



# WINTER MISCELLANY

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A PHYSIONOTRACE &  
A PEEP SHOW PAINTING

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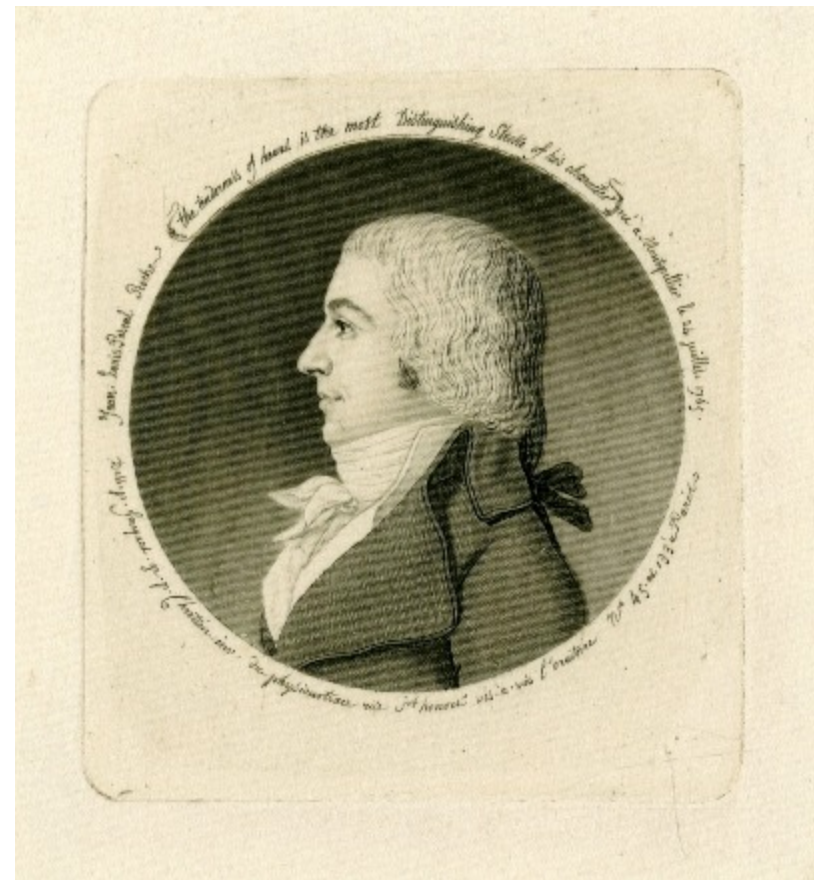
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**1. [PHYSIONOTRACE PORTRAIT ON SILK]. FOUQUET, Jean, artist, and Gilles-Louis CHRÉTIEN.** Portrait of Jean Louis Pascal Roche, *late 18th century.*

Circular portrait, diameter 2¼ inches (5.7 cm.), sitter's name, '(the tenderness of heart is the most Distinguishing stroke of his character) né à Montpellier le 24 juillet 1765' and credit to Fouquet and Chretien encircling image, within platemark on a small piece of cream silk, irregular, approx. 4½ x 4¼ inches (11.4 x 10.8 cm.), taped along top edge to thin card window mount. £750

The sitter is Jean Louis Pascal Roche (1765–1854), a doctor from Montpellier, and member of l'académie des Arts sciences et lettres from 1847.

Chrétien (1754 –1811), a French musician at the Court of Versailles, invented the physionotrace in 1783–84. This drawing instrument was a mechanical aid that, through the use of an eyepiece, allowed the user to trace and reduce a person's physiognomy in profile. The tracing was transmitted to an engraving needle enabling an engraved copper plate to be used for multiple copies to be produced. Unlike the all-black silhouette, the physionotrace image was often exquisitely detailed. In this unusual example printed on silk, the fabric provides a subtle glow lifting the highlights to add an enhanced sense of depth.



## AN EARLY PEEP SHOW - FROM THE BOARDROOM OF ENGLAND'S LARGEST PHOTOGRAPHIC RETAILER

**2. BARKER, BATH** (Possibly Benjamin Barker of Bath). An itinerant showman, a peep box and two boys, *late eighteenth or early nineteenth century*.

Oil on canvas, 27½ x 35 inches (70 x 89 cm), in wooden frame, 34½ x 41¾ inches (87.5 x 106 cm.), painted gold; 'Warranted. Barker. Bath' in manuscript in black paint on back of canvas, remnants of Wallace Heaton paper label on back of frame. **£16,500**

A rare painting of a peepshow experience at the height of their popularity at the turn of the century.



The showman and the audience are in action; the former likely narrating a short commentary or playing music while the sensational scene was viewed in awe by the latter. Rural and juvenile audiences are often depicted as the astounded viewers of this popular entertainment; but it would have been enjoyed as an amusing and educational show in all areas of society. Here the itinerant entertainer with his Continental appearance at what might be an English village fair suits the pastoral scenes popular in paintings at this time.

It appears that the Barker family settled in Bath in 1783. The well regarded Thomas Barker was referred to as 'Barker of Bath', however the style of the painting here does not seem in keeping with Thomas' oeuvre. However his brother Benjamin seems to have focused on similar subjects, such as pastoral or cottage scenes.

*Provenance:* This painting formerly hung in the boardroom of the London-based photographic retailers Wallace Heaton, who were England's largest photographic retailers for most of the twentieth century. They retained the Royal Warrant for supplying the British Royal family with their cameras. The company was bought by Dixons in 1972 and the archive is held by the Sheffield City Archives.

3. [FENTON FAMILY of LANCASHIRE]. 'Fenton for Ever! A New Song.' Rochdale, Butterworth Printer, [1830s].

Handbill, 7¼ x 4⅝ inches (18.2 x 11.8 cm.), black letterpress on pink paper with four verses and a chorus. £200

The photographer, Roger Fenton, was born in 1819 at Crimble Hall, Lancashire, the fourth child of John and Elisabeth Fenton and grandson of Joseph Fenton, a cotton merchant who established a bank in Rochdale in the year Roger was born. This 'flyer' in the form of a rousing song, likely refers to Roger's father, a Whig (Liberal) who was elected as Rochdale's first MP in 1832 at the time when the Great Reform Act, of the same year, extended the vote to middle-class men. John Fenton (1791–1863) was successful in his campaign and was elected as the MP for Rochdale between 1832 and 1835 and again from 1837 until 1841. This promotion could have been made for either electoral campaign.

Perhaps inspired by his father's success in politics, Roger Fenton also considered putting himself forward as a candidate for parliament in the 1850s, as reported in the *Rochdale Weekly Banner*, October 6, 1855 (Taylor, Baldwin et al, *All the Mighty World*, 2004). There is no evidence that he did more than consider this, his political ambitions having no doubt clashed with his decision to photograph the war in the Crimea.

## ***Fenton for Ever!***

### **A NEW SONG.**

Now cheer up your hearts, ye good people and sing,  
Our trade and our commerce, our country and King;  
Let's be firmly united, in spite of all foes,  
And join in the ranks of the Green and the Rose.

#### CHORUS.

Huzza! then brave fellows of Rochdale, Huzza!  
Be determin'd and firm at the forthcoming day;  
Be steady, be sober, united and strong,  
Be FENTON for ever! the voice of the throng.

Electors of Rochdale and Non-Voters too,  
Some bid you to shout for the Banner of Blue,  
But proudly disdain it, and let the world see,  
Your Banner's the Banner of true Liberty!

#### CHORUS.—Huzza then, &c.

Not all the Blue Ruin, they freely pour out,  
Can get from Reformers a vote or a shout;  
We boldly oppose them, and shew to the world,  
Our Banner of Freedom is Red and unfurl'd!

#### CHORUS.—Huzza then, &c.

Brave FENTON for ever! the firm and the tried!  
He's willing to serve you, then stand by his side;  
His Votes are before you, and these tell the tale;  
Shout FENTON Huzza! and despise the Blue Ale!

#### CHORUS.—Huzza then, &c.

BUTTERWORTH, PRINTER, ROCHDALE.

## ART & PHOTOGRAPHY

### 4. GRUNDY, William Morris (1806–1859) and his circle/family. 'Views in Sutton Coldfield'. 1840s–1872.

Oblong 4to, 12 leaves of 6 albumen prints + 6 watercolours, mounted on rectos only; four half-stereo photographs  $2\frac{7}{8} \times 2\frac{7}{8}$  inches (7.2 x 7.2 cm.) with arched tops, two  $3\frac{1}{2} \times 2\frac{1}{8}$  inches (9 x 5.3 cm.), one numbered in negative; watercolours approximately  $4\frac{1}{2} \times 6\frac{3}{4}$  inches (11.4 x 17.2 cm.), the latter all titled, 'signed' with a little fern and dated 1872 in ink, one with second date of 1849, bound in red morocco, two brass clasps, with title and elaborate decoration in gilt and black embossed on upper cover and spine, silk endpapers, gilt turn-ins, all edges gilt, yellow binder's label on front pastedown 'Alexander Day, Bookseller, 52 New Street, Birmingham'; a few areas of loss on covers (repaired), silk endpapers a little brown. **£1200**

An attractive album, possibly compiled by a family member as a tribute after the photographer's death, combining watercolour views near Sutton Coldfield, Grundy's home town, and photographs of and by Grundy, the two carte-de-visite photographs which begin and end the album being portraits of Grundy himself.



Grundy was one of a handful of early British photographers who is recognized for the quality of the naturalistic rural scenes he photographed and published as stereographs. The series of photographic views in our album show two fowlers in various locations – the same men in a similar pose are depicted in *The Fowler* illustration in *Sunshine in the country. A book of rural poetry. Embellished with photographs from nature* (London, Richard Griffin and Co., 1861). Grundy provided 20 views of Sutton Coldfield for this publication (published posthumously), some of which were half-stereographs as here. His reputation has been somewhat eclipsed by his more celebrated contemporary, T. R. Williams, partly due to the brevity of his life and his more limited output. His contribution was known at the time as, confirmed by a note in the British Library's copy of *Sunshine* saying that 200 of his negatives were bought by the London Stereographic Company; a successful man, Grundy had died in 1859 leaving a substantial estate of £25,000.





## THE ACCEPTABLE NUDE AND THE POPULARISATION OF ART

5. [FOLEY, John Henry, R.A., sculptor]. Ino and the infant Bacchus, *circa 1850–early 1860s*.

Quarter-plate daguerreotype, the image laterally reversed, mounted as oval, the visible image  $2\frac{3}{4} \times 3\frac{1}{2}$  inches (7 x 8.9 cm.), plain gilt-metal mount, folding case with bottle green velvet lining and maroon stamped paper design, gilt;

*With:*

An albumen-print stereocard of the same subject, titled in the negative 'Ino and Bacchus by J. H. Foley.', with the blindstamp of 'The London Stereoscopic Company, 534 Broadway' on the mount; and a carte-de-visite-format albumen print,  $2\frac{3}{8} \times 3\frac{1}{2}$  inches (6 x 8.9 cm.) on a plain card mount, possibly trimmed from a larger page.

£1200



John Henry Foley (1818–1874) was born in Dublin but rose to fame as a young sculptor in London, having won a scholarship at the Royal Academy School. He first exhibited there in 1839 and 'Ino and Bacchus' was exhibited in 1840. Depicting the sensual female form in the classical style of ancient Greece and Rome allowed the work to achieve popular as well as critical praise. The marble was to be repeated in plaster, bronze, Parian ware, engravings (including in the Illustrated London News) and inevitably, once possible, in photographs. Claude-Marie Ferrier exhibited one photograph at the London 1852 Society of Arts exhibition and the London Stereoscopic Company exhibited a stereoscopic study at the London Photographic Society exhibition in 1863.



This fine daguerreotype, by an unidentified photographer, must surely be one of the earlier photographic representations of this famous sculpture and likely one of the most expensive. Like the original sculpture it would be unique, and although it could be copied by re-photographing it, each copy would have had different characteristics and would lose some of the pristine sharpness and depth associated with the daguerreotype process, which is critical here for displaying the smooth surface of the figures. The more popular stereocard (here sold from the L. S. Co.'s Broadway address where they opened a shop in 1860) and carte-de-visite formats, both cheaper and more readily available, allowed a larger audience to enjoy the pleasure of this subject in 3-D or in miniature.



6. **BATES, Harry, A.R.A. (1850–1899), sculptor, and Frederick HOLLYER, (1838–1933), photographer.** 'The Story of Psyche.' 1900.

Three platinum prints mounted together as a triptych, 16½ x 11½, 16½ x 35½ and 16½ x 11½ inches (42 x 29.2, 42 x 90.2 and 42 x 29.2 cm.), in a wood and beaten metal Arts and Crafts frame, overall 19½ x 64½ inches (49.5 x 163.8 cm.). **£4500**

Harry Bates had studied in Paris where he was influenced by and met Rodin. On his return to London in 1885 he was to become a key figure in the New Sculpture movement that emerged in Britain during the last two decades of the 19th century. Its practitioners were less concerned with neo-classical perfection than their mid-century predecessors and more interested in promoting a new realism in sculpture. Some, including Bates, also worked with others in the Arts and Crafts Movement and The Art Workers Guild to raise the status of architectural sculpture. Bates is also said to have shared interests and influences with the Pre-Raphaelites. He specialised in relief panels such as this 'Story of Psyche', which exists as a silvered bronze triptych now at the Walker Art Gallery, Liverpool. Individual panels are also known in plaster and it looks likely it was the plaster that was copied here by Hollyyer.



Hollyer was a friend to the Pre-Raphaelites and known best for his portraits of artists including Burne-Jones, Morris, Ruskin and Rossetti. He also made fine photographic copies of the works of the Pre-Raphaelite artists in particular using the high-quality platinum process, prized for its subtlety of tones, its matt paper surface and its stability. He promoted a series of five photographs of sculptures by Bates in a full-page advertisement under the heading of 'permanent photographs' in M. H. Spielmann's *British Sculpture and Sculptors of To-day* published in 1901. He had registered copyright of these images in 1900. In the advertisement the three separate images are given fuller descriptive titles:

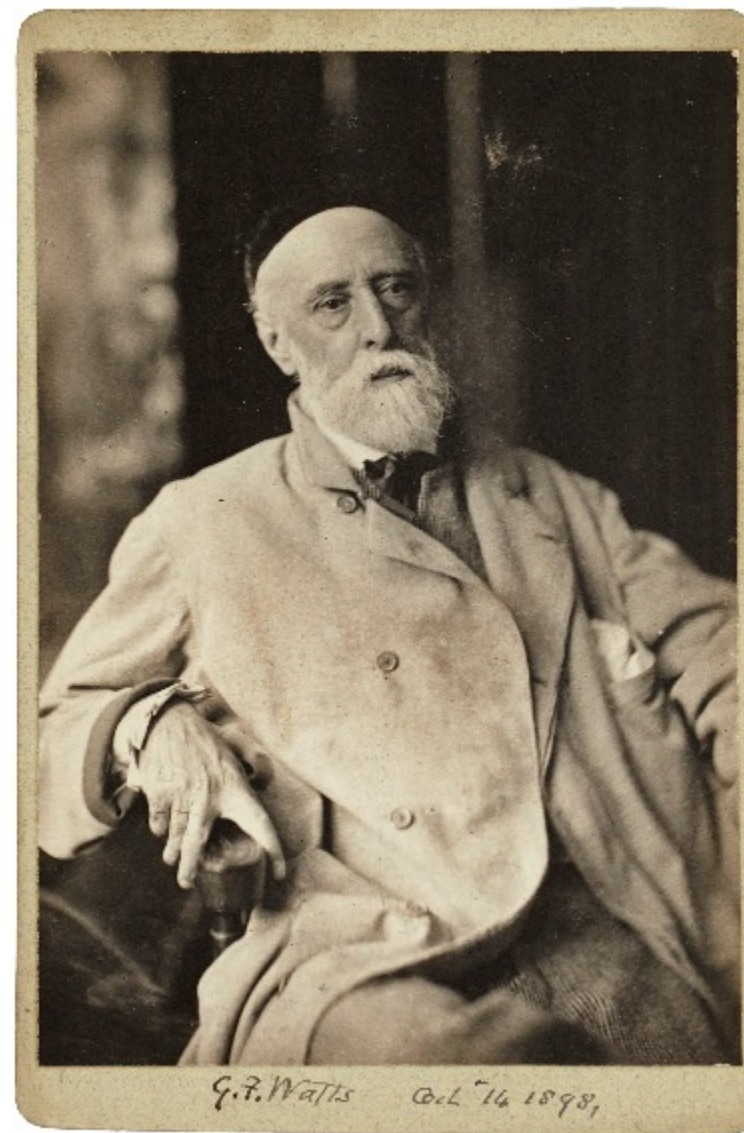
*Left:* Whilst Psyche wept upon the rock.

*Centre:* Forsaken, alone, despairing, dreading, gradually by Zephyrus she was enwrapt, and taken, still trembling like the lilies planted high, through all her fair white limbs.

*Right:* Yet love was not far off.



This is a rare example of a large (perhaps lifesize) photographic copy of a sculptural triptych, in its original presentation, the whole piece reflecting the interconnected influences of the sculptor, the photographer and the frame-maker.



**7. HOLLYER, Frederick.** 'G. F. Watts. Oct 14<sup>th</sup> 1898'.

Platinum print, 5¾ x 4 inches (14.5 x 10 cm.), on cabinet card, 'Fredr. Hollyer, 9 Pembroke Sqre, Kensington W. Copyright registered' in red ink on verso. £450

## FRAGMENTS OF IRAQI HISTORY

8. [ASSYRIAN ANTIQUITIES]. Thompson, Stephen *photographer*. Photographs from Layard's excavations, including Nimrud and Nineveh, 1872.

13 albumen prints, including one two-part and one three-part panorama, various sizes from approx. 5¼ x 11¼ inches (13.3 x 28.7 cm.) to 8⅜ x 11 inches (21.3 x 27.8 cm.), the panoramas 9½ x 17 inches (24.3 x 43 cm.) and 10⅜ x 23⅞ inches (26.4 x 60.7 cm.), mounted on blue/grey card (mounts somewhat spotted and brittle, with edges of panoramic mounts torn and damaged), all but one with printed title label on mount; in the original green morocco-backed portfolio, this lettered in gilt 'Nineveh.' (worn and covers detached), o/a 18½ x 31½ inches (47 x 80 cm.). **£800**

A selection of subjects from the series of photographs commissioned by the Trustees of the British Museum from Stephen Thompson, who was to become their 'go-to' photographer after their falling-out with Roger Fenton. This group concentrates on showing the carvings on some of the marble slabs discovered during A. H. Layard's (1817-94) excavations at the Assyrian sites of Nimrud and Nineveh, including Kouyunjik, close to Mosul in modern-day Iraq. Nineveh was the last capital city of the Assyrians. At Nimrud, Layard found four palaces and several temples, including the state apartments of the North-West Palace of Ashurnasirpal II. In the Palace of Sennacherib at Nineveh he discovered over seventy spaces panelled with slabs of sculptured alabaster.



The very low reliefs of the majority of these sculptures demanded careful lighting at a time when artificial light, although possible, was not commonly used in photography; at this time it still generally involved the burning of 'pyrotechnic powders' or magnesium – a hazardous activity. Electric arc lighting was also not yet reliable enough. His photographs preserve the subtle and intricate detail of these sculptures, created over 2000 years earlier, for scholars and public to appreciate.

The titles of individual subjects are as follows:

'Campaigns of Sennacherib.... Kouyunjik.' (3-part panorama)

'Tributary or Prince submitting to Assurnazirpal... N. W. Palace of Nimrud.'

'Campaigns of Assurnazirpal... N. W. Palace of Nimrud.'

'Dead lion and dying lioness transfixed by arrows, horseman... Kouyunjik.'

'Sennacherib building his palace. Boats on the Tigris; ... Kouyunjik.'

'Shalmaneser receiving the tribute and ambassador of Jehu, King of Israel...; Tribute of thenE. Musr or India, Bactrian camels; Lions and deer, tribute of Merodachbaluzur, of Shahu... Nimrud.'

'Attendants lassoing wild ass. Kouyunjik.'

'Winged man-headed lion... N. W. Palace of Nimrud.'



## EARLY THREE-DIMENSIONAL MUSEUM INTERIOR



**9. Attributed to LE BEAU, Timothy (1798–1868).** Interior of the Hunterian Museum of the Royal College of Surgeons, *circa* 1852.

Stereoscopic daguerreotype, gilt and black-painted arched top mount, backing paper renewed and re-sealed in 1978, overall  $3\frac{3}{8} \times 6\frac{7}{8}$  inches (8.6 x 17.5 cm.).  
**£3500**

The three-dimensional effect works well to help 'bring to life' these exhibits at the Royal College of Surgeons' Hunterian Museum, including skeletons of an elephant and an elk, and a cast of an African man. The Scottish-born eminent surgeon and pre-eminent teacher of surgery John Hunter, amassed a large collection to enable the study of anatomy and physiology of both humans and animals at his large home in Leicester Square. After his death the collection was presented to the College in 1806.

Timothy Edmund Le Beau was only the second person to be granted a license to use the daguerreotype process by Richard Beard and was awarded a medal for daguerreotypes exhibited with George Griffiths at the Great Exhibition in 1851. He had London studios from May 1846 until 1852 and, in the early 1860s, he is listed as a partner with Thomas Alfred Rust in premises in West London. From the evidence of this work he was an early user of the stereoscopic format for daguerreotypes.

A similar stereoscopic daguerreotype is in the Bernard Howarth-Loomes collection at the National Museums Scotland.

## FIRST STEPS IN ZOOLOGICAL PHOTOGRAPHY

**10. DE LUCY-FOSSARIEU, Louis-Godefroy.** Album du Jardin Zoologique & Botanique d'Acclimatation du Bois de Boulogne. 1860-63.

18 albumen print photographs from wet collodion negatives; 15 approximately 7½ x 8¾ inches (19 x 22.3 cm.), each mounted on recto of thick card measuring 13 x 21 inches (33 x 53.6 cm.), 2 photographs approximately 2 x 5 inches (6 x 13.5 cm.) mounted together on thick card; a few with cracks in the negatives and spotting, many retouched in the negatives; printed paper label mounted below photographs, decorative title and border on card, photographer's credit and imprint on card; disbound, some creases and marks to card. £800

Early examples of zoological photography, featuring live animals.

Louis de Lucy was commissioned as the official photographer for an album of the Zoological and Botanical Acclimatisation Garden in the Bois de Boulogne when it was opened by Napoléon III and Empress Eugénie in 1860. The zoo was one of the earliest such attractions, being only a few years behind the public opening of the London Zoo in 1857 after having been exclusively used for scientific study in the previous decades.

With the development of faster-drying wet collodion plates, photographs of live animals were possible from the 1850s. However, De Lucy's sometimes substantial retouching in the negative demonstrates the many challenges to such a project; he has enhanced physical features such as horns, eyes, hair as well as background environmental elements like grass, tree trunks, leaves and at times the fence enclosure. The impression overall is of a curious cross between a pioneering venture demanding technical skill and expertise and an example of primitive folk art.





Plates include: Cheval domestique (two examples, different breeds, one with keeper); Le petit chameau né au jardin; Autruche d'Afrique; Les flammants; Mouflon à manchettes; Le silure (two examples); Goëland à manteau noir; Antilope gazelle; Moutons domestique (three examples, different breeds, two horned); Mouton sans laine, dit Morvan; Le gnou; Le blessbock; Le lama; Vue a vol d'oiseau du Jardin Zoologique d'Acclimatation; Antilope Gazelle.

Holdings appear to be scarce and incomplete.

Gael Newton, 'Animal and zoological photography' in *Encyclopedia of Nineteenth-Century Photography*, p. 40.

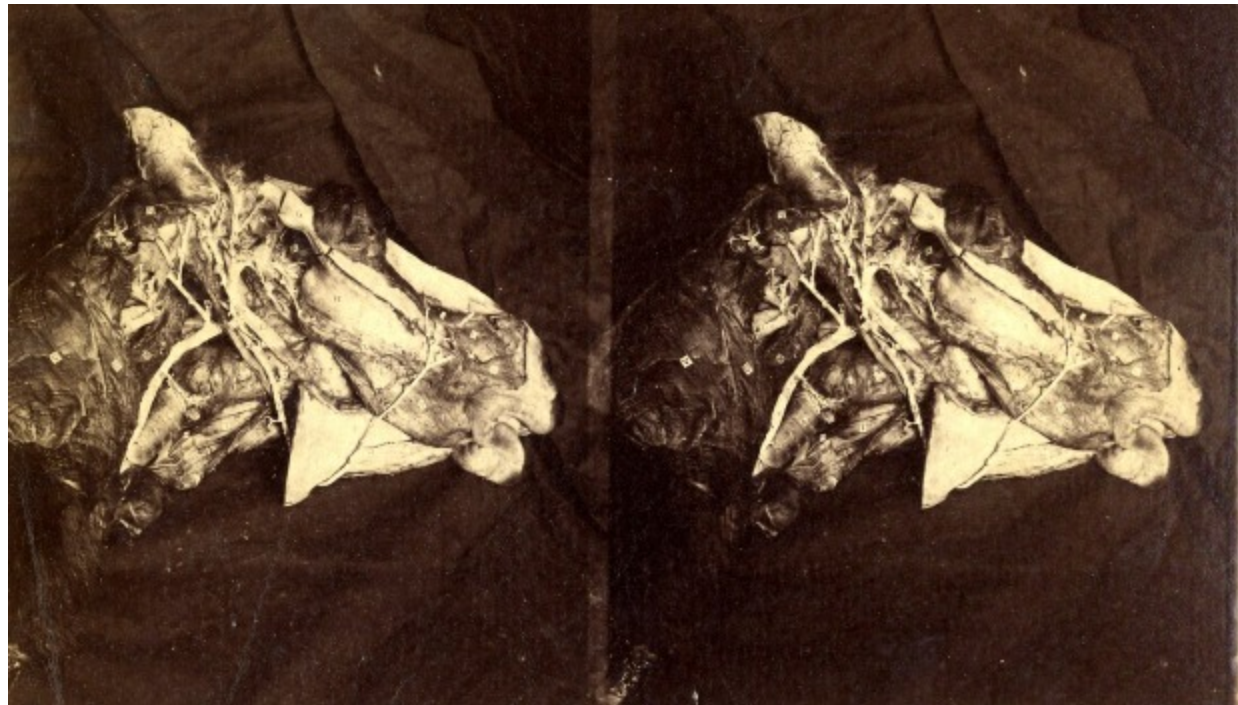


## HIDDEN DETAIL

**11. Unknown photographer [French].** Anatomical study (dissection of horse's head), *circa* 1870s–80s.

Stereocard comprising two studies on one uncut albumen print, 3½ x 6⅛ inches (9 x 15.5 cm.), mounted on thick grey card.       **£900**

A purposeful use of the stereoscopic or 3-D format possibly made as a study aid for student veterinarians or artists to gain understanding of the animal's anatomy.



## MICRO-PHOTOGRAPHS

**12. DURHAM, Arthur E.** Transverse Section of Wood (Salisburia), 1870s–80s.

Albumen print (circular), diameter  $3\frac{1}{4}$  inches (8.25 cm.), mounted on two-tone card, signed *A. E. Durham*, titled and annotated *All nat: photomicrograph*: in pencil on mount (some foxing to mount not affecting image). **£900 + VAT in EU**

Arthur E. Durham was a surgeon at Guy's Hospital in London from 1861–94 and a Fellow of the Royal College of Surgeons. He was also a member of the Royal Photographic Society, active in the 1870s and 1880s. His photographs are rare. Those known are from one series of microphotographs of sections cut through various different woods and are characterised by a technical virtuosity and a fine precision of detail. The resultant images are completely abstract.

The link between scientists and medics, and experimentation with microphotography had been firmly established since the invention of photography. In 1839 Arago had pointed out the possibility of microphotography in his report on Daguerre's invention. As early as 1802 Wedgwood had projected enlargements of microscopically small objects onto light sensitive silver paper in sunlight, but he had been unable to fix the images. In the 1840s J. B. Dancer was producing enlarged objects by microphotography using a solar microscope. Microphotographers soon experimented with Talbot's paper negative process, but it was only with the later introduction of the glass negative and albumen printing process that such detailed studies could be made.

In this example Durham has photographed a section of the tree better known as the *Ginkgo biloba*, used in traditional Chinese medicine and in homeopathy. The dried leaves are used for the symptomatic relief of brain dysfunction.



**13. NEUHAUSS, Dr. Richard.**

Microphotographs of snow crystals and ice structures, 1892–93.

Two gelatin silver prints,  $4\frac{3}{8} \times 3\frac{5}{8}$  inches (11.1 x 9.3 cm.) and  $4\frac{5}{8} \times 3\frac{1}{2}$  inches (11.8 x 8.8 cm.), mounted as cabinet cards,  $6\frac{1}{2} \times 4\frac{1}{4}$  inches (16.6 x 10.8 cm.), photographer's reference number, blindstamp and notes in manuscript on mounts.

**£1200 + VAT in EU**

Dr. Richard Neuhaus (1855–1915) was an anthropologist and doctor of tropical medicine, who took a world tour in 1884. He had a broad interest in scientific photography, which he used for academic purposes, and in 1894, alongside his professional work, he became the director and editor of the *Photography Rundschau*, a German journal for amateur photographers. As an anthropologist he spent time between 1908 and 1910 in German New Guinea. His interests also extended to botany and flight. After the outbreak of the First World War, he directed a disease station in Berlin-Lichterfelde, where he was to die of an infection.

He made a series of microphotographs in the winter of 1892–93 revealing the otherwise invisible and unique patterns within snow and ice.



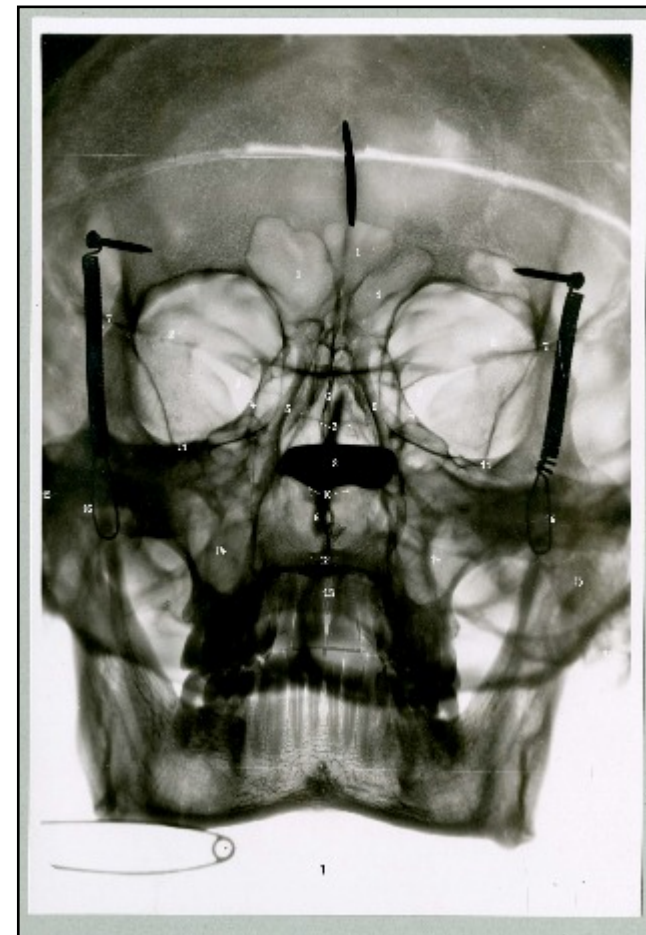
**14. KUTTNER, Arthur, Professor.** Die entzündlichen Nebenhöhlenerkrankungen der Nase im Röntgenbild. Mit 20 photographischen Tafeln. Berlin; Vienna, Urban & Schwarzenberg, 1908.

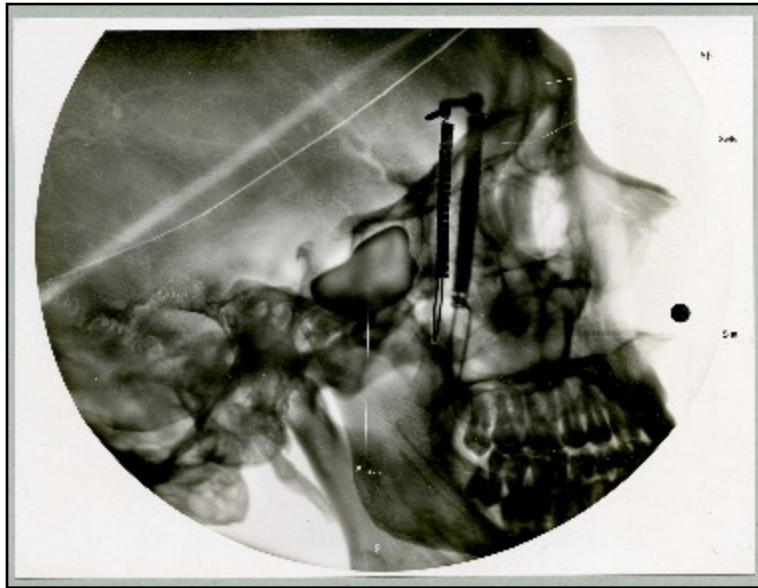
4to, pp. 15, [1 (blank)] + 20 x-ray photographic plates (each numbered between 1 and 20 in negative); 16 pp. booklet stapled; each plate mounted on grey-blue printed card, with pasted-on cover leaf (plate number printed on recto, text to the plate printed on verso), loose in the original portfolio of dark brown cloth, grey paper-covered boards, tan paper printed label to upper board; two small tears to initial leaf of text booklet, one minor crease to corner of booklet, otherwise clean and crisp interior, including plates and cover leaves; paper label lightly soiled and discoloured on upper margin, but otherwise portfolio barely rubbed and holding firm. £950

First edition. 'The first important work on the radiology of the accessory nasal sinuses' (Garrison Morton 3316).

Published 13 years after the first x-ray photograph of a human body part – Röntgen's photograph of his wife's hand, *Hand mit Ringen*, on 22<sup>nd</sup> December 1895 – this work represents a milestone in the use of x-ray in medicine.

The plates are after original x-ray photographs taken at the "Sanitas" Company, on Friedrichstrasse, Berlin with Rotax x-ray equipment ('Rotax-Röntgen-instrumentarium') and were reproduced from the negative by the 'kilometer method' (*Kilometerverfahren*) of the new photographic company in Steglitz (p. 4).





Plates I and II are general, healthy views of the skull with clear views of the nasal cavities, shown from the sagittal section and the transverse section. The coversheet gives the labels for the areas marked in the plate with a number or abbreviation. Plates III—XX comprise various medical cases, with the text providing medical background on the patient, such as age and symptoms, the fluoroscopy results, and diagnostic evidence as visible in the x-ray photograph (indicated with a line and abbreviation of the sinus name). These individual cases include emphysemas in the sinuses and pansinusitis post scarlet fever. Plates XVII and XVIII show x-rays 'before' and 'after' an operation to treat emphysema of the front sinus and unciation of the ethmoid bone.

In the introduction Kettner revisits his predecessors' achievements in the field of rhinology within the past two decades and highlights the important role x-ray plays in the diagnoses of sinus conditions. He points out that the selection of plates here come from a rich collection of images which prove how useful the x-ray is, but also stresses that it is easy to come to the wrong conclusions in diagnosis also.

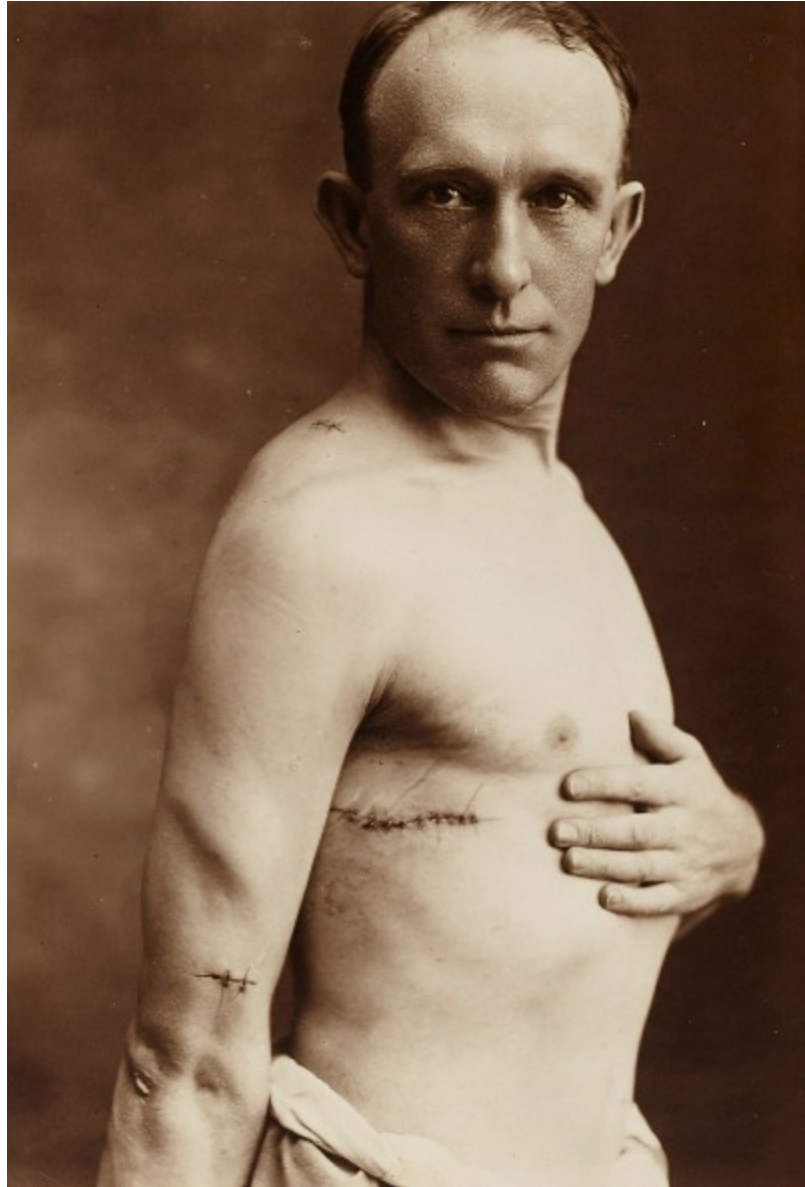
The x-ray photographs' aperture diameter, number of interruptions per minute, amperage and exposure time are listed. Advice is given on the best direction and angles: for diagnostic purposes the image should be taken along the sagittal section (i.e. from front to back or vice versa) and for the best overview of the nose and sinuses, the chin should be tilted toward the breast so that the *Protuberantia occipitalis* is centred ('Technik und Instrumentarium', p. 4—7).

He gives notes on assessing the negatives, noting that the densest areas of bone appear brighter than the thinner areas of bone or the air-filled cavities of the sinuses. Healthy sinuses should stand out from the surroundings as dark areas, while an unhealthy sinus, filled with pus instead of air, appear as pale areas – each appearing as the opposite in the positive ('Das Röntgenbild des Schädels', p. 7—8).

The main body of the text is an essay on what x-ray brings to diagnostics and therapy of sinus diseases ('Was leistet die Röntgenaufnahme für die Diagnose und Therapie der Nebenhöhlenerkrankungen?', p. 8—15).

Kuttner had also written on the sinuses in *Die Nasalen Reflexneurosen und die normalen Nasenreflexe* (Berlin, Hirschwald, 1904).

Fischer vol. II, p. 842 – 843; Garrison Morton 3316; Gocht, Röntgen literature, p. 212.



## VICTIM & CRIMINALS

**15. SHEAF, Egbert Thomas (1869–1948).** Incised wounds, caused by some sharp instrument (probably a knife), 1913.

Toned gelatin silver print, 7¾ x 5¼ inches (20 x 13.6 cm.), minor creasing at three corners; with a 1p. carbon copy of a typescript certificate from 'H. R. Byrne, J. J. Hospital, Byalla, Bombay' dated 'Bombay, 16th May 1913'; folds, some additional creasing, minor rust stains from a paper clip and a few small losses, not affecting the legibility. **£1500 + VAT in EU**

E. T. Sheaf was born in Southampton, England and died in Kera, Australia. He was appointed as Australian Trade Commissioner in Singapore in 1922 and this was reported in the *Straits Times* of 2 December that year, providing a little insight into his route to that position – 'He has travelled 200,000 miles in India alone'. There was no mention of the personal danger he clearly faced while in Bombay. The letter states that Sheaf was treated for three separate wounds, of which details are provided, and that 'The patient is suffering from shock'. Sheaf, a keen self-portraitist, has taken the opportunity to make his own document of the event in this image in which he poses carefully to display the extent of his wounds and Byrne's treatment.

16. [LINCOLNSHIRE DRUNKARD]. James Arnold's file for distribution to publicans. Lincolnshire, Borough of Boston Police, 1904.

Folio, 4pp. [-] 2pp. [-] printed form, the outline of the 'Borough of Boston Police District. Habitual Drunkards - Licensing Act, 1902' facing the charge sheet, completed in ink, with a gelatin silver print portrait 3 1/8 x 2 1/4 inches (8 x 5.9 cm.) of James Arnold, Fisherman, of 'The Deep Sea Fishing Co., Boston Dock' addressed to the Licensee of the 'Off Licence Caroline Street' and signed by Superintendent Adcock for the Borough of Boston, dated '19th Feby 1904'; three horizontal folds, some loss where previously stapled at centre fold, minor foxing, somewhat browned, ink faded but legible, the portrait still clear and strong. £250

In addition to being blacklisted for three years from purchasing or obtaining any intoxicating liquor Arnold, here portrayed in his fisherman's sweater and cap, was fined 2/6 (two shillings and sixpence) and 6/6 costs.

The Spectator magazine responded to the newly introduced law with an article on 17 January 1903:

The demand for such legislation cannot in this case be met by the reply that drink is a result and not a cause; that the only way to kill drunkenness and tipping is to abolish ignorance, disease, foul habitations, undeserved want, and social misery. We admit fully that a very large proportion of excessive drinking is due to prevailing uneconomic conditions, and especially to ignorance, with its resulting misery and degradation.... Now the point of legislation is that, pending the removal of the deeper causes which result in drink, it is essential that men should not be tempted at every turn, that the publican and the grocer should not entice all and several to come in to a feast which in innumerable cases has proved the feast of death.

PORTRAIT AND DESCRIPTION OF HABITUAL DRUNKARDS.


Name and Class James Arnold  
 Residence 10 North Street, Boston  
 Place of business or where employed Deep Sea Fishing Co. Boston Dock  
 Age 43  
 Height 5 ft. 6 1/2 ins.  
 Build  stout  
 Complexion  Ruddy  
 Hair  Dark  
 Eyes  Brown  
 Whiskers \_\_\_\_\_  
 Moustache  Dark  
 Shape of nose \_\_\_\_\_  
 Shape of face  Oval  
 Particulars or marks \_\_\_\_\_

Profession or occupation  Fisherman  
 Date and nature of conviction  5th Jan 1904 for 1st offence and 4/6 costs for drunkard's 3 years black list  
 Court at which convicted  Boston Workhouse

N.B. - Should any known Habitual Drunkard attempt to purchase or obtain any intoxicating liquor at any premises licensed for the sale of intoxicating liquor by retail or at the premises of any registered Club it is requested that the licensed person or the person refusing to supply the liquor will, as soon as practicable, give information of such attempt to the Police of the District, in order that the law may be enforced.

To the Licensee of the  Off Licence Caroline Street  
 To the Secretary of the  Registered Club


Boston, 19th Feby 1904, 1904.  
 Wm. Adcock  
 Superintendent of Police for the  
 Borough of Boston.



**17. [WASHINGTON STATE REWARD POSTER].** Escapee robber John Hackett. Walla Walla, Washington State Penitentiary, 1910.

1 p. broadside, 11 x 8½ inches (28 x 21.5 cm.), printed black ink headline pasted over with gelatin silver print 'mugshot' portrait in profile and full face, 2¼ x 4 inches (5.6 x 10.4 cm.), details completed in typescript; two folds, a little crinkling around photograph, three repaired tears and a little creasing. £250

The extensive descriptive details confirm that Hackett, aged 29, scarred and tattooed, escaped from Meskill Rock Quarry while under the supervision of Washington State Penitentiary, Walla Walla and that a reward of \$50 would be paid for the apprehension of this robber who had served three of five years from his sentence.



# REWARD

## ESCAPED CONVICT!

ESCAPEE FROM MESKILL ROCK QUARRY

**\$50.00 REWARD!**

No. 4656, John Hackett; Age, 29; Height, 5 ft. 7 3/8 in.; Weight, 150; Build, medium; Complexion, light; Hair, chestnut, medium; Eyes, pale blue; Teeth, poor; Occupation, laborer; Nativity, Amer.

Marks, Scars, Etc.:— Vaccination of 1 3/16 in. at 4 1/2 in. above left elbow, outer: Blue tattoo, full length woman standing on pedestal, full face with arms in front, short skirt, at 2 3/8 in. below left elbow, front: Tattoo, blue anchor at 2 1/4 in. below left elbow, rear: Scar (        shape) on and below 3d joint left index front, outer: Scar curved with lower cavity of 1/2 in. horizontal on 2d phalanx left index, rear: Blue ink dot between left thumb and index, rear: Scar of 1 1/2 in. verticle on and below 2nd joint left middle finger, outer: Nail straited left ring finger: Brown burn of 3 1/8 x 2 in. horizontal at 1 5/8 in. below elbow, right, outer: Blue tattoo, J. H. at 3 1/8 in. below right elbow, front: Scar of 5/8 x 1/16 in. verticle above middle outer 1/2 left eyebrow: Scar of 1/2 in. verticle on outer 4th right upper lip: Brown mole at 1 1/8 in. above and to right sternal fork: Scil scar at 1 1/2 in. above 7th vertebrae and 2 in. to right spinal column.

Bertillon:	71.0		75.		92.9		20.5		15.4		14.7-	
	6.5		25.3		11.6-		9.3		45.9			

Fingerprint Classification    32/32    |    II/II    |

REMARKS:— Sentenced from King County ~~May~~ October 1, 1907, to a term of not less than five (5) nor more than twenty (20) years for the crime of Robbery. Was detailed to work at the Meskill Rock Quarry, Meskill, Washington, July 12, 1910, and escaped from said quarry November 12, 1910.

---\$50.00 REWARD WILL BE PAID FOR APPREHENSION---

**WASHINGTON STATE PENITENTIARY, WALLA WALLA, WASHINGTON**





## BERTILLONAGE AND FINGERPRINTING

**18. [ARREST CARD].** George Diamond's arrest card for violence, Bureau of Identification Police Society of Westchester County, 1914.

Pre-printed form on beige card, 8 x 8 inches (20.1 x 20.1 cm.), with gelatin silver print 'mugshot' portrait in profile and full face, 2½ x 4¾ inches (6.6 x 11.8 cm.), 'Bertillon Measurements' and other sections completed in ink manuscript, the prisoner's shaky signature in pencil, one fingerprint 'right index finger to be impressed immediately after signature is written' to recto, the full set of individual fingerprints and an impression of the four fingers from each hand on verso; some discolouration and small tear to right edge, small chip top left corner, the photograph remaining strong and clear. £150

The system of measurements introduced by the French criminologist Alphonse Bertillon in 1879 was adopted in the United States in 1887 and widely used as the means of identifying criminals there until 1903 when two men, Will West and William West with almost identical measurements and physical appearance landed in the same jail at Leavenworth, Kansas. It was the emerging science of fingerprints that allowed for a correct distinction between the two inmates. For the next few decades both Bertillon and fingerprinting were used together by law enforcement agencies.

BUREAU OF IDENTIFICATION		Police Society of Westchester County, Inc.		Member No.		
Name <i>George Diamond</i>		Alias		No. <i>1320-14</i>		
Crime <i>Viol. Sec. 4 of Penal Law</i>		Date of Arrest <i>6/20/14</i>		Sex and Color <i>M - W</i>		
Previous Rec.						
BERTILLON MEASUREMENTS						
Height	<i>5'6 1/2"</i>	Head Length	<i>19.3</i>	T. Foot	<i>26.7</i>	
Head Height	<i>5'6 3/4"</i>	Head Width	<i>15.9</i>	L. Mid. F.	<i>11.7</i>	
Stretch	<i>1 m 8 2/3</i>	Cheek Width	<i>13.9</i>	L. Lat. F.	<i>9.4</i>	
Trunk	<i>25.4</i>	R. Ear	<i>6.6</i>	L. Foot A.	<i>18.8</i>	
Remarks Incident to Measurement		Class <i>L. 28</i> Race <i>1</i>				
Property of POLICE SOCIETY OF WESTCHESTER CO. Inc. Lined to Member No. to be used as confidential information						
<p>to file work and it is advanced by the Member of Bureau of Identification and reported with that understanding.</p>						
DESCRIPTIVE						
RIGHT INDEX FINGER TO BE IMPRESSED IMMEDIATELY AFTER SIGNATURE IS WRITTEN	Insulin <i>Red</i> Height <i>72</i> Width <i>70</i> Feet.	Middle <i>Courser</i> Base <i>Nov. Root</i> Length <i>Progressive</i> Feet. <i>Same to left</i>	E. Ear <i>Border open</i> E. Ear <i>Set - al. add.</i> Teeth <i>Reg. set.</i> out.	Head <i>Red. 40</i> Hair <i>Red. Gray</i> Complexion <i>Ruddy</i> Weight <i>133 lbs.</i> Build <i>70</i>		
Measured by _____ At _____ Date _____		Prisoner's Signature <i>Geo Diamond</i>				
Marks and Scars <i>I nail on 4 fingers split, 15. Sec. 12 p 2 @ 12-14. 2nd. nail on 4. 1st. finger split. Nail on 2. thumb split. Scar. on 2. 3. &amp; 4. on 1. 1st. 2nd. 3rd. 4th. on 1. Scar. on 1. 2. on back of left ear.</i>						

Name *Mrs. Diamond* Sex and Color

Member No.

No. *1320-14*

Classification By

Classification

*25 11 14*

Tested By




Refer to

*12 1*






Impressions taken by

at

**RIGHT HAND**

1. Right Thumb	2. R. Fore Finger	3. R. Middle Finger	4. R. Ring Finger	5. R. Little Finger
				
/	W	W	W	/

**LEFT HAND**

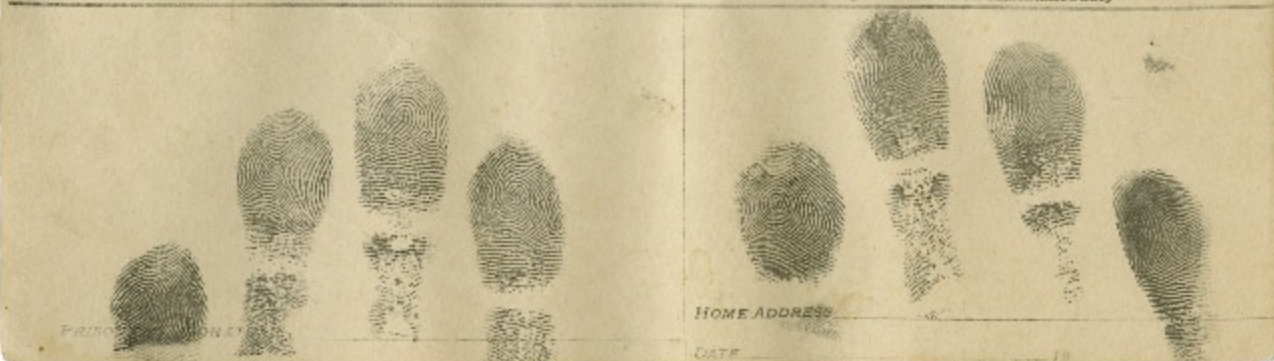
6. Left Thumb	7. L. Fore Finger	8. L. Middle Finger	9. L. Ring Finger	10. L. Little Finger
				
/	W	/	W	/

**LEFT HAND**

Plain impressions taken simultaneously

**RIGHT HAND**

Plain impressions taken simultaneously



HOME ADDRESS

DATE

**19. 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'. **£200**

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.

Police had 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. 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. Donald was ultimately found guilty due to this overwhelming forensic evidence, one of the first such convictions in Scottish legal history.

She was given a capital sentence, which was later commuted to life in prison. The clemency was in part due to her gender 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, *The Trial of Jeannie Donald* (London, W. Hodge, 1953).



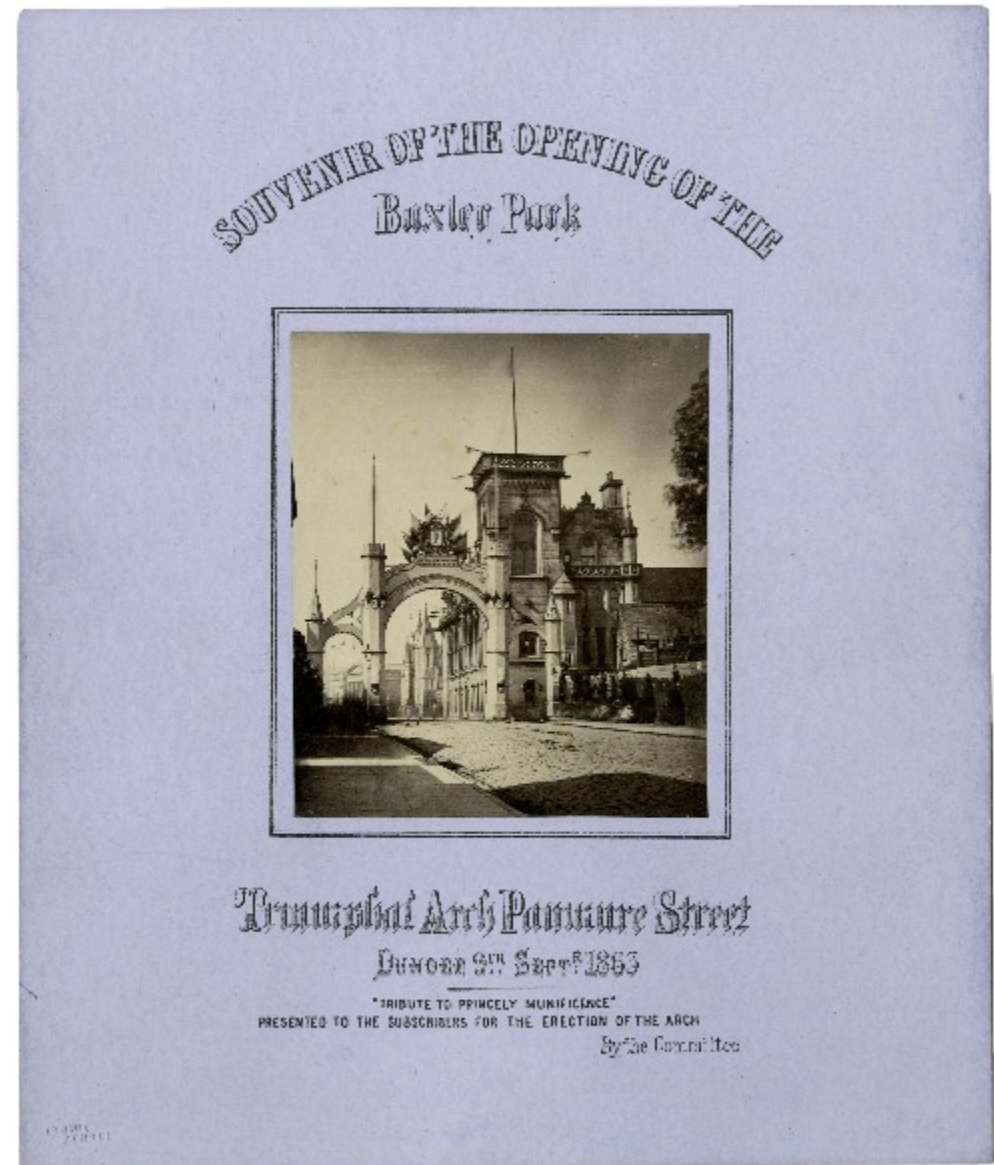
*PHOTOGRAPHS AND TEXT - PR,  
PROTEST & ENTERTAINMENT*

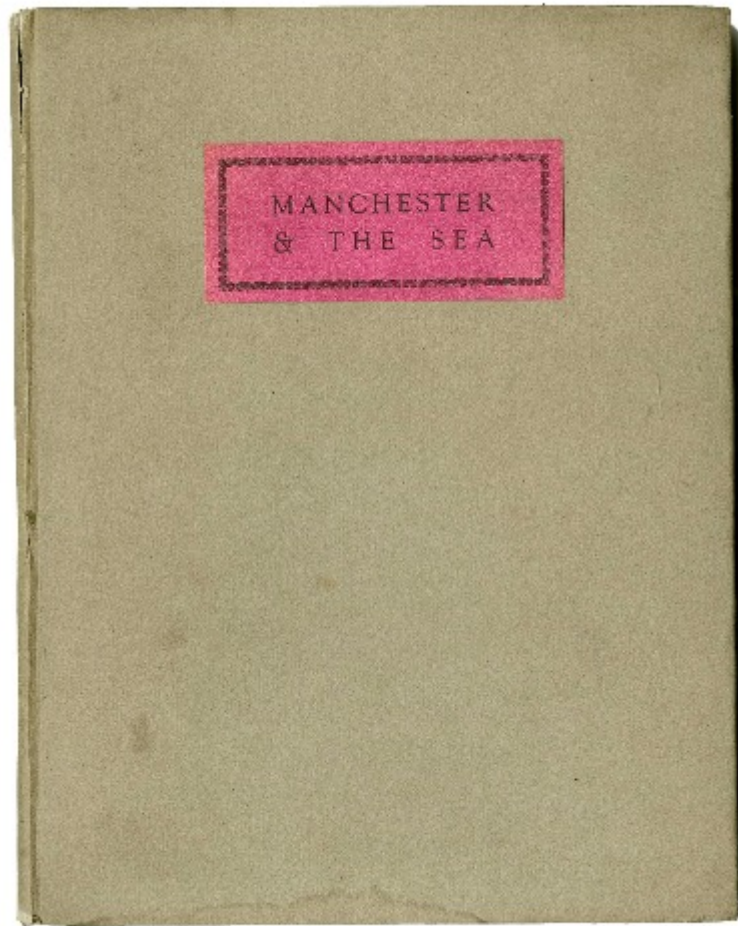
20. [DUNDEE]. HOWIE, J., *photographer*. 'Souvenir of the opening of the Baxter Park/Triumphal Arch Panmure Street Dundee 9th Septr. 1863'. *Dundee, the Triumphal Arch Committee, 1863*.

Albumen print, 3¼ x 3¼ inches (9.7 x 8.2 cm.), mounted on lilac coated card, within printed border and lettering, photographer's blindstamp on recto. £350

An excellent photograph of the newly constructed arch, a "Tribute to Princely Munificence", adorns this carefully printed memento, made for presentation by the Committee to the subscribers for the erection of the arch.

Baxter Park is the only complete park wholly designed by Sir Joseph Paxton in Scotland and was opened in the presence of the Prime Minister, Earl Russell. A two-mile long procession of local people passed through the city's streets and triumphal arches such as this were erected at several locations along their route. They were adorned with evergreens, floral arrangements, mottos and inscriptions with Chinese lamps and transparencies illuminating them at night.





**21. COBURN, Alvin Langdon, *photographer*.** Manchester & the Sea. Manchester, Cloister Press Ltd, [n.d. 1926].

8vo, pp. 10, [10 photogravure plates, each around 6½ x 4¾ inches (16.5 x 12 cm)], 8, 1 fold-out map; a little glue staining and occasional minor foxing to plates along top edges only and a couple of small fox marks to two plates, otherwise very good and fresh; contemporary brown paper with pink paper title label, minor stains and small losses to outer corners of front cover, light staining to back cover, slightly worn at head and foot of spine. **£3500**

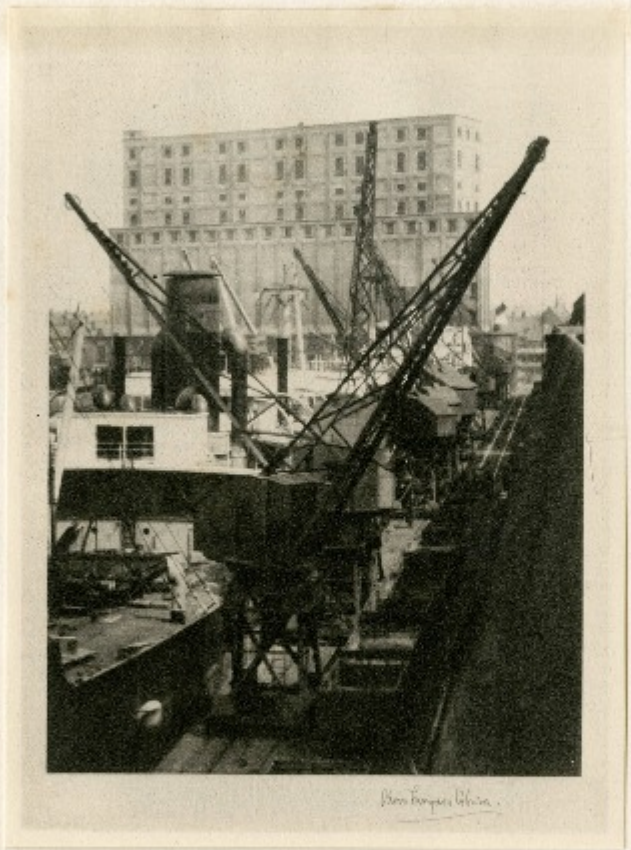
First edition. A very good copy of one of Coburn's rarest books, documenting the role of Manchester as a trading port in the late colonial era. Using poetry, photographs, economic figures and a map this work depicts Manchester as having 'a passion for the sea' that could rival Venice despite being located 50 miles inland. Ten pages of text describe how Manchester became a key port and distribution centre in Britain and the ten photogravures (including Coburn's signatures in the plates) stress the modern aspect of the city, showing the industrial infrastructure that enabled it to sustain its place as an economic hub.

There appears to be no record of how many copies of this scarce book were published and only four copies that we can trace in libraries: George Eastman House, the Library of Congress, Manchester Metropolitan University Library and John Rylands Library, University of Manchester.



*San Francisco Harbor*

VI.



*San Francisco Harbor*

VII.

**22. MARINETTI, Filippo Tommaso, and TATO, pseud. of Guglielmo SANSONI.** 'La Fotografia Futurista Manifesto' in *Il Futurismo Rivista Sintetica Illustrata*, No. 22, 11<sup>th</sup> January 1931. Rome, *Il Futurismo*, 1931.

4to, pp. 4 (folded bifolium), with 6 reproductions of photographs by Tato; crisp and clean, delicate paper stock. £800

First printing of this manifesto, which succinctly outlines 16 aspects of Futurist photography, including contrast, movement, fusion and camouflage. The article is followed by a selection of quotes about Marinetti and Italian Futurism from Mussolini, Ezra Pound, and Lunacharsky, among others.

Illustrating the text are Tato's surreal portraits – overlaid and underlaid with text, objects or other faces – and still lifes, captioned 'camouflaged objects' (*camuffamento di oggetti*). These arrangements portray objects with human faces and forms, in stark shadow, alongside other mismatched articles.

The photographs are titled:

- Pastore e somaro*
- Ritratto dinamico di F. T. Marinetti*
- Ritratto meccanico di Remo Chiti*
- Ritratto letterario di Mario Carli*
- La ballerina and Il perfetto Borghese*

WorldCat lists two copies, at Getty and MART, Italy.



**23. RADDATZ, Katy.** 'We want less jobs' (Workers Against Work picket signs at a punk rock concert at the Hyatt Regency Plaza, San Francisco), 1980.

Photograph on Kodak resin-coated paper, 6 $\frac{5}{8}$  x 10 $\frac{1}{8}$  inches (16.8 x 25.9 cm.), two crop marks in orange crayon; contemporary newspaper cutting with this image and label from the *San Francisco Examiner* taped to verso, with two *Examiner* stamps to verso. £400

An image of abandoned picket signs showing a protest by Workers Against Work, an organisation protesting against boring jobs and poor working conditions. They presented benefit rock and punk concerts in aid of their cause.

The movement has re-emerged in the Bay area during the past couple of years with a vibrant social media presence.

Oakland Museum of California (OMCA) holds work by Raddatz.



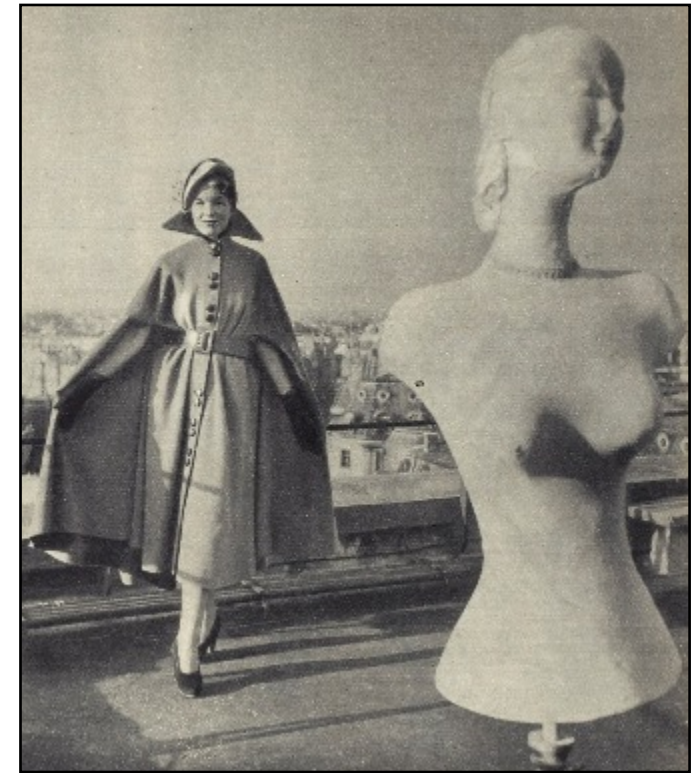


**24. BRANDT, Bill, *photographer*.** Picture Post [83 issues comprising over 500 photographs by Bill Brandt]. London, W. H. Smith & Son, September 1937 – December 1950.

83 vols, large 4to (13¼ x 10 inches (33.5 x 25.5 cm.)), varying paginations, in colourful photographically illustrated wrappers; occasional minor rusting of staples, very rare loose pages, extremities a little rubbed, but mostly very good to excellent, especially considering vulnerable format. **£6500**

The complete collection of approximately 543 appearances of Brandt's photographs in the weekly British photo-journalistic magazine *Picture Post*.

Published from 1938 to 1957, *Picture Post* was considered a pioneering example of photo-journalism and became an immediate success, selling over 1.7 million copies each week after just 2 months of publication.





8.25 in the Morning: The Barmaid's Day Begins

For six years Alice has worked behind the Golden Bar at "The London Filter" close to the Tower of London. Six out of ten evenings she works at "The London Filter" until 11.30. Every evening she has to clean the Tower Bridge on the way to work.

## A BARMAID'S DAY

Barmaids are an essential feature of English social life. In England and Wales there are over 30,000 of them, of whom nearly 8,000 work in Greater London alone. Yearly more and more girls take up bar-reading as a profession.

ONE of the privileges attending the licensee of a hotel or a pub owned by a regular company is the class of his own barmaid. He has more say also in the matter of his staff. A barmaid's wages vary according to

whether she lives in or out. A girl who is leaving her job may get 17s. 6d. a week, and the average wage of a qualified barmaid who lives in is between 25s. and 35s. a week; those who live out get from 17s. to 25s. But these wages fluctuate

and according to length of service. In some few cases barmaids do a barmaid paid any commission on the amount of drink she sells—and there are obviously paid more for this rate.

One of the stages of the profession are the 100.

As with his work in *Lilliput* magazine, Brandt's *Picture Post* work represents the first steps in his career. He began contributing to both in the same year (1938) and continued to publish his work in both for 12 years. However, unlike his work for *Lilliput*, Brandt was quickly commissioned by *Picture Post* to produce multi-image photo essays. His work for *Picture Post* also illustrates the diversity of his photography in this period – from photo journalism, to landscapes, and his fashion and studio work. Many iconic Brandt images first appeared on the pages of *Picture Post*. In addition to the famous images, photographs for which Brandt is lesser known also feature, for example his fashion shots in 'The Gibson Girl 1948' (28<sup>th</sup> February 1948); 'Cottons with a difference' (25<sup>th</sup> June 1949); 'Two for Travel' (30<sup>th</sup> July 1949); 'Fashion in Bras', (20<sup>th</sup> August 1949); 'Her Hair is a Fashion Asset' (24 September 1949); and 'Thoughts on Necks' (5<sup>th</sup> November 1949).

Bill Brandt's first *Picture Post* photograph was published in the issue of 3<sup>rd</sup> December 1938 — his last in May 1951. His poignant *Sunrise over St Paul's* introduced the grand 33-image photo-essay illustrating the monumental final day of the Second World War: 'This was V.E. Day in London' (19<sup>th</sup> May 1945). His photographs appear in 83 issues, which have been sourced over many years from auction houses, magazine dealers, individual collectors and on-line auction websites.

For Brandt's *Picture Post* photo-essays see: S. Hermanson Meister and M. Blue Lewis, 'Bill Brandt's Published Photo-Stories, 1939–1945', in S. Hermanson Meister, *Bill Brandt: Shadow & Light* (New York, MoMA, 2013), pp. 195–203; P. Delany, *Bill Brandt: A Life* (London, Jonathan Cape, 2004), pp. 149–151; and N. Warburton (editor), *Bill Brandt: Selected Texts and Bibliography* (Oxford, Clío Press, 1993).

**25. BRANDT, Bill.** 'The Eaton Place Still Life', *circa* 1948.

Gelatin silver print, 9 $\frac{1}{8}$  x 7 $\frac{3}{4}$  inches (23.2 x 19.7 cm.), on sheet 10 x 8 inches, with ink stamp 'Bill Brandt, 58, Hillfield Court, Belsize Avenue, London, N.W.3.' on verso, matted 20 x 16 inches; handling marks to lower corners, not affecting image. £4000

*Provenance:* This photograph remained in the collection of Eva Brandt (née Boros) until her death in 1989, when it was inherited by her friend, from whose family it has come direct to the market.



## INDIA AND SOUTH-EAST ASIA



**26. SACHÉ, John Edward and SACHÉ & MURRAY.** Northern India including Kashmir, 1865–1875.

Album of 78 individual albumen prints, each approx. 9½ x 11½ inches (24.1 x 29.2 cm.) and three multiple-print panoramas, one 2-part 9½ x 22¼ inches (23.2 x 56.5 cm.) and two 3-part 7⅝ x 33¼ inches and 8¾ x 33½ inches (19.4 x 84.5 and 22.2 x 85.1 cm.), these part-mounted to album with the folded sheets linen-backed, almost 70 prints signed and/or numbered from Saché's series in the negatives, four with similar credits of Saché & Murray, titled in ink on the mounts (minimal edge fading and occasional very light spotting, the great majority of prints having consistently strong, bright tones and excellent detail), inscribed 'C. O'A. to M.V.' within garland of leaves and dated '1875', in watercolour and gilt, to verso of front free endpaper, half green morocco, gilt, a.e.g., 13¾ x 18 x 2¾ inches (34.9 x 45.7 x 7 cm.); with two photographs of Port Said at the Suez Canal (one signed in the negative 'Hle. Arnoux') at end of album.

**£12,000**

A fine album by Saché (1824–1882) dated to the period when he had already travelled and photographed throughout northern India and produced the majority of the negatives that were to provide his business with source material for the future, so providing an excellent overview of his work. After a stint in the USA this Prussian emigrant arrived in Calcutta in 1864 where he established his first Indian business in partnership with W. F. Westfield. The firm participated in the annual exhibition of the Bengal Photographic Society in 1865, receiving the silver medal 'for a series of at least ten photographs, whether portraits or landscape'. The partnership was disbanded in 1870.

In her article 'John Edward Saché in India', *History of Photography*, 35:2, 180-192, Stéphanie Roy Bharath explains that in 1867, Saché established a studio at the hill station of Nainital, where the majority of the European population was based during the summer months, and returned to the plains, Calcutta and Lucknow, in winter. Based in both Calcutta and Nainital, and opening temporary studios in other locations, he was able to photograph extensively in north India.

Saché worked in the picturesque tradition, established for Indian view photography by Samuel Bourne a couple of years earlier, and visited many of the same locations, with the result that his photographs have been somewhat overlooked in comparison.

His photographs are rarely found in 'signature' albums such as this where there is the opportunity to see a wide range of his subjects, so confirming the extent of his photographic range and his ability to more than equal in quality the work of his better-known rival. In addition to the wide range of views this album includes three excellent portraits.



**27. [BURMA].** 12 ethnographical photographs from Burma, *early twentieth century.*

Twelve silver prints, ranging from approximately 3¾ to 4 x 3⅜ to 5⅝ inches (9.8 to 10 x 13.7 to 14.4 cm.), seven titled in the negative (occasional minor flaws in the negative), mounted on stiff grey card (4¼ x 6⅝ inches) with manuscript captions in margin.

**£900+ VAT in EU**

A series of group portraits of various Burmese tribes, with the name of the tribe and their state recorded in the caption. There is a particular focus on the styles of dress, with some figures being positioned so the sides or backs of the more elaborate or decorative outfits are visible. Men selling rope and men with bows and arrows feature. It seems likely that the photographs were taken by a Western missionary working among these tribes. The areas depicted comprise: North Hsenwi State (3), Taungpeng state (7), Moug Lin state (1), and Hsipaw (1).

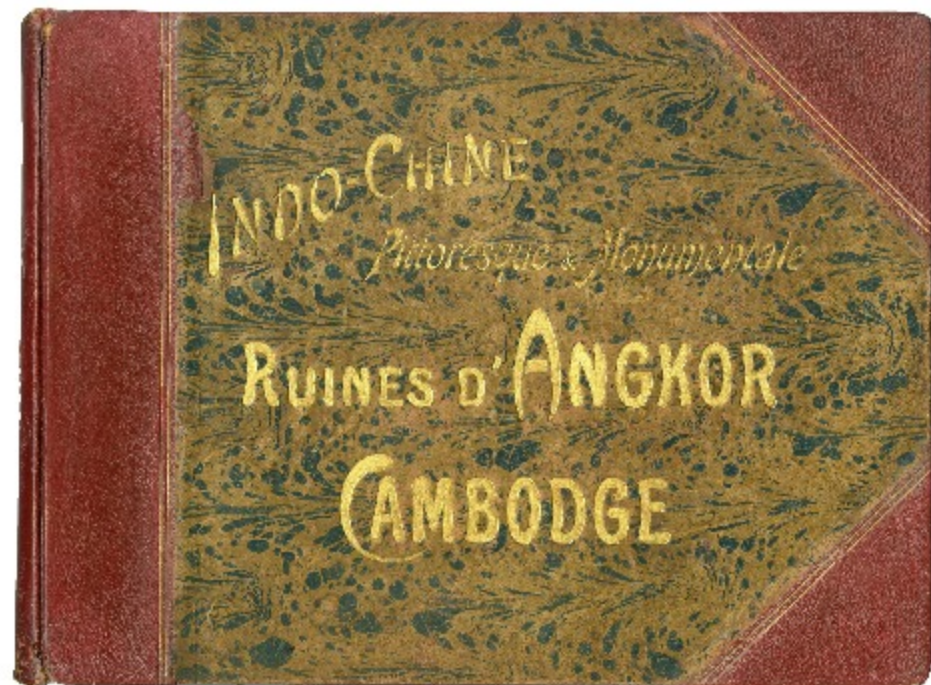
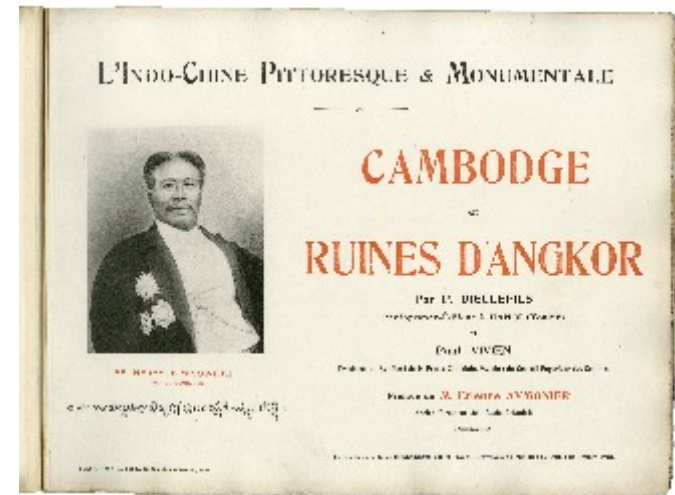


**28. DIEULEFILS, P., and Paul VIVIEN.** *L'Indo-Chine Pittoresque & Monumentale. Cambodge et Ruines d'Angkor.* [Cover title: Indo-Chine Pittoresque & Monumentale. Ruines d'Angkor – Cambodge.] [*Hanoi, P. Dieulefils, ?1909*].

Oblong 4to (29 x 40 cm.), pp. [10] + photographic portrait of King Sisowath on title-page + 50 photographic plates (heliotypes by E. Le Deley, Paris), each with tissue guard printed in French, and titled in French and in Khmer below; bound in half red leather with marbled paper board, title stamped in gilt on upper cover, *Cambodge* stamped in gilt on spine; a little wear to head and foot of spine (repaired), a little paper lost from upper board, (not affecting text). **£1250**

?First, or early edition, of this work, with a preface by Etienne Aymonier. It was later issued with the text in English, German and French and with 67 plates.

One of the three works published by Dieulefils on Cambodia and Vietnam: *L'Indochine pittoresque et monumentale: Ruines d'Angkor*; *L'Indochine pittoresque et monumentale: Annam - Tonkin*; and *Cochinchine, Saïgon et ses environs*.



**29. Possibly August SACHTLER.** 'Singapore', view of Telok Ayer Bay from Mount Erksine, circa 1870.

Two-part albumen print panorama, 9 $\frac{1}{8}$  x 25 $\frac{1}{8}$  inches (23.2 x 64 cm.), mounted on card, 10 x 26 $\frac{1}{8}$  inches (25.5 x 66.5 cm.), titled and dated 'Singapore 1870' below in brown ink; single vertical fold to left-hand print, a little faint foxing in sky. **£4500**

A rare view of the Bay before the 1879 and early 1900s reclamations, which drastically changed the view, incorporating the new land on which Cecil Street, Robinson Road and Sheton Way were built.

Illustrated in Jason Toh, *Singapore through 19<sup>th</sup>-century photographs*, pp. 78–79, attributed to Sachtler & Co., the first photographic studio in Singapore, who made the earliest panorama of the region: a ten-part view of the city.





**30. [INDIA - CARTES DE VISITE].** Various photographers. A collection of 320 Indian cartes de visite and cabinet cards, including Indian subjects photographed abroad, *mainly 1870s and 1880s.*

Albumen prints and some other processes on cartes de visite or cabinet cards, mostly 3½ x 2½ inches (9 x 5.5 cm.) and 5¾ x 4 inches (14.5 x 10cm.) or the reverse, some with printed or ink stamp credits, others blank, some with manuscript notes; occasionally prints faded or lightly spotted but overall condition good.  
**£3500**

An excellent overview of the popular portrait studios in India in the latter half of the nineteenth century.

The photographers represented here include Baker, Bourne & Shepherd, Craddock, G. W. Lawrie and Co, Johnston & Hoffman, Klier, Nicholas and Saché, as well as Indian photographers such as Chunni Lai & Bhaawani Ram, D. J. Divacha, Hurrichund Chintamon and Shapoorjee Hormus Jee. The subjects comprise both Western and Indian sitters, occasionally with names and dates noted on the versos.

An itemised list with details of studios, locations and further details included on the cards will be made available with the collection.





**31. CHIT, Francis.** Cartes de visite including the royal family and palace, 1860s-70s.

7 albumen print photographs on cartes de visite, approximately 3½ x 2½ inches (9 x 5.5 cm.), red printed border, photographer's credit printed in red on verso; excellent condition.      £1750

A series of Francis Chit portraits plus a view of a royal procession, possibly King Rama IV or V, showing a sedan chair at the Palace. One of the portraits depicts Vice King Pinklao in uniform.





**32. 寶綸 PUN LUN STUDIO.** Three cartes de visite, 1860s-70s.

3 albumen print photographs on cartes de visite, approximately 3½ x 2½ inches (9 x 5.5 cm.) or the reverse, each with photographer's red ink stamp on verso in English and Chinese; one lightly faded, a little foxing on versos, but overall in good condition. £600

The portraits here depict a street trader, a seated lady, and a group of men gambling.

The Pun Lun studio in Hong Kong opened in the early 1860s and enjoyed relative success and longevity, later opening branches in Foochow, Saigon and Singapore. An advertisement in the *Hongkong Directory & Hong List* in 1882 shows that the studio's cartes de visite were being sold at \$2 for 12 pieces. The modest ink stamps on the verso, compared to later examples of his printed cartes, might suggest that these date from the studio's earlier years.



**33. UNDERWOOD & UNDERWOOD.** India. 1900s.

100 stereographic pairs of silver printing-out-paper prints, approximately 3 1/8 x 3 inches (8 x 7.7 cm.), mounted on stereocards 3 1/2 x 7 inches (8.7 x 17.8 cm.), publisher's details, caption and number printed on card, with descriptive text and captions in translation printed on versos; presented in a two volume cloth-covered book-form box, gilt title and design on spines; in good condition.

[with:]

**RICALTON, James.** India through the stereoscope. A journey through Hindustan. Conducted by James Ricalton. Author of "China Through the Stereoscope". Stereographs made by the author. *New York and London, Underwood & Underwood, [n.d.]* [with accompanying booklet:] **MAPS and PLANS** Accompanying India Through the Stereoscope [cover title]. *New York, London..., Underwood & Underwood, [n.d.]*.

8vo, pp. 383, [6 (advertisement for Underwood Travel System Tours of the World)]; occasional red ink markings; bound in brown cloth, gilt title to upper cover, lower cover incorporating sleeve to hold Maps and Plans (small 8vo pp. 2 + 10 maps, stapled in brown printed paper wrappers); minor rubbing at corners, a little foxing to endpapers, overall condition very good. **£1200**

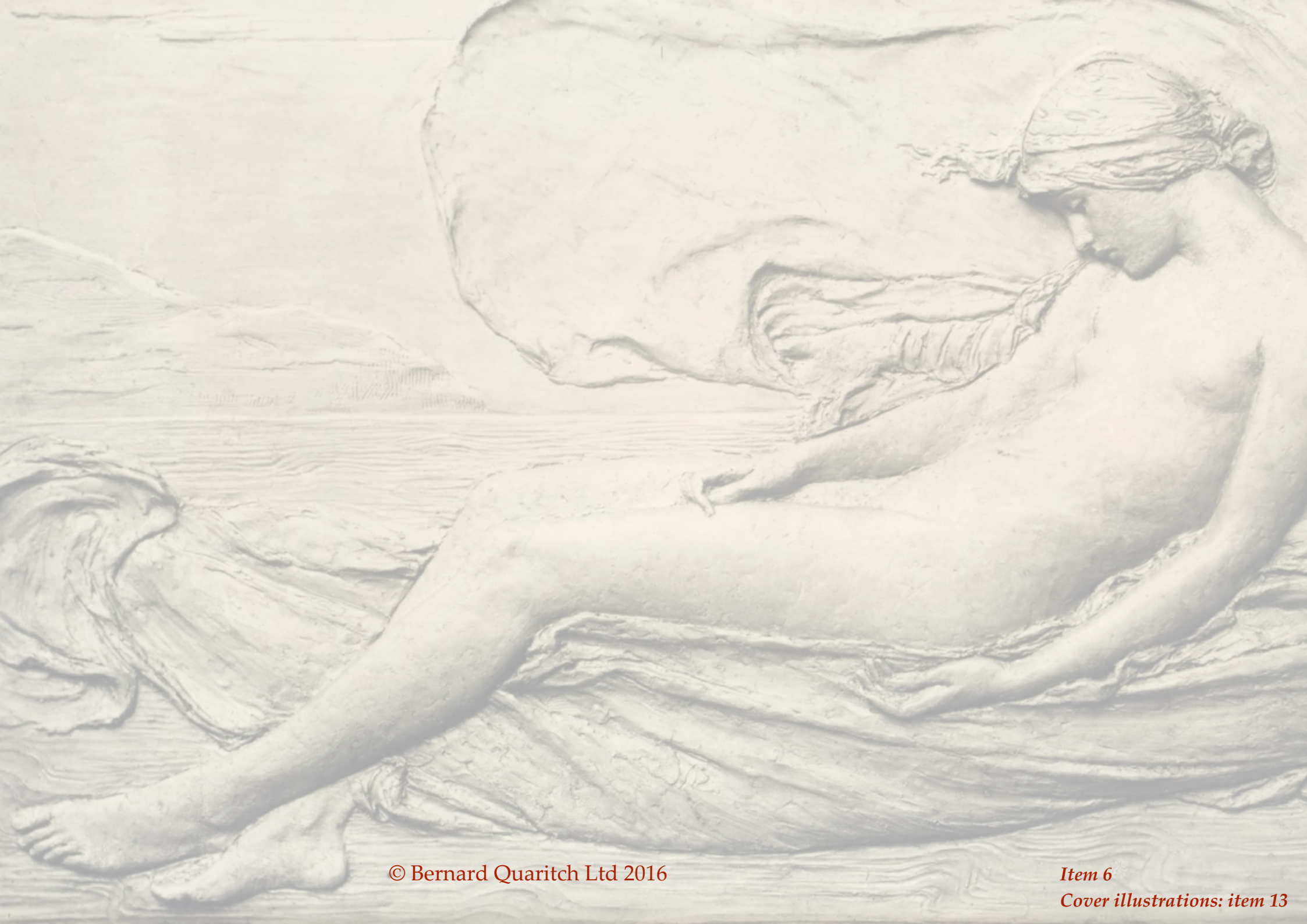
A complete set of the Indian series of stereoviews by Underwood, also with the corresponding text volume and booklet of maps. Each stereoview is accompanied by an extensive text giving further detail of any given view and recommending further reading on specific subjects.

Underwood & Underwood were once the largest producer of stereographs in the world, at the height of their success producing some 10 million stereoviews a year. Around 1900, they started to introduce boxed sets of stereographs, focusing on aspects such as education, religion and travel, in particular bringing far-flung locations to those who did not have the means to travel.



**34. UNDERWOOD & UNDERWOOD.** Ceylon through the stereoscope [29 stereoviews], 1900s.

29 stereographic pairs of albumen prints, approximately 3 1/8 x 3 inches (8 x 7.7 cm.), mounted on stereocards 3 1/2 x 7 inches (8.7 x 17.8 cm.), publisher's details, caption and number printed on card, with descriptive text and captions in translation printed on versos; presented in a brown cloth-covered book-box, gilt title and design on spines; foot of box spine missing, but functioning. **£400**



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*Item 6*  
*Cover illustrations: item 13*