 x 33.5cm; Édouard Baldus, Portal, Chartres Cathedral, c. 1855, signed in the negative, no. 4, 44 x 34cm; Édouard Baldus, Amiens, Porte de la Vierge, c. 1855, signed in the negative, no. 41, 44 x 34cm; Attributed to Édouard Baldus, West Façade of Saint-Ouen Cathedral, Rouen, c. 1855, 44 x 32cm; Édouard Baldus, Amiens Cathedral, Abside, c.

1855, signed in the negative, no. 36, 37 x 27cm; Attributed to Fratelli Alinari, Falls of Terni, Rome, c. 1855-60, no. 217, 41.5 x 30cm; Attributed to Fratelli Alinari, Doors (Lorenzo Ghiberti) for the Baptistry of Florence Cathedral, c. 1855-60, no. 152(?), 42 x 29.5cm; Robert Macpherson, Arch of Titus, Rome, c. 1860, 39 x 30cm; Robert Macpherson, Arch of Constantine, Rome, c. 1855-60, 28 x 39cm; Attributed to James Anderson, Theatre of Marcellus, Rome, c. 1855-60, 31 x 22cm; Attributed to James Anderson, Castel Sant'Angelo, the Ponte Sant'Angelo spanning the Tiber, dome of St. Peter in the background, Rome, c. 1855-60, 25 x 37.5cm; Eugene Piot, Tower of Pisa, c. 1849-50, salt print, 28 x 20.5cm; Attributed to Eugene Piot, Baptistry, Pisa, c. 1850, salt print, 14 x 18cm; Attributed to Georg Schmidt, Liebfrauenkirche, c. 1850s, 31 x 25.5cm.

Other views include: Rialto Bridge, Venice, salt print, 27.5 x 35.5 cm; Bridge of Sighs, Venice, salt print, 35.5 x 29 cm; Staubbach Falls, Switzerland, 32 x 25.5cm; The Wetterhorn, Switzerland, 32.5 x 25.5cm; Entrance to King's College Chapel, Cambridge, c. 1855, 22 x 28.5cm; Wooded river view with reeds, England(?), c. 1855-60, 19.5 x 25cm; Ludlow Bridge, c. 1860, 14 x 18cm; Ludlow Castle, c. 1860, 14 x 18cm; Wells Cathedral, c. 1860, 23.5 x 19.5cm.

(1)

£6,000 - £8,000





345* **Burma.** A group of 10 gelatin silver prints of Rangoon, Burma, by Watts and Skeen, c. 1890s, town, temple and country scenes, some titled in the negative and one with the photographers' studio name, a few minor marginal splits and creases, 21 x 27.5cm (10)

£150 - £200



346* **Ceylon.** A large album containing 32 albumen prints of Ceylon, mostly by Skeen or Scowen, c. 1880, including views and scenes in Colombo and Kandy, some signed or captioned in the negative, approximately 22 x 26cm and similar sizes, mounted back to back on stiff card leaves with pencil captions beneath, (3 mounted on paper mounts loosely inserted), the album continuing with a further 14 albumen print images of Aden and Egypt, 17 of Italy and Malta and 6 of central Africa photographed by Caney, most images approximately 19 x 25cm and similar larger sizes, the Aden and Egypt images generally faded and yellowed, contemporary half morocco, worn, upper joint near broken and lower cover detached, oblong folio, 31 x 41cm (1)

£300 - £400



347* **Ceylon.** Scowen & Co. A group of 8 views of Ceylon, c. 1880, albumen prints, scenes include the Brazen Palace, Anuradhapura, the Lake, Kandy, with cabbage palms, Ruwanwella, Dagoba, the sacred Bo Tree, Anuradhapura, Thuparama, Dagoba, the Etwihare, Dagoba, Sculptured moonstone and steps leading to the preaching hall, Anuradhapura, and a study of tree ferns, 20 x 26.5cm, all corner-mounted on old paper sheets with ink captions (8)

£200 - £300



348* **Cuba.** A group of 19 albumen prints, c.1890s, mostly of Havana and environs, the largest photograph of Havana harbour showing two steam ships (B.K.T. and Kit) crossing harbour with some old galleons, titled 'Havana Panoramic' in image lower left, 17.5 x 23cm, contemporary card mount with ink caption beneath dated 1895 and a slightly smaller photograph with negative caption, '547 Pictures of Cuba. Panorama of the Yumuri Valley', one further mounted photograph of Old Havana with ox carts, people and sacks of sugar beet, 13.5 x 21.5cm, the remaining photographs loose, 3 by Ramon Corral with his name and negative number in image, showing San Francisco Church, the US flag raising over Morro Castle in 1899 to mark victory over Spain, and an old sugar mill outside Havana, each 11.5 x 16.5cm and similar, the other loose photographs, many with pencil inscriptions to verso, and untitled including scenes of children carrying sugar cane outside Havana, a well dressed group of people in a simple village, San Juan River, 3 more views of Morro Castle, remains of battleship 'Maine' (corner tear without loss), buildings, monuments, mules, etc., mostly 11 x 16cm and similar sizes

(19)

£400 - £600



349* **Early Photography.** A group of 18 salt, albumen and carbon prints, c. 1850s-1870s, *including work by William Sherlock, Francis Bedford, and two modern photogenic drawings made at Lacock Abbey, various sizes, mostly mounted*

(18) £150 - £200



352* **Europe.** A large collection of assorted photographs of Europe, mostly Germany and the Netherlands, late 19th and early 20th century, *albumen and gelatin silver prints, various sizes, some on mounts*

(a carton) £150 - £200



350* **Eastern Europe.** An album containing 27 mounted albumen print photographs, c. 1870s, *showing 13 views of the Crimea including Scutari, Odessa (2), Sebastopol, Balaclava, Inkerman, Yalta (5) and Livadia, mostly 19.5 x 24.5cm (but a few smaller), plus views in Constantinople (5), 9.5 x 14cm, Athens (14 x 20.5cm), plus 4 views of Vienna and 4 of the Semmering Pass, Austria, each approximately 19 x 24cm, mounted to rectos of stiff card album leaves, pencil inscriptions to mounts, contemporary morocco, upper cover gilt-titled 'Constantinople / Crimea / Vienna, 1876', heavily rubbed, oblong folio (28 x 33cm), together with a loosely inserted contemporary passport, cheque and telegram for the album's presumed compiler Hugh Gurney Barclay*

(1) £200 - £300



351* **Europe.** An assorted collection of loose and mounted albumen print views of Great Britain and Europe, mostly late 19th century, *some captioned in the negative, many on mounts and back to back, plus a small group of group portraits, artworks and collotypes of various subjects*
(a carton) £100 - £150

353* **Greece.** An album containing 92 mounted albumen print photographs, c. 1880s, *comprising views of temples, ruins and friezes, plus some views with figures, mostly of Athens and many with numbers in the negative, all probably Konstantinos Athanasiou, images largely 26 x 20cm and similar sizes, plus 4 photographs of local types by P. Sebah, each 13 x 9cm and mounted on one page, the collection mostly mounted singly or two to a page on rectos and versos of 41 stiff card mounts with some ink and pencil captions, contemporary half morocco, worn, covers and backstrip detached, oblong folio (30 x 41cm)*

Provenance: One of 3 matching albums believed to have been compiled by T.D. McKay, Pacific Coast Passenger Agent. See lots 382 & 384.

(1) £200 - £300



Old Faithful Geyser

Lot 354

354* **Haynes (Frank Jay, 1853-1921).** Views of Yellowstone and the Grand Canyon, c. 1900, 5 gelatin silver prints mounted concertina-style on linenised card, 21 x 16cm or the reverse, gilt titles to lower mounts, some spotting, mostly to upper margins, 30.5 x 26cm (folded) Perhaps intended as a panoramic wall display (30.5 x 130cm laid flat) the titles read left to right: Upper Falls of the Yellowstone; Grand Canyon from Grand View; Old Faithful Geyser; Great Falls of the Yellowstone; Falls & Canyon from Artists Point.

(5)

£250 - £350

355* **India and the Third Plague Pandemic.** A series of 10 gelatin silver print photographs relating to the 1897 plague outbreak in Poona [now Pune], including close-ups of victims, whitewashing houses, removing bodies and an 'opium baby with the plague', with 14 further albumen print and gelatin silver print photographs, mainly of the surrounding area and including a portrait of 'Damodher Chepekerv Behanian [Damodar Hari Chapekar] who has been found guilty of the murder of Mr Rand', many images approximately 15 x 10cm or the reverse, but some larger and smaller, mounted as multiples on to rectos and versos of 4 folio card album leaves with ink captions to the mounts

The third plague pandemic was a major bubonic plague pandemic that began in Yunnan, China, in 1855 and was considered active until 1960 when worldwide casualties dropped to 200 per year. The pandemic spread to all inhabited continents killing an estimate 10 million in India alone.

(24)

£300 - £500



Lot 355

356* **India, Ceylon & Burma.** A photograph album compiled by George Wise of the 4th Kings Royal Rifles, manservant to Prince Christian Victor of Schleswig-Holstein, c. 1880s to 1900, containing over 150 mounted mostly albumen print photographs, depicting Ceylon (9 by Scowen & Co. including 'The Perahera', 'Sinhalese Devil Dancers', 'A garden party in Kandy', 'Outcasts that live in the NW Part of Ceylon, quite harmless'), Mandalay (4 by Johannes & Co, including 'Queen's Golden Monastery'), Burma and Tangiers (street scenes, elephants, temples, markets, etc.), mostly 21.5 x 26cm and similar larger sizes, interspersed with other mostly smaller images relating to Prince Christian Victor and other royalty including one of the Prince with other members of the Zingari Cricket Club, a smiling Edward VII on horseback, five Boer War scenes ('Prof. Chiene & assistant doctors giving anaesthetic wounded Boer prisoner' by Bennett, 'Spion Kop' and 'Colenso Railway Bridge' by Van Hoepen of Pretoria), some ink captions, mounted singly and mainly as multiples on rectos and versos of 31 stiff card leaves including 4 loose, plus 2 watercolours loosely inserted of 'Policeman' and 'Anjangular Woman', contemporary half morocco, broken and worn, lacks spine, oblong folio (24 x 28cm), together with An album containing 29 window-mounted cabinet photographs, c. 1880s and later, including The Princess of Wales and Prince Albert Victor at Abergeldy, 1886, Queen Victoria as Empress of India by Bassano, 1887, forked lightning at Cambridge, 1889, the inundation at King's Lynn, March 1883, and others, contemporary embossed padded morocco with gilt clasp, worn, folio, plus Victoria (Queen of Great Britain & Ireland, 1819-1901), Autograph letter signed, 'VRI', royal letterhead of Grand Hotel de Cimiez, Nice, 22 May [but 13 April or earlier] 1895, to her grandson Prince Christian Victor, addressing him as Christie, sending him birthday wishes and hoping he will like her present, 3 pages on black-edge mourning paper, 8vo, plus matching holograph envelope, though postmarked in France, [?]13 April 1895, plus a later autograph letters signed from Princess Marie Louise, 22 November 1927, giving high recommendation of George Wise, 4pp., 8vo, plus another royal memorandum concerning the Royal Victorian medal conferred on Wise by Queen Victoria, with envelope (7)

£500 - £800



Lot 356



357* **India.** A group of 16 albumen print photographs, c. 1880, 10.5 x 14.5cm, mounted in fours and back to back on two stiff card album leaves, several photographs captioned in the negatives or in ink on the mounts

Subjects of the photographs include: native bible women, Mohammedan mendicant, religious mendicant, a Hindu priest sitting with a holy book, a young woman drinking coconut water, a coconut picker climbing a tree, a barber, a water carrier, a fruit and vegetable bazaar, Bangalore, a woman cutting grass, weavers outside their hut, etc.

(16) £250 - £350



358* **India.** A group of 16 assorted albumen print photographs of India, c. 1860s and later, including a photograph of Afghan tribal leaders by John Burke, numbered 1390 in the negative, 18.3 x 23cm; a series of 6 views (including 2 duplicates) by William Johnson, featuring the caves of Kanheri plus various temples and ruins, each 18.5 x 24cm; a larger hillside view with fort, 23.5 x 34.5cm; an Afghan sniper by Randolph Bezzant Holmes, c. 1920, gelatin silver print, 24 x 29cm; a view near Agra by Dr G. Playfair; 3 groups of people, including one of soldiers, one of Indian tea estate workers and one of a British group with Indian servants; plus a gravestone embedded in a large tree trunk by Skeen & Co., various sizes

(16) £200 - £300



359* **India.** A group of 34 assorted photographs of Indian people and scenes, c. 1860s/1880s, albumen print photographs of Bombay, Calcutta including 2 Indian groups with a hunting cheetah and 2 photographs with dead tigers, 3 scenes of Ceylon and 2 portraits of Nepalese women (mounted back to back), approximately 23 x 29cm and smaller, some on contemporary card mounts with ink captions and a few mounted as multiples or back to back, plus 8 India stereoviews by James M. Davis, c. 1899

(42) £300 - £400



360 India. A small photographically-illustrated scrapbook, c. 1860, containing 6 albumen prints of India interest, the Civil Hospital, Surat (16.5 x 22cm), 3 photographs of tribal people of Matheran, 13.5 x 10cm, and a photograph of 3 Nilgiri people by Nicholas Brothers, Madras & Ootacamund on a cabinet card mount, image 13.9 x 10.2cm, all on card mounts, the final photograph of Surgeon-Major William Carey Coles MD (1817-1888), somewhat mottled and faded, 13.8 x 11.8cm, the remainder of the album comprising 3 watercolours, 6 pencil drawings and one page of silhouettes, plus one further photograph of an English country house, several leaves detached, contemporary cloth, worn, upper cover detached, small 4to (24 x 19cm)
(1) £200 - £300

361 India. [Photographic biographies of Indian rulers], c.1880, 2 parts in 1 volume, approximate pagination [6] 7-96 pp., 3-40 73-6 41-72 [77]-144 147-246 251-4, lithographic Urdu text within hand-coloured oval cartouches, 74 albumen print portrait photographs (9 x 5cm) mounted to card leaves with Urdu captions (either in manuscript or on mounted lithographic slips), mounted on stubs throughout, 1 similar portrait (uncaptioned but evidently from the same series) laid in, both parts lacking the title-page and apparently the first leaf of text, one card mount (Moinuddin Mohammed Farrukhsiyar) with caption but lacking photograph, part 1 text-leaves and mounts brittle and browned, fore margins chipped and extensively consolidated with tissue-paper, similar repairs to a few leaves extending into text, a few card mounts detached or detaching from stubs (Babur, Humayun, Jahangir/Akbar, the latter both mounted either side of the same sheet), part 2 with water-damage to pp. 133-44 and 3 intervening plates, stabilised with tissue-paper, the repair just touching one corner of 2 photographs (Nawabs of Juagadh and Balasinor), the third (Maharaja of Travancore) repaired with loss, 1 other photograph (Nawab of Palanpur) with extensive loss and attempted repair, card mounts in part 2 otherwise only with variable and generally minor water-staining to fore margins (lower outer corners sometimes discreetly consolidated with tissue), contemporary red morocco binding with broad roll-tool borders gilt, rebacked with red fabric, folio (29.5 x 19cm)
Provenance: From the collection of photo-historian Brij Sharma.

An apparently near-complete copy of an extremely rare Indian publication. We trace a fragment containing six photographic portraits and their associated biographies only, catalogued as being part of a larger work titled *Muraqqa' Jahan Numa* ('World-Mirror Album') by Munshi Bulaqī Das, printed at Delhi's Mayur Press circa 1880. The first part contains 25 albumen prints from miniatures of Mughal rulers and their antecedents, from Timur to Bahadur Shah Zafar. The second part concerns the rulers of the Princely States and associated potentates including the sultans of Muscat and Zanzibar. It contains 50 albumen prints (including the loose, uncaptioned image), of which 39 are from life, and consequently provides original likenesses of numerous princes not otherwise well-represented in the photographic record. The quality of the paper and the adverse climate of the Subcontinent appear to have assured the work's rarity in any condition. A full list list of the figures depicted is available on request.
(1) £3,000 - £5,000

راو تخت سنگ بہادر ریس بیدلہ



مہاراجہ صاحب بہادر والی جیلیمیر



Lot 361



Frontispiece. Temple above Amritsar. Plate.



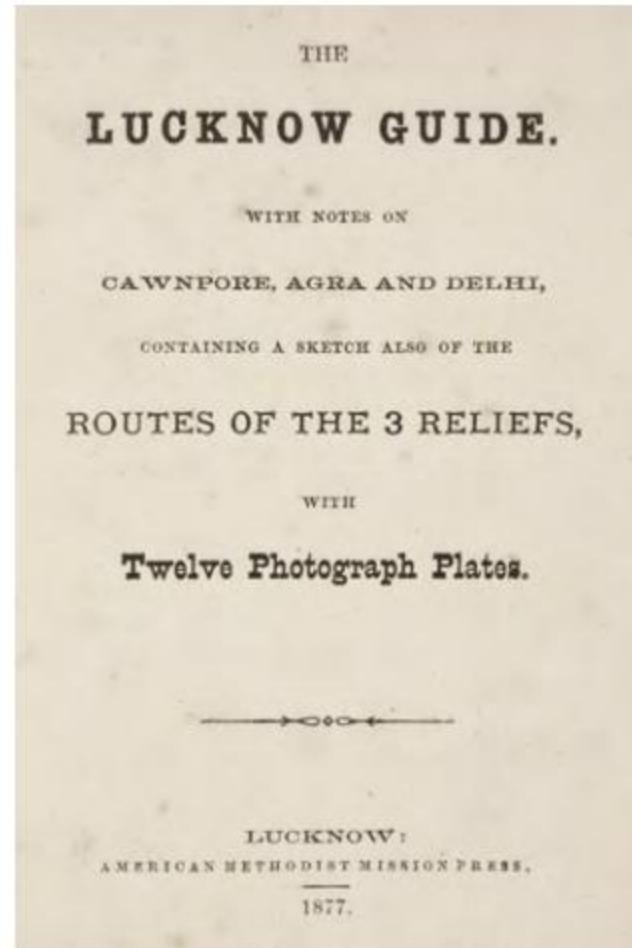
Mr. W. H. Morris Esq. Kitchener, Barrister, & C. & S. Esq.
1895. 21 x 28.5cm

362 **India.** The Abu Album, Herzog & Higgins, Mhow, Central India, 1895-96, presentation album containing 43 gelatin silver photographs including one two-part panorama and a portrait of the Maharao of Sirohi, 21 x 28.5cm and similar sizes, mounted on rectos and versos of thick card album leaves with printed captions pasted below, all edges gilt, contemporary morocco gilt with gilt-titled upper cover, heavily rubbed, spine detached but retained, oblong folio (35 x 50cm)

Mount Abu was a hill station in western India and the seat of the Governor-General's agent for Western Rajputana. It fell under the state of Sirohi and this album may be a unique record of Mount Abu at its zenith. This is a presentation copy from the Maharao of Sirohi, with a signed ink inscription by the Maharao himself, dated 25 January 1904, to Col. R. H. Jennings, Resident of the Western Rajputana States. A full list of contents is available on request.

(1)

£400 - £600



363 **India.** The Lucknow Guide. With Notes on Cawnpore, Agra and Delhi, containing a Sketch also of the Routes of the 3 Reliefs, with Twelve Photograph Plates, 1st edition, Lucknow: American Methodist Mission Press, 1877, viii, 76 pp. and 12 mounted albumen print views, each 10 x 14cm with printed caption beneath, generally somewhat faded, folding map with closed tear at rear, some heavy spotting, original(?) blind-stamped cloth, gilt-titled 'Murrays Guide' to upper cover, rubbed, 8vo

The introduction is by T. Henry Kavanagh (1821-1882) who was awarded a VC after the Lucknow siege and who remains only one of five civilians every to have been awarded the honour. Though the cover bears the title 'Murrays Guide' there is no mention of any Murray as writer or publisher inside the book. No other copies traced.

(1)

£200 - £300



364* **India.** Two lightly albumenised salt prints showing water wells in Mirzapur, north India, by an unidentified photographer, c. 1850s, both scenes showing intricate architecture and a number of local figures including many looking to camera, 14.5 x 19.5cm & 15 x 19.5cm, contemporary card mounts with pencil inscriptions beneath. The pencil titles given are: Well in Hawarat, Mirzapur [and] Well in Caravanserai, Mirzapur.

(2)

£300 - £400



365 India. Views of Benares Presented by the Maharaja of Benares, c. 1890s, a presentation album containing 41 albumen print views by Madho Prasad, depicting the ghats or riverside stepped approaches to the Ganges, views of the Buddhist site of Sanchi near Benares, temples, palaces, etc., mostly approximately 21 x 29cm, mounted back to back on thick card leaves with small printed caption slips pasted beneath, the final photograph with printed caption, 'Madho Prasad Artist to the Maharajah of Benares', all edges gilt, contemporary half morocco with gilt-titled upper cover, rubbed, oblong folio, (30 x 40cm), together with a printed invitation to the Maharaja's birthday in 1920 loosely inserted

The views include: Fort Ramnagar, Assisangam-ghat, Bhadaini Water-works, Butsraj-ghat, Shivala-ghat, Kedar-ghat, Amrit-rao Chutter-ghat, Dhunrao Panth-ghat, Rana-mahal Ghat, Munshi-ghat, Ahilya Bai's-ghat, Dasaswamedh-ghat, Observatory of Manmandir, Lalta-ghat and Bapalees Temple, Burning-ghat, Munikarnika-ghat, Bajirao-ghat, Minaret and Panch-ganga Ghat, Gai-ghat, Sadar Gate Fort, State Silver Carriage in Ramnagar, Laldaruaza in Ramnagar, Sumer-mandir in Ramnagar, Latif Shah waterfall in Chakia, The Godwalia Temple Gate, The Golden temple and Aurangzeb's temple, The Town Hall, Prince of Wales Hospital, Ishwari Memorial Hospital, Queens College, Nadesar House, Buddhists remains in Sarnath.

(1) £600 - £800



Lot 366

366* India. An assorted collection of over 200 photographs and snapshots, mostly of India, late 19th and early 20th century, *albumen and gelatin silver print photographs, mostly medium and smaller format, many loose or mounted on broken album leaves* (a carton) £150 - £200



367* Ireland. A part album of Irish people and scenes, c. 1860s/1870s, comprising approximately 110 mounted albumen print photographs including 75 carte-de-visite-size or slightly smaller, mostly of people, plus a further 19 hand-coloured carte-de-visite portraits and 4 uncoloured, places include Johnstown Castle, Ardcandrisk, Wexford, Ferrycarrick, scenes in Sligo, etc., portraits include a group featuring Major the Honourable Geoffrey R.C. Hill and party, R.C. Hill and huntsmen, hand-coloured portraits of various young women including Misses Beatty, Goodall, Pigott, D. Grady, Montgomery, Gonne Bell, and others, photographs 14 x 20cm and smaller, mounted as multiples and back to back on 11 stiff card leaves with numerous neat ink captions, disbound without covers, oblong folio (36 x 27cm)

(1) £100 - £150



368* Italy. An album of architectural views, ruined buildings and interiors, c. 1870s, mounted albumen prints of Rome, Bologna, Venice, Siena (2 with blindstamp of P. Lombardi), etc., including 18 large format photographs (approximately 25 x 36cm and similar), the remaining photographs mostly 18 x 24cm and some smaller sizes, largely uncaptioned but many of the Bologna views with captions in the lower margin of the negative, mounted mostly as singles or pairs to rectos and versos of stiff card leaves, together with another album of European views, circa 1880, a total of approximately 70 mounted albumen prints, subjects include Rome, France, Scotland, etc., mostly approximately 14 x 20cm and slightly larger, mounted as multiples to rectos and versos of stiff card leaves, contemporary half morocco, some wear, both folio (2) £200 - £300



369* **Italy.** A group of 16 photographs of architecture and architectural details at Pavia, c. 1880, captioned in the lower margin of the negative, images 19 x 25cm, mounted singly on contemporary card mounts and loosely contained in a worn original portfolio gilt-titled 'Photographs of Figures from the Certosa at Pavia', together with a group of 14 albumen print photographs of Rome, Naples, Florence and Pompeii by Giorgio Sommer, c. 1880s, captioned in the negative in the lower margins, images 20 x 25.5cm and similar, mounted singly on contemporary card mounts, additional ink inscriptions, one mount torn with corner loss

(30)

£150 - £200



370* **Italy.** A large and mixed group of approximately 70 albumen prints of Italy, mostly c. 1870s/1880s, mostly architectural subjects, medium and larger-format sizes, a few mounted but mostly loose and some curled

(approx. 70)

£150 - £200



371* **Macpherson (Robert, 1811-1872).** A group of 6 large albumen prints of Rome, c. 1860s, 4 of buildings, temples and monuments, plus one of pine trees and one of frescoes, some occasional fading, 30 x 38cm and other large-format sizes, original mounts with Macpherson's blindstamp, plus pencil captions and negative numbers 29, 63, 144, 168, 339 & 341, mounts chipped with occasional small loss, together with 3 further large-format Italian albumen prints by Fratelli Alinari of Florence, late 1850s, the largest of the bell tower in Florence, 43.5 x 32cm, plus 2 slightly smaller, original paper mounts with pencil inscription, the first with Alinari blindstamp to lower mount

(9)

£300 - £500



Residence Générale



Ancienne porte Nova

372* **Madagascar.** A group of 24 toned silver prints including one two-part panorama, c. 1890, rural and town scenes plus one group portrait featuring Queen Binoo, images 12 x 17cm and similar, tipped on to rectos and versos of 6 card album leaves with neat ink captions in French

(24)

£100 - £150



Lot 374



373 **Martin (Charles Wykeham).** *The History and Description of Leeds Castle, Kent*, 1st edition, Westminster: Nichols and Sons, 1869, 8 mounted albumen prints photographed by J. Cruttenden (20 x 15.5cm and similar), plus a hand-tinted plan and double page pedigree and facsimile letter plates, engraved vignettes to text, occasional spotting, contemporary ink presentation inscription from the Mayor of Rochester to half title, dated 2 August 1873, inner hinges cracked, original red cloth gilt, rubbed and soiled, frayed at extremities, folio
Gernsheim 458.

(1)

£100 - £150

374* **Mexico.** A group of 3 two-part panoramas of Mexican mining settlements, c. 1880, albumen prints on 6 card mounts, 14 x 21cm, French pencil captions to mounts (heavily spotted), together with a four-part linen-backed panorama of the North Haynes Consolidated Zinc and Smelting Co., by Hale and Hiatt, c. 1900, gelatin silver prints, overall 16 x 99cm
(4)

£150 - £200



375* **New Zealand.** Martin (Josiah, 1843-1916). Maori King Tawhaio, c. 1880s, oval albumen print, titled 'Tawhaio 148' in the negative lower right, and with photographer's blindstamp beneath, two horizontal creases in lower part of image, image 19.5 x 13cm
(1)

£300 - £400



Lot 377

377* Penn (Albert Thomas Watson, 1849-1924). An album of photographs of Ootacamund and the Nilgiri Hills in Tamil Nadu, India, c. 1875-1905, 41 photographs including albumen prints, gelatin silver prints and one platinum print, showing scenes and views of the landscape featuring hills, rivers and waterfalls, plus 2 of a railway tunnel and track and one with a train, 4 photographs featuring St Stephen's Church, Ooty, a military drill and a dead stag, 3 signed and numbered in the negative, many photographs faded, images approximately 22 x 28cm and similar sizes, mounted on rectos and versos of stiff card leaves, together with two linen-backed 3-part albumen print panoramas of Ootacamund from Elk Hill, c. 1875 and later, both 21 x 86cm, the later one with Penn's oval ink stamps to verso, a 2-part gelatin silver print panorama of Nilgiri Hills, c. 1920, separate loose photographs, both with vertical cracks, creases and edge wear, 21.5 x 28.5cm, loosely inserted into the album, contemporary padded morocco over boards, gilt-titled upper cover, 'Views of the Nilgiris', some wear, oblong folio (26 x 34cm)

Literature: Christopher Penn, *The Nicholas Brothers & A.T.W. Penn: Photographers of South India 1855-1885* (2014). A four-part panorama of Ootacamund, 1875, in the author's collection, is illustrated on p. 50, fig. 5.2. This panorama includes an additional right-hand fourth panel not seen in the panorama offered in this lot.

(4)

£500 - £700



376* Panama Canal. A group of 4 photographs of dredging activities during the construction of the Panama Canal, 1880s, albumen prints on individual contemporary card or paper mounts, two titled in the negative, 'Mindi' and 'Canal Bas Obispo' (showing a railway cut), one other identified in pencil on the mount as 'Canal Works, Gorgona', each approximately 19 x 24cm (4)

£100 - £150



Lot 377



378* Pompeii. Cast of a vacant cavity, 1873, large albumen print, with printed caption in the lower margin, 'no. 4132 Scoverta 1873', 27 x 38cm, together with a smaller albumen print of a cast of a dead dog from the same series, 25 x 19.5cm, mounted on individual card mount with albumen prints of a bust of Homer (37 x 27.5cm), Basilica Giulia, Rome (18.5 x 25cm, spotted) to verso

(2)

£100 - £150



379 **River Thames.** An album of 39 mounted albumen print views between Oxford and Richmond, c. 1890, each 10 x 18cm and very similar, mounted to rectos of stiff card album leaves within decorative pen and ink and watercolour borders with captions beneath, some spotting and dust-soiling to mounts, one detached, watercolour monogram of the compiler (?W.P., MA) to first leaf verso, contemporary morocco over bevelled boards, gilt-titled 'Thames Scenery' to upper cover, heavily rubbed, oblong folio (24 x 30cm)

(1)

£200 - £300



380 **Sommer (Giorgio, 1834-1914).** Italy, 2 volumes, c. 1875, volume 1 containing 80 mounted albumen prints of Northern Italy including Milan, Florence, Pisa, Venice and Rome, volume 2 containing 70 mounted albumen prints of Southern Italy (plus Malta), including Naples, Pompeii, Sicily, etc., negative numbers and captions in the image to lower margins, 20 x 25cm and similar sizes, mounted on stiff card rectos with Giorgio Sommer, Largo Vittoria, Napoli blindstamp to lower right corner of each mount, all edges gilt, contemporary morocco gilt, rubbed, 4to (36.5 x 31.5cm)

(2)

£300 - £500



381 **St Kilda.** A photograph album of people and scenes in St Kilda, 1880s, containing 50 mounted albumen print photographs including 38 attributed to the photographer David Whyte, 11 by the photographer George Washington Wilson and one by James Ballantyne, the Wilson and Ballantyne images numbered, captioned and initialed in the negatives, the largest Whyte photographs being a three-part panorama (66 x 18cm) and 12 mostly coastline views, each approximately 22.5 x 34.5cm, the remaining Whyte photographs mostly 16.5 x 24cm and similar, the 4 largest Wilson photographs 19 x 28cm, all mounted singly and as multiples on rectos and versos of stiff card mounts, the first photograph on a new mount, plus 3 further smaller albumen prints of a stag's head ('Shot by the Prince of Wales at Balmoral - Photographed by the donor Prince Henry of Battenberg. Called a three-horned stag, not really the case'), pen and pencil caption details to mounts of most photographs, presumed to be in Whyte's hand, photographs and mounts generally spotted and some fading throughout, ink presentation inscription to front flyleaf verso, 'Henry Evans, Jura, 1884. Presented by Mr Whyte of Inverness, the photographer. But he changed his mind and "presented" the account 2 years later', plus later pencil ownership inscription of Frank Darling dated 1947 to recto, and that of David Wilson beneath indicating that it was given to him by James Fisher (1912-1970, naturalist and ornithologist), all edges gilt, original padded black morocco, upper cover gilt-titled 'St Kilda 1884', rebacked with original spine relaid, rubbed, folio (40.5 x 31cm)

Provenance: David Whyte (1849-1905) was the self-styled 'Leading Photographer of the North'. Establishing a photographic business in Inverness in the 1860s. Henry Evans (1831-1904) was a wealthy banker from the Midlands, well known in the West Highlands of Scotland as a deer-stalker, yachtsman and naturalist. From 1875 he made the island of Jura his home for some months of every hunting season for the following thirty years. He became an expert ornithologist and helped make the mountains and moors in Jura a perfect paradise for wild birds, no gun or trap being allowed to be used against them. The subsequent recipient of the album would appear to have been Sir Frank Fraser Darling FRSE (1903-1979), an English ecologist, ornithologist, conservationist and farmer, strongly associated with the highlands and islands of Scotland. He authored numerous books including *Natural History in the Highlands and Islands*, No. 6 in Collins's New Naturalist Series (1947). In turn, the album next appears to have been gifted or come into the hands of James Fisher (1912-1970), a naturalist, ornithologist, author and broadcaster. James Fisher gave the album to David Wilson (1926-2020) whose natural history and Scottish topography library the auctioneers have been offering during 2020.

The first photograph has been mounted and hinged into the album at a later date, and is also the oldest photograph, c. late 1860s. A pencil caption identifies the group as 'The minister and the monkey. The former wears a tall hat to distinguish him - McKay was then minister'. The very old lady on the right of the photograph is identified as Euphemia McCrimmon who died in 1869 at the age of 88 years. Two of Whyte's photographs show islanders, one including a group of 25 people of all ages including the schoolmaster. The majority of other images are of the island and coastline, plus one of gannets, and three further group portraits by George Washington Wilson.

The last 36 people living in St Kilda, 40 miles west of the Outer Hebrides, were evacuated in August 1930.

(1)

£300 - £500





Lot 382

382 **Turkey.** An album containing 65 mounted albumen prints, c. 1870s, *including 3 views of Istanbul and the Bosphorus from the hill, 26 x 35cm and slightly smaller, 3 photographs of local types including a group of whirling dervishes, one signed P. Sebah in the negative, 25 x 20cm and the reverse, a group of 70 smaller photographs of local types by Sebah mounted on 4 pages, 14 x 10cm, the remaining photographs of views, mosques, ruins and antiquities, some with Sebah's name in the negative, the largest images 26 x 34cm, mostly mounted singly or as pairs on rectos and versos of 25 stiff card leaves, some light pencil captions to mounts, contemporary half morocco, rubbed and some wear, oblong folio (30 x 41cm)*

Provenance: One of 3 matching albums believed to have been compiled by T.D. McKay, Pacific Coast Passenger Agent. See lots 353 & 384.

(1) £600 - £800



383* **Venice.** A group of 5 large albumen print photographs, c. 1870s, *various views of buildings and canal scenes, one numbered in the negative '269', images 25 x 35cm and similar sizes, all in modern aperture mounts*

(5) £150 - £200



384* Watkins (Carleton Eugene, 1829-1916, et al.). An album of 135 photographic views of United States, by Carleton E. Watkins, Isaiah Taber, William H. Jackson, Charles Roscoe Savage, George Barker & Theodore Gubelman, c. 1880s, *albumen prints*, featuring views in Yosemite, San Francisco including Chinese people, Monterey, Salt Lake City, Chicago, New York and Niagara Falls, images 32.5 x 20.5cm and smaller, mounted on rectos and versos of 40 stiff card leaves, with a further 24 photographs of Cannes, Monaco and Germany, on 8 leaves at rear, contemporary half morocco, oblong folio (31 x 41cm)

Provenance: T.D. McKay, Pacific Coast Passenger Agent. See also lots 353 & 382.

Photographs by C.E. Watkins: San Francisco (Cable Railroad) / Geary Street Cable Railroad, 12 x 20.5cm; San Francisco (Golden Gate from Telegraph Hill) C.E. Watkins, 12 x 20.5cm; San Francisco (Chinese Restaurant in Sacramento St.), 11 x 17cm; San Francisco (Smoking Divan in Chinese Restaurant), 11 x 17cm; San Francisco (Chinese actor), 11 x 17cm; San Francisco Chinese Ladies, 11 x 17cm; San Francisco Entrance to Joss House, 11 x 17cm; Monterey (Hotel del Monte), 11 x 17cm; Monterey (Gardens of Hotel del Monte), 11.5 x 20cm; Monterey (Grounds of Hotel del Monte) / Bridge on the 18 mile... , 11 x 17cm; Monterey (Arizona garden in grounds of Hotel del Monte, 12 x 20cm; Monterey (Chinese fishing village) Young squid catchers - Chinese family, 18.5 x 11.5cm; Monterey - The tree bent by the trade wind "As the Twig is bent the Tree is inclined, 12 x 20cm; Mojave Desert (Yucca Draconia), 11 x 17cm; S.P.R.R Cala the Loop on the Tehachapi Pass, 12 x 20.5cm; Riverside Bee Farm, 11 x 17cm; San Gabriel Indian huts, 11 x 17cm.

Photographs credited to I.W. Taber but possibly from the negatives of C.E. Watkins: B 773. "Telescope," 90 feet high, 19.5 x 12cm; B 826. "General Grant" 320 feet high, Mariposa Grove, 12 x 20cm; B 797. Burnt section, 80 feet from stump, Mariposa Grove, 12 x 19.5cm; B 1056 General View of Yosemite Valley from Artist's Point, 19 x 23.5cm; B 976 The Domes, from Merced River (only taber refs), 18.5 x 23.5cm; A 7. Up the Valley, Yosemite, Cal., 20.5 x 30.5cm; B 1057 Bridal Veil Falls, 900 feet, 23.5 x 18cm; B 997 Yosemite (Cap of Liberty & Nevada Falls), 23 x 19cm; B 964 "Cascade Falls" Yosemite, 23 x 19cm; A 251 "Sentinel Rock" 3,100 feet, 32.5 x 23cm; A 291 "El Capitan," Reflected 3,300 feet, 32 x 23cm; A 302 Yosemite Falls, 30 x 20.5cm; A 28. The Three Brothers, 3,818 feet, reflected, Yosemite, Cal., 32.5 x 20.5cm; A 215 Half Dome, from Glacier Point, 30 x 20.5cm; A 41. Glacier Point, 3,257 feet, Yosemite, Cal., 30 x 20.5cm; A 339 "Cathedral Spires," 2,660 feet, 30 x 20.5cm; A 260 "Grizzly Giant," 33 feet diameter, Mariposa Grove, 32 x 23cm; A 270 "Wawona"-28 feet diameter, 275 feet high - Mariposa Grove, 32 x 23cm; A 324 "Father of the Forest" (fallen tree) Calvaras Grove, original height 450 feet, cir. At base, 112 feet, 20 x 30cm.

Photographs by I.W. Taber: San Francisco (Market Street & Palace Hotel) / Palace & Grand Hotel, 19 x 23.5cm; B523 California Street from Kearny Street, San Francisco, looking West, 18.5 x 23.5cm; B532 Seal Rock, Pacific Ocean, 18.5 x 23.5cm; B 1177 in Chinatown, S.F., Cal., 18.5 x 23.5cm; B 6. Chinese Grand Restaurant, S.F., Cal., 19.5 x 12.5cm; B 1182 Store In Chinatown, S.F., Cal., 19.5 x 12.5cm; San Francisco (Chinese actor), not from life, 19 x 12cm; B 5. Chinese Restaurant, S.F., Cal., 19.5 x 12cm.



Photographs by C.R. Savage: East Part Salt Lake City from Ensign Peak, 10 x 15.5 cm; Salt Lake City from Ensign Peak, 11.5 x 19 cm; Blackrock & Garfield Landing Salt Lake City, 10.5 x 15.5 cm; Eagle Gate and Bee Hive House, 9.5 x 15 cm; Gardo, Lion and Bee Hive Houses, Salt Lake City, 11.5 x 19 cm; Temple Block, Salt Lake City, 10 x 15.5 cm; Interior of Mormon Tabernacle, Salt Lake City, 12 x 19.5 cm.

Photographs by W.H. Jackson & Co.: 167 Castle Gate Price Canon Utah, 32.5 x 25.5 cm; 160 Currecante Needle, 33 x 25.5 cm; Grand Canon, 25 x 14.5 cm; Mountain of the Holy Cross, 25 x 14.5 cm; and others.

Photographs by T. Gubelman: New York & Chicago Limited Mail, 12 x 20 cm; Smoking Car, 12 x 20.5 cm; Dining Car, 12 x 20.5 cm; Sleeping Car, 12 x 20.5 cm; Berth ready on Sleeping Car, 12 x 20 cm; Albany (steam boat), 11.5 x 20 cm; Tompkin's Cove - Hudson River, 12 x 20 cm; West Point, 12 x 20 cm; Anthony's Nose Hudson, 12 x 20 cm; Astor House, Broadway N.Y., 12 x 20 cm; Chatham Square, New York, 12 x 20 cm; Fifth Avenue Hotel New York, 11 x 19.5 cm; Bridge, 12 x 20 cm; Brighton. Coney Island, 12 x 20 cm; Brighton. Coney Island (Alt view), 12 x 20 cm. Photographs by W.J. Topley or T. Gubelman: Court House - Chicago, 18.5 x 23.5 cm; Board of Trade - Chicago & Jackson Street, 18.5 x 23.5 cm; Lake Front From Van Buren St Chicago, 18 x 23.5 cm; Stock Yards Chicago, 19 x 24 cm.

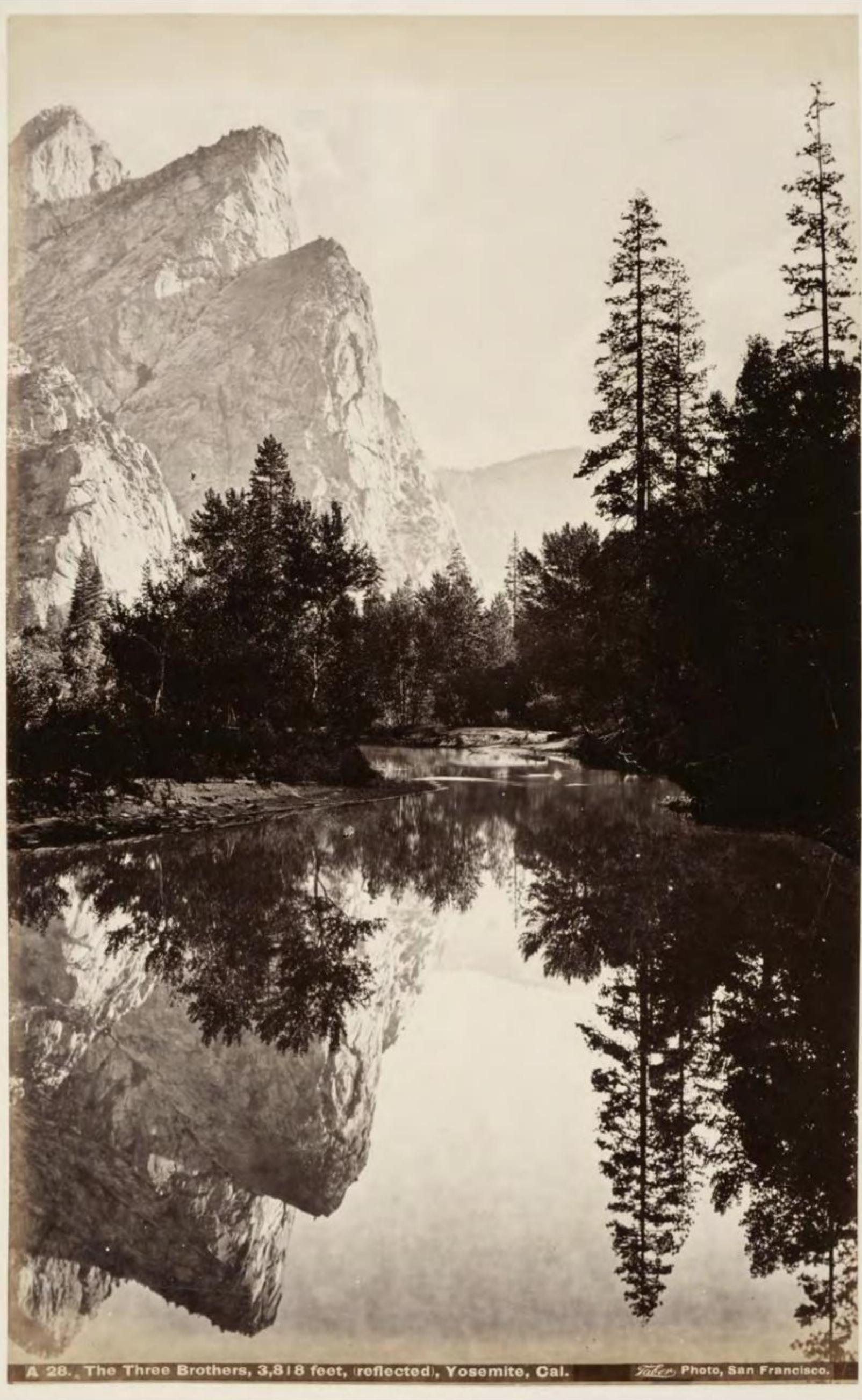
Photographs by or attributed to George Barker: View Of Niagara Falls from Convent, 9 x 19.5 cm; American Falls Niagara (Shows maid in the mist boat), 19 x 23 cm; American Falls From Below, 23 x 18.5 cm; Horseshoe fall fr. American Side, 24 x 18.5 cm; American Falls & Bridal Veil, 23.5 x 19 cm; Rapids, 19 x 23.5 cm.

A full list with measurements and a full set of album leaf images is available on request.

(1)

£6,000 - £8,000





A 28. The Three Brothers, 3,818 feet, (reflected), Yosemite, Cal.

Taylor Photo, San Francisco.



385* **World album.** A personal photograph album of family portraits and views, circa 1870s/1880s, containing approximately 150 mounted albumen prints including 13 views of Sydney and Melbourne, 5 views of New Zealand, 9 hand-tinted Japanese scenes (very faded), a Chinese group, several maritime photographs including a naval group and ships, plus numerous British views and scenes by James Valentine, etc., smaller family portraits, photographs of a family library, etc., images approximately 18 x 23.5cm and smaller, mounted singly and as multiples on rectos and versos of stiff card leaves with a few ink captions to mounts, generally faded, some spotting and soiling throughout, contemporary half morocco, covers detached, backstrip deficient, small oblong folio (22 x 27cm)
(1) £100 - £150

386* **World Travel.** An assorted collection of albumen print and some gelatin silver print views, late 19th and some 20th century, including Japan, UK and Europe, various sizes, mostly on card and paper album leaves, plus 2 albums
(a carton) £150 - £200



387* **World Travel.** An assorted group of 37 travel photographs, mostly 19th century, locations including Jamaica, Middle East, India, Australia, Port Arthur, Samoa, Africa and Japan, various sizes, some on mounts
(37) £150 - £200

388 **Bremner (Frederick).** *Baluchistan Illustrated*, 1st edition, Quetta: Fred. Bremner, 1900, photographic collotype frontispiece and 44 (of 45) plates on 43 leaves (including 2-part folding panorama), lacks plate 16 (In the Mission Hospital), advertisement leaf and page of press reviews at end, contemporary ink inscription to front endpaper, title lightly browned, inner hinges broken, original cloth gilt, rubbed and slightly soiled, oblong small folio (21 x 27cm)
(1) £200 - £300



389 **Ceylon.** H.R.H. the Prince of Wales in Ceylon. A Souvenir of the Royal Visit of 1922. Illustrated by real photographs, published by Plâte Limited, Ceylon, c. 1922, 32 gelatin silver print photographs tipped in including one mounted to upper wrapper, sizes varied and approximately 17.5 x 25cm and smaller, a few corner creases, heavy spotting throughout, original printed wrappers with spine tie and photograph mounted to upper wrapper, slightly rubbed and a little chipped at extremities, oblong folio (21.5 x 29cm)
(1) £150 - £200



390* **Estonia.** A family collection of photographs and postcards relating to the Brookes family living in Moscow and Narva in pre-Revolutionary Russia, including approximately 40 loose photographs including cabinet cards and a few cartes de visite, mostly early 20th-century gelatin silver prints, an album containing 23 window-mounted gelatin silver print views of Narva, including river and snowy scenes, 12 x 17cm, album worn, small 4to, plus a group of approximately 150 postcards, some real photographs and some postally used, mostly loose but some corner-mounted in contemporary broken postcard album
(a small carton) £500 - £700



391* **Europe & Egypt.** A group of 3 unrelated photograph albums, late 19th and early 20th century, one containing a well-presented by uncaptioned collection of approximately 400 gelatin silver prints, c. 1900-05, including family photos in UK, Europe, Greece and North Africa, images mostly 11.5 x 9cm and similar, contemporary cloth, a little split on joints, 4to; the second album containing approximately 190 snapshots taken by Campbell Alexander, mostly family snapshots but including scenes and people in Japan, images 7.5 x 10cm and similar sizes, mounted 4 to a page and back to back on stiff card mounts throughout with scattered ink captions to mounts and family provenance note at front, contemporary half morocco, heavily rubbed, oblong folio; an album containing approximately 60 mostly albumen prints of Italy, Greece and the Holy Land, the majority badly yellowed and faded, contemporary half morocco, soiling and some wear, oblong folio (3)

£150 - £200



392* **Holmes (Randolph Bezzant, 1888-1973).** An album of views of Afghanistan and the North West Frontier, c. 1820, 10 gelatin silver print photographs with Holmes's name in the negatives, one mounted on card, the others tipped in from card along left margin and with pencil captions to versos, images include views in the Khyber Pass, Landi Kotal and villages, a "jirga" or council, Ali Masjid Fort (with Holmes's wetstamp), Frontier scenery, etc., images 23.5 x 29cm and similar, contemporary card wrappers with cloth spine tie, rubbed and soiled, oblong folio (30 x 25cm)

(1)

£200 - £300



393 **India. "My Best" Photographs,** Benares, India, c. 1925, 61 original gelatin silver print photographs mounted as pairs on rectos and versos of 16 stiff card leaves with typed captions on mounts adjacent, images 8 x 11cm, a few captioned in the negative, plus 3 additional collotype illustrations from magazines on final two mounts, some browning to inner lower margin, original lower card cover with spine ties, soiling and wear, upper cover replaced to match with photocopy of original title cover tipped on, oblong small folio (20 x 25cm)

Self-published by Benares-based American Baptist missionary W.K. Norton to show 'abominable' Hindu rituals and practices and to raise funds for his operation. A shorter, twelve-page version, was also issued by Norton in the 1920s with fewer photographs, but this expanded version is rare.

(1)

£300 - £500



394* **Lavery (Peter, 1948-).** Yawalapiti man with speared fish, [Brazil], c. 1990, vintage gelatin silver print, 38 x 30.5cm, mounted and framed

(1)

£150 - £200



395* **London.** An album containing 60 photographs of views of London and the River Thames, c. 1930s, gelatin silver prints, together with 10 further views of Bude, Cornwall and 10 of Chesham Bois, seemingly by the same unidentified photographer, images 18.5 x 29.5cm, all neatly corner-mounted on rectos and versos of stiff paper leaves with printed captions to mounts beneath, contemporary limp cloth, binding broken with contents loose and spine deficient, oblong folio (32 x 38cm), together with a smaller album containing 24 smaller gelatin silver prints of London by the same photographer, 15 x 20cm, corner mounted, some now loose, contemporary card covers, oblong 8vo
(2)

£300 - £400



397 **Moody (Enrique Carlos, 1863-1935).** An album of 24 photographs of buildings and scenes in Buenos Aires, Argentina, c. 1910, gelatin silver prints, titles and studio details in the lower margin in the negatives, 20 x 15cm, window-mounted with embossed decorative borders in a complete album, contemporary cloth, a little rubbed and marked, 4to (27 x 23cm)
(1)

£200 - £300



396* **Middle East.** A group of 4 gelatin silver print press prints of Middle East rulers, 1960s, including Sheikh Abdullah El-Salim Al Sabah of Kuwait, 19 x 19cm; Prince Faisal of Saudi Arabia, 24 x 19cm & 18 x 13cm; and King Faisal of Saudi Arabia meeting President Nasser of Egypt in Cairo, 1964, 11.5 x 16.5cm
(4)

£100 - £150



398* **Nepal.** Maharaja Dev Shamsher Jung Bahadur Rana, of Nepal (1862-1914). Official Accession Photograph, attributed to Chitrakar Studio, Kathmandu, 1901, a fine and unusual hand-painted gelatin silver print, 29 x 37cm, laid on card within a white-painted border, 33 x 42cm

This unusually fine example of a Nepalese coloured photograph and the two following lots are from the collection of David Lomax (1938-2014), British television reporter and interviewer.

Dev Shamsher was the Prime Minister of Nepal for just 114 days in the year 1901. He was also the Maharaja of Lamjung and Kaski. He claimed his heredity from his late brother Sri Teen Maharaja, Prime Minister Bir Shamsher Jung Bahadur Rana, and got the 'Laal Mohur', official stamp of the King of Nepal from then King Prithvi Bir Bikram Shah. His brothers' envy led them to overthrow him when he had become Teen Maharajah. He was sent into exile in India and was succeeded by his brother Chandra Shamsher.

(1)

£1,000 - £1,500



399* **Nepal.** A small and unusual archive of 45 various photographs of Nepali Royalty & Rana Aristocracy, c. 1890/1920 & 1960s, the 12 older photographs including General Mohan Shamsher, Maharaja Juddha Shamsher; Hunting studies including one with the Indian Viceroy, Lord Curzon, together with Col. Hark Jung Thapa; topographical views of Kathmandu Palaces; group photographs of various Nepali generals; The coronation of Maharajah Dev Shamsher Jung in 1901, (Photographer Johnson & Hoffmann); The Archduke Franz Ferdinand of Austria-Hungary, tiger hunting group at Nepalgunge 1893, many on original card or paper mounts; together with an assortment of 33 modern gelatin silver prints, mostly dating from the early 1960s and mainly printed from the original glass plate negatives, including portraits of various Ranas, and three portrait studies of the Nepali photographer Bala Krishna Ram, (two of them posing with his camera), various sizes but mostly 20 x 25cm and larger

From the collection of David Lomax (1938-2014), British television reporter and interviewer.

Literature: Shreshta, (Padma Prakash, ed.), *Nepal Rediscovered. The Rana Court, 1846-1951. Photographs from the archives of the Nepal Kingdom Foundation*, (1986).

(45)

£800 - £1,200



400* **Nepal.** A group of 3 hand-coloured gelatin silver print portraits of Nepalese nobility, all attributed to Chitrakar Studio, c. 1910-20, including a portrait of General Samar Shamsher together with his wife, 25 x 21.5cm; The wife of General Samar Shamsher, 23 x 28cm; Group portrait of nine unidentified Nepali royal children, 21.5 x 29cm, small scratch with a little surface paper loss in dark area of lower photograph, all laid on contemporary card mounts

From the collection of David Lomax (1938-2014), British television reporter and interviewer.

(3)

£600 - £800



401* **Nepal.** A group of 6 photographs of Nepalese royalty by Lafayette, c. 1938, bromide silver prints including His Excellency Lieutenant General Shumshere Jung Bahadur Rana, KBE, shown singly and in various portrait settings, images 33 x 23cm and similar sizes, original mounts with studio pencil signature at foot and stamps to most versos

(6)

£150 - £200



402* Offerhaus (Manja, 20th century). An archive of black & white and colour travel photographs, c. 1960s/1990s, mostly of Asian subjects, including India, Pakistan, Burma, Ceylon, Thailand, Nepal, Afghanistan, a total of approximately 1,500 boxed prints from large to smaller formats, plus some negatives and contact prints
(20 photo boxes & a folder)

£500 - £800



403* Philippines. Two Filipino men, by Pierre Verger (1902-1996), c. 1940s, gelatin silver print, showing a smiling man with a cap smoking a cigar and talking to a man with his back to camera, photographer's wet stamp and agency stamp to verso, 24 x 29cm
(1)

£100 - £150



404* Russian Famine of 1921-22. A group of 12 gelatin silver print copy prints, 1920s, showing distressing photographs of starving Russian people, dead bodies and evidence of cannibalism, images 8 x 13cm, corner-mounted on to 2 contemporary card album leaves with English pencil captions beneath

The Russian famine of 1921-22, also known as the Povolzhye famine, began in the spring of 1921 and lasted through 1922. A result of the combined economic effects of the Russian Revolution and Russian Civil War, and made worse by inefficient food distribution, the famine killed an estimated 5 million people, primarily affecting the Volga and Ural River regions. The photographs here are apparently prints taken from other positives and not from the original negatives.

(12)

£700 - £1,000



Lot 405

405* **Russian Punishment.** 'Le Bagne en Transbaikalie', c. 1910, a group of 5 gelatin silver print photographs, corner-mounted to rectos of an album sheet with neat ink manuscript captions in French, depicting an executioner with his knout (a three-thonged whip), a man's back showing the effects of whipping with a knout, profile of a male convict, plus head-and-shoulders full face portraits of two further male and female convicts, the man's forearm with tattooed letters, images 12.5 x 9.5cm and slightly smaller

A rare group of photographs of Russian prisoners and punishments in Transbaikal (or Dauria) in eastern Russia. Knouts were used in Russia for flogging as formal corporal punishment of criminals and political offenders. Emperor Nicholas I abolished the punishment by knout in 1845, and replaced it with the pletei, lashes with three thongs which could end in lead balls. They were later abolished throughout Russia and reserved for the penal settlements, mainly in Siberia. Prisoners transported to Siberia in the late 19th century were sometimes branded on their foreheads with irons with letters identifying them as thief, robber and punished by the knout.

(1)

£300 - £500



406* **South Seas.** A collection of over 160 colour photographs from the visit of Prince Andrew to the South Seas in the 1980s. mostly portraits of South Sea islanders in traditional dress and dance scenes, pencil numbers to versos, 9 x 12cm, loosely inserted into a modern photo album, together with 2 further albums, one containing postcard-size publicity photos of actors and entertainers, c. 1950s, mostly with facsimile signatures in the negative, and an album of postcards and smaller size portraits of BBC personalities of the 1930s

(3)

£100 - £150



408* **USA Agriculture.** A group of 4 platinum prints of cotton picking in Arkansas, c. 1905, each 16 x 22cm, tipped on to contemporary grey paper mounts with typed captions beneath, titled Cotton gins, Picking cotton, Baling cotton and Weighing cotton, one additional platinum print of a pulque gatherer in Mexico to mount verso

(5)

£100 - £150



409 **West Indies.** An album containing approximately 50 mounted photographs, c. 1900-1910, mostly gelatin silver prints including 7 views of Jamaica featuring Kingston and Port Royal, 18 x 22.5 and similar sizes, plus 5 views of St Kitts, Nevis and Antigua, all very browned and one torn with some loss, followed by views of Panama (4), Bermuda (13, 12 x 16cm, some browning), Malta (4, 21 x 28cm), Messina after the 1908 earthquake by Cav. Grita (5, 12 x 16.5cm), smaller photographs and snapshots of HMS Tribune crew, family snapshots, etc., plus a group of 20 collotype views of Cornwall after James Valentine, some pencil captions to mounts, contemporary half morocco, worn and upper cover stained, oblong folio (26 x 37cm)

(1)

£200 - £300



411* **World Travel.** A collection of 18 uniformly bound spring binders of travel photographs from the 1940s/1950s, countries include USA and Canada, Brazil, Chile, Venezuela, South Africa, Europe, etc., plus some genre subjects including flowers, images mostly 11.5 x 8.5cm and similar, mounted as pairs or multiples to album leaf rectos with regular neat ink captions, a total of approximately 800 pages, contemporary cloth, rubbed, folio (18)

£300 - £500



410* **World Travel.** An assorted group of approximately 80 photographs, late 19th and early 20th century, albumen and gelatin silver prints, including scenes in North Africa, Egypt, Jamaica, Martinique, India, Poland, Ethiopia and Mexico, various sizes, some on mounts (approx. 80)

£150 - £200



412* **Ysenburg (Nick).** A large archive of photographic material by the photojournalist Nick Ysenburg, late 20th century, including approximately 150 gelatin silver prints and some colour photos of Russia, Cuba, Ireland and elsewhere, mostly 20 x 25cm, together with 17 gelatin silver print enlargements, 35 large contact sheets and approximately 200 colour slides (a carton)

£150 - £200

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(b) Where any lot fails to sell, the Auctioneer shall notify the seller accordingly. The seller shall make arrangements either to re-offer the lot for sale or to collect the lot and may be asked to pay a commission not exceeding 50% of the selling commission and any special expenses incurred in cataloguing the lot.
(c) If such arrangements are not made within seven days of the notification the Auctioneer is empowered to sell the lot by auction or by private treaty at not less than the reserve price and to receive from the seller the normal selling commission and special expenses.
7. Any representation or statement by the Auctioneer in any catalogue, brochure or advertisement of forthcoming sales as to authorship, attribution, genuineness, origin, date, age, provenance, condition or estimated selling price is a statement of opinion only. Every person interested should exercise and rely on his own judgement as to such matters and neither the Auctioneer nor his servants or agents are responsible for the correctness of such opinions. No warranty whatsoever is given by the Auctioneer or the seller in respect of any lot and any express or implied warranties are hereby excluded.
8. (a) Notwithstanding any other terms of these conditions, if within fourteen days of the sale the Auctioneer has received from the buyer of any lot notice in writing that in his view the lot is a deliberate forgery and within fourteen days after such notification the buyer returns the same to the Auctioneer in the same condition as at the time of the sale and satisfies the Auctioneer that considered in the light of the entry in the catalogue the lot is a deliberate forgery then the sale of the lot will be rescinded and the purchase price of the same refunded.
"A deliberate forgery" means a lot made with intention to deceive.
(b) A buyer's claim under this condition shall be limited to any amount paid to the Auctioneer for the lot and for the purpose of this condition the buyer shall be the person to whom the original invoice was made out by the Auctioneer.
9. Lots may be removed during the sale after full settlement in accordance with 4(d) hereof.
10. All goods delivered to the Auctioneer's premises will be deemed to be delivered for sale by auction unless otherwise stated in writing and will be catalogued and sold at the Auctioneer's discretion and accepted by the Auctioneer subject to all these conditions. In the case of miscellaneous books, the Auctioneer reserves the right to extract and dispose of books that, in the opinion of the Auctioneer at his absolute discretion, have no saleable value and, therefore, might detract from the saleability of the rest of the lot and the Auctioneer shall incur no liability to the seller, in respect of the books disposed of. By delivering the goods to the Auctioneer for inclusion in his auction sales each seller acknowledges that he/she accepts and agrees to all the conditions.
11. (a) Unless otherwise instructed in writing all goods on the Auctioneer's premises and in their custody will be held insured against the risks of fire, burglary, water damage and accidental breakage or damage. The value of the goods so covered will be the hammer price, or in the case of unsold lots the lower estimate, or in the case of loss or damage prior to the sale that which the specialised staff of the Auctioneer shall in their absolute discretion estimate to be the auction value of such goods.
(b) The Auctioneer shall not be responsible for damage to or the loss, theft, or destruction of any goods not so insured because of the owner's written instructions.
12. The Auctioneer shall remit the proceeds of the sale to the seller thirty days after the day of the auction provided that the Auctioneer has received the total sum due from the buyer. In all other cases the Auctioneer will remit the proceeds of the sale to the seller within seven days of the receipt by the Auctioneer of the total sum due. The Auctioneer will not be deemed to have received the total sum due until after any cheque delivered by the buyer has been cleared. In the event of the Auctioneer exercising his right to rescind the sale his obligation to the seller hereunder lapses.
13. In the case of the seller withdrawing instructions to the Auctioneer to sell any lot or lots, the Auctioneer may charge a fee of 12.5% of the Auctioneer's middle estimate of the auction price of the lot withdrawn together with Value Added Tax thereon and any expenses incurred in respect of the lot or lots.
14. The Auctioneer's current standard notices and information (i.e. Collation and Amendments) will apply to any contract with the Auctioneer as if incorporated herein.
15. These conditions shall be governed by and construed in accordance with English Law.

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天益慎鋪 塊
藤席店

天益
桌圍椅披
椅墊炕墊
發客

元記羽林

人合包教補識新舊銀兩

永記燕窩
記官燕
教習識銀

合成紫色教補識新舊銀兩

泰隆燕窩

花記織 織墨羊絆

張濟堂選料

長安堂