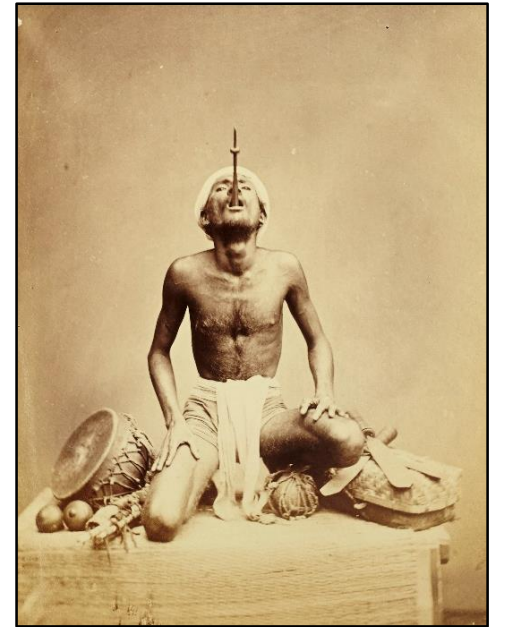
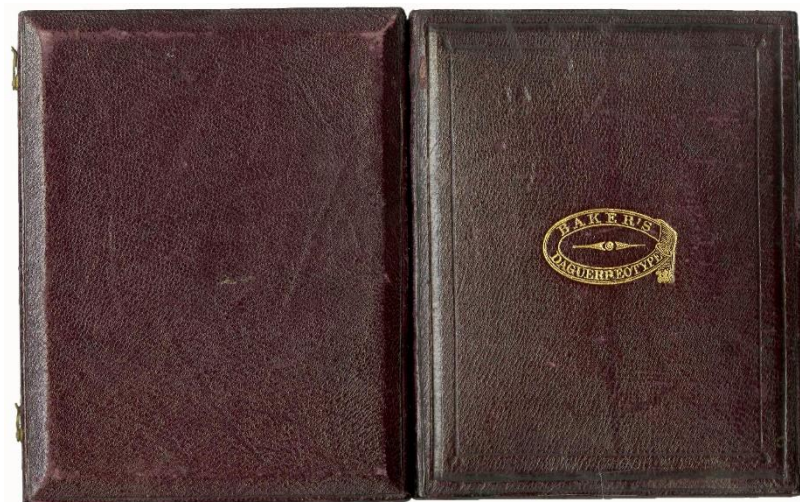


Q PHOTOGRAPHY AT QUARITCH

INDIAN PHOTOGRAPHS • OCT 2014



ITEM 15

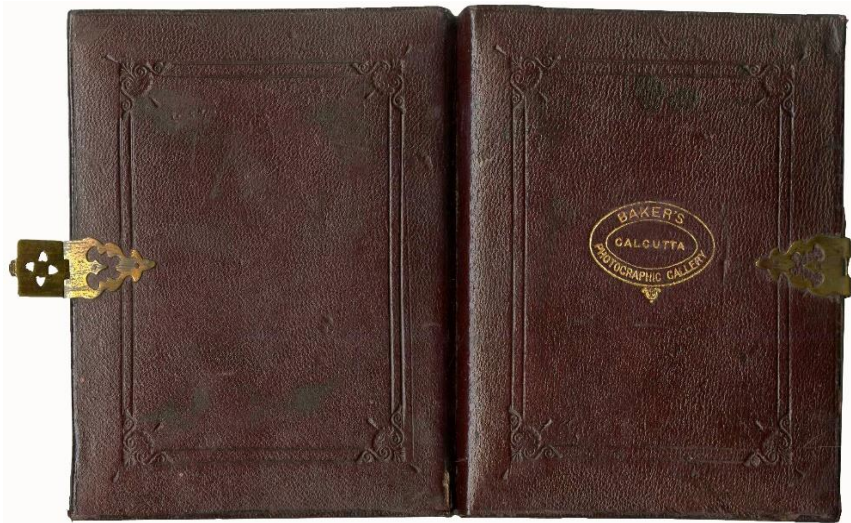


1. F. W. Baker & Co, Calcutta
Young girl with be-ribboned hat, late 1850s–60s

Quarter-plate daguerreotype (some edge tarnishing and small spot on cheek), hand-tinted, in plain oval gilt mount and folding leather case with photographer's gilt stamp 'Baker's Daguerreotype' on front cover.

£350

Baker established his own business in Calcutta in 1857 and thrived throughout the 1860s.

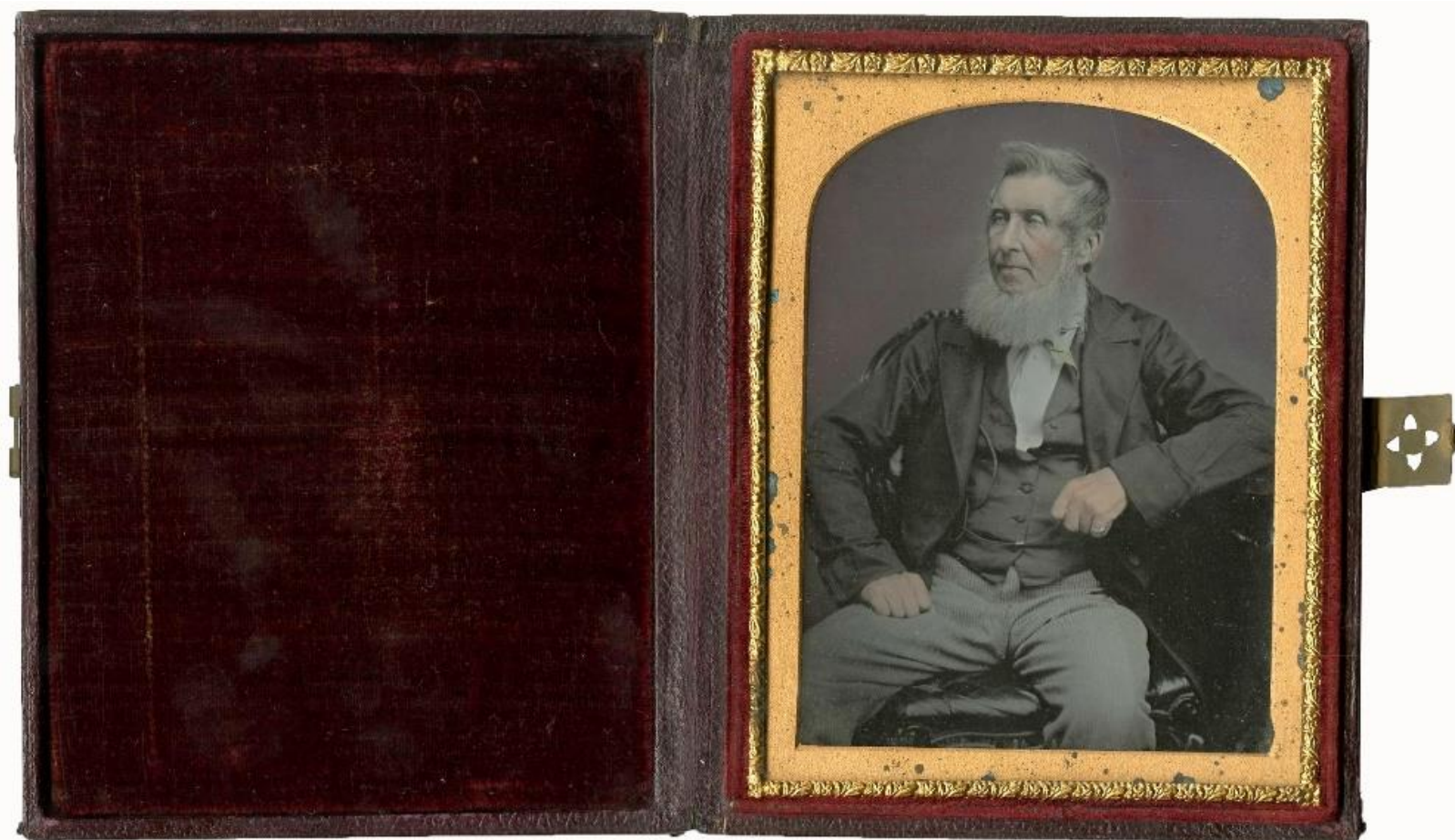


2. F. W. Baker & Co, Calcutta
Hirsute grey-haired gentleman, late 1850s–60s

Quarter-plate ambrotype, finely hand-tinted, in plain arched-top gilt mount (minor spotting to mount), folding leather case with photographer's gilt stamp 'Baker's Photographic Gallery Calcutta' on front cover, gilt clasp.

£250

Baker established his own business in Calcutta in 1857 and thrived throughout the 1860s.



3. SAMUEL BOURNE (1834–1912)
'Bridge in Sriniggar, built by Akbar', 1860s

Albumen print, 9¼ x 11¾ inches (23.5 x 29 cm.),
signed and numbered 82 in the negative, matted.

£1500 + VAT



4. SAMUEL BOURNE (1834–1912)
'Cascades of the Scinde River', 1860s

Albumen print, 9¼ x 11⅜ inches (23.5 x 29 cm.),
signed in the negative, matted.

Illustrated in Gernsheim, *History of Photography*,
1969, pl. 170.

£1200 + VAT



5. SAMUEL BOURNE (1834–1912)
'Foliage on the Dhul Canal', Srinuggur, Kashmir,
1867

Albumen print, 9 ¼ x 11 ¼ inches (23.5 x 28.6 cm.),
signed and numbered *Bourne 827* in the negative,
numbered 827 in pencil on reverse (minor
chipping at bottom right corner), matted.

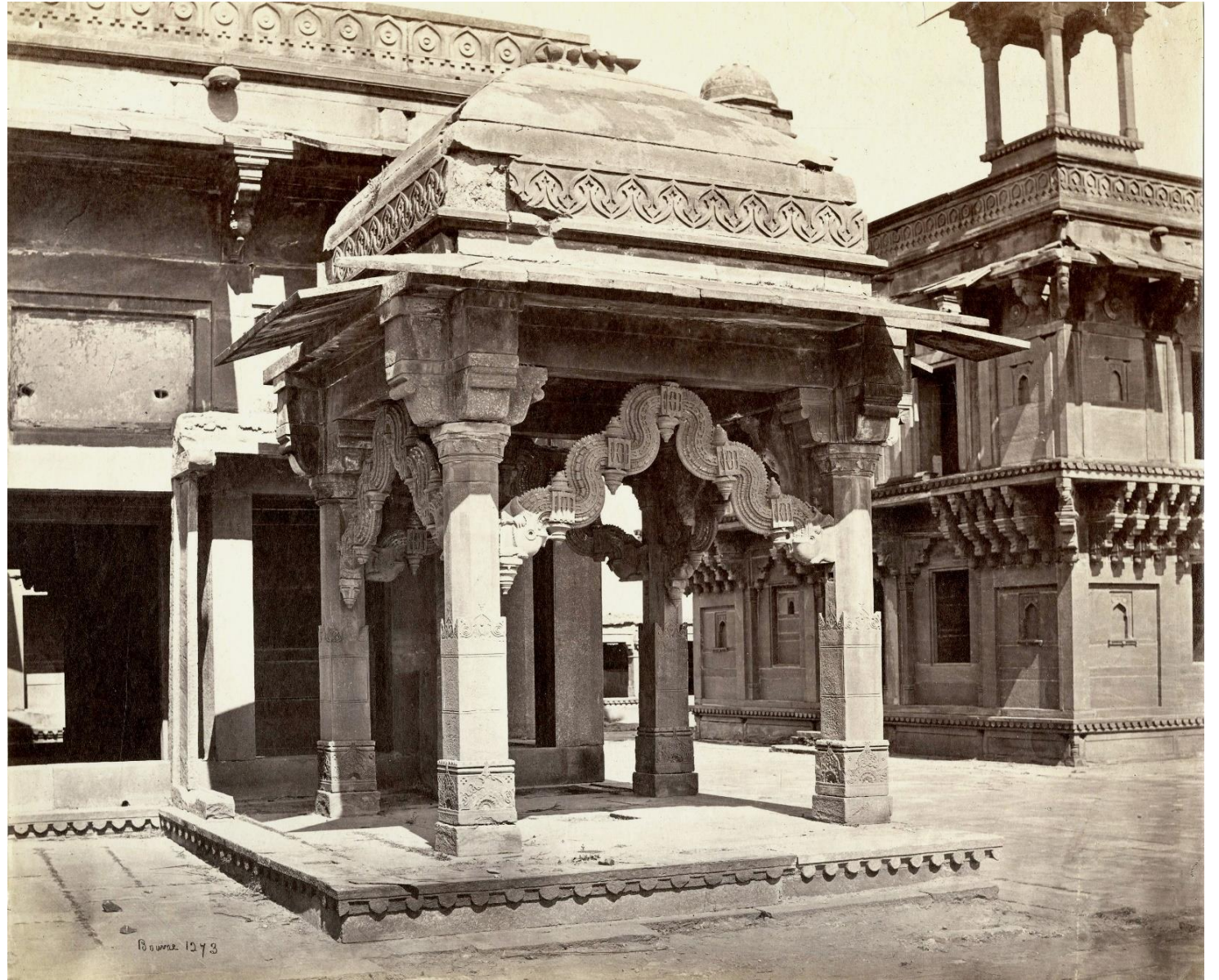
£650 + VAT



6. SAMUEL BOURNE (1834–1912)
'Gooro-ki-Mandi or Temple of the Hindoo Saint,
Futtypore Sikri', 1866

£500 + VAT

Albumen print, 9¼ x 11¼ inches (23.5 x 28.6 cm.),
signed and numbered *Bourne 1273* in the negative,
numbered in pencil on the reverse (minor creasing
along top right edge), matted.



7. SAMUEL BOURNE (1834–1912)
'Palm tree', Lucknow, 1865

£350 + VAT

Albumen print, 9 x 11 inches (22.9 x 28 cm.), signed and numbered *Bourne 1150* in the negative (small tear top left corner and minor creasing at corners), matted.



8. SAMUEL BOURNE (1834–1912)
Wanga Valley, 1863

Albumen print, 9 $\frac{3}{8}$ x 11 inches (23.8 x 29 cm.),
signed and numbered 279 in the negative, matted.

£1200 + VAT

Prize winning photograph 1863–64.



9. EDMUND DAVID LYON (1825–1891)
Pycarra Falls, c. 1865–69

Albumen print, 10½ x 8¾ inches (26.7 x 21.3 cm.),
titled on the mount *Pycarra Falls. Neilgherry Hills.* in
brown ink.

£500

A series of photographs of this waterfall appears in
an album of images by Lyon from the Archaeological
Survey of India. The series *Upper Pykara Falls
Neilgherries, Middle Pykara Falls Neilgherries,* and *Lower
Pykara Falls* together with *Cola'Cumbie Waterfalls
Neilgherries* was displayed at the Paris Exhibition in
1867 as exhibition number 788. This photograph
shows closer detail of the same subject and was
presumably taken at the same time.



10. EDMUND DAVID LYON (1825–1891)
Makoorty Peak, Neilgherry Hills. c. 1865–69

Albumen print, 9¼ x 11⅞ inches (23.5 x 28.2 cm.),
titled on the mount in brown ink.

£750

Lyon was based in the South Indian hill station of Ootacamund and took numerous photographs of the area. Though we have not found another print from the same negative in the extensive British Library holdings there are some similar views in their Lyon albums, which, together with the other characteristics of this print, allow an attribution to Lyon.



11. EDMUND DAVID LYON (1825–1891)
'Jumbookeshwar Temple nr. Trichinopoly. The tank
and surrounding objects', c. 1865–69

Arched top albumen print, 8 $\frac{5}{8}$ x 11 $\frac{5}{8}$ inches,
(22 x 28.7 cm.), minor spotting to the mount, not
affecting image, titled on the mount *Jumboogashevam*
Tank, Trichinopoly in brown ink, *Capt. Lyon* written in
pencil in a later hand.

£500



Another print of this photograph appears in an album of Captain Lyon photographs that is held at the British Library: *Photographs to illustrate the ancient archaeology of Southern India*. On the verso of the photograph is a caption that reads:

'265 – About a mile from the entrance of the Great Pagoda, illustrated in Photographs 251 to 262, is one [temple] dedicated to Shiva, under the title of Lord of the jambu, or rose-apple. Though smaller than that dedicated to Vishnu, having only three enclosures instead of seven, it has the advantage of having been built at once from one design and in a better age than the greater part of the larger pagoda. The whole of this temple probably belongs to the 16th century. On one side of the tank shown in the Photograph, is seen the façade of the principal porch, and on the right the gateway leading to the sanctuary.'

The clouds in our print of this image differ from those in the British Library example. Lyon combined two separate negatives in one print in order to achieve this cloud effect at a time when the photographic emulsion was not sufficiently sensitive to record clouds and buildings within the same exposure.



Jumboogashevam Tank, Trichinopoly.

12. LALA DEEN DAYAL (1844—?1905)
Stupa of Sanchi, 1882–1883

Albumen print, 12 x 10 inches (30.2 x 25.7 cm.),
initialled and numbered in the negative *DD 1575*,
untrimmed showing dark margin, small marginal
tear (repaired) to upper right corner.

£600 + VAT

A rare view of one of the gates of the ruined Sanchi
during restoration, from a series illustrated in Sir
Lepel Griffin's *Famous Monuments of Central India*,
which does not include this view.



13. LALA DEEN DAYAL, CHARLES SCOWEN

and other photographers

India and Ceylon, a collection of fine photographs from the archive of the Austrian Imperial Ensign, Ferdinand Bublay, 1886-87

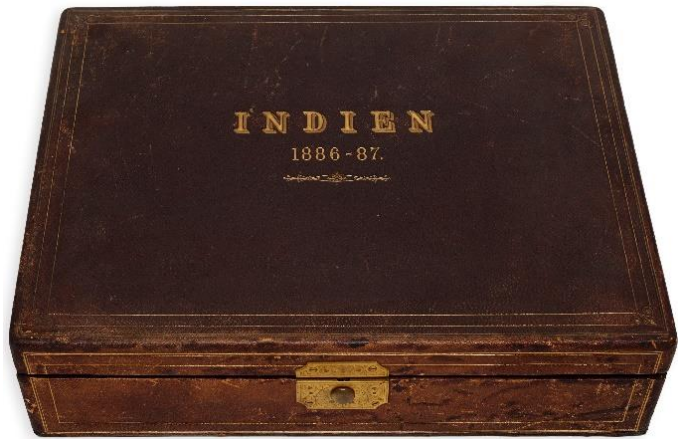
Fifty-seven albumen prints, two portraits approx. 6 x 8 inches (15.2 x 20.3 cm.) the other views larger to approx. 9 x 11 inches (22.9 x 27.94 cm.), three Ceylon views signed *Scowen* in the negatives, one view of Amber signed *D. Dyal* in the negative, two of Jaipur numbered 802 and 1807 from Dayal's series; mounted on card with titles in pencil in English or German on mounts; in contemporary drop-front maroon morocco portfolio box with hinged lid, ruled gilt, gilt title and date to lid *Indien, 1886-87*, gilt clasp.

£7,500 + VAT

An interesting selection of views including unusual archaeological subjects and good tree studies from Ceylon; Mumbai and the Elephanta Caves; Jaipur and the Amber Fort; Delhi, Agra, Lucknow, Varanasi, Kolkata and Darjeeling. Also including two portrait groups entitled 'Bettler oder Fakirs' and 'Coolis'. The photographs are in unusually good condition having retained a good depth of tone and showing a consistently high quality and clean appearance, unmarred by foxing or other surface defects.

A full list of titles is available.





14. DR. JOHN MURRAY (1809–1898)
The Simalah Temple, Benares, *circa* 1858 – 62

Waxed paper negative, 14³/₈ x 18¹/₂ inches
(36.5 x 47 cm.), *R. Turner Patent Talbotype*
watermark along top edge.

£1200 + VAT



15. D. W. SYKES & Co., RITTER, MOLKENTELLER & Co., NICHOLAS/A. T. W. PENN *and others*

Carved Indian photograph album, 1860s–early 70s

4to album of sixty-six albumen prints and one watercolour, 41 views most approx. 8 x 10½ inches (20.3 x 26.7 cm.), the remainder mostly portraits approx. 5½ x 4 inches (14 x 10.2 cm.), various photographers' credits in the negatives including Bourne (2), Ritter, Molkenteller & Co. (1), Sykes (6) and Arnoux (4), blue velvet-lined Indian hand-carved wood boards (some damage to front cover at spine and fore-edge), blue endpapers (ownership blindstamp to front free end and some damp-staining to the back free end and verso of last mount not affecting the image), all edges gilt, 12⅝ x 10¼ x 2½ inches (32 x 26 x 6.4 cm.).

£3500

This album would appear to date from around the time of the opening of the Suez Canal in 1869. Although it begins with a few photographs in Lucknow depicting post-'Mutiny' damage to buildings it ends with a few carte-de-visite-sized Egyptian portraits, Arnoux's studies of the Suez Canal (from low-numbered negatives) and an unidentified view of Alexandria prepared for celebrations. The north and west of India are represented by a few photographs by Bourne and others from Lucknow, Cawnpore, Benares and Agra and there are two series (9 views) of monolithic cave architecture probably all from Ellora and/or Ajanta (including those signed by Sykes). Moving south, the album features six views in and around Ootacamund, probably all taken by A.T. W. Penn while working for Nicholas; five other studies around Madras probably all by Nicholas, who was in partnership with Ralph Curths between 1868 and 1873; and 24 figure studies also attributable to Nicholas (see Penn, *The Nicholas Brothers & A. T. W. Penn, Photographers in South India 1855–1885*, plates 98a–b, 99b).





16. Attributed to NICHOLAS & CO
'A Cathamaran', Madras, 1870s-80s

Albumen print, 9 x 10⁷/₈ inches (22.9 x 27.7 cm.), titled
in ink on the mount below.

£300

See Penn, *The Nicholas Brothers & A. T. W. Penn:
photographers of South India 1855-1885*, pl. 7, for a
comparison image by Nicholas & Co.



17. JOHN EDWARD SACHÉ (1824–1882)
'Hill women, Naini Tal', c. 1868

Albumen print, 11⅛ x 8⅝ inches (28.2 x 22.1 cm.), signed and numbered 606 in the negative, on the original album page, titled in pencil below (small loss to lower left corner, the missing piece attached to mount).

£450 + VAT

Having won medals two years running at the Bengal Photographic Society's annual exhibition with his partner W. F. Westfield, Saché opened his own studio in Nainital in 1867. He then partnered with J. Murray in Bombay in 1869 (Stephanie Roy, *Encyclopedia of Nineteenth-Century Photography*, vol. 2, pp. 1236–1237).

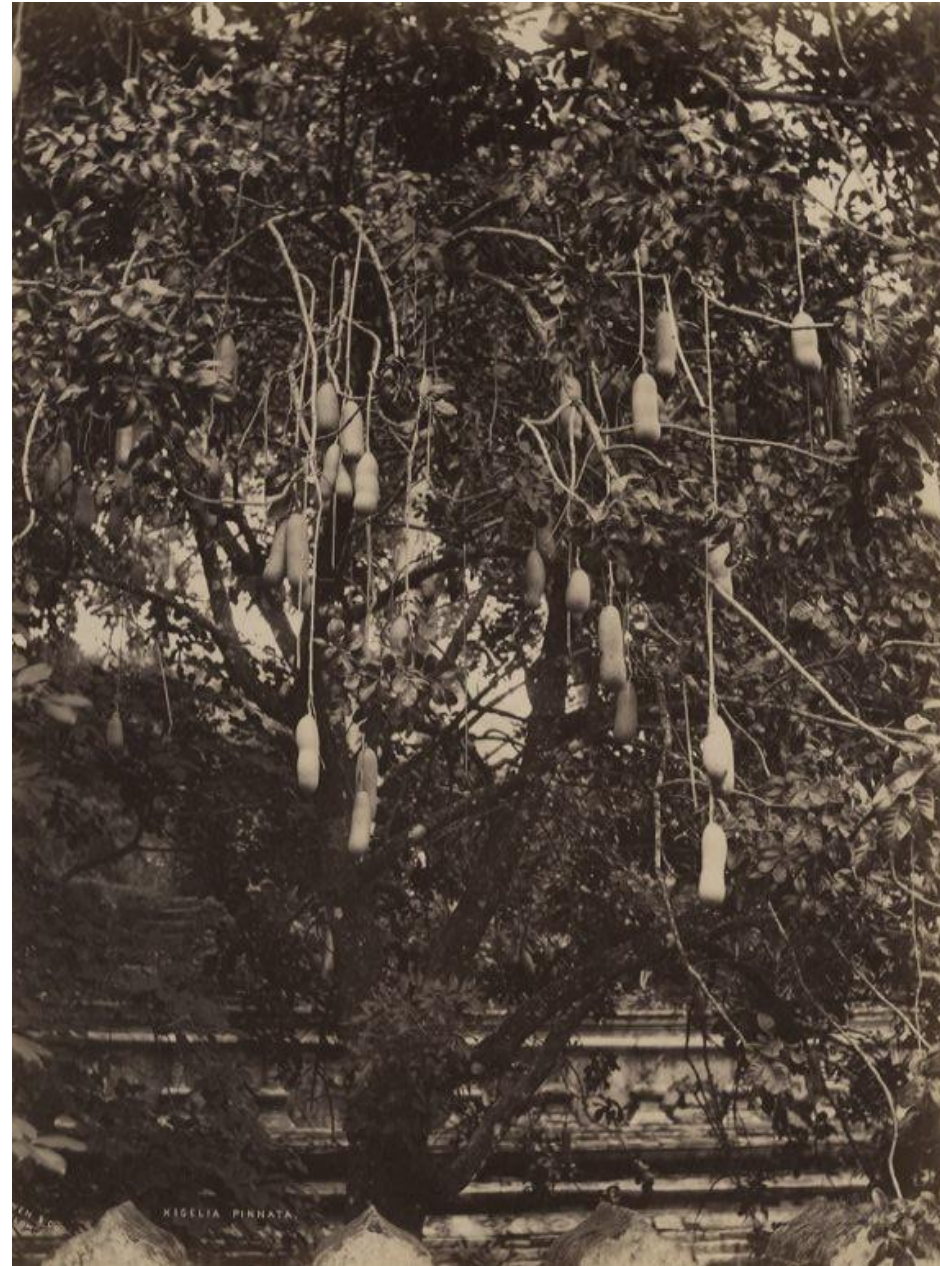


18. SCOWEN & CO.
Kigelia Pinnata, 1880s, printed 1890s

£500

Albumen print, 10⁷/₈ x 8³/₈ inches (27.5 x 21.2 cm.); signed *Scowen & Co, Ceylon* and titled *Kigelia Pinnata* in the negative, with the blindstamp *Apothecaries Co Ltd.*

Charles Scowen arrived in Ceylon around 1873 and was initially an assistant to R. Edley, the Commission Agent in Kandy before opening a photographic studio around 1876. By 1885 his photography firm had studios in Colombo and Kandy. Scowen was a later arrival to Ceylon than Skeen and his work is less well-known, but: 'Much of Scowen's surviving work displays an artistic sensibility and technical mastery which is often superior to their longer-established competitor. In particular, the botanical studies are outstanding...' (Falconer, J. and Raheem, I., *Regeneration: a reappraisal of photography in Ceylon 1850–1900*, p. 19). In the early 1890s the firm was being run by Mortimer Scowen, a relative of Charles Scowen. By about 1894 the firm's stock of negatives had been acquired by the 'Colombo Apothecaries Co Ltd'.





19. C[OLOMBO]. A[POTHECARIES]. CO. LTD.
Caryota Urens (Kitul), Botanical Study,
1880s–90s

£450

Albumen print, 10 $\frac{7}{8}$ x 8 $\frac{3}{8}$ inches (27.5 x 21.2 cm.), signed C.A. Co Ltd, Ceylon and titled and numbered *Caryota Urens* (Kitul) 144 in the negative, titled Ceylon in pencil on the mount, Apothecaries Co Ltd blindstamp.



20. SCOWEN & CO.
Theobroma Cacao (Cacao Chocolate),
1880s–90s

£250

Albumen print, 10 $\frac{7}{8}$ x 8 $\frac{3}{8}$ inches (27.8 x 21.4 cm.), signed *Scowen & Co, Ceylon* and titled *Theobroma Cacao* (Cacao Chocolate) in the negative.



21. C[OLOMBO]. A[POTHECARIES]. CO. LTD.
A Creeper in the Peradeniya Gardens, Ceylon,
1880s–90s

£400

Albumen print, 11 $\frac{1}{2}$ x 8 $\frac{3}{4}$ inches (29 x 22.1 cm.), signed C.A. Ltd, Ceylon and titled and numbered *A Creeper in the Peradeniya Gardens, Ceylon No. 505* in the negative.

22. CHARLES SCOWEN (active 1873–1890)
Beach scene, Ceylon, 1880s

Albumen print, 8¼ x 10⅞ inches (20.8 x 27.7 cm.),
signed *Scowen* in the negative, matted.

£500



23. Photographer unknown,
possibly CHARLES SCOWEN (active 1873–1890)
Water buffalo, 1880s

Albumen print, 8½ x 10¼ inches (21.5 x 27.2 cm.), matted.

£450

Another print from this negative has the 'Colombo Apothecaries Co Ltd' blindstamp suggesting a possible link with Scowen.



24. Photographer unknown, possibly SKEEN & CO
'Kandy Railway, Ceylon', c. 1865-69

Albumen print from a damaged negative, 8 $\frac{5}{8}$ x 10 $\frac{1}{2}$
inches (21.9 x 26.8 cm.); titled on the mount in brown
ink.

£350

See *Landscapes of Sri Lanka: Early Photography in
Ceylon*, ed. R. D. Gadebusch, pl. 11, for another view
of the same part of the railway by Skeen.



25. W. G. STRETTON
Calcutta, 1870s

Album of twelve albumen prints, each around 6 or 8 x 10½ inches (16.5 to 20.3 x 26.5 cm.), eleven signed in the negative, of which ten are also numbered (some slight streaking, likely caused by glue), captioned in pencil on mounts; in contemporary purple cloth, gilt title 'Calcutta' to upper board (cloth faded in places with a few marks, extremities rubbed), binder's label 'Wyman & Co., 10, Hare Street, CALCUTTA' to front pastedown, oblong folio.

£1200 + VAT

Although primarily architectural, this album also includes views towards the city from Fort Point and from the river, providing a backdrop for the more detailed studies documenting several 'new' buildings in the city. A fine street scene shows the corner of Wellesley Place with shop signs for an unnamed bookseller, the premises of 'J. Dawson & Co. Drapers, Milliners....' and 'Mesdames Piccin & Cie. Modes Parisiennes'. An animated dockside view includes a mass of small and larger craft as well as a cow, reflecting Stretton's description of himself, by 1880, as an 'outdoor group and marine photographer'.



Stretton had a studio in Bombay in 1870-72 and is mentioned in *Thacker's Bengal Almanac* in Calcutta from 1875 to 1885, which records studios at 5 Chowringhee Road (1875); 4½ Esplanade East (1876-77); and 7 Dacres Lane (1878-80). He went on to manage the 'Calcutta Landing and Shipping Company' from 1881-1885 (see http://www.lib.cam.ac.uk/rcs_photographers/).

Stretton's photographs are considerably less common than those of many of his better-known contemporaries such as Bourne or Saché and signature albums are particularly scarce.

The photographs are titled as follows (with signatures and numbers in the negative indicated where present):

View of Calcutta from East Point
Dalhousie Square.... Stretton 81
Western View of Calcutta from the River. Stretton
66
Government Place.... Stretton 69
New Calcutta. Court of Small Causes. Stretton 65
Statue of Sir Jas. Outram. Stretton 52
New Building – High Court. Stretton 49
View of the Shipping. Stretton 46
St. Paul's Cathedral. Stretton 53
Eden Gardens. Stretton 59
View of Government House from the Maidan.
Stretton
Post Office - Dalhousie Square. Stretton 42



26. Photographer unknown
Mountain Range, Darjeeling, 1880s–1890s

Albumen print, 9¼ x 11¼ inches (23.5 x 28.7 cm.),
numbered 1868½ in pencil on verso

£300 + VAT



27. Photographer unknown
The loop at Agony Point at Tindharia on the
Darjeeling Hill Railway, 1880s–1890s

Albumen print, $7\frac{3}{8} \times 12\frac{1}{8}$ inches (18.7 x 30.6 cm.),
numbered 12 in pencil on verso

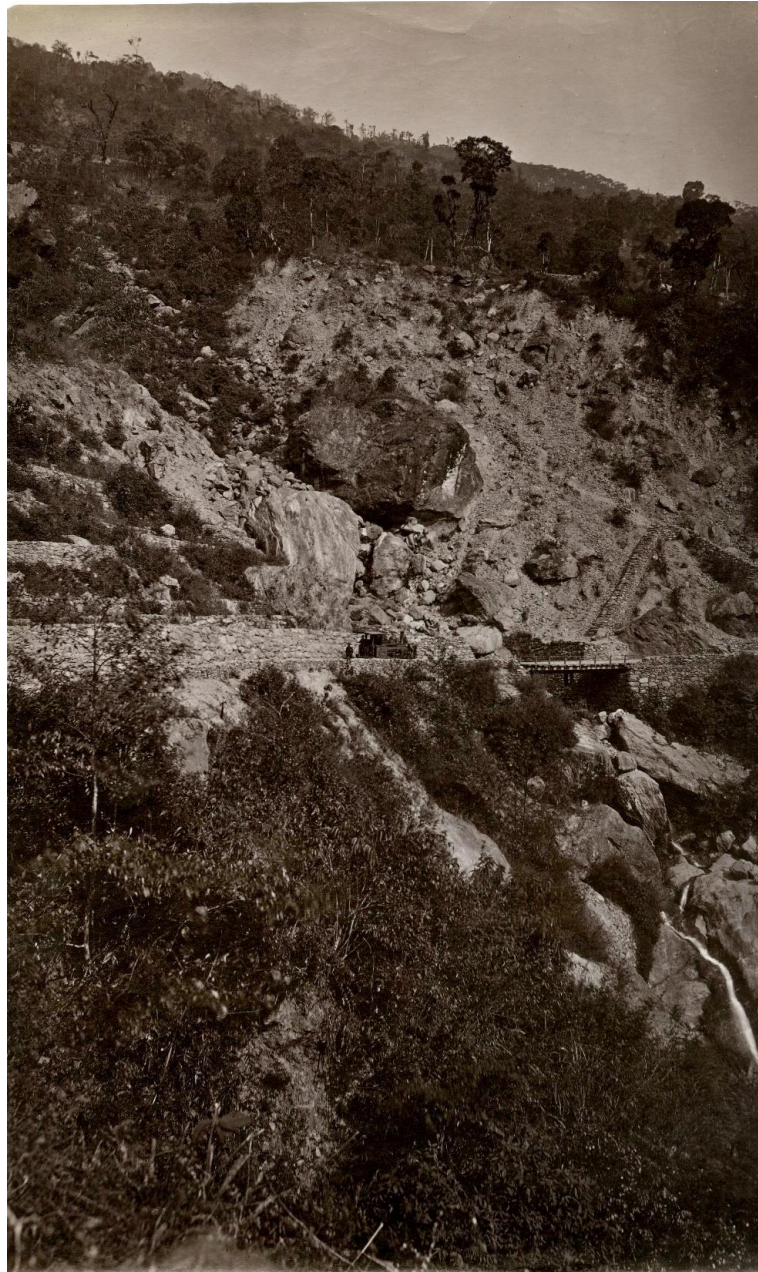
£350 + VAT



28. Photographer unknown
The Bhore Ghat Incline, 1880s–1890s

Albumen print, 12 x 7¼ inches (30.4 x 18.3 cm.),
numbered 1809 and 15 in pencil on verso (small tear
top edge, repaired).

£150 + VAT



29. Photographer unknown
Railway near Darjeeling, 1880s–1890s

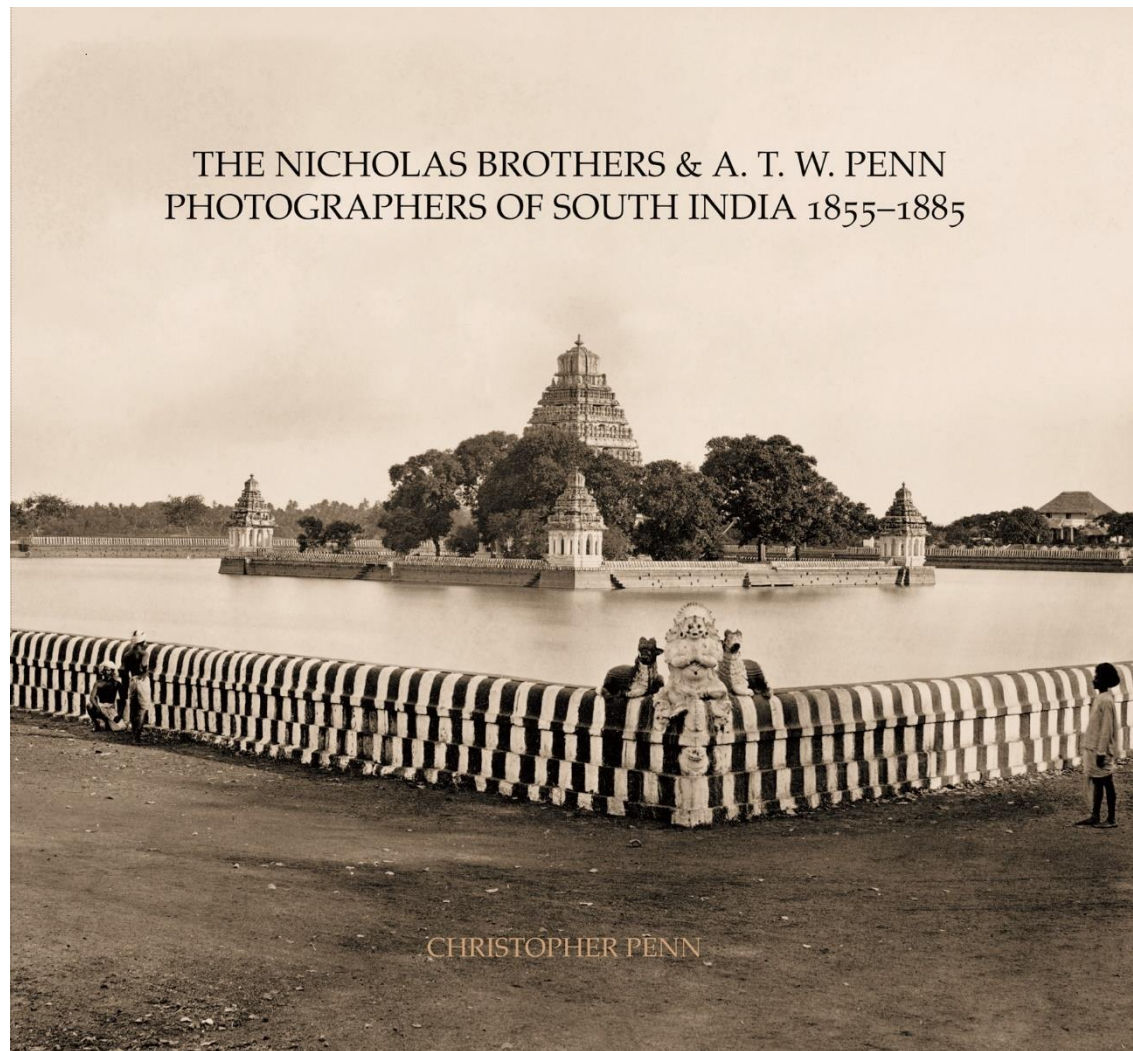
Albumen print, 9¼ x 11¼ inches (23.5 x 28.5 cm.),
numbered 14 in pencil on verso

£350 + VAT



NEW PUBLICATION

THE NICHOLAS BROTHERS & A. T. W. PENN PHOTOGRAPHERS OF SOUTH INDIA 1855–1885



CHRISTOPHER PENN

CHRISTOPHER PENN

The Nicholas Brothers & A. T. W. Penn: Photographers of South India 1855 – 1885. With a Foreword by John Falconer. London, Bernard Quaritch Ltd, 2014.

4to (252 x 282 mm), pp. xviii, 252 (including 105 duotone plates and 151 black-and-white figures); pictorial boards. ISBN 978-0-9563012-6-0

£45

The Nicholas Brothers & A. T. W. Penn: photographers of South India 1855–1885 examines the successful studios established by John and James Perratt Nicholas and Albert Penn in Madras and Ootacamund. The text is illustrated with over 100 plates and 150 figures, the majority of which are published here for the first time. The book further reproduces a catalogue of Nicholas & Co.'s photographs from 1881, and will serve as an invaluable tool for researchers and collectors.

In the 1850s and 60s, Madras was an important centre for the rapidly developing art of photography. Dr Alexander Hunter founded the Madras School of Arts in 1850 and the Madras Photographic Society in 1857, where John Nicholas served on the committee. Pioneering photographers Linnaeus Tripe, John Parting, Edmund David Lyon, Willoughby Wallace Hooper and Samuel Bourne all contributed to the rapid advance of photography in the region. James Perratt Nicholas and A. T. W. Penn continued their work to the end of the nineteenth century.

This publication marks the end of a 12-year research project for the author, who scrupulously documents three decades of work by James Perratt Nicholas and A. T. W. Penn. It begins with the early years of the Nicholas studios in Madras and Ootacamund, explains how the business achieved success in the 1870s and 1880s and concludes with the introduction of the Kodak, the rise of the amateur photographer, and the inevitable decline in the studios' profitability that followed.

Offered at the introductory price of £40 until 1 December 2014.
Please contact: Alice Ford-Smith: a.ford-smith@quaritch.com

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