



## PHOTOGRAPHY AT QUARITCH

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**The AIPAD Photography Show**  
**April 16<sup>th</sup>–19<sup>th</sup>, BOOTH 111**

EARLY CONVICTION BASED ON FORENSIC EVIDENCE



ABERDEEN CITY POLICE

Mugshot of Jeannie Donald, 1944

Gelatin silver print, 4 x 3 inches (10 x 7.5 cm.), oval stamp 'Aberdeen City Police Photographic and Finger Print Division' with manuscript date '5.5.44' and 'Perth Prison' in ink, further inscription in ink on verso reading 'Jeannie Ewen or Donald born in 1895 at Kirkton of Aboyne, Aberdeenshire'. \$525

A mugshot of unlikely Scottish child-murderer Jeannie Donald before her compassionate release after a decade in prison. Though found guilty through the then advanced forensic evidence of bacterium, blood analysis and hair samples, it is supposed that Jeannie actually committed accidental manslaughter and then mutilated the child's body to make the disappearance look like a rape.

On 20 April 1934, Helen Priestly left her family's tenement building at 61 Urquhart Street, Aberdeen, to buy a loaf of bread at the local Co-op for her mother and never returned home. A thorough search was performed by the police and a large group of concerned neighbours until 2 am the next morning, but no trace of Helen was found. At 5 am, when the search was due to resume, a neighbour and good friend of Helen's father, Alexander Parker, went to the Priestly's close and discovered a large blue Hessian sack under the stairs of the tenement. When Parker opened the sack, he discovered Helen's body inside. As the bag had not been in the tenement at 2 am when Parker and Priestly returned home from the search, police determined that the murderer, probably local, had left the body there between 2 am and 5 am that morning. After



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the police examined the body, they discovered she had died of asphyxiation and had been sexually assaulted.

As news of Helen's injuries spread, police feared losing control of the city to quickly-forming vigilante mobs and immediately began canvassing neighbours. They quickly discovered that the Priestlys, although generally popular, had ongoing disagreements with one family, the Donalds. Helen Priestly had often teased the couple's small daughter, Jean, and also bullied Mrs. Jeannie Donald. In turn, Jeannie publicly struck her. Upon questioning, the Donalds' daughter admitted that on the day Helen went missing, the family ate a different brand of bread which was coincidentally the same type of bread purchased by Helen that same day.

Police proceeded to search the Donald's flat and found enough forensic evidence to immediately call in expert Sir Sydney Smith, professor of forensic medicine at Edinburgh University. Sir Sydney discovered blood matching Helen's on a collection of the same hessian bags used to conceal Helen's body, on a box of soap and scrubbing brushes. He further made the damning discovery of a rare bacterium all over the Donald's flat – a bacterium produced by a rare medical condition from which Helen suffered, causing fainting and vomiting. Sir Sydney also found samples of the bacterium as well as a number of human hairs in the sack holding Helen's body. He immediately sent the hairs to specialist John Glaister at Glasgow University who determined that the hairs were likely to belong to the victim and to Jeannie Donald.

Police arrested both Alexander and Jeannie Donald on suspicion of murder. Because the crime had been categorised as a murder and rape, the police first focused on Alexander. He, however, had an alibi in the barber's shop where he worked. Mrs. Jeannie Donald was subsequently charged with the murder of Helen Priestly and sent to Edinburgh High Court, where her trial commenced on 16 July 1934.

Jeannie Donald pled not guilty, and as there were no eye witnesses to the crime, the Crown made a legal precedent by arguing a case that relied entirely on forensic evidence. Prosecutors used laboratory results and expert witnesses from the Universities of Edinburgh and Glasgow to prove Helen Priestly's presence at the Donald's flat and Jeannie Donald's physical contact with the victim. Donald was ultimately found guilty due to this overwhelming forensic evidence, one of the first such convictions in Scottish legal history.

Jeannie Donald was given a capital sentence, which was later commuted to life in prison. The clemency was in part due to her sex and also because speculation at the time led the court to believe Jeannie killed Helen only by accident. Jeannie was, however, released in June 1944 on compassionate leave as Alexander was terminally ill, and she remained free after his death. This photograph was likely taken before her release, as indicated by the May 1944 date from Perth Prison.

The trial was the subject of a book by John G. Wilson in the Notable British Trials series, *The Trial of Jeannie Donald*, London, W. Hodge, 1953.

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[ANNAN, James Craig, *photogravurist*]. [John REID, George EYRE-TODD, and William GUY]  
 The Princess Louise Scottish Hospital for limbleless Sailors & Soldiers at Erskine House. *Glasgow*,  
 Printed for private Circulation [by] James MacLehose and Sons ... 1917

4to, pp. 84, [2], with half-title, frontispiece, view of Erskine House in 1839, and 37 photogravure plates by Annan (the photographer is not identified); a fine copy, untrimmed, in the original publisher's binding (stamped MacLehose, Glasgow on an endleaf), half green morocco and cloth boards, back cover slightly spotted. \$1875

Sole edition, a sumptuous work printed on the occasion of the formal opening of the Hospital on 6 June 1917. The text describes the origins of the project, the Erskine mansion and its gardens above the Clyde (purchased on behalf of the public by John Reid), the medical facilities and staff, and the work of rehabilitation, with moving photographs of workshops devoted to limb making, wood carving, and basket making.

Erskine is still the charity that looks after injured servicemen in Scotland, but now there is a new Hospital in the grounds of the old one (which has been reopened as a hotel).

James Craig Annan (1864–1946), the son of Thomas Annan, grew up in Glasgow at the end of the nineteenth century. He travelled to Vienna with his father in 1883 to learn the new secret process of photogravure; they bought the rights for Great Britain and Ireland. One of his early roles was to make photogravures from the calotype negatives of Hill and Adamson. He was a great believer in the versatility and artistic potential of the process, its ability to reproduce a wide range of tones, and its permanency. (William Buchanan, *The Art of the photographer* J. Craig Annan 1864-1946).



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ANNAN, James Craig, after D. O. HILL and Robert ADAMSON

Miss Glynne, actress [image also known as 'the Gown and the Casket'], mid 1840s, printed circa 1909

Photogravure on tissue, image size 8 $\frac{1}{8}$  x 5 $\frac{5}{8}$  inches (20.6 x 14.3 cm.) on sheet size 10 $\frac{1}{4}$  x 7 $\frac{1}{2}$  inches (26 x 19 cm.).

\$825

This image was published in *Camera Work* XXVIII, 1909.



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*Attributed to* George BARKER

Upper view of Niagara Falls, *late nineteenth century*

Albumen print, 13 $\frac{3}{8}$  x 15 $\frac{3}{8}$  inches (34 x 39 cm.), on sheet size 13 $\frac{1}{2}$  x 15 $\frac{3}{4}$  inches (34.4 x 40 cm.), two edges untrimmed, with a few tears to edges (some with repairs) and overall light creasing.  
\$1400

The quality of the photograph and the printing strongly leans towards an attribution to George Barker, the Canadian photographer described as 'the eminent photographer of Niagara Falls' by the photographic press after his death. Unfortunately, only his catalogue of stereoscopic negatives was saved from the 1870 fire at his premises, so much of his work remains as unconfirmed attributions.

See John Hannavy, 'Barker, George' in *The Encyclopedia of nineteenth-century photography*, vol. 1, pp. 113–4.

A similar view, but with some differences in buildings, is held at the Art Gallery of Ontario. See <http://www.ago.net/george-barker-niagara-falls>.



*Attributed to George BARKER*

*Horseshoe Falls from Canadian Southern Railroad, late nineteenth century*

Albumen print, 13 $\frac{3}{8}$  x 16 $\frac{1}{4}$  inches (34.6 x 41.5 cm.), on sheet size 13 $\frac{3}{4}$  x 16 $\frac{5}{8}$  inches (35.2 x 42.4 cm.), edges not straight, three edges untrimmed, two tears, approx. 2-3 cm. to two edges (with previous repairs), and overall light creasing. \$1600

A view of the railroad and stationary train in the foreground of the Horseshoe Falls.

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## PHOTOGRAPHY AT QUARITCH

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BERESFORD, George Charles  
Augustus John, 1902

Gelatin silver print, 6½ x 4½ inches (16 x 11.7 cm), numbered 176 H in pencil on verso. \$1125

George Beresford set up a studio in Yeomans Row in Knightsbridge, where he specialised in platinotype portraits of popular artists, writers, politicians and society figures for regular magazines and periodicals.

After studying at the Slade School of Art, Augustus John became well known for his drawings, oil etchings and later, for his society portraits. He founded Chelsea Arts School (now Chelsea College of Arts of the University of the Arts London) in 1903.

The photograph comes to the market from descendants of the artist William Rothenstein.

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BERESFORD, George Charles  
Portrait of Charles Ricketts, 1903

Gelatin silver print, 6 x 4¼ inches (15 x 11 cm), mounted on card, 7 x 5 inches (17.8 x 12.6 cm.), signed on mount below in pencil, numbered 2073 B in ink on verso; tipped onto card 11 x 8 inches with Beresford's ink address stamp and numbered 2073 B in pencil on verso (some oxidation to edges of photograph). \$600

George Beresford set up a studio in Yeomans Row in Knightsbridge, where he specialised in platinotype and other portraits of popular artists, writers, politicians and society figures for regular magazines and periodicals.

Charles Ricketts, the renowned lithographer and art collector, sat for Beresford on 13 October 1903 for a few variations of this portrait. During this sitting, Beresford also photographed Ricketts with his long-term partner, Charles Shannon, also an artist and collector. Together, Ricketts and Shannon founded the Vale Press in 1894, named after their home in Chelsea. The small publishing house took control of many aspects of the publication process, including illustration, typesetting and binding. They produced several of Oscar Wilde's works, among other titles, until The Vale closed in 1904.

The photograph comes to the market from descendants of the artist William Rothenstein.

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BISSON, Louis-Auguste  
'Wildfire', Paris, *circa 1844*

Half-plate daguerreotype with original passe-partout with blindstamp 'AB' and 'Wildfire' title in ink on mount (minor tarnishing to upper left edge), resealed with original hanging hook and annotated paper label *Daguerreotypé par Bisson, n°65 rue St-Germain l'Auxerrois à Paris* on verso. \$21,750

Bisson was as pioneer in the field of animal portraiture and produced some of the earliest images of animals with a series of daguerreotypes depicting horses, which includes 'Wildfire'. With a background in heraldic art from his painter father and having learnt the daguerreotype process directly from the inventor, Bisson skilfully presented horses in these photographs which influenced a tradition of equine portraiture. The pose of the horse in profile with the groom stood at its head is rich in anatomical detail.

The influence of Marie-Rosalie Bonheur on Bisson's animal art is likely. Both the daughter of an artist and a realist painter in her own right, she had her own menagerie and was adopted by the Bisson family after her mother's death in 1842. Her passion for painting, which focussed on dogs and horses, would have developed alongside Bisson's skills as he improved the technicalities of the daguerreotype process. He presented some of these advances to the Académie des Sciences that very year.

Gerald Lang and Lee Marks, with Elizabeth Atwood Lawrence, *The Horse: Photographic Images, 1839 to the Present* (New York: Harry N Abrams, Inc., 1991).



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DUNMORE, John L., and George CRITCHERSON for William BRADFORD  
Glacier, 1869

Albumen print, 11½ x 15½ inches (29.2 x 39.4 cm.) Mounted on thin card within printed border,  
titled on mount. \$4500

Plate 38 from *The Arctic Regions: Illustrated with Photographs taken on an Art Expedition to Greenland*, 1873.



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### CALDESI & MONTECCHI

The Serenade (representing Mario and Grisi from 'Il Travatore'), 1857

Albumen print, 16¼ x 14¼ inches (41.4 x 36 cm.), mounted on card with photographers' blindstamp *Caldesi & Montecchi Photographic Studio* giving their *Porchester Terrace* address and additional credit to *Colnaghi & Co.* (one tear prior to mounting, with period retouching).

\$22,500

The partnership of Leonida Caldesi and Mattia Montecchi was formed in 1856 and dissolved in 1859. The photographers were best known for their reproductions of works of art, but also photographed the wedding of the Princess Royal, which they showed at Colnaghi in 1858. This unusually grand 'study from life' was exhibited at the Photographic Society's London show in 1858.



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CAMERON, Julia Margaret

*A Study of the Cenci, 1868*

Albumen print from a wet collodion negative 13 x 10 inches (32.7 x 25.4 cm.) mounted on card 21 x 17 inches (53.2 x 43.1 cm.); signed and annotated *From Life, Freshwater, May 1868* in ink, titled in pencil, gilt-ruled with Colnaghi blind stamp on mount. \$75,000

Kate Keown, one of Cameron's neighbours on the Isle of Wight, posed for this portrait at the age of ten. She is draped in a striped headdress as the young Beatrice Cenci. The story of this tragic heroine from 16<sup>th</sup>-century Rome was well-known in the Victorian era. In 1819, Percy Bysshe Shelley published a play about the sixteen-year-old Beatrice, who plotted with her brothers and stepmother to kill her father as revenge for his violation of her. Found guilty of murder, she was hanged in 1599 at age 22.

To the Victorians, a story like this allowed for a level of emotion and drama that was otherwise restrained in real life. It also enabled Cameron to tackle a theme of noble and moral intent. She made at least five studies of Beatrice Cenci over a period of five years, with two different models. Her portraits of May Princep from 1866 are particularly reminiscent of the famous painting of Beatrice Cenci at the Palazzo Barberini, attributed to Guido Reni, that inspired artists and writers such as Stendhal, Dumas, Hawthorne, Artaud, Dickens and Melville. In all her studies, Cameron seems to depict the heroine after her death sentence.



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Julia Margaret Cameron was given her first camera in 1864. She was 48 years old. Her family thought she needed a hobby while her husband and sons worked on their coffee farms in Ceylon. Instead, her pictures are recognised as some of the most innovative and powerful portraits in the history of photography. Cameron lived and worked within a broad intellectual and creative society. She portrayed writers, scientists and artists, as well as the parlour maids and visitors to her home on the Isle of Wight. She had a unique aesthetic vision, deeply connected to the Pre-Raphaelite painting and established her own distinctive style in photography, characterised by the use of a soft-focus lens and dramatic lighting effects.

The present print is not listed in the census by Julian Cox and Colin Ford, *Julia Margaret Cameron: The Complete Photographs*. Only one other print from the same negative has been located, in the collection of the Victor Hugo Museum, Paris.

This photograph has undergone conservation treatment by Paul Messier, LLC. Report is available upon request.

Provenance: Family of Charles Darwin; Howard Ricketts, Ltd., London; and Paul Walter, NY.

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CAMERON, Julia Margaret  
Margaret and Adeline Norman, 1874

Albumen print tondo, diameter 10¾ inches (27.5 cm.), mounted on card, signed and annotated *From life. Registered Photograph. Copyright* in ink on the mount and with *Messrs Colnaghi, 14 Pall Mall East* blindstamp; the reverse of the mount annotated in pencil in a modern hand, *Probably Daisy & Adeline Norman (Mrs Selwyn Pryor & Mrs Christy Aitken)*. \$18,750

This portrait shows two of Cameron's own grandchildren whose mother Julia Norman had died, aged only 34, during childbirth. The circular format embraces the two children and emphasizes the close nature of their relationship.

Cox, J., *Julia Margaret Cameron: Photographs from the J. Paul Getty Museum* (Los Angeles: J. Paul Getty Museum, 1996), p.95, plate 46

See also: Cox, J. & Ford, C., *Julia Margaret Cameron: The Complete Photographs* (London: Thames and Hudson, 2001), cat. no. 1009



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CECIL, Hugh

Portrait of a lady in a scarf, *circa 1920s*

Gelatin silver print, 11 $\frac{5}{8}$  x 9 inches (29.5 x 22.8 cm.), mounted on tissue sheet size 20 $\frac{7}{8}$  x 16 $\frac{3}{8}$  inches (53 x 41.5 cm.) over card mounts, with photographer's signature in black crayon on tissue below; a little oxidising to edges, a few marks to surface of print. \$1800

An elegant portrait by renowned portrait photographer Hugh Cecil, once apprentice to H. Essenhigh Corke. In 1925 Cecil photographed Edward as Prince of Wales before he became Edward VIII and continued to photograph royals and high society, his photographs appearing in the *Sketch* and *Tatler*.

The National Portrait Gallery in London holds work by Hugh Cecil. For more information see <http://www.npg.org.uk/collections/search/person.php?LinkID=mp06776&wPage=1>





COBURN, Alvin Langdon

Peter Scott, son of Robert Falcon Scott, *circa* 1913

Gelatin silver print, 9½ x 4¾ inches (24 x 11 cm.), tipped onto grey-toned card mount, signed *Alvin Langdon Coburn* in pencil on this mount, the whole tipped on to an album mount (foxing to the second, larger mount, not affecting image). \$4800

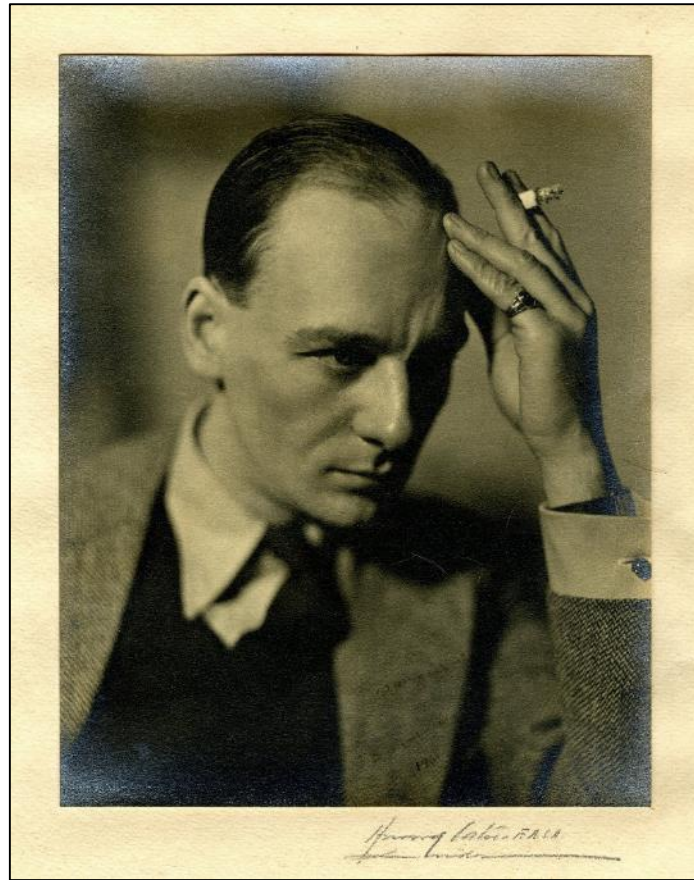
An unusual and poignant child portrait by Coburn, of Peter Markham Scott (1909–1989) likely taken sometime in the months following February 1913 when his mother Kathleen Scott learned of the death of her husband, the Antarctic explorer Captain Robert Scott (1868-1912). The soft focus and slight movement in the photograph leave Peter's features indistinct and somewhat 'lost'. Peter's godfather was J. M. Barrie, creator of Peter Pan. Both J. M. Barrie and Kathleen Scott corresponded with Coburn.

Peter Scott became known in the 1930s as a wildlife painter and Olympic yachtsman. He went on to become one of Britain's leading naturalists and conservationists, helping to establish and lead the World Wildlife Fund in 1961. He was knighted in 1973 for his contribution to the conservation of wild animals.

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COSTER, Howard  
Sir John Gielgud, autographed portrait, *circa 1935*

Gelatin silver print, 9¼ x 7⅞ inches, indistinctly signed and dated 1935? by Gielgud in ink on the image, mounted on card, signed Howard Coster F. R. S. A. in pencil on mount. \$1200

A portrait of actor John Gielgud, one of Coster's most noted sitters, not in costume but holding an intense, yet natural, pose. It seems to be taken in the year Gielgud directed and acted in the celebrated production of *Romeo and Juliet* at the New Theatre, London:

'It is the post-1935 work ... that marked Coster's most important collaborations, and saw the first publication of many of his important images. The influence of [John] Oliver's own interests led Coster to photograph more theatrical sitters.... Probably most significant was a series of photographs showing John Gielgud in his production of *Romeo and Juliet*, in which he and Laurence Olivier alternated in the roles of Romeo and Mercutio, and in Theodore Komisarjevsky's production of Chekhov's *The Seagull*' (T. Pepper, *Howard Coster's Celebrity Portraits: 100 Photographs of Personalities in Literature and the Arts*, p. xi).

See *Howard Coster's Celebrity Portraits: 100 Photographs of Personalities in Literature and the Arts*, p. 57.

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DE MEYER, Adolf  
*The Cup*, 1912

Photogravure, 8½ x 6½ inches (21.7 x 16.5 cm.) on sheet 11⅛ x 7⅞ inches (28.1 x 20.2 cm.); minor losses at the corners. \$1200

Illustrated in *Camera Work* XL, 1912.

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EVANS, Frederick H.

Aubrey Beardsley, 1894

Platinum print, 5½ x 4⅞ inches (14 x 10.5 cm.), titled 'Aubrey Beardsley' in ink in a later hand and annotated 'Return to Betty Rothenstein Holiday 31 Addison Ave., NW11' also in ink in another hand on the reverse (traces of a former mount on reverse at top corners). \$18,000

One of the most iconic photographs of this leading artist and illustrator of the Aesthetic Movement, whom Evans met through his job as a bookseller and publisher. He was to become a friend and patron of Beardsley (1872–1898).

The photograph comes to the market from descendants of the artist William Rothenstein, and it is thought the title in ink may be in his hand.

'Rothenstein was one of a group of progressive artists trained at the Slade, and influenced by impressionism; painted portraits, landscapes and subject pictures; published several sets of lithographs of famous men of the time; an influential teacher and spokesman for the arts; published his reminiscences. Professor of Civic Art, University of Sheffield, 1917–26; Principal of the Royal College of Art, 1920–35'. (National Portrait Gallery website entry)



See Rogers, Malcolm, *Camera Portraits/ Photographs from the National Portrait Gallery, London: National Portrait Gallery, 1989.*



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EVANS, Frederick H.

Portrait of Aubrey Beardsley. 1894

Photogravure, 5 7/8 in. x 4 1/8 in. (15 x 10 cm.), printed credit in margin 'From a private portrait study by Frederick H. Evans.' \$2200

Evans (1852-1943) befriended the then unknown Beardsley (1872-1898) when the young artist visited his London bookshop. Evans exchanged books for Beardsley's illustrations.

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WARREN, George Kendall

Nicolo, selling tinderwood, Harvard, *circa 1862*

Salt print, 6 x 4<sup>3</sup>/<sub>4</sub> inches (15.5 x 12 cm.), cut to oval, on a contemporary mount (possibly album page) within a larger pencil oval (a little foxing to one edge, not affecting image, water stain to lower edge). \$1100

An uncommon subject for early American photography, this young tinder seller at Harvard is part of Warren's larger oeuvre of workers and the underprivileged of Harvard. Such photographs, taken alongside portraits of students and well-known architectural views of Harvard campus, were popular souvenirs for graduates of the university.

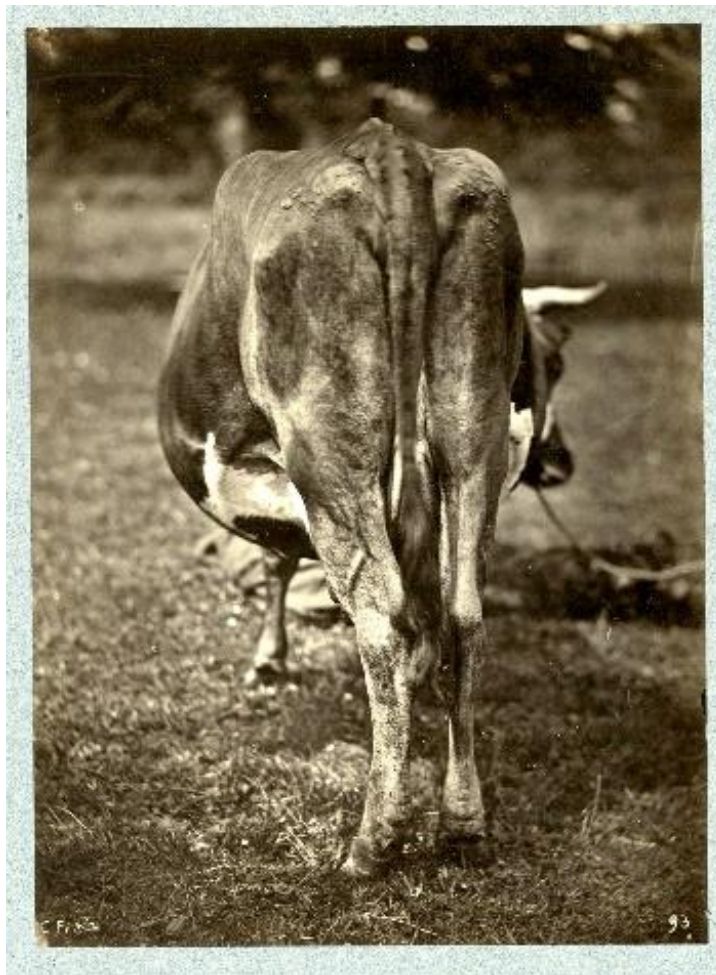
From 1858 Warren regularly photographed yearbooks and graduate portraits for colleges in the north-east, including Harvard, Yale, Princeton and Dartmouth. Due to the quality of his photographs, Warren was also invited to photograph President Franklin Price, Civil War generals, actors and celebrities in the Boston area. This is a fine example of his work, retaining rich tones and free from fading.

See Harvard Art Museums online for a group portrait of the dormitory cleaners:  
<http://www.harvardartmuseums.org/art/71307>



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FAMIN, Constant Alexandre  
Artist's study of a cow, 1870s

Albumen print, 6½ x 4¾ inches (16.6 x 12.1 cm.), signed *C. Famin* and numbered 93 in the negative, mounted on card (13½ x 10½ inches). \$1400



GRUNDY, William Morris  
*Orientalist Study, 1857-58*

Albumen print, 6 $\frac{7}{8}$  x 7 inches (17.5 x 17.8 cm.); mounted on card.

\$6750

William Grundy is known for his stereoscopic views, particularly rural scenes and staged tableaux. In 1857 he exhibited a number of genre studies, including several Turkish or Arab subjects, at the Manchester Art Treasures Exhibition. He showed similar work in 1858 at the Photographic Society Exhibition, London. Writing in *Roger Fenton, Pasha and Bayadère*, Gordon Baldwin describes how these images directly influenced Fenton to proceed with his own series of Orientalist studies. A

contemporary writer, reviewing the exhibition in *The Athenaeum* in May 1858, wrote:

As a true and careful transcription of new scenes, we must give special praise to the useful and engaging *Constantinople Scenes*, by Mr. W. M. Grundy. Grundy's genre studies were also praised in the *Art Journal*, although that reviewer did draw attention to the Anglo-Saxon physiognomy displayed by the 'Turkish' sitter.

See Baldwin, Gordon, *Roger Fenton, Pasha and Bayadère*, Los Angeles: Getty Museum Studies on Art, 1996.



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GRUNDY, William Morris  
Orientalist Study, 1857-58

Albumen print, 7<sup>5</sup>/<sub>8</sub> x 9<sup>5</sup>/<sub>8</sub> inches (19.4 x 24.4 cm.) numbered 532 in the negative,  
mounted on card \$7500

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See Baldwin, Gordon, Roger Fenton, *Pasha and Bayadère*, Los Angeles: Getty Museum Studies on Art, 1996.

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GRUNDY, William Morris

The Arab Tent, *mid 1850s*

Hand-tinted albumen-print stereocard, numbered in the negative, printed title and credits on mount. \$300

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HILL, David Octavius and Robert ADAMSON.  
Group of fishwives, Newhaven, 1843–47.

Salt print from a calotype negative, 5¾ x 8¼ inches; pencil squiggle (possibly numeric and thought to have been made by D. O. Hill) on verso; minimal edge fading at left side only, light residual glue stain on verso at extreme edges only. \$52,500

This group includes Mrs. Margaret (Dryburgh) Lyall, Marion Finlay, Mrs. Grace (Finlay) Ramsay and two other unidentified sitters. The five women are carefully posed but in a remarkably naturalistic way for the early date of this photograph. Their striped skirts encircle the basket for the fish which was the crucial source of their livelihood. The woman on the right holds her basket on her back, while the one on the left reads a note or letter hinting at a further narrative. It is one of the best examples from Hill and Adamson's early series on the people of the fishing village of Newhaven, near Edinburgh, the series that has been recognised as the first in photography to document a real community in a way that was to later become a keystone of photojournalism.

Provenance: By descent from Robert Carfrae (1820–1900), a partner in Moxon & Carfrae, Interior Decorators, of George Street, Edinburgh. Carfrae was a patron of the arts, and amongst other things hosted Sunday lunches for artists. He collected coins, paintings and other works of art, was a founder member of the Society of Antiquaries and among those responsible for the decision to establish a Scottish National Portrait Gallery in Edinburgh.



HILL, David Octavius and Robert ADAMSON.  
Master Jimmy Miller, 1843–47.

Salt print from a calotype negative, 8 $\frac{5}{8}$  x 6 $\frac{1}{4}$  in. (21.2 x 15.2 cm.), untrimmed, annotated in pencil on verso. \$22,500

An appealing child portrait which stands out among the more sombre gents of Hill and Adamson's more extensive series of portraits. The young Jimmy Miller was the son of Professor James Miller, who appeared in Hill's large history painting showing those associated with the disruption of the Church of Scotland and establishment of the Free Church of Scotland. Jimmy Miller appears in a handful of negatives by Hill and Adamson, most of which show him in profile. Here he stares directly at the camera, somewhat sceptically, but rather proudly in his full kilt with sporran and cap.

Provenance: By descent from Robert Carfrae (1820–1900), a partner in Moxon & Carfrae, Interior Decorators, of George Street, Edinburgh. Carfrae was a patron of the arts, and amongst other things hosted Sunday lunches for artists. He collected coins, paintings and other works of art, was a founder member of the Society of Antiquaries and among those responsible for the decision to establish a Scottish National Portrait Gallery in Edinburgh.



## PHOTOGRAPHY AT QUARITCH

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HILL, David Octavius and Robert ADAMSON.  
Newhaven boys, 1843–47.

Salt print from a calotype negative, 5½ x 7⅞ inches (14 x 19.8 cm.); pencil squiggle (possibly numeric and thought to have been made by D. O. Hill) on verso. \$52,500

This complex yet wonderfully relaxed group of lads posed in and around a fishing boat is one of the best examples from Hill and Adamson's early series on the people of the fishing village of Newhaven, near Edinburgh, the series that has been recognised as the first in photography to document a real community in a way that was to later become a keystone of photojournalism.

Provenance: by descent from Robert Carfrae (1820–1900), a partner in Moxon & Carfrae, Interior Decorators, of George Street, Edinburgh. Carfrae was a patron of the arts, and amongst other things hosted Sunday lunches for artists. He collected coins, paintings and other works of art, was a founder member of the Society of Antiquaries and among those responsible for the decision to establish a Scottish National Portrait Gallery in Edinburgh.

David Octavius Hill and Robert Adamson, p. 199, *Newhaven* 51 (reversed); Hill & Adamson's *The Fishermen and Women of the Firth of Forth*, pl. 57; *Facing the Light The Photography of Hill & Adamson*, p. 68, no. 38.



## PHOTOGRAPHY AT QUARITCH

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HOLLYER, Frederick T., *after* Dante Gabriel ROSSETTI  
'Beata Beatrix', 1870s–90s

Platinum print, 14¼ x 10⅞ inches (36.3 x 27.8 cm.), mounted on thick card, 14⅝ x 11¼ inches (37.3 x 28.7 cm.), with some discolouration to verso of mount from frame, in original wood frame 21¼ x 18⅜ (55.4 x 46.7 cm.). \$1800

The London-based photographer Frederick Hollyer specialised in photographing artists and in publishing fine photographs of their works, particularly those of the Pre-Raphaelite Brotherhood. He was to become fundamental in offering their work to a wider audience. Clearly interested in the high quality reproduction of paintings, drawings and prints he preferred the platinum process for its subtlety of tones, its soft, matt surface and its longevity. The prints were also distinguished by being carefully presented in solid wood frames. The quality of Hollyer's printing earned him a silver medal at the 1889 Exposition Universelle, which was said to be the highest award for reproduction of pictures.

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## PHOTOGRAPHY AT QUARITCH

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This reproduction of Rossetti's portrait appears in Hollyer's catalogue, nos. 3 and 9. It is the latter, smaller format reproduction which is offered here. The prices listed in the catalogue show that a large image of Beata Beatrix for 15 shillings cost more than a portrait of John Ruskin or William Morris, who were listed at 10/6.

After his beloved wife Lizzie Siddall's death, Rossetti painted her in the character of Beatrice Portinari – the object of Dante Alighieri's unrequited affection – amid a 'sudden spiritual transfiguration'. The themes of love and death are evoked by the colours and symbolism throughout. Particularly notable is the Holy Spirit, portrayed here in the form of a dove, presenting a poppy to Lizzie in reference to her death by a laudanum overdose.

The original oil on canvas painting by Rossetti is held at the Tate Britain and was painted *circa* 1864–70. A copy of this print is at the Delaware Art Museum (Samuel and Mary R. Bancroft Collection).

See *Catalogue of platinotype reproductions of pictures &c. photographed and sold by Mr Hollyer No. 9 Pembroke Sqr London W* (1898).



## PHOTOGRAPHY AT QUARITCH

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A RARE STUDY OF A JEWISH FAMILY GROUP FROM THE FIRST EXTENSIVE SERIES OF ORIENTALIST  
PORTRAIT PHOTOGRAPHS MADE IN NORTH AFRICA



MOULIN, Félix Jacques-Antoine (1802-?)  
Jewish family, Algeria, *circa 1856*

Albumen print, 8 $\frac{5}{8}$  x 6 $\frac{3}{8}$  inches (21.8 x 16.2 cm.); corners cropped, titled *Familles Juiven* in pencil on the mount; Moulin's Algerian series paper label on verso titled *Famille Juive d'Alger*. \$5775

Moulin, already known in his native France for his nude and genre photographs, arrived in Algiers on 7 March 1856 and stayed for eighteen months. While working there he complained of the effects on his negatives of the variation in temperature, the problem of transporting his equipment and the difficulty of obtaining clean water for his photographic processing. He also mentioned the reluctance of the Arabs to have their photographs taken. He was to publish a series of 300 photographs in six volumes, of which very few were devoted to Jewish sitters.



## Q

## PHOTOGRAPHY AT QUARITCH



[PAPERMAKING.]

A series of 12 photographs of a handmade paper mill, *Beijing, circa 1920*

12 gelatin silver prints, 3⅞ x 5⅞ inches (7.9 x 13.7 cm.), or the reverse, in modern folding cloth box. \$3375

Handmade paper mills in China had declined considerably by the twentieth century, after foreign papers were introduced to the market in the mid-nineteenth century. This series is a chance insight into what was an already rare craft. The series shows the step-by-step process: steaming the materials in a large basin, pulping the fibres by foot, moulding the sheets, pasting them onto drying walls and, finally, collecting the finished result. The laborious and slow process kept the price of the papers high and the product was unsuitable for machine printing and more expensive than imported wrapping papers.

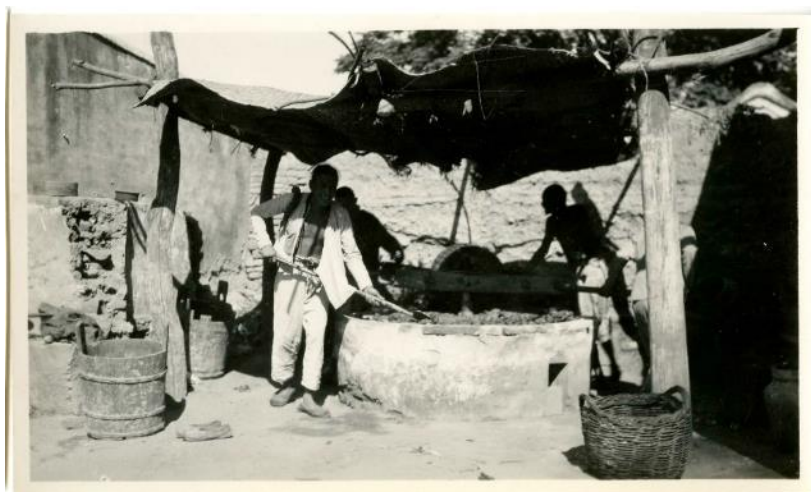
*Science & Civilisation in China, Vol. 5, Chemistry and chemical technology*, edited by Joseph Needham (Cambridge, CUP, 1985), pp. 51–52.



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PHOTOGRAPHY AT QUARITCH

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## PHOTOGRAPHY AT QUARITCH

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Unknown Photographer, Peck & Halvorson (Casemakers)  
Portrait of Charles Sprangall Page, aged 16-17, 1850s

Ninth-plate daguerreotype in brown thermoplastic Union case with simple scrolling foliage design, in original card box with identification of sitter in ink inside box. \$525

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## PHOTOGRAPHY AT QUARITCH

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NEWLAND, John William  
Portrait of a gentleman, 1850s

Quarter-plate daguerreotype, lightly hand-tinted (minor tarnishing to bottom margin), gilt mount (lightly marked), in fine original floral embossed leather case with clasps and photographer's ink stamp 'Newlands Daguerreotype, No 6 Loudons Buildings, Calcutta' to silk lining. \$335

Fine portrait of a young gentleman with top hat and gloves, finely dressed in a clearly-detailed embroidered paisley waistcoat.

J. W. Newland travelled extensively as a daguerreotypist, practising in Sydney in the late 1840s and finally opening a successful studio and gallery in Calcutta in the 1850s.

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## PHOTOGRAPHY AT QUARITCH

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*Attributed to William KILBURN*

Portrait of a man with gavel and notebook, *circa 1850*

Ninth-plate daguerreotype of a man with gavel, notebook and box (restored 30 April 1977 on verso), hand-tinted gilt instrument, pocket watch and tablecloth in original velvet-lined simple hinged leather case, lid detached, clasp intact. \$1,200

An interesting portrait taken in front of Kilburn's typical cloudy blue sky backdrop. The miniature gavel/hammer in this portrait is usually symbolic of authority, either legal or administrative, and could possibly have Masonic references.

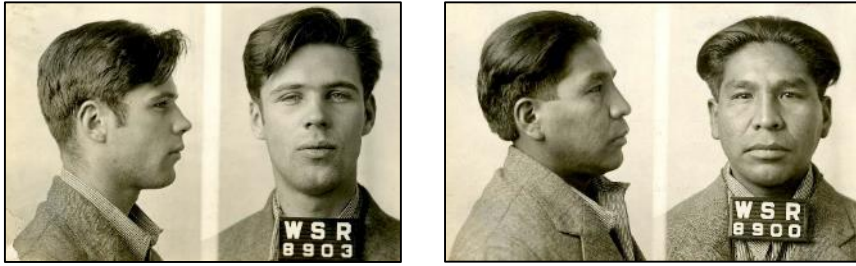
William Edward Kilburn opened a portrait studio on Regent's Street, London in 1846, and was commissioned to take the first daguerreotype portraits of the Royal Family between 1847 and 1852.

From the Collection of Margaret Harker.

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## PHOTOGRAPHY AT QUARITCH

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### [MUGSHOTS AND CRIMINAL RECORDS]

Yakima County, Washington, 1934

Two gelatin silver prints,  $2\frac{3}{4} \times 4\frac{1}{4}$  inches (8 x 11 cm.) on recto and verso of printed criminal record form filled out in typescript with manuscript note in ink, overall sheet  $5\frac{1}{2} \times 12\frac{1}{2}$  inches (13.7 x 32.8 cm.) (with minor tears to edges), probably cut from larger sheet size, approximately  $17\frac{1}{2} \times 12\frac{1}{2}$  inches (41.1 x 32.8 cm.). \$525

Mugshots and criminal records for Native American Louis Leo Isadore and previous juvenile-prison inmate Robert Jewell Martin.

Louis Leo Isadore, aka John Galvin, 27, is a Native American farmer from Idaho who previously had been arrested and fined for public drunkenness. This current crime is significantly more serious, however. Isadore was convicted of carnal knowledge and sentenced to five years. While the exact offence behind the charge of carnal knowledge is not specified here, it was typically used for sexual crimes against women and children or for the use of prostitution.

At only 19, Robert Jewell Martin's record shows that he had already served over three years in juvenile prison. Like Isadore, the offence recorded here is more severe than his earlier charges, and Martin was sentenced to 1-5 years for Grand Larceny.

Both arrests listed here were made by an officer with the initials WSR and given the identifying numbers 'WSR 8900' and 'WSR 8903' in their mugshots. Given this numbering, it appears likely that this sheet was part of a larger book kept by the officer to record his arrests. Further, the top margin is uneven and left margin clean, neither show the same wear as what seem to be the outer edges and corner. The dates between arrests only span one day.



PUTNAM & VALENTINE  
The Grand Canyon, *circa 1910*

Carbon or toned matt gelatin silver print, 19 x 23½ inches (48.3 x 59.7 cm.), photographers' blindstamp on image lower left, Putnam & Valentine Photo. Los Angeles. Cal. \$2250

John Putnam and his son, Arion, established a photographic studio in Los Angeles in the 1890s, and the name 'Putnam & Valentine' first appeared in 1902. Valentine was more involved with managing and promoting the business while John Putnam was the photographer. The Los Angeles County Natural History Museum holds a substantial collection of their 10 x 8 inch glass plate negatives.

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PHOTOGRAPHY AT QUARITCH

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ROBINSON, Henry Peach  
Horse and groom, 1863

Oval albumen print, approximately 5 $\frac{3}{8}$  x 6 $\frac{3}{4}$  inches (13.8 x 17 cm.), mounted as oval, sealed in a simple modern brown varnished frame; two exhibition labels, *Barbican Art Gallery* and *The British Council*, to back. \$1200

A rare example of Robinson's earlier work, taken during the first years of his commercial venture; a year later Robinson was forced to retire from photography until 1868 due to ill health. His 'pictorial effect' – both influential and controversial at the time – appealed to an audience that appreciated the themes and poses in the style of contemporary oil painting. This particular subject is an unusual diversion from Robinson's more frequent countryside views of cottagers and landscapes and was perhaps commissioned by the horse's owner as a personal memento.

Provenance: from the collection of Margaret Harker, author of *Henry Peach Robinson: Master of Photographic Art, 1830–1901* (Oxford, 1988), in which this item is illustrated (see p. 39, Fig. 24).

Robinson's work is held at, among others, George Eastman House; Smithsonian; Gernsheim Collection, Austin; National Gallery of Canada; and the Royal Photographic Society Collection at the National Media Museum, Bradford.





SEBAH, Johannes (Jean)

*Felahina, circa 1890*

Albumen print, signed *J. P. Sebah*, titled and numbered 246 in the negative.

\$750

Pascal Sebah (1823–1886) had a studio in Constantinople from at least 1856 and established a studio in Cairo in the early 1870s. After Pascal's death, his brother Cosmi and son Jean continued to run the business and his son started to sign the work *J. P. Sebah* as in this example. It was a highly successful firm, probably employing several photographers and it is not known for certain whether he was the person who took the Egyptian portraits during this period.

Portraits of Arab women were still uncommon in the late 19<sup>th</sup> century and although these subjects have been titled as 'types' whoever was behind the camera has revealed something of the individual behind the veil in each study.



SEBAH, Johannes (Jean)

*Indigène du Caire, circa 1890*

Albumen print, 27 x 21.5 cm., signed *J. P. Sebah*, titled and numbered 326 in the negative. \$750

Pascal Sebah (1823–1886) had a studio in Constantinople from at least 1856 and established a studio in Cairo in the early 1870s. After Pascal's death, his brother Cosmi and son Jean continued to run the business and his son started to sign the work *J. P. Sebah* as in this example. It was a highly successful firm, probably employing several photographers and it is not known for certain whether he was the person who took the Egyptian portraits during this period.

Portraits of Arab women were still uncommon in the late 19<sup>th</sup> century and although these subjects have been titled as 'types' whoever was behind the camera has revealed something of the individual behind the veil in each study.



SHEPHERD, Charles

Nautch Dancer, *circa 1862*

Albumen print, 93/8 x 113/8 (23.8 x 29 cm.); titled in ink on the mount.

\$2475

Charles Shepherd was active as a professional photographer both before and after his brief partnership with Robertson, which lasted only from circa 1862–63. During this period they had studios in Agra and Simla. In 1863, Shepherd joined Bourne in Simla.



## PHOTOGRAPHY AT QUARITCH

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Unknown photographer

Portrait of a rather melancholy young woman, seated with flowers and a sky background, 1850s

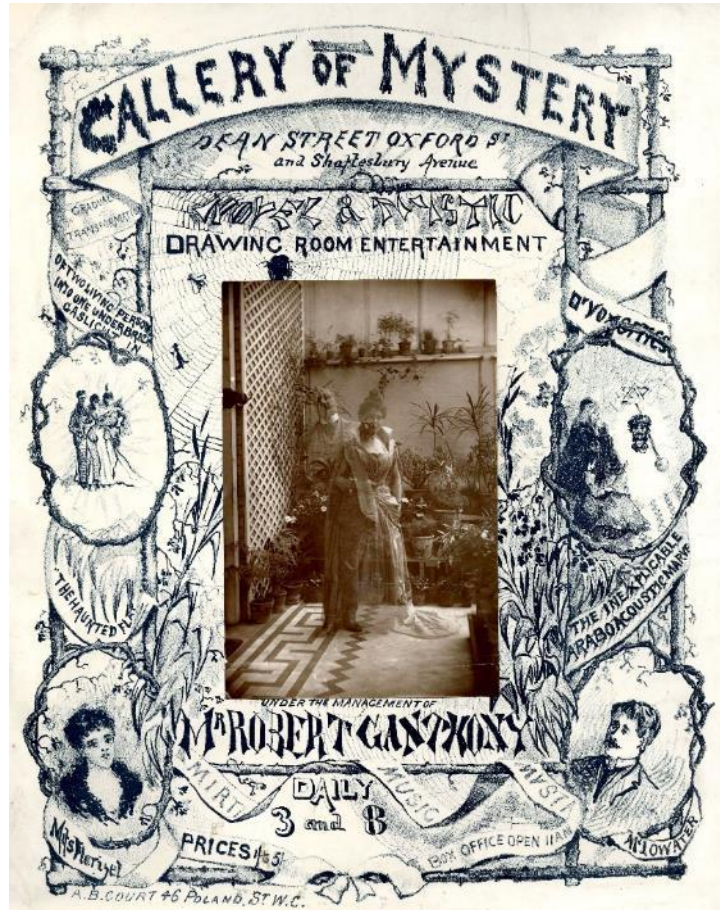
Sixth-plate daguerreotype, hand-tinted, gilt highlights, decorated oval gilt mat, in folding case with mother-of-pearl mounted to front cover and sides, the front with central panel with raised classical bust.

\$675

# Q

## PHOTOGRAPHY AT QUARITCH

REAL-PHOTOGRAPHIC POSTER FOR MYSTICS AND MARVELS



“Gallery of Mystery” advertisement, 1890s

Carbon print photograph, 7 x 4½ inches (17.8 x 11.7 cm.), mounted on paper, 16 x 13 inches (40.6 x 33 cm.) with elaborate lithographic illustrations printed in blue ink (one small tear and small loss to edges of photograph, some losses and tears to edges of sheet, repaired, small stains at lower edge), hinged to mount, matted. \$3600

A rare real-photographic advertisement from London’s ‘Gallery of Mystery’. This poster, with its photographic evidence of the ‘gradual transformation of two living persons [Miss Florizel and Mr Lowater] into one under bright gaslight in the haunted flat’, was surely an extravagance which hopefully drew the crowds, tempted by the promise of ‘mirth, music, myst[...] daily [between] 3 and 8, prices 1/- to 5/-.’ If that was not enough to persuade some to enter, the presence of ‘Dr Voxoptics, the inexplicable araboacoustic marvel’ might do the trick.

An un-illustrated poster for the same gallery is recorded on the British Library website: <http://www.bl.uk/catalogues/evanion/Record.aspx?EvanID=024-000001384&ImageIndex=0> suggesting an opening date of 1889.

## Q

## PHOTOGRAPHY AT QUARITCH



DRTIKOL, František  
Selfportraits in drag, *early 1920s*

Three gelatin silver prints; 5 x 3¼ inches (12.7 x 8.2 cm.) printed on split-back postcard photographic paper size 5⅜ x 3⅜ inches (8.6 x 13.2 cm.); 5¼ x 4½ inches (14.5 x 11.4 cm.); 7 x 4⅞ inches (18 x 12.4 cm.), untrimmed, from the same negative as the smaller-format postcard.  
\$2000

Three self-portraits of Drtikol in drag: in a wig, shawl and dress, he bears a basket and an enormous model rose. They are from a striking series probably taken in the early 1920s when he made frequent use of such props along with patterned drapery like the shawl. Other examples are to be found in the Museum of Decorative Arts in Prague (accessioned in 1942), to whom our thanks go for confirming Drtikol's authorship.

Drtikol had been the first photographer to publish nudes in what was then Bohemia, in 1911, shortly after setting up a studio in Prague. After the First World War, and with the new independence of Czechoslovakia, Drtikol's rise to fame was meteoric, but although his nudes made up only a small fraction of his output, they remain his most famous works. *Žena ve Světle* was the last of only three lifetime printed collections, published in 1938 after Drtikol had given up photography and closed his studio, and contains work most produced before 1930, often reinterpreted and retitled. It embodies his 'own modernist style of photography that prefigured and influenced the emerging Bauhaus aesthetic. He built sets and props out of plywood and use an arc lamp to cast strong shadows. The graphic presentation of the book is striking with the gum prints on thin paper, one to a page, set off by large page numbers ...' (Roth). It was however a version of modernism rooted in pictorialism, favouring the atmospheric techniques and processes of an earlier age but united with the mechanical dislocation and surreal geometry of the *moderne*.



## PHOTOGRAPHY AT QUARITCH

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**PROVENANCE:**

DRTIKOL, František. *Žena ve Světě. Výběr 46 Aktů ... Prague, E. Beaufort A. S., [1938].*

4to, pp. [16], 46 numbered gravure plates, [2, blank]; text printed in brown; a fine copy, in the original orange cloth, yellow printed paper label to front cover; with the very rare yellow pictorial dustjacket, laid down and wanting the turn-ins, a few small stains, but very good.

First edition of Drtikol's *Woman in Light*, perhaps the most famous photographic publication of the Czech modernist movement, with a very good example of the excessively rare dust-jacket.

Parr & Badger, I, 79; *The Book of 101 Books*, pp. 64-5 (both erroneously dating the work 1930).



## PHOTOGRAPHY AT QUARITCH

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Unknown photographer

Portrait of a woman with book and cape, *circa 1850s*

Full-plate ambrotype, hand-tinting to sitter's cheeks, dress and props with gilt highlights to her brooch and bracelets, oval gilt-embossed matte (a few marks to matte) in original hanging frame. \$675

The sitter is believed to be a daughter of the Bond Family of Dalton Square in Lancaster.



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## PHOTOGRAPHY AT QUARITCH

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Unknown photographer

Portrait of woman with fur bonnet, gloves and small purse, *circa 1850s*

Half-plate ambrotype, hand-tinting to sitter's cheeks, oval gilt-embossed mat (a little spotting to mat) in original hanging frame (hanging tab removed with damage to backing paper).

\$300

The sitter is believed to be the mother of the Bond Family of Dalton Square in Lancaster.

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## PHOTOGRAPHY AT QUARITCH

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[BOMBING OF CANTON.] NIXON, H., *attributed to*.

Photographs of the bombing of 1938, *Canton, 6<sup>th</sup> June and 9<sup>th</sup> Aug, 1938*

24 gelatin silver prints, 3½ x 5¾ inches (8.8 x 13.8 cm.), or the reverse; 1 enlarged duplicate printing-out-paper print, 5 x 7¾ inches (12.7 x 19.3 cm.), several with numbering, dates or notes in ink and pencil on verso, in a modern cloth box. \$8250

A series documenting the bombing and its aftermath – twelve photographs taken during bombardment, with buildings aflame and smoke billowing into the sky, and thirteen of the post-bombing destruction of both citizens and city.

The witness-photographer has been conscientious and precise in recording the events: 'Half an hour after bombing' captions a group of soldiers looking helplessly at a corpse and 'near Customs House' or 'French Hospital' noted on the versos facilitates placing a ruined street or building, bombed beyond recognition.

This careful noting of locations highlights the bombardment's focus on logistical centres: '...railways station, 5 bombs at once' explains the five plumes of smoke over the skyline; 'my old Post Office burning' labels an image of a scaffolded roof incandescent beneath black smoke; 'Water Police Station' identifies the fire beyond moored boats in the harbour; and skyscraper surrounded by smoke names is marked as the Sun Company skyscraper and Post Office.

The human suffering is sensitively recorded as rescue personnel in sashes hold an elderly man's head as he is dug out of the rubble and a small girl is pulled from the wreckage of 'the Grand Theatre'. But the toll on human life is explicit: mouth and nose covered with a hand, an adolescent turns away from the heavily mutilated bodies of victims lying near the French Hospital; splashed of blood on the base of the Admiral statue; and children's distorted corpses in the streets, some in crude coffins.

H. Nixon was the representative of the International Red Cross, based in Geneva. One image shows two ambulances marked 'Nixon, International Red Cross, Canton' at Canton Hospital 'during the bombing'. His participation in the action is also documented here, since he notes on one photograph that 'we rescued these', referring to three young men photographed stranded on a makeshift raft.

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## PHOTOGRAPHY AT QUARITCH

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WASHINGTON WILSON, George, *attributed to*  
'Moorish country woman', *circa 1870s*

Albumen print, 8½ x 6⅝ inches (21.7 x 16.9 cm.), titled and numbered in pencil on verso. \$1350

## Q

## PHOTOGRAPHY AT QUARITCH



[ARANI.]

Photographs from the Jagir of Arani, 1870s.

24 albumen prints, visible image ranging from 5¼ x 3¾ inches to 6¼ x 8½ inches or the reverse, two signed *Girthary Paul* in the negative, each with printed label pasted below, presented in window mounts of thick album leaves (recto and verso, four in smaller window mounts within the album page mounts and the rest mounted on card; six cut to or mounted in oval, seven cut or mounted with arched top); all edges gilt, label of Leighton Son and Hodge to verso of front free endpaper; bound in brown morocco with black embossed frame and borders to covers, fillets embossed in black on spine, gilt clasp to fasten; a few small areas of loss to covers, faint white marks to lower cover; approximately 12½ x 9½ inches (30.8 x 24.5 cm.), 4to. \$9750

An uncommon compilation of portraits and views from the Jagir of Arani – ruled by the young Srinivasa Rao Sahib – providing a rare view of the people and the palace of the Jagir.

When the 9<sup>th</sup> Jagirdar of Arani Tirumala Rao Sahib died in 1871 his son Srinivasa Rao Sahib was a minor. These portraits of a young feudal ruler likely date after 1874, when control of the estate was returned to him after it had been held by the Court of Wards. He ruled until his death in 1902. The Jagir was abolished in 1948.

Twelve portraits of the ruling family introduce the album, comprising: Jagiredar (4, one of which is with the Ranee), his brother Lutchmun Row Sahaib (1), the Ranee (1), the Jagiredar's uncle (1), his elder sister Meena Boye Sahaibam (1), his younger sister Gunga Boye Sahaiba (1),

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## PHOTOGRAPHY AT QUARITCH

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his brother-in-law Vencata Row (1), his sister and brother-in-law together (1), and a group portrait of the Jaghiredar's cousins (1). The other views comprise the Pagoda (1), state elephants (5), Areca Nut Palms (2), the palace (2), and the inner Mahal (2).





## PHOTOGRAPHY AT QUARITCH

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[MORRIS & CO INTERIORS – BURNE JONES STAINED GLASS.]

'The Seven Gables, *Eastbourne*, 1903'

Thirty four gelatin-silver prints, the majority ranging from approximately 8 x 10<sup>7</sup>/<sub>8</sub> to 8<sup>3</sup>/<sub>8</sub> x 11 inches (20.2 x 27.7 to 21.4 x 28 cm.), two smaller format prints measuring 8 x 5<sup>3</sup>/<sub>8</sub> inches (20.5 x 13.8 cm.) and 6 x 8<sup>7</sup>/<sub>8</sub> inches (15.3 x 22.1 cm.); first ten mounted on both rectos and versos, thereafter mounted on rectos only, twenty-nine mounted on blue card 8<sup>3</sup>/<sub>8</sub> x 11<sup>3</sup>/<sub>8</sub> inches (21.5 x 29 cm.) and set into blind frame stamped on heavy album pages, five recto-mounted prints pasted directly onto album page with neat border ruled in ink around, each one neatly captioned with location and title in calligraphic hand in purple ink below (some offsetting to blank versos, some pages a little stained, a little loss to paper, blue mount, and very edge of image on one spread); label of 'To Her Majesty the Queen, G. & R. Lavis, Artists, Eastbourne & London' on front pastedown, bound in navy sheep with crosshatch pattern in blind, gilt title and frames to upper cover, blind frames to lower cover, gilt fillets and paper numbering label to spine; a few small losses to covers, lower joint cracked (hinge firm), oblong folio, approximately 12 <sup>3</sup>/<sub>4</sub> x 15 <sup>3</sup>/<sub>4</sub> inches (32.5 x 40 cm.).

\$2250

An album of photographs showcasing Morris & Co interiors in a domestic setting.

Professionally compiled, the album depicts a large family house and its interiors, which include two stained-glass windows by Edward Burne-Jones – *Flora* and *St Cecilia* – and wallpaper

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## PHOTOGRAPHY AT QUARITCH

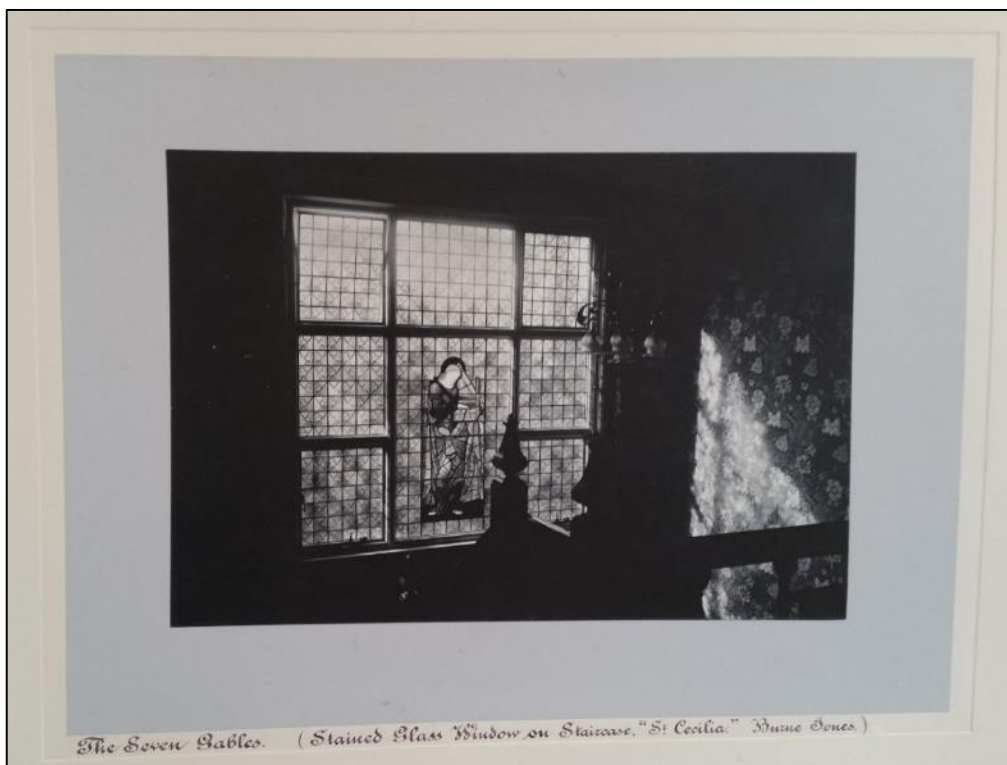
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designed by John Henry Dearle for William Morris & Co. Several family portraits, which are dated 1889–1898, complete the album.

The Burne-Jones windows are the subjects of photographs 19 and 20, which specifically illustrate *Flora* and *St Cecilia* respectively. The *Flora* panel is also visible in what was likely its usual setting in the study (photograph 14). *St Cecilia* is displayed amid a larger stained-glass pattern within a window on the staircase, the walls of which are decorated with a William Morris & Co wallpaper. The wallpaper pattern, called 'Compton', was designed by Dearle in 1895 for Compton Hall in Wolverhampton, which was the home of Laurence Hodson. 20 miles west of Eastbourne, seven stained-glass windows from designs by Burne-Jones adorn the chancel and tower of St Margaret's, Rottingdean, where they were installed in 1893 to commemorate the marriage of the artist's daughter, Margaret, in the Church.

Though the Pre-Raphaelite school focused on female figures, be it religious, mediaeval or mythic, St Cecilia was not a particular favourite. However, Burne-Jones used her for a subject of this window, and William Morris further portrayed her in a later tapestry. For the St Cecilia drawing in watercolour, see Stephen Wildman and John Christian, *Edward Burne-Jones, Victorian Artist-dreamer* (Metropolitan Museum of Art, NY, 1998), p. 314.

Various aspects of the house exterior and surrounding areas are also depicted: views from the rose garden and the laurels; the gardens; the private drive; the golf links; and playing fields taken from within the house. The interior photographs of the house comprise the billiard, day and reception rooms, as well as details of the main staircase and the fireplace. (A full list of captions is available on request). It seems likely that the house was specifically well-presented with the intention of showing it off for the photographer and creating an especially superb memento.



*The Seven Sables. (Stained Glass Window on Staircase, "St Cecilia." Burne Jones.)*

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PHOTOGRAPHY AT QUARITCH

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MÉRY, Joseph, *illustrated by* Auguste Nicolas BERTSCH and Camille d'ARNAUD, *photographers, after* Jean-Louis HAMON, *artist*

Les vierges de Lesbos. Poème antique. Dessins par L. Hamon. Photographiées par Bertsch et Arnaud. Paris, Georges Bell, 1858

4to, pp. 24 + 3 plates of salt print photographs after signed paintings by Hamon; in good, clean condition with only a few small ink stains to margins, plates foxed due to paper stock, not affecting prints; in plain printed covers, some rubs and marks, crease to upper cover; signed by Bell on verso of half-title. \$1400

Rare first illustrated edition, print run of three hundred, signed by the editor and friend of the author, Georges Bell. The first edition, unillustrated, was published together with Méry's *Nuit lesbienne* and, according to Monselet (*Catalogue ... d'une jolie collection de livres rares*, Paris, 1871, n. 215), was printed in an edition of only five or six copies for friends, as it was too racy to be published in France at that time.

Described by contemporary William Rossetti as 'one of the most delicious of idyllic painters', Hamon presents a dreamlike visual accompaniment to Méry's text. In the first plate, *Cupid*, the small god sits on the ground between two young women, gently pulling them towards each other and, in the process, further undressing one while the other glances over surreptitiously. In the second plate, a woman plays with the string of beads around the other's neck while Cupid observes the nude couple holding his bow and arrow. The final painting, *La Nuit*, shows Cupid travelling through the night sky on the backs of two intertwined sleeping girls, as if on



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## PHOTOGRAPHY AT QUARITCH

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a chariot, with their hair as reins and a whip in his hands. An oil-on-canvas painting of *La Nuit*, signed by Hamon and inscribed 'Capri 1866' (and thus apparently made, or completed, after the artwork illustrated here) was sold at Sotheby's New York in 2008 for \$31,250.

In 1854 Bertsch became a founder as well as a member of the Société française de photographie, and was on the board of directors from 1858–1870. Sometime before 1855 he began a collaboration with Arnaud – ex-director of *L'Artiste* and member of the Société Héliographique – at his studio at 27 rue Fontaine Saint Georges, Paris. This partnership, which lasted until 1857, proved profitable, in particular in their reproduction of artwork. They exhibited salt prints after drawings and engravings by Da Vinci, Leseur and Bida at the Société in 1854 (Jacobson, *Etude d'Après Nature*).

COPAC lists British Library only. WorldCat shows copies at Rijksmuseum, Bibliothèque nationale de France, and three copies in US: Cornell, Syracuse, and Northwestern.

Not in Roosens & Salu.

This illustrated edition not in Carteret. Gay - Lemonnyer, *Bibliographie des ouvrages relatifs à l'amour* (1899, III 1356); *Catalogue de la bibliothèque de M. Félix Solar* (Paris, Techener, 1860) 1379.

For *Les vierges de Lesbos. Poème antique suivi du poème inédit "Nuit lesbienne"*, par le même auteur (Ems, L. J. Kischberger, n.d.) see Carteret II, p. 162.

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## PHOTOGRAPHY AT QUARITCH

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COLE, Alan Summerly

Ancient Needlepoint and Pillow Lace. *London, Arundel Society, 1875*

Large 4to, pp. 12, with 20 leaves of Woodburytype photographs – each approx. 10½ x 8½ inches (26.5 x 21.5 cm.) with a page of descriptive text; minor spotting to some pages, in original blind-stamped red cloth, gilt lettering to upper board and spine, spine a little sunned and worn at head and tail; contemporary ownership inscription to paste-down. \$3000

Cole uses the permanent Woodburytype process to reproduce specimens of the finest ancient lace collected for the International Exhibition held in 1874 and explores the history and artistry of lace-making.

‘Lace, considered merely as a primitive arrangement of threads, plaited, twisted, or tied, is found with every nation in its earliest state of development, as are the beating of metal, the cutting and shaping of wood, and such works.’  
(p. 1).

The large Woodburytype photographs show examples of Italian, Spanish, French and Belgian lace, the process being well suited to showing the fine detail of these intricate examples. Cole (1846–1934) was the son of the first director of the South Kensington Museum, Henry Cole, and was himself closely linked with the South Kensington Museum. He was an expert in textiles, specializing in lace. Alan Cole was a life-long friend of the American artist Whistler, whom he met as a child in London because of the friendship between their parents. The photographs, though unattributed, were probably the work of the museum’s own photography department, established under the direction of Charles Thurston Thompson.

Gernsheim, 598.

Franklin, *Antiques and Collectibles. A Bibliography*, 7165.



[STIEGLITZ, Alfred, *editor*]

T. & R. ANNAN SONS, after David Octavius HILL and Robert ADAMSON

Camera Work XXXVII, 1912. *New York, A. Stieglitz, 1912*

4to, pp. 48, [12] adverts with 8 photogravures; text mostly unopened (all plates opened); some offsetting on adjacent blanks, hinges cracked in two instances, a faint dampstain to foot of inner hinge corner throughout, but generally a very good copy; in the original grey printed paper wrappers (foot of spine chipped, yapp edges partly lacking as usual). \$3300

'Fashions and fads in photography will come and go, but we feel convinced that Hill's work will grow to be looked upon as having the value of permanence and, though it was produced in the earliest days of photography, will continue to establish a standard of taste and style' (p. 48).

James Craig Annan caught Stieglitz's attention in 1896 in *The Amateur Photographer*, where he gave advice on using the new hand camera, which didn't make use of a tripod. Stieglitz later drew upon Annan's writing in *The American Annual of Photography* the following year, in which he agreed that the photographer must set up the composition, then wait for the right moment to capture. In this number of *Camera Work*, Annan is also praised: 'It is also rare good fortune

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## PHOTOGRAPHY AT QUARITCH

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that Mr. Annan, while himself one of the pioneers of pictorial photography and second to none in his admiration of Hill's work, is also a master of the photogravure process'.

Comprising nine photogravures on Japan tissue made by James Craig Annan from works by Hill & Adamson: *Principal Haldane; The Marquis of Northampton; Handyside Ritchie and Wm. Henning; Sir Francis Grant, P. R. A.; Mrs. Anna Brownell Jameson; Lady in Black; Lady in Flowered Dress; Girl in Straw Hat; and Mr. Rintoul, Editor "Spectator"*. Photogravures after David Octavius Hill had been published in *Camera Work* numbers XI and XXVIII, also made by Annan from the original paper negatives.

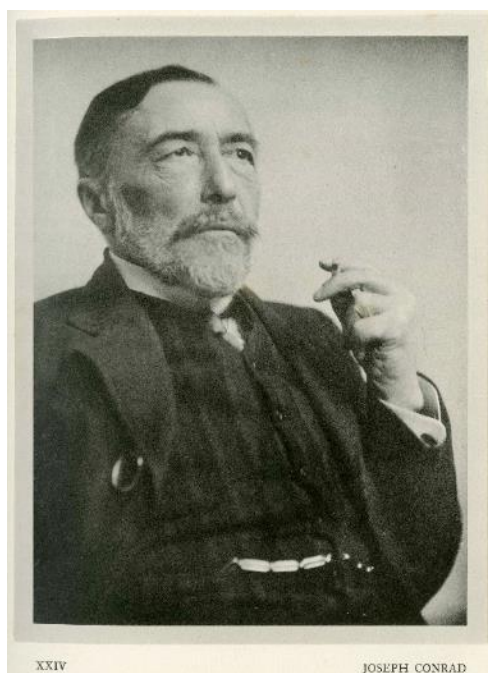
*Camera Work* was published between 1903 and 1917 during which time fifty issues were made. Through *Camera Work*, Steiglitz brought together photographers from America and Europe and he saw it as 'the logical outcome of the evolution of the photographic art' (Stieglitz, *An Apology*, *Camera Work* 1903).

Buchanan, *The art of the photographer, J. Craig Annan 1864–1946*.

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PHOTOGRAPHY AT QUARITCH

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COBURN, Alvin Langdon

*More Men of Mark. London: Duckworth & Company, [1922]*

4to, pp. 21, with 33 tipped-in collotype plates by the Cloister Press, Manchester, ownership inscription to front free end; original quarter linen over boards, small tear to spine and corners worn, lettered in black, a very good clean copy. \$1125

First edition. Although published nine years after *Men of Mark*, Coburn began photographing sitters for this ongoing project immediately after the publication of that first series of portraits. His first subject was Thomas Hardy in 1913, followed rapidly by Ezra Pound, Anatole France, Augustus John and Jacob Epstein among others. His introduction gives an animated account of his sittings and an insight into his own position in the art world: 'Then there was Ezra Pound! ... At almost any private view of the very latest thing in Super-Modern Art are not his Leonine Mane and Large Lapis Coat Buttons to be found at the very heart and centre of the Vortex?' (p. 10). In this volume he also allows himself the luxury of a self-portrait (showing a rather chubby and slightly conspiratorial-looking middle-aged gent) as the final plate, endorsing his own now well-earned position among the men of mark.



## PHOTOGRAPHY AT QUARITCH

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BÉCHARD, Émile Henri  
Series II portraits, *mid-late 1870s*

68 albumen print photographs, approximately 10<sup>3</sup>/<sub>4</sub> x 7<sup>7</sup>/<sub>8</sub> inches (27.2 x 20 cm.), each numbered, titled and signed 'Béchard' in the negative, mounted on album pages, 13<sup>1</sup>/<sub>2</sub> x 10<sup>3</sup>/<sub>4</sub> inches (34.4 x 27.3 cm.), disbound, no covers. \$30,000

See Jacobson, *Odalisques*, p. 210-212.



## PHOTOGRAPHY AT QUARITCH

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BÉCHARD, Émile Henri

A collection of photographs of Egypt, 1880s

42 albumen print photographs 10½ x 15 inches (27 x 38 cm.) on contemporary blue card (some discolouring to card from sun); signed, numbered and titled in negative; in two boxes. \$12,000

A fine collection of landscape views, architectural studies and the people of Egypt.



## PHOTOGRAPHY AT QUARITCH

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BRANDT, Bill  
*East Sussex Coast, 1953, printed circa 1970*

Gelatin silver print, 24½ x 20⅞ inches (62.2 x 53 cm.), photographer's ink credit stamp *BILL BRANDT* on verso. \$30,000

A fine oversized print of one of Brandt's earliest outdoor nudes.

Michael Hiley writes of this series:



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## PHOTOGRAPHY AT QUARITCH

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'... as Brandt moves his camera from indoors to outdoors, these symbols of life take what seems to be their proper place as part of the natural world. ... They emerge into the light of day on the bleak shores of deserted beaches where a cold sea beneath a grey sky beats onto the shingle. Daylight has not completely dispelled the phantoms which threatened from the shadows of the interiors. ... On these chill beaches, warm flesh becomes cold rock. Arms become soaring columns and parts of the body are isolated to become immense rock formations. ... Like anxious Lilliputians we approach sleeping giantesses beneath towering cliffs, and all around see white flesh transformed into white rock, shadowy flesh into granite, interlaced fingers into gigantic and wonderful rock formations. Colossal forms are washed by the incoming sea and dried by the sun as the waves recede.' (Introduction to Bill Brandt: Nudes 1945–1980, p. 9).

Given by Brandt to Eva, his first wife, then on her death in 1989, bequeathed to a close friend from whose collection it comes fresh to the market. Other works from the same provenance are now in the collection of the Victoria & Albert Museum.

Illustrated in Brandt, B., *Bill Brandt: Nudes 1945–1980*, pl. 38



## PHOTOGRAPHY AT QUARITCH

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BRANDT, Bill

Early evening, Kew Gardens, 1932, *printed circa 1970*

Gelatin silver print, 24¼ x 20¼ inches (61.5 x 51.4 cm), signed *Bill Brandt* in black felt pen and numbered 28/0396 in blue pen on verso, signed and dated *Bill Brandt 1934* in black felt pen on the verso of the backing board of original frame (available on request). \$25,000

An oversized print of one of Brandt's most surreal London studies. Given by Brandt to Eva, his first wife, then on her death in 1989, bequeathed to a close friend from whose collection it comes fresh to the market. Other works from the same provenance are now in the collection of the Victoria & Albert Museum.



## PHOTOGRAPHY AT QUARITCH

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MACMAHON (?)

Giant Cod/Bacalaos Gigantes, 1908

Carbon print, 23 x 17 $\frac{1}{8}$  inches (58.5 x 43.7 cm.); signed MacMahon Aberdeen in pencil on the mount; titled in English and Spanish on the mount: *Specimens landed at Aberdeen March 1908*. Average weight 77lbs. Bought and cured by A&M Smith Ltd. Exporters of salt-fish.

Carbon print, 17 $\frac{1}{8}$  x 23 $\frac{1}{2}$  inches (43.7 x 60 cm.); titled in English and Spanish on the mount: *Specimens landed at Aberdeen March 1908*. Average weight 77lbs. Bought and cured by A&M Smith Ltd. Exporters of salt-fish; birth dates of the three boys in the photograph also listed: J. 24th Feb 1901, W. 28th Oct. 1903, H. 23rd July 1898. \$2250

These large photographs are a striking and unusual documentation of the considerable size of the cod found off Scottish shores which were exported to Spain where cured cod is a delicacy. One of these photographs has the birth dates of the three young boys who have been photographed next to the cod, presumably to emphasize the size of the fish. The other is a more detailed photograph of the fish hanging to dry and a boy carrying one on his back.

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## PHOTOGRAPHY AT QUARITCH

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[TRICK PHOTOGRAPHS.]

Photographs from an album of trick photographs, including doppelgängers and spectres, *early 1900s*

23 gelatin silver prints, each approximately 3 x 4 inches (7.6 x 10.2 cm.) or the reverse, (21 presented in contemporary album; 2 matted and framed); green cloth album embossed with 'Photo Sketches' and poppy illustration (hand-painted); one frame from Hayward Gallery's 1992-3 Flora Photographica exhibition curated by William Ewing, with the printed paper label and two other labels attached to the backboard providing provenance from the Noel Chanan collection (now preserved separately to the frame), the second frame a recent copy. \$5600

An amusing amateur, yet proficiently executed, album of Victorian trick photographs. These altered photographs have been accomplished through double exposure, combination printing and photomontage. The subjects and presumably the photographer appear to be from the same family or group of friends, photographed in two settings: the same ordinary back garden and a hastily fashioned studio with cloth draped on the walls. Perhaps the compilation was the product of a weekend's entertainment by some keen photographers and jokers – or as a test run for a commercial venture.

Themes include disembodied, enlarged and double-sided heads, as well as ghosts and doppelgängers. These comic yet eerie identical couples appear as musicians, as photographer and sitter, playing chess and cards, having afternoon tea, and mucking around in a wheelbarrow.

The framed photograph showing a beheaded body with a flower was included in the Flora Photographica exhibition in 1992-3, in which photo-historian and curator, William Ewing, brought together over 180 photographs to explore the history of flower photography.

See *Flora Photographica: Masterpieces of Flower Photography: 1835 to the Present* (1991).

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## PHOTOGRAPHY AT QUARITCH

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### GLASS STEREOVIEWS OF THE MOON – BY THE CREATOR OF THE FIRST LUNAR STEREOGRAPH



DE LA RUE, Warren, F.R.S.  
[Four stereographs of the moon], 1858–1862

Three glass stereographs, diameter approximately 2¼ (6 cm.) and one albumen stereograph, diameter 2¼ inches (5.8 cm.); burgundy paper mounts with circular windows and gilt text, *LUNAR PHOTOGRAPHS BY WARREN DE LA RUE F.R.S. SEC. [and on one, PRES.] RAS. ENLARGED AND PUBLISHED BY SMITH BECK & BECK LONDON*; the glass transparencies are sealed in burgundy cloth; albumen print on yellow card mount (3¼ x 6¾ inches (8.3 x 17.3 cm.)) with blue printed label on verso, *STEREOSCOPIC SERIES.–No. IV*; in a modern cloth box. \$2250

The glass transparencies depict three different three stages of the moon by de la Rue, who made the first lunar stereograph at the Cranford Observatory in 1858.

The condition of the glass stereographs is good, and favourably compares to the few one can see online.

The label titled 'Stereoscopic Series.–No. IV' on the verso of the albumen stereograph lists (for both of the images): the date of negative, age of moon, and libration in both longitude and latitude.

For similar stereographs see:

<http://collections.vam.ac.uk/item/O91067/the-moon-photograph-warren-de-la/>

Other comparison can be found at [http://www.luminous-](http://www.luminous-lint.com/app/image/65155174856286585190/)

[lint.com/app/image/65155174856286585190/](http://www.luminous-lint.com/app/image/65155174856286585190/) and

<https://www.flickr.com/photos/photohistorytimeline/3957677042/>.

[with:] DE LA RUE, Warren, F.R.S. Description of a series of twelve photographs of the moon, photographed by Smith, Beck and Beck, 6 Coleman Street, London, E.C. from the original negatives by Warren De La Rue, Esq., F.R.S. [*London, Smith, Beck and Beck, (Colophon: Taylor and Francis, Red Lion Court, Fleet Street)*], December 1862.

12mo, pp. 16 with lunar illustration on p. 2; in printed fawn wrappers; wrappers loose, fore-edge of wrappers a little curled with three small tears and one tiny chip, some light dustsoiling.

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## PHOTOGRAPHY AT QUARITCH

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Printed in the year that de la Rue was given the Royal Astronomical Society's Gold Medal 'for his successful efforts in celestial photography' (p. ii). The series offered by Smith, Beck and Beck was selected from approximately 300 negatives.

The small pamphlet includes two lists: *Craters and mountains* and *Plains, formerly called seas*, which labels – with number and letters – certain points on the illustration of the moon on the first printed page. The rest of the publication comprises a preface; a general description and a full outline of each of the twelve photographs advertised, identifying certain interesting formations visible in the corresponding photograph. The photographs that were selected were taken by de la Rue between 24 January 1858 and 17 September 1862. The lower wrapper lists the prices for this series: for *carte-de-visite-size* twelve, six or four in a folding case or singly – or for the twelve 18-inch diameter prints – in a 'Handsome Folio', singly, or framed. There are no prices listed for the photographs in stereoscopic format, as offered here.

William C. Darrah, *The World of Stereographs*, p. 147.