

ROLAND BELGRAVE



VINTAGE PHOTOGRAPHY

Pioneers of Photography II
Early Travel and Exploration



With thanks to Perry

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Cover | **2. FENTON, Roger.** The Valley of the Shadow of Death. c.1856. **£17,500**



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1. **FENTON, Roger.** The Council of War on the day of the taking of the Mamelon Quarries.
Lord Raglan, Omar Pasha and General Pellissier. 7 June 1855. £2,750



2. FENTON, Roger. The Valley of the Shadow of Death. c.1856. £17,500



3. ROBERTSON, James. Crimea Album. c.1855. £7,500



4. TOUMANOFF S. B. Buddhist Lamas, Republic of Buryatia, Russia. c.1879. £650



5. **RAOULT, Ivan.** Cossacks, Georgia, Caucasus. c.1873. £750



6. **RAOULT, Ivan.** Cossack, Georgia, Caucasus. c.1873. £850



7. SOMMER, Giorgio (attributed to). Piazza Navona, Rome. c.1865. £2,500



8. Photographer unidentified. Arch of Constantine, Rome, Italy. c.1865. £450



9. Photographer unidentified. Temple of Antonino and Faustina, Rome. c.1865. £350



10. ANDERSON, James (attributed to). Roman Forum looking towards the Capitol, Rome. c.1858. £1,750



11. ANDERSON, James. Roman Forum looking towards the Capitol, Rome. c.1860. £550



12. ANDERSON, James. The Colosseum, Rome. c.1860. £550



13. KUHN, Heinrich. Walter at Easel. c.1912. £2,500



14. KUHN, Heinrich. Farmhouse, The Village of Reitz, Germany. c.1908. £2,500



15. KALLAND. Eneret, A. Lapp couple, Norway. c.1899. £750



16. Photographer unidentified. Rural scene, France. c.1870. £450



17. Photographer unidentified. Tower, France. c.1890. £550



18. REJLANDER, Oscar. Gustave. Rejlander's servant. c.1865. £750



19. CONSTANTINE, Dimitris. View of Athens, showing a view of the Lycabettus Hill. c.1870. £950



20. CONSTANTINE, Dimitris. View of Athens, showing a view of the Acropolis. c.1870. £950



21. CONSTANTINE, Dimitris. View of Athens, showing the Acropolis. c.1870. £950



22. **Photographer unidentified.** Views of the Acropolis, Athens. c.1870. £5,500



22.



23. CONSTANTINE, Dimitris. Frieze. c.1870. £650



24. BERGGREN, Guillaume. Istanbul Album. c.1880. £3,000



25. RUBELLIN, Maison (attributed to). Zeybek, Istanbul, Turkey. c.1880. £750



26. Photographer unidentified. Egyptian woman. c.1875. £650



27. FRITH, Francis. Pylon Gateway at Medinet Habou, Egypt. c.1870. £350



28. FRITH, Francis. The Mosque of El Hakim, Cairo, Egypt. c.1870. £450



29. BEATO, Antonio. Sphinx at Karnak and Pylone, Egypt. c.1880. £750



30. BEATO, Antonio. Colonnade, Island of Philae, Egypt. c.1870. £750



31. VIGNE, Louis. Panorama of Tiberias, Sea of Galilee. c.1860. £6,500







32. HOLMES, Randolph. Pathan woman, Afghanistan. c.1910. £950



33. HAMMERSCHMIDT, Wilhelm. Views of Baalbec. c.1865. £2,250



34. DE CLERCQ, Louis. Gateway of Hebron and Jaffa [Bab-el-Khalil], Jerusalem. c.1859. £1,750



35. GOOD, Frank, Mason. Holy Land Pictures. c.1875. £7,500



36. BONFILS, Felix. Views of the Holy Land. c.1870. £6,500



37. **Photographer unidentified.** Indian gentleman from the Sonar caste, Bombay. c.1850. £4,500



38. Photographer unidentified. Indian gentleman, Bombay. c.1850. £4,750



39. NEWLAND, John William. Indian gentleman, Calcutta. c.1855. £5,750



40. **Photographer unidentified.** Kaduganawwa Pass, Sri Lanka. c.1880. £550



41. Photographer unidentified. Sinhalese woman. c.1880. £1,250



42. BOURNE, Samuel. The Kaiser Pasund, Lucknow. c.1870. £750



43. BEATO, Felice. Ruins of the Baillie Guard Gate, Lucknow. c.1858. £1,750



44. BEATO, Felice. The Rumi Darwaza and Imambara, Lucknow. c.1858. £1,750



45. BOURNE, Samuel. View from Palace in the fort, Lahore. c.1870. £650



46. BOURNE, Samuel. Ancient temple at Byjnath, Kangra. c.1870. £650



47. **BIGGS, Thomas.** Mausoleum of Begum Sahib, Bijapur, India. c.1855. £650



48. BOURNE and SHEPHERD. Maharaja of Udaipur and Courtiers. c.1875. £850



49. Photographer unidentified. Maharaja. c.1910. £1,500



50. Photographer unidentified. Nawab Raza Ali Khan, Rampur state. c.1910. £1,500



51. Photographer unidentified. Maharaja. c.1910. £1,500



52. Photographer unidentified. Maharaja. c.1910. £2,500



53. BOURNE AND SHEPHERD. Maharajas, Imperial Assemblage, Delhi. c.1877. £2,250



54. OAKELEY, Richard Banner. Hoysaleswara temple, Halebidu, Karnataka, India. c.1856. £3,250



55. LA GRANGE, Baron Alexis de. Entrance to the Jagdish Temple at Udaipur, Rajasthan. c.1850. £3,750

Roland Belgrave Vintage Photographs



56. OAKELEY, Richard Banner. Halebid, sculptural study, Hoyaslesvara temple, Tamil Nadu. c.1856. £2,500



57. BOURNE, Samuel. View on the Kashmir Road, near Budrawar, Kashmir. c.1870. £450



58. BOURNE, Samuel. Watercourse from the Pass. c.1870. £450



59. BOURNE, Samuel. Shankaracharya Temple, Tukht-i-Sulaiman, near Srinagar. c.1868. £650



60. BAKER, William. Kashmir. c.1870. £650



61. SHEPHERD, Charles and ROBERTSON, James (attributed to). Pathans, North-West Frontier. c.1865. £1,250



62. Photographer unidentified. Bhutia women, Sikkim. c.1870. £400



63. BOURNE and SHEPHERD. Bhootean women, Darjeeling. c.1870. £450



64. BOURNE and SHEPHERD. Bhootas, Darjeeling. c.1870. £450



65. BOURNE and SHEPHERD. Bhooteas, Darjeeling. c.1870. £450



66. BOURNE and SHEPHERD. Bhootia women, Darjeeling. c.1870. £450



67. SAUNDERS, William (attributed to). Barber, China. c.1870. £1,250



68. Photographer unidentified. View of Peking, c.1870. £850



69. CHILD, Thomas. Photographer's assistant, Peking. c.1875. £1,250



70. FLOYD, William Pryor. South China Album. Hong Kong. c.1873. Detail from album showing eight-part panorama of Macau. £35,000







71. DISDERI, Andre, Adolphe, Eugene. Chinese artefacts from the Summer Palace, Peking. c.1861. £6,500



72. **Photographer unidentified.** Des Voeux Road and the waterfront, Hong Kong. c.1870. £350



73. **Photographer unidentified.** Queen's Road and Central Market entrance, Hong Kong. c.1880. £850



74. **Photographer unidentified.** The Peak Tramway and Union Church, Hong Kong. c.1880. £650



75. **Photographer unidentified.** Hong Kong with the Peak in the distance, c.1880. £750



76. Photographer unidentified. Hong Kong, looking towards Kowloon Bay. c.1880. £650



77. Photographer unidentified. Queen's Road Central, Hong Kong. c.1880. £850



78. **Photographer unidentified.** The end of Government Pier, showing cricket club, looking towards central, Hong Kong. c.1880. £650



79. Photographer unidentified. Hong Kong, looking towards Kowloon Bay. c.1880. £650



80. Photographer unidentified. Hong Kong, looking towards Kowloon Bay. c.1880. £650



81. Photographer unidentified. Panorama of Hong Kong. c.1910. £3,500







82. Ikeda (attributed to), Tianjin, China. c.1880. £650



83. Ikeda (attributed to). The Club, Victoria Road, Tianjin, China. c.1880. £650



84. Ikeda (attributed to). Tianjin, China. c.1880. £550



85. Ikeda (attributed to). Tianjin, China. c.1880. £550



86. Ikeda (attributed to). Tianjin, China. c.1880. £650



87. Ikeda (attributed to). Tianjin, China. c.1880. £550



88. Ikeda (attributed to). Village near Tianjin, China. c.1880. £750



89. Ikeda (attributed to). Village near Tianjin, China. c.1880. £750



90. Ikeda (attributed to). Village near Tianjin, China. c.1880. £750



91. Ikeda (attributed to). Tianjin, China. c.1880. £550



92. Ikeda (attributed to), Tianjin, China. c.1880. £650



93. Ikeda (attributed to). Tianjin, China. c.1880. £650



94. Ikeda (attributed to). Tianjin, China. c.1880. £650



95. Ikeda (attributed to). Victoria road, Tianjin, China. c.1880. £650



96. Ikeda (attributed to). Victoria road, Tianjin, China. c.1880. £550



97. AFONG, Lai. Chinese woman with deformed foot. c.1870. £1,250



98. GSELL, Emile. Chinese actor and actress. c.1868. £1,850



99. Photographer unidentified. Opium Smokers. c.1885. £950



100. Photographer unidentified. Chinese Types. c.1865. £5,500



101. AFONG, Lai. Chinese actors in full costume. c.1868. £1,850



102. Photographer unidentified. Unidentified temple, China. c.1880. £650



103. Photographer unidentified. Execution, China. c.1899. £650



104. Photographer unidentified. Kachin women. c.1880. £450



105. BURGER, Wilhelm. Lakon dancers, Bangkok, Thailand. c.1870. £875



106. Photographer unidentified. Russian Embassy, Korea. c.1900. £650



107. Photographer unidentified. In the vicinity of Shanghai. c.1880. £650



108. SAUNDERS, William. City Wall, Shanghai. c.1870. £1,850



109. SAUNDERS, William. Chinese transport. c.1880. £650



110. DUFTY, Francis Herbert. Fiji Islanders. c.1875. £750



111. BURTON, Alfred Henry. [Burton Bros (1834-1914)]. Fiji Album. c.1884. £5,000



112. GAUTHIER, Lucien (attributed to). Tahitian models. c.1915. £750



113. Photographer unidentified. Kilauea, Hawaii. c.1930. £650



114. HUEBNER, Goerge. Vistas de Para Brazil. 1898. £2,500



115. Ildefonso Estrada y Zenea. Album Veracruzano. 1872. £3,500

1. FENTON, Roger.

The Council of War on the day of the taking of the Mamelon Quarries. Lord Raglan, Omar Pasha and General Pelissier.
7 June 1855.

Salt print. Pasted on original mount, titled in manuscript, another early photograph by James Robertson pasted on verso.
190 by 157mm (7½ by 6¼ inches).

This group portrait can be dated to the first half of June 1855. Pelissier did not become French commander until the middle of May. Fenton was away in Kertch from 22nd May until the end of the month and then he left the Crimea altogether on 22nd June. This photo would not have been taken after the utterly disastrous attack on the Redan on 18th - after which Lord Raglan effectively lost the will to live and died at the end of the month.

I suspect it was taken around the 7th June. Fenton wrote on 4th June, "I am now at headquarters taking a few portraits I am yet in want of. Lord Raglan gave me a sitting this morning and I have obtained a very good likeness of him. General Pelissier, with whom I breakfasted this morning, is coming the day after tomorrow at five in the morning. It is impossible to work after nine or ten from the intense heat, which sends the stoppers flying out of my bottles, and spoils every picture."

The picture was probably meant to record for posterity the three commanders planning the 18th June attack, about which they were so confident that they scheduled it for the anniversary of the Battle of Waterloo. In the event, the action was a humiliation, so the photo was given a bland title. If it had been a success, the photo would perhaps have been entitled something like, "Planning the Final Victory."

*Many thanks to Mr Algernon Percy for this information.
See 'A Bearskin's Crimea; London 2007'.*

[ref: 1138]

£2,750

2. FENTON, Roger.

The Valley of the Shadow of Death. c.1856.

Salt print. Mounted on the original mount, printed credit, title date and the publishers credit.
266 by 355mm (10½ by 14 inches).

...in coming to a ravine called the valley of death, the sight passed all imagination: round shot and shell lay like a stream at the bottom of the hollow all the way down, you could not walk without treading upon them...

-Roger Fenton

Fenton's most famous photograph is also one of the most well-known images of war. Across a desolate and featureless landscape, not a single figure can be found. The landscape is inhabited only by cannonballs, so plentiful that they first appear to be rocks that stand in for the human casualties on the battlefield. The sense of emptiness and unease is heightened by the visual uncertainty created by the changing scale of the road and the sloping sides of the ravine.

Borrowing from the Twenty-third Psalm of the Bible, the Valley of Death was named by British soldiers who came under constant shelling there. Fenton traveled to the dangerous ravine twice, and on his second visit he made two exposures. Fenton wrote that he had intended to move in closer at the site. But danger forced him to retreat back up the road, where he created this image.

A rare and important photograph by Fenton.

[ref: 1161]

£17,500

3. ROBERTSON, James.

Crimea Album. c.1855.

Oblong 4to (265 by 370mm.), Twenty-one salt prints (245 by 300mm., two of 130 by 170mm.), including a two-part panorama of Sebastapol taken from the Redan, some with the photographer's credit in negative, twenty-four sketches and watercolours, many captioned in manuscript with one sketch initialed RF, salt prints light in tonality, morocco, half-calf.

An interesting private album from the Crimea.

Locations photographed show The Docks, Sebastopol, Balaklava Harbour and Town, Monastery of St George, Interior of Malakoff, The Redan, Woronzoff Road, War Graves on Cathart's Hill (additional contemporary printed index, identifying each identity of the individual gravestones).

In addition to this are the sketches and watercolours showing personal views inside the officers tent and other compositions giving an insight that is unique to this album. A rare and personal account of the Crimea War.

[ref: 1162]

£7,500

4. TOUMANOFF S. B.

Buddhist Lamas, Republic of Buryatia, Russia. c.1879.

Albumen print. Photographer's title in French manuscript, printed title in cyrillic, numbered 247.
185 by 170mm (7¼ by 6¾ inches).

[ref: 1034]

£650

5. RAOULT, Ivan.

Cossacks, Georgia, Caucasus. c.1873

Albumen print. Photographer's cartouche with printed title and studio inkstamp.
230 by 190mm (9 by 7½ inches).

[ref: 1067]

£750

6. RAOULT, Ivan.

Cossack, Georgia, Caucasus. c.1873.

Albumen print. Photographer's cartouche with printed title and studio inkstamp.
230 by 190mm (9 by 7½ inches).

[ref: 1134]

£850

7. SOMMER, Giorgio (attributed to).

Piazza Navona, Rome. c.1865.

Large albumen print.
270 by 375mm (10¾ by 14¾ inches).

A duplicate of this image is in the Thorvaldsen Museum Collection, Copenhagen. Listed as photographer unidentified.

[ref: 1066]

£2,500

8. Photographer unidentified.

Arch of Constantine, Rome, Italy. c.1865.

Albumen print.
210 by 270mm (8¼ by 10¾ inches).

[ref: 1019]

£450

9. Photographer unidentified.

Temple of Antonino and Faustina, Rome. c.1865.

Albumen print.
210 by 270mm (8¼ by 10¾ inches).

[ref: 1020]

£350

10. ANDERSON, James (attributed to).

Roman Forum looking towards the Capitol, Rome. c.1858.

Large albumen print. Pasted on original card, photographer's number in lower right '26' and also in lower left margin. This numbering is both Anderson's early numbering and his publisher, Spithover's later numbering.
Joseph Spithover. 267 by 422mm (10½ by 16½ inches).

Listed as by Robert MacPherson c.1857, in 'Photography: The First Eighty Years', Colnaghi 1976, pp.129.

[ref: 1115]

£1,750

11. ANDERSON, James.

Roman Forum looking towards the Capitol, Rome. c.1860.
Albumen print. Publisher's blindstamp.
Joseph Spithover. 200 by 270mm (7¾ by 10¾ inches).

[ref: 1129]

£550

12. ANDERSON, James.

The Colosseum, Rome. c.1860.
Albumen print. Publisher's blindstamp.
Joseph Spithover. 200 by 270mm (7¾ by 10¾ inches).

[ref: 1130]

£550

13. KUHN, Heinrich.

Walter at Easel. c.1912.
Bromoil transfer print.
290 by 400mm (11½ by 15¾ inches).

[ref: 1009]

£2,500

14. KUHN, Heinrich.

Farmhouse, The Village of Reitz, Germany. c.1908.
Bromoil transfer print on Japanese tissue.
295 by 240mm (11½ by 9½ inches).

[ref: 1011]

£2,500

15. KALLAND. Eneret, A.

Lapp couple, Norway. c.1899.
Albumen print. Photographer's credit and title in negative.
220 by 170mm (8¾ by 6¾ inches).

[ref: 1017]

£750

16. Photographer unidentified.

Rural scene, France. c.1870.
Albumen print. Pasted on original mount.
190 by 260mm (7½ by 10¼ inches).

[ref: 1023]

£450

17. Photographer unidentified.

Tower, France. c.1890.
Cyanotype.
235 by 170mm (9¼ by 6¾ inches).

[ref: 1124]

£550

18. REJLANDER, Oscar. Gustave.

Rejlander's servant. c.1865.
Oval albumen print. Pasted on original mount.
200 by 150mm (7¾ by 6 inches).

Oscar Gustave Rejlander was a pioneering Victorian art photographer and an expert in photomontage. His collaboration with Charles Darwin on The Expression of the Emotions in Man and Animals assured him a position in the history of behavioural science and psychiatry.

Rejlander became a painter and went to Rome in the 1840's. He earned his living from being a portrait painter. It was in England that he learnt photography, in Henneman's Studio in Regent street. Based in Wolverhampton and later having a studio in Hamstead, London 1861-3.

[ref: 1010]

£750

19. CONSTANTINE, Dimitris.

View of Athens, showing a view of the Lycabettus Hill. c.1870.
Large albumen print. Pasted on original mount, photographer's credit and title in manuscript. In very good condition, dark rich tones.
270 by 380mm (10¾ by 15 inches).

[ref: 1029]

£950

20. CONSTANTINE, Dimitris.

View of Athens, showing a view of the Acropolis. c.1870.
Large albumen print. Pasted on original mount, photographer's credit and title in manuscript. In very good condition, dark rich tones.
270 by 380mm (10¾ by 15 inches).

[ref: 1030]

£950

21. CONSTANTINE, Dimitris.

View of Athens, showing the Acropolis. c.1870.
Large albumen print. Pasted on original mount, photographer's credit and title in manuscript. In very good condition, dark rich tones.
270 by 380mm (10¾ by 15 inches).

[ref: 1031]

£950

22. Photographer unidentified.

Views of the Acropolis, Athens. c.1870.
Nine albumen prints. All pasted on original card, in very good condition, some with exceptional tones.
170 by 260mm (6¾ by 10¼ inches).

[ref: 1061]

£5,500

23. CONSTANTINE, Dimitris.

Frieze. c.1870.
Large albumen print. Pasted on original mount, photographer's credit and title in manuscript. In very good condition, dark rich tones.
270 by 380mm (10¾ by 15 inches).

[ref: 1069]

£650

24. BERGGREN, Guillaume.

Istanbul Album. c.1880.
Oblong 4to (440 by 370mm.) Twenty-one albumen prints (280 by 220mm.) all signed in the negative, contemporary maroon marocco, titled in gilt 'Constantinople', a very clean album with tissue guards all intact and clean pages, front board slightly detached.

Views of a topographical nature, fair tonal range.

[ref: 1114]

£3,000

25. RUBELLIN, Maison (attributed to).

Zeybek, Istanbul, Turkey. c.1880.
Albumen print.
230 by 180mm (9 by 7 inches).

[ref: 1103]

£750

26. Photographer unidentified.

Egyptian woman. c.1875.
Albumen print.
270 by 195mm (10¾ by 7¾ inches).

[ref: 1153]

£650

27. FRITH, Francis.

Pylon Gateway at Medinet Habou, Egypt. c.1870.
Albumen print. Pasted on original mount, publisher's title on mount.
220 by 165mm (8¾ by 6½ inches).

[ref: 1131]

£350

28. FRITH, Francis.

The Mosque of El Hakim, Cairo, Egypt. c.1870.
Albumen print. Pasted on original mount, publisher's title on mount.
235 by 160mm (9¼ by 6¼ inches).

[ref: 1132]

£450

29. BEATO, Antonio.

Sphinx at Karnak and Pylone, Egypt. c.1880.
Albumen print. Photographer's credit in negative, very good rich tones.
245 by 340mm (9¾ by 13½ inches).

[ref: 1141]

£750

30. BEATO, Antonio.

Colonnade, Island of Philae, Egypt. c.1870.
Albumen print. Photographer's credit in negative, very good rich tones.
255 by 360mm (10 by 14¼ inches).

[ref: 1144]

£750

31. VIGNE, Louis.

Panorama of Tiberias, Sea of Galilee. c.1860.
Albumen print from paper negative. Three-part panorama.
195 by 765mm (7¾ by 30 inches).

Vignes took part in two expeditions to the Middle East, the first in 1860 from where this particular photograph was taken and the second in 1864 under the patronage of the Duke of Luynes (1802 – 1867), a famous archeologist, numismatologist and art collector.

He had used the calotype process and had taken fifty-two plates from his journey between June 1859 and October 1862 in Morocco, Sicily, Beyrouth and the Lebanon. It was mainly due to these images from his first expedition that enabled Vignes to present his collection to the Duke of Luynes and thereby assure his place under the Dukes own expedition to Beyrouth and Palmyra passing by Djerach in 1864.

It is very rare to find photographs by this photographer.

[ref: 1035]

£6,500

32. HOLMES, Randolph.

Pathan woman, Afghanistan. c.1910.
Bromoil print. Photographer's credit and title in negative.
290 by 225mm (11½ by 8¾ inches).

[ref: 1104]

£950

33. HAMMERSCHMIDT, Wilhelm.

Views of Baalbec. c.1865.
Seven albumen prints. Mounted on original card, very good tones and in good condition.
225 by 290mm (8¾ by 11½ inches).

[ref: 1143]

£2,250

34. DE CLERCQ, Louis.

Gateway of Hebron and Jaffa [Bab-el-Khalil], Jerusalem. c.1859.
Salt print from a paper negative. The mount has De Clercq's monogram, and image title.
260 by 200mm (10¼ by 7¾ inches).

[ref: 1148]

£1,750

35. GOOD, Frank, Mason.

Holy Land Pictures. c.1875.
Oblong folio (270 by 384mm.), Fifty albumen prints, all approx. 159 by 235mm. or slightly smaller, all with letterpress caption and a rule, most with the photographer's copyright, on mount recto, printed title page and printed captions, gilt lettered green boards, lightly worn, all edges gilt.
London. W.A. Mansell & Co.

Published albums by Frank Mason Good containing albumen prints are scarce.

He took four tours of the Middle East in the late 1860's and late 1870's. The first trip was made in 1866 - 1867. This took in Greece Palestine, Syria, Lebanon, Alexandria, Suez and Petra. These views were published by Francis Frith. The second trip was to Egypt during 1868-1869. The third journey took place during 1871-1872 and included more views of Egypt as well as Constantinople and Malta. His fourth and final tour was in 1875 during which he visited Palestine, Syria and Lebanon. (Ken Jacobson pp.238).

*The views were published by the Autotype Company as carbon prints and also by Mansell & Co as albumen prints. It is the latter which is more valuable and is the copy shown here.
Gernsheim. pp.68, number 517.*

[ref: 1159]

£7,500

36. BONFILS, Felix.

Views of the Holy Land. c.1870.
Large albumen prints. Photographer's credit in negatives, eight views showing Jaffa, Nazareth, Bethany, Jerusalem, Damascus and Baalbec.
280 by 380mm (11 by 15 inches).

[ref: 1160]

£6,500

37. Photographer unidentified.

Indian gentleman from the Sonar caste, Bombay. c.1850.
Salt print.
200 by 150mm (7¾ by 6 inches).

The distinctive flat, circular turban of the Sonar caste, who were goldsmiths identifies this portrait.

[ref: 1116]

£4,500

38. Photographer unidentified.

Indian gentleman, Bombay. c.1850.
Salt print.
240 by 180mm (9½ by 7 inches).

[ref: 1117]

£4,750

39. NEWLAND, John William.

Indian gentleman, Calcutta. c.1855.
Quarter-plate daguerrotype. Hand-tinted in gilt mount and morocco case, photographer's studio stamp.
95 by 80mm (3¾ by 3¼ inches).

F.W. Baker was the manager at Newlands of Calcutta, later setting up on his own in 1857. Newland himself was killed in the Indian Mutiny in 1857. Whether this particular daguerrotype was taken by Baker or Newland is not sure but daguerrotype portraits of Indian sitters by this studio are extremely rare during this period.

[ref: 1137]

£5,750

40. Photographer unidentified.

Kaduganawwa Pass, Sri Lanka. c.1880.
Albumen print, pasted on original mount, titled in manuscript.
230 by 270mm (9 by 10¾ inches).

[ref: 1018]

£550

41. Photographer unidentified.

Sinhalese woman. c.1880.
Albumen print. Very rich dark tones.
260 by 210mm (10¼ by 8¼ inches).

[ref: 1147]

£1,250

42. BOURNE, Samuel.

The Kaiser Pasund, Lucknow. c.1870.
Albumen print. Photographer's credit and number in negative.
240 by 290mm (9½ by 11½ inches).

[ref: 1048]

£750

43. BEATO, Felice.

Ruins of the Baillee Guard Gate, Lucknow. c.1858.
Albumen print. Titled in manuscript.
255 by 300mm (10 by 11¾ inches).

[ref: 1052]

£1,750

44. BEATO, Felice.

The Rumi Darwaza and Imambara, Lucknow. c.1858.
Albumen print. Titled in manuscript.
255 by 300mm (10 by 11¾ inches).

[ref: 1053]

£1,750

45. BOURNE, Samuel.

View from Palace in the fort, Lahore. c.1870.
Albumen print. Photographer's credit and number in negative.
230 by 295mm (9 by 11½ inches).

[ref: 1149]

£650

46. BOURNE, Samuel.

Ancient temple at Byjnath, Kangra. c.1870.
Albumen print. Photographer's credit and number in negative.
290 by 235mm (11½ by 9¼ inches).

[ref: 1150]

£650

47. BIGGS, Thomas.

Mausoleum of Begum Sahib, Bijapur, India. c.1855.
Large albumen print from paper negative. Photographer's credit in negative, printed title in cartouche.
270 by 330mm (10¾ by 13 inches).

Biggs served in the Bombay Artillery in 1842. He was appointed Government Photographer in 1854 with a commission to photograph architectural and archaeological sites. Over the course of 1855 he produced more than 100 paper negatives of Aihole, Badami, Bijapur and other sites in Western India. His photographs were well received by the Photographic Society of Bombay. Although his work was praised in dispatches in 1857, his photographic career was cut short as the army insisted that he return to his military duties due to a staff shortage at a time of war. He was succeeded by W.H. Pigou as official government photographer. Early in 1865, in his official capacity, Sir Bartle Frere, a member of the Viceroy's council and his confidential adviser, supervised a photographic survey of the monuments of Bijapur and Ahmadabad by Dr. Pigou and Thomas Biggs. His architectural photographs appear with those of A.C.B. Neill and William Harry Pigou in 'Architecture in Dharwar and Mysore' (1866) and 'Architecture at Beejapoor' (1866) by James Fergusson and Philip Meadows and Architecture of Ahmedabad (1866) by T.C. Hope and James Fergusson.

[ref: 1050]

£650

48. BOURNE and SHEPHERD.

Maharaja of Udaipur and Courtiers. c.1875.
Albumen print.
210 by 270mm (8¼ by 10¾ inches).

[ref: 1070]

£850

49. Photographer unidentified.

Maharaja. c.1910.
Hand-coloured photograph.
290 by 250mm (11½ by 9¾ inches).

[ref: 1109]

£1,500

50. Photographer unidentified.

Nawab Raza Ali Khan, Rampur state. c.1910.
Hand-coloured photograph.
370 by 300mm (14½ by 11¾ inches).

[ref: 1110]

£1,500

51. Photographer unidentified.

Maharaja. c.1910.
Hand-coloured photograph.
275 by 215mm (10¾ by 8½ inches).

[ref: 1111]

£1,500

52. Photographer unidentified.

Maharaja. c.1910.
Hand-coloured photograph.
385 by 420mm (15¼ by 16½ inches).

[ref: 1112]

£2,500

53. BOURNE AND SHEPHERD.

Maharajas, Imperial Assemblage, Delhi. c.1877.
Twelve loose woodburytypes.
London. Longmans, Green, Reader, and Dyer. 195 by 120mm (7¾ by 4¾ inches).

Loose plates by Bourne and Shepherd from 'The History of the Imperial Assemblage at Delhi' held on the 1st January, 1877, to celebrate the assumption of the title of empress of India by her Majesty the Queen.

[ref: 1136]

£2,250

54. OAKELEY, Richard Banner.

Hoyaslesvara temple, Halebidu, Karnataka, India. c.1856.

Salt print.

280 by 220mm (11 by 8¾ inches).

Oakeley paid a visit to Halebid in southwestern India in 1856, where he took a number of waxed paper negatives, later published as albumen prints in his 'The Pagoda of Hallibeed, Illustrated by fifty-six photographic views'.

[ref: 1139]

£3,250

55. LA GRANGE, Baron Alexis de.

Entrance to the Jagdish Temple at Udaipur, Rajasthan. c.1850.

Albumen print from waxed paper negative. Very good tonal range and in good condition, printed title and credit.

213 by 178mm (8½ by 7 inches).

Alexis de La Grange's work is some of the earliest surviving photography to come out from India in the nineteenth century. La Grange accompanied by his cousin Felix Lambrecht visited India for personal reasons, unlike many of the ealy British photographers who were in India in a military capacity. He is known to have exposed at least sixty three negatives. Of these , five were published as prints in Album photographique de l'Artiste et de l'Amateur.

La Grange was not particularly positive in his remarks about this temple, describing the statue inside the temple as 'hideous' and complaining about the smell of burning oil.

Maharana Jagat Singhji constructed this religious shrine in 1651. The three-storied temple structure is an architectural marvel with its perfectly carved pillars, carved ceilings, frescoed walls and plush halls. The main Jagdish temple structure is situated in the middle with four smaller shrines in the four corners of the temple dedicated to Lord Ganesha, Sun God, Goddess Shakti and Lord Shiva.

[ref: 1142]

£3,750

56. OAKELEY, Richard Banner.

Halebid, sculptural study, Hoyaslesvara temple, Tamil Nadu. c.1856.

Albumen print.

280 by 220mm (11 by 8¾ inches).

Oakeley paid a visit to Halebid in southwestern India in 1856, where he took a number of waxed paper negatives, later published as albumen prints in his 'The Pagoda of Hallibeed, Illustrated by fifty-six photographic views'.

[ref: 1145]

£2,500

57. BOURNE, Samuel.

View on the Kashmir Road, near Budrawar, Kashmir. c.1870.

Albumen print.

230 by 285mm (9 by 11¼ inches).

[ref: 1002]

£450

58. BOURNE, Samuel.

Watercourse from the Pass. c.1870.

Albumen print.

852 by 230mm (33½ by 9 inches).

[ref: 1003]

£450

59. BOURNE, Samuel.

Shankaracharya Temple, Tukht-i-Sulaiman, near Srinagar. c.1868.

Albumen print. Photographer's number in negative.

235 by 290mm (9¼ by 11½ inches).

Also known as the Jyesteshwara temple or Pas-Pahar. It is dedicated to Lord Shiva.

[ref: 1055]

£650

60. BAKER, William.

Kashmir. c.1870.

Albumen print. Photographer's credit and number 1138 in negative.

205 by 285mm (8 by 11¼ inches).

[ref: 1056]

£650

61. SHEPHERD, Charles and ROBERTSON, James (attributed to).

Pathans, North-West Frontier. c.1865.

Albumen print. Photographer's number in negative.

230 by 285mm (9 by 11¼ inches).

[ref: 1146]

£1,250

67. SAUNDERS, William (attributed to).

Barber, China. c.1870.

Albumen print. Title in French manuscript.

Very good rich dark tones.

180 by 240mm (7 by 9½ inches).

[ref: 1037]

£1,250

62. Photographer unidentified.

Bhutia women, Sikkim. c.1870.

Albumen print. Photographer's number in negative.

165 by 210mm (6½ by 8¼ inches).

[ref: 1049]

£400

68. Photographer unidentified.

View of Peking. c.1870.

Albumen print.

150 by 230mm (6 by 9 inches).

[ref: 1028]

£850

63. BOURNE and SHEPHERD.

Bhootean women, Darjeeling. c.1870.

Albumen print.

205 by 150mm (8 by 6 inches).

[ref: 1057]

£450

69. CHILD, Thomas.

Photographer's assistant, Peking. c.1875.

Albumen print. Photographer's inkstamp on verso.

150 by 200mm (6 by 7¾ inches).

A rare image of the photographer's assistant on the right, holding what looks like a wet-plate holder in his hand.

[ref: 1099]

£1,250

64. BOURNE and SHEPHERD.

Bhooteas, Darjeeling. c.1870.

Albumen print.

205 by 150mm (8 by 6 inches).

[ref: 1058]

£450

65. BOURNE and SHEPHERD.

Bhooteas, Darjeeling. c.1870.

Albumen print.

205 by 150mm (8 by 6 inches).

[ref: 1059]

£450

66. BOURNE and SHEPHERD.

Bhootea women, Darjeeling. c.1870.

Albumen print.

205 by 150mm (8 by 6 inches).

[ref: 1060]

£450

70. FLOYD, William Pryor.

South China Album. Hong Kong. c.1873.

Oblong 4to (305 by 400mm.), Blue lithographed title page, fifty albumen prints (200 by 250mm.), including two panoramas, mounted on thick card, recto and verso, titled and numbered in the negative, each with letterpress caption on the mount, contemporary half morocco over green moire cloth.

A good album of early photographs of China, Hong Kong and Japan, including a six-part panorama of Macao and a two-part panorama of Yokohama. Other views include Shameen, Daibootz, Kamakura, Katasie and Inosima.

It is very rare to have a Floyd album in such good condition.

'Floyd (1834-c.1900) had a long and distinguished photographic career in China producing work of a very high standard and operating, for a time, one of the most successful studios in the Far East. In the late 1860's Floyd was John Thomson's major competitor in Hong Kong.' His studio was located at 62 Queen's Road, Hong Kong from April 1867 until May 1869. (see Bennett, T. History of Photography in China, Western Photographer's 1861-1879, London: Quaritch, 2010, pp.7-18).

Floyd was also a successful portraitist, as shown by numerous carte-de-visite's he made of Chinese and western subjects. He created landscapes and mementoes of events (eg hurricanes), assembled as portfolios in bound albums or pasted on cards with printed captions. By 1868 his studio listed one hundred and fifty views of Hong Kong and Macao.

His studio was sometimes known as The Firm. Floyd took over the studio in 1868 however it was actually a collection of photographic negatives that had been put together since 1859 by various photographer's. These included Weed, Howard, Beato, Miller, Thomson and Halsey. (Hacker, Arthur and Wattis Fine Art Hong Kong, A Rare Photographic Record of the 1860's, 1997). W.P Floyd himself sold his company in 1874, a year after this album is dated.

[ref: 1105]

£35,000

71. DISDERI, Andre, Adolphe, Eugene.

Chinese artefacts from the Summer Palace, Peking. c.1861.

Albumen print. Rich dark tones.
295 by 225mm (11½ by 8¾ inches).

A rare photograph by Disdéri. As far as i know, there is no other known composition of these exact Chinese objects from this period.

Adolphe Disdéri photographed the galleries of the Far-Eastern collection, exhibited in Empress Eugénie's Chinese Museum. Many of those Chinese items at the Château of Fontainebleau were artefacts looted from the Summer Palace in Peking during October 1860; The Chinese Museum at Fontainebleau was not opened until June 1863 however Disderi, a well known photographer would have had access to what can be considered as the first collection of valuable Chinese objects to be bequeathed to the French Nation. These pictures are a rare and precious testimony to the Opium Wars.

This particular composition shows a number of jade plaque's, censer's, figures and other objects.

[ref: 1154]

£6,500

72. Photographer unidentified.

Des Voeux Road and the waterfront, Hong Kong. c.1870.

Albumen print.
220 by 280mm (8¾ by 11 inches).

[ref: 1044]

£350

73. Photographer unidentified.

Queen's Road and Central Market entrance, Hong Kong. c.1880.

Albumen print.
215 by 275mm (8½ by 10¾ inches).

[ref: 1073]

£850

74. Photographer unidentified.

The Peak Tramway and Union Church, Hong Kong. c.1880.

Albumen print.
200 by 260mm (7¾ by 10¼ inches).

[ref: 1075]

£650

75. Photographer unidentified.

Hong Kong with the Peak in the distance. c.1880.
Albumen print.
220 by 270mm (8¾ by 10¾ inches).

[ref: 1076]

£750

81. Photographer unidentified.

Panorama of Hong Kong. c.1910.
Silver gelatin print. Photographer's title and 'No.1' in negative.
960 by 250mm (37¾ by 9¾ inches).

An early twentieth century view of Hong Kong, looking down from the Peak onto Kowloon Bay. Might be by the studio of Afong.

[ref: 1106]

£3,500

76. Photographer unidentified.

Hong Kong, looking towards Kowloon Bay. c.1880.
Albumen print.
200 by 270mm (7¾ by 10¾ inches).

[ref: 1077]

£650

82. Ikeda (attributed to).

Tianjin, China. c.1880.
Albumen print.
210 by 270mm (8¾ by 10¾ inches).

[ref: 1082]

£650

77. Photographer unidentified.

Queen's Road Central, Hong Kong. c.1880.
Albumen print.
210 by 275mm (8¾ by 10¾ inches).

[ref: 1078]

£850

83. Ikeda (attributed to).

The Club, Victoria Road, Tianjin, China. c.1880.
Albumen print.
210 by 270mm (8¾ by 10¾ inches).

[ref: 1083]

£650

78. Photographer unidentified.

The end of Government Pier, showing cricket club, looking towards central, Hong Kong. c.1880.
Albumen print.
210 by 280mm (8¾ by 11 inches).

[ref: 1079]

£650

84. Ikeda (attributed to).

Tianjin, China. c.1880.
Albumen print.
210 by 280mm (8¾ by 11 inches).

[ref: 1084]

£550

79. Photographer unidentified.

Hong Kong, looking towards Kowloon Bay. c.1880.
Albumen print.
195 by 270mm (7¾ by 10¾ inches).

[ref: 1080]

£650

85. Ikeda (attributed to).

Tianjin, China. c.1880.
Albumen print.
205 by 260mm (8 by 10¾ inches).

[ref: 1085]

£550

80. Photographer unidentified.

Hong Kong, looking towards Kowloon Bay. c.1880.
Albumen print.
190 by 255mm (7½ by 10 inches).

[ref: 1081]

£650

86. Ikeda (attributed to).

Tianjin, China. c.1880.
Albumen print.
195 by 255mm (7¾ by 10 inches).

[ref: 1086]

£650

92. Ikeda (attributed to).

Tianjin, China. c.1880.
Albumen print.
205 by 270mm (8 by 10¾ inches).

[ref: 1094]

£650

87. Ikeda (attributed to).

Tianjin, China. c.1880.
Albumen print.
200 by 270mm (7¾ by 10¾ inches).

[ref: 1087]

£550

93. Ikeda (attributed to).

Tianjin, China. c.1880.
Albumen print.
205 by 270mm (8 by 10¾ inches).

[ref: 1095]

£650

88. Ikeda (attributed to).

Village near Tianjin, China. c.1880.
Albumen print.
200 by 265mm (7¾ by 10½ inches).

[ref: 1090]

£750

94. Ikeda (attributed to).

Tianjin, China. c.1880.
Albumen print.
195 by 255mm (7¾ by 10 inches).

[ref: 1096]

£650

89. Ikeda (attributed to).

Village near Tianjin, China. c.1880.
Albumen print.
205 by 270mm (8 by 10¾ inches).

[ref: 1091]

£750

95. Ikeda (attributed to).

Victoria road, Tianjin, China. c.1880.
Albumen print.
205 by 270mm (8 by 10¾ inches).

[ref: 1097]

£650

90. Ikeda (attributed to).

Village near Tianjin, China. c.1880.
Albumen print.
195 by 260mm (7¾ by 10¼ inches).

[ref: 1092]

£750

96. Ikeda (attributed to).

Victoria road, Tianjin, China. c.1880.
Albumen print.
205 by 260mm (8 by 10¼ inches).

[ref: 1098]

£550

91. Ikeda (attributed to).

Tianjin, China. c.1880.
Albumen print.
205 by 270mm (8 by 10¾ inches).

[ref: 1093]

£550

97. AFONG, Lai.

Chinese woman with deformed foot. c.1870.
Albumen print. Photographer's inkstamp on verso, 'Afong,
Photographer, Hong Kong'.
270 by 210mm (10¾ by 8¼ inches).

[ref: 1068]

£1,250

98. GSELL, Emille.

Chinese actor and actress. c.1868.
Albumen print. Very rich dark tones.
215 by 170mm (8½ by 6¾ inches).

[ref: 1021]

£1,850

103. Photographer unidentified.

Execution, China. c.1899.
Albumen print.
160 by 230mm (6¼ by 9 inches).

[ref: 1101]

£650

99. Photographer unidentified.

Opium Smokers. c.1885.
Albumen print.
165 by 210mm (6½ by 8¼ inches).

[ref: 1100]

£950

104. Photographer unidentified.

Kachin women. c.1880.
Albumen print.
240 by 190mm (9½ by 7½ inches).

[ref: 1133]

£450

100. Photographer unidentified.

Chinese Types. c.1865.
Twenty-three carte-de-visite's. All with good tones and in good condition.

Studio names include those of Pun-Lun, Cheong-Heng & Wing-Chong, Ye-Chung and F. Schoenke.

[ref: 1155]

£5,500

105. BURGER, Willhelm.

Lakon dancers, Bangkok, Thailand. c.1870.
Albumen print. Pasted on original mount.
207 by 166mm (8¼ by 6½ inches).

[ref: 1140]

£875

101. AFONG, Lai.

Chinese actors in full costume. c.1868.
Albumen print. Very rich dark tones.
180 by 230mm (7 by 9 inches).

[ref: 1022]

£1,850

106. Photographer unidentified.

Russian Embassy, Korea. c.1900.
Silver Gelatin Print.
215 by 290mm (8½ by 11½ inches).

[ref: 1102]

£650

102. Photographer unidentified.

Unidentified temple, China. c.1880.
Albumen print.
250 by 200mm (9¾ by 7¾ inches).

[ref: 1074]

£650

107. Photographer unidentified.

In the vicinity of Shanghai. c.1880.
Albumen print.
205 by 270mm (8 by 10¾ inches).

[ref: 1089]

£650

108. SAUNDERS, William.

City Wall, Shanghai. c.1870.
Albumen print. Rich dark tones.
150 by 205mm (6 by 8 inches).

[ref: 1047]

£1,850

109. SAUNDERS, William.

Chinese transport. c.1880.
Albumen print.
195 by 275mm (7¾ by 10¾ inches).

[ref: 1072]

110. DUFTY, Francis Herbert.

Fiji Islanders. c.1875.
Carte-de-Visite. Albumen print,
photographer's studio stamp on verso.

"Big head" mountain men (kai colo), probably from Namosi, wearing the huge wigs of human hair (ulumate) for which they were famous. These warriors were justifiably feared by their coastal neighbours, who retaliated by stigmatising their name to mean "bushwhackers". The men pictured here wear only malo loincloths. The seated men wear pigs' tusks (bati ni vuaka). The standing man wears a civa pearl-shell and holds a rootstock club with a fibre-bound handle (waka vividrasa).

[ref: 1013]

£650

111. BURTON, Alfred Henry. [Burton Bros (1834-1914)].

Fiji Album. c.1884.
Oblong 4to (370 by 280mm.) One hundred and forty-three albumen prints (145 by 195mm.), Red half-calf, rubbed with some pages loose.

The album is a mix of Fiji, Samoa, Tonga and New Zealand itself. Place names shown are Mount Alexander, Flagstaff Hill, West Coast Road, Wellington, Russell Bay, Milford Sound, Auckland, Lake Wanaka, Wet Jacket Arm, Lake Hawea, Dusky Sound.

Burton Bros was the most important nineteenth century photographic studio and was based in Dunedin, New Zealand. It was founded by Walter John Burton (1836-1880) in 1866 as the Grand Photographic Saloon and Gallery and was situated in Princes Street, Dunedin. Burton was a member of a prominent family of printers, bookbinders and photographers based in Derby, England, whose firm (John Burton and Sons) was founded by their father John Burton, and also included his other brothers, Alfred Henry (1834-1914), Oliver (b. 1841), and John William Burton (b. 1845).

Despite the partnership's success, it ended as early as 1877, largely through personal differences caused by Walter Burton's heavy drinking. Alfred was joined by his younger brother John and employed other talented photographers such as George Moodie and Thomas Muir, while Walter set up an independent studio. In 1880, Walter committed suicide, and John, saddened, returned to England. Alfred Burton continued to business with Moodie and Muir as his partners until retiring in 1898. He died in Dunedin in 1914. Moodie and Muir continued to run the firm under the same name until its eventual closure in 1916.

[ref: 1113]

£5,000

112. GAUTHIER, Lucien (attributed to).

Tahitian models. c.1915.
Silver gelatin print. Photographer's number in negative.
195 by 145mm (7¾ by 5¾ inches).

[ref: 1051]

£750

113. Photographer unidentified.

Kilauea, Hawaii. c.1930.
Large toned silver gelatin print.
270 by 355mm (10¾ by 14 inches).
[ref: 1016]

£650

114. HUEBNER, Goerge.

Vistas de Para Brazil. 1898.
Oblong 4to (255 by 180mm). Twenty-seven albumen prints (120 by 165mm.), all titled with photographer's name on each album page, One three-part panorama of Belem (485 by 120mm). Contemporary green morocco, titled in gilt, rubbed in places, album pages marginally soiled.
Edicao de George Huebner.

It is unusual to find photographs by George Heubner, taken in Brazil. This album is topographical in nature, showing Belém, Santarém (Pará), Marabá, Altamira, Castanhal and Abaetetuba. Churches, monuments, hospitals, theatres, town squares and palaces are shown.

George Heubner left Germany for Brazil in 1885 and travelled to Iquitos (Peru), the Ucayali-river (first pictures 1888) and Lima. In 1898 he opened a studio in Manaus "George Huebner, Photografo, Manáos-Brazil" and he also worked in Belém, where in 1906 he took over the studio of Felipe Augusto Fianza who had died in 1904. They called themselves "G.Huebner & Amaral" (Huebner's associate, Libano Amaral ?-1920). He met the ethnologist Theodor Koch-Grünberg on a trip up the Rio Negro and corresponded with him over a long period of time. He also discovered an orchid which was named "Huebneria yauperiensis" and sent specimens to Kew Gardens, Surrey in the early 1930s.

[ref: 1004]

£2,500

115. Ildefonso Estrada y Zenea.

Album Veracruzano. 1872.
Small 4to (290 by 190mm). Published in Spanish with eighteen albumen prints (155 by 120mm.), ten by J.B Pares and eight by A. Moreno, library inkstamp, morocco binding, titled in gilt.

A very rare illustrated book on this major Mexican port. To have such early photographs of Veracruz during a volatile period of Mexico's history is an important historical visual record.

[ref: 1054]

£3,500

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