



THE PHOTOGRAPHIC PORTRAIT

RARE FEMALE SUBJECTS BY HILL & ADAMSON
HILL & ADAMSON AND THE ANNAN FAMILY
JULIA MARGARET CAMERON
WOMEN AT LEISURE
HAND-TINTING
PHOTO-COLLAGE
QUEENS, PRINCES, PRINCESSES
ARISTOCRACY AND CELEBRITIES
UNWILLING MODELS, CHILDREN
FAMOUS MEN, CAMBRIDGE STUDENTS



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RARE FEMALE SUBJECTS BY THE EARLIEST
MASTERS OF THE PHOTOGRAPHIC
PORTRAIT

1. HILL, David Octavius and Robert Adamson.
'Prayer'. 1843–47.

Salted paper print from a calotype negative, 8 $\frac{3}{4}$ x 6 inches (21.3 x 15.2 cm.), mounted on album leaf, titled in a later hand on mount. £15,000

A most unusual and intimate portrait of a woman from an era when it was rare to display one's hair loose in such an informal manner. The sitter's modesty has been protected by the anonymity of turning her face away from the camera, displaying her splendidly long hair to full advantage.



2. HILL, David Octavius & Robert Adamson.

Mrs. Isabella (Adamson) Bell. 1843–47.

Salted paper print from a calotype negative, $8\frac{1}{4}$ x $5\frac{3}{4}$ inches (21 x 14.6 cm.), pencil mark, thought to be in Hill's hand on verso, light staining to edges on verso where previously glued, not affecting image, a little edge fading. £10,000

A tender portrait of Isabella, Robert Adamson's sister.



HILL & ADAMSON AND THE ANNAN FAMILY

David Octavius Hill visited Thomas Annan and his family in 1865 and became friends. After Hill's death in 1870, his widow presented Annan with ninety calotypes from which both Thomas and James Craig Annan made later prints. Thomas Annan pioneered the use of several important innovations in photography, especially the use of the carbon process, which had been improved and patented by Joseph Wilson Swan in 1864 and for which Annan held the patent in Scotland. It was more stable and the choice of image tone (dependent on the pigment selected) much wider. In Annan's prints from the Hill/Adamson calotypes the choice of pigment colour refers back to the original calotype prints.

3. HILL, David Octavius and Robert Adamson. 'The Letter'. 1843–47.

Salted paper print from a calotype negative, $7\frac{5}{8} \times 5\frac{1}{2}$ inches (19.4 x 14 cm.), watermark 'WOODFULL' in the paper, top corners rounded, ink collection stamps 'ELLIOT COLLECTION' and 'SCOTTISH NATIONAL PORTRAIT GALLERY EDINBURGH' and pencil numbers '95' and 'E23' on verso, one small tear in bottom right quadrant; and carbon print by Thomas or James Craig Annan, printed *circa* 1900, $8\frac{1}{4} \times 6$ inches (20.9 x 15.2 cm.), mounted on card, titled 'Newhaven Fishwives' in pencil on mount.

£25,000

Two prints from the same negative.

The carbon print comes from a group of prints accompanied by an old envelope on which was inscribed 'D. O. Hill' in blue crayon and

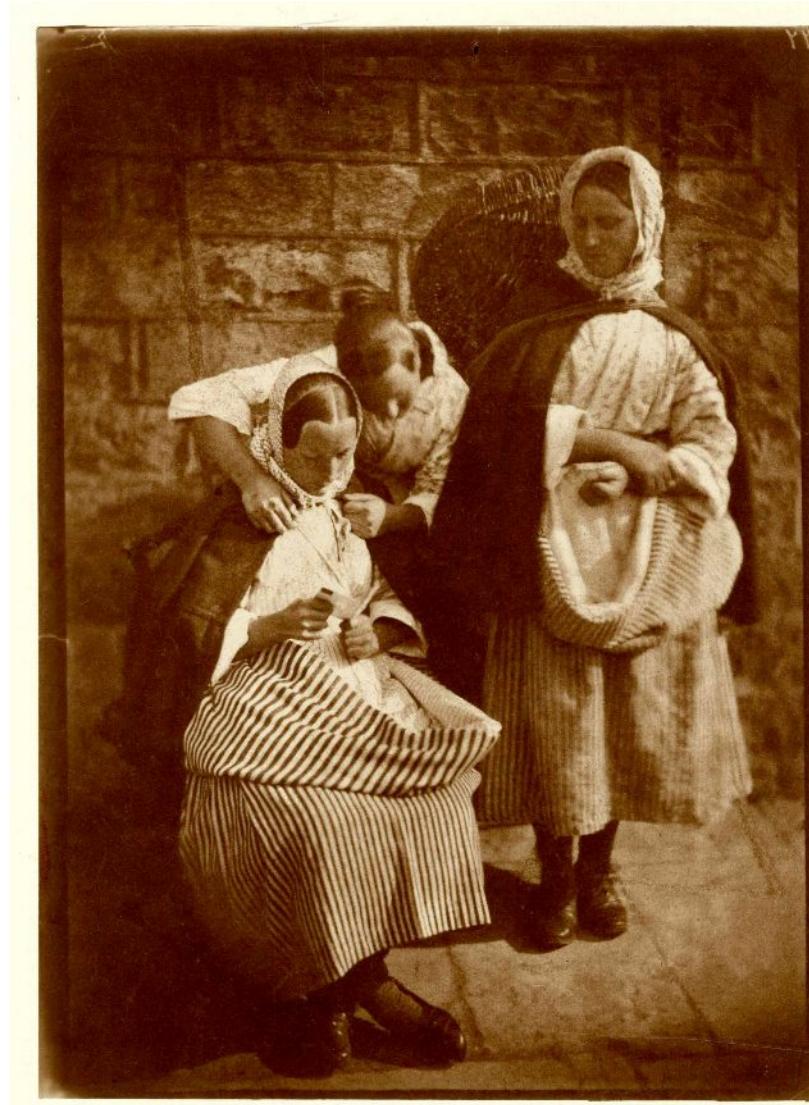


'Unverkäuflich! Pigment Kopien direkt nach den Originalnegativen, hauptsächlich von J. Craig Annan, Glasgow, hergestellt, mit dem ich persoenlich bekannt war. H.K. [sample pigment copies, not available for sale, made direct from the original negatives mainly by JCA with whom I was personally acquainted]' in pencil by photographer Heinrich Kühn.

It is more likely that Thomas Annan made these carbon prints, and that James simply gave them to Kühn. Thomas had made others for the proposed book on Hill & Adamson that was not published until the 1920s and James was busily involved with making photogravure prints, many of which were destined for Stieglitz's *Camera Work* volumes. Either way the provenance offers an interesting insight into the crossover of shared aesthetics between the Scottish photographers and one of the leading Pictorial photographers of mainland Europe. Kühn was a connoisseur of photographic print processes, always seeking the right balance in his own work between the photograph's subject and the best method of revealing that through its printing. Like the Annans he preferred many of the more permanent processes, such as carbon, platinum and gravure although perhaps more flamboyantly than his Scottish colleagues he also combined multiple layers of different processes on the surface of one print.

While something of the soft chiaroscuro effect of the papery calotype is lost in the making of the more substantial carbon print, the combination of depth of tone and the warm pigment colour reflect the appearance of the best-surviving examples of Hill & Adamson's own prints from half a decade earlier.

In her catalogue of photographs by Hill & Adamson in the collection of the National Galleries of Scotland Sara Stevenson identifies the sitters as Marion Finlay, Mrs Margaret (Dryburgh) Lyall and Mrs Grace (Finlay) Ramsay.



4. ANNAN, James Craig, after D. O. Hill and R. Adamson. 'Lady Ruthven'. 1843–47, printed early 1900s.

Photogravure on tissue, 7 $\frac{7}{8}$ x 6 inches (20 x 14.9 cm.), signed, titled and credited to Hill & Adamson in pencil in margin. £800

Lady Ruthven was a painter, a well-connected patron of the arts and friend of Walter Scott. This image was published in *Camera Work II*, 1905.



5. ANNAN, James Craig, after Hill and Adamson. 'The Gown and the Casket', portrait of the actress Miss Glynne. 1843–47, printed early 1900s.

Photogravure on tissue, image size $8\frac{1}{8} \times 5\frac{5}{8}$ inches (20.6 x 14.3 cm.), on sheet size $10\frac{1}{4} \times 7\frac{1}{2}$ inches (26 x 19 cm.). £650

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



6. SILVY, Camille and others. [Cavendish family photograph album]. 1860s–70s.

Album, 4to, 79 leaves, measuring 10 $\frac{7}{8}$ x 9 inches (27.6 x 22.9 cm.), of 327 albumen prints, including 226 portraits ranging from approximately $\frac{3}{4}$ x $\frac{3}{4}$ inches (1.9 x 1.9 cm.) to 6 $\frac{3}{8}$ x 4 $\frac{1}{2}$ inches (16.2 x 11.3 cm.), alongside architectural and landscape views, ranging from approximately 1 $\frac{1}{8}$ to 2 inches (3.6 x 5.1 cm.) to 8 to 10 $\frac{1}{2}$ inches (20.4 x 26.6 cm.), part of l. 12 removed, 5 cut-out prints missing, many pages lavishly decorated with illuminated borders, marginal framing and watercolour illustration, includes 10 leaves of photo-collaged watercolour scenes, final 20 leaves blank; disbound, original endpapers preserved; loose original black sheep boards preserved, diapered in blind, with gilt border, edged in brass, monogram of each letter from Cavendish in brass on upper board; leather a very little cracked in places with minor loss, spine of leaves cleaned, in good condition. SOLD



Rare and beautifully finished illuminated photograph album, most likely compiled by and belonging to a member of the Cavendish family, containing portraits, architectural and landscape views. The album is particularly notable for its 8 leaves of photo collages where the albumen print portraits are pasted into painted scenes. In some cases the photographs are retained in their entirety, for example where a painted frame is added around the print, and in others any background has been eliminated to place the figure in its painted setting.

During the 1860s and 70s, photo collage became a hobby or pastime for women whose families had sufficient money to indulge in the pleasures of photography combined with leisure time to fill. Whilst traditional albums limited their owners to purchasing the set sizes of cabinet cards and cartes de visite, a scrapbook album gave its owner the freedom to utilise prints and parts of prints in new and ingenious ways, often combining professional studio portraits and amateur or family photographs as here. Certainly the pages of this album give a sense of such ingenuity.

The prints seem to relate particularly to the Cavendish family, the family seat at Doveridge Hall and to their friends and relations. Alongside this there are portraits of notable politicians and religious figures such as the Speaker Mr. John Evelyn Denson, Prime Minister Lord Palmerston and the Archbishop of York.



7. Unidentified photographer. Ladies smoking pipes and drinking ale. *Early 1860s.*

Albumen print, approx. 3 x 2½ inches (7.6 x 3.8 cm.); light horizontal crease along centre and a few small creases in bottom right hand corner. £250

Women enjoying a laugh while indulging in a little female/male role reversal for the benefit of the camera.



8. J. & T. SPENCER, LEICESTER. Five nuns. *1860s–80s.*

Albumen print in cabinet card format, 4 x 5 inches (10 x 13 cm.) on card with photographer's printed credit along edge, printed credit with the Queen and Prince of Wales patronage symbols on verso. £100

An unusual portrait of five nuns, curiously posed at intervals between the architectural features and climbing plants of a fine brick building, presumably their residence.

John & Thomas Spencer advertised themselves as a photographic gallery specialising in portraiture, as well as being booksellers, stationers, bookbinders and librarians. Their shop was at 20 Market Place, Leicester and they also operated a steam printing works at 34 Cank St. The business appears to have been active from *circa* 1863 until 1880s (see <http://www.early-photographers.org.uk>).

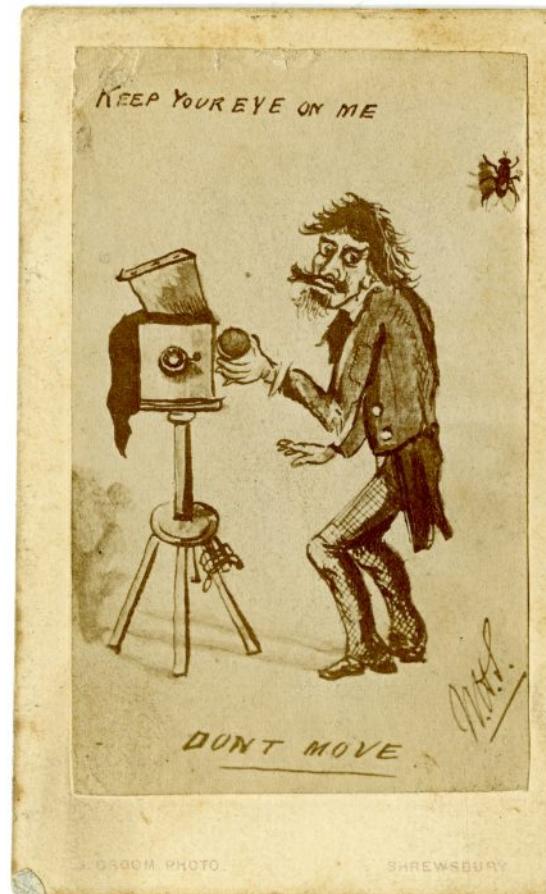


9. GROOM, Josiah. 'Keep your eye on me, don't move', 1870s.

Albumen print carte de visite after a drawing, 3½ x 2⅓ inches (8.8 x 5.4 cm.), titled and initialed in the drawing, mounted on card, photographer's printed credit 'J. Groom, Shrewsbury' printed below, printed credit and studio details printed in purple on verso, indistinct pencil annotations on verso.
£120

A light-hearted caricature of a sinister-looking photographer.

The printed credit on the verso records Groom's first class medal at the London Annual International Exhibition Of All Fine Arts Industries And Inventions in 1873.



10. STEUB, Fritz. 'Der Ungezogene Fritz, No' (Naughty Fritz). 740 [from the: Münchener Bilderbogen]. München, K. Braun & F. Schneider, [1878/1879].

Illustrated broadside, bifolium, in total measuring 17 x 13 inches (43.2 x 33 cm.), with 12 coloured wood engravings, ranging from approximately 3 x 3 1/4 inches (7.6 x 8.2 cm.) to 3 1/4 x 3 3/4 inches (8.2 x 9.5 cm.), and with letterpress captions below each image; four small tears to the right hand side of the sheet, (not affecting images or text), otherwise in good condition. £150

A fine example from the immensely popular *Münchener Bilderbogen* publication, a series of illustrated broadsides produced in Munich and published fortnightly from 1848 to 1898. Aimed at children, the broadsides featured a range of satirical and comic subject matter, often with a moralistic or cautionary tone.

This edition centres on a small boy in a smart outfit on a visit with his mother to a photographer's studio. However despite various pleas and bribes from his mother and the photographer, Fritz refuses to have his photograph taken, until eventually in the last frame, he falls through and tears the photographer's backdrop.

The multiple, colour illustrations of the *Münchener Bilderbogen* meant the broadside provided an important precursor to printed comic strips and cartoons. Over the course of its publication history the series featured many prominent German illustrators and caricaturists. This issue, number 740, was illustrated by Fritz Steub who also contributed to the satirical magazine *Fliegende Blätter* (Flying Leaves) from 1864.



11. FILDES, Samuel Luke. “The Bashful Model”, Photographing a prisoner in Gaol’, *The Graphic*, November 8 1873.

Wood engraving, 11 $\frac{1}{8}$ x 19 $\frac{3}{4}$ inches (29.7 x 50.2 cm.) across 2 pp. of bifolium, pp. 439-442, each page measuring 15 $\frac{3}{4}$ x 11 $\frac{1}{8}$ inches (40 x 28.8 cm.), titled and signed in the bottom right hand corner; very occasional spotting to margins (not affecting print), good condition.

£150

A striking double page wood engraving depicting a prisoner being forcibly restrained by six police officers at Newgate prison, in order to have his photograph taken.

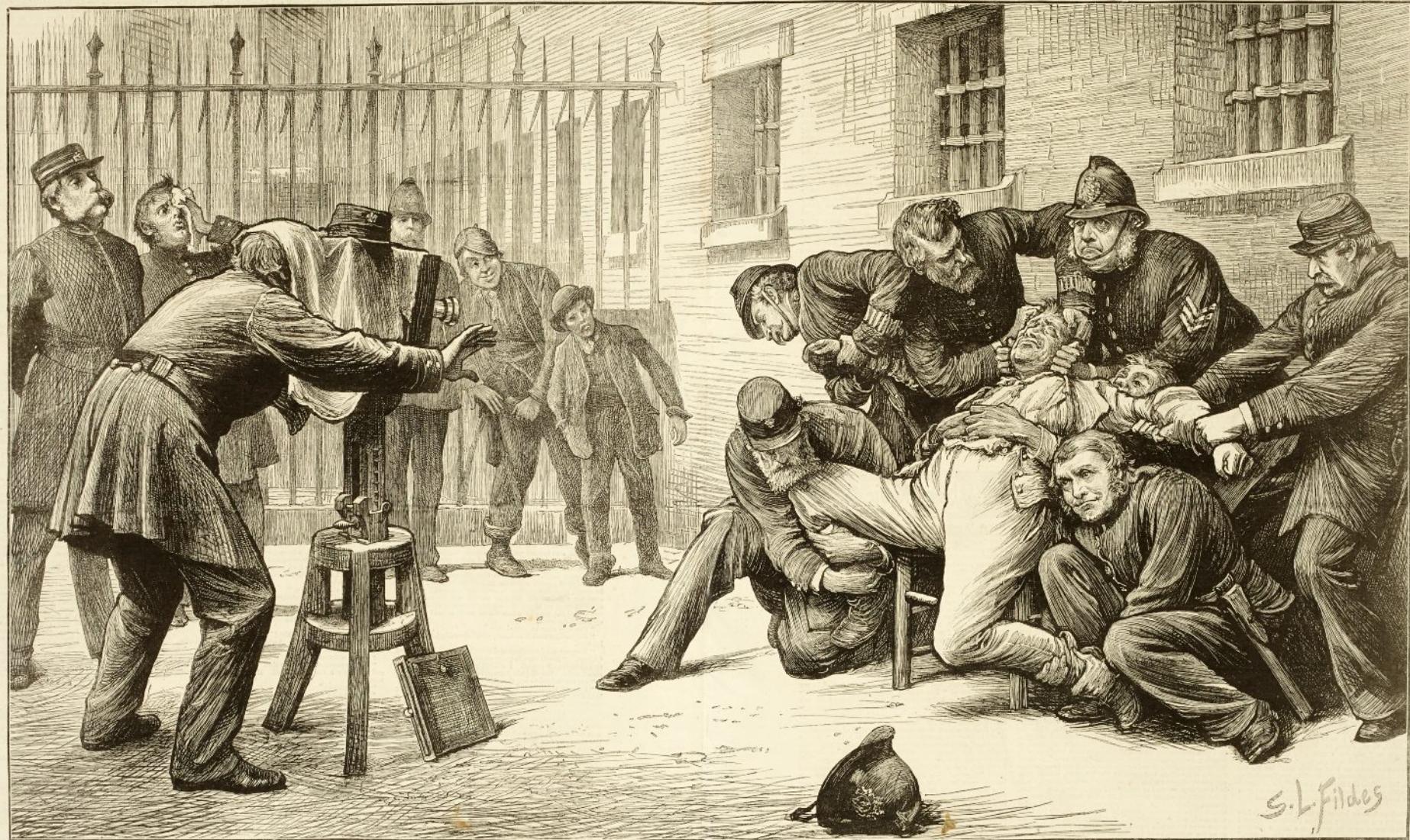
The Graphic was founded in 1869 by William Luson Thomas (1830–1900), a successful artist, wood engraver and social reformer, as a rival to *The Illustrated London News*. Luson Thomas had been disheartened by the latter publication’s poor treatment of the artists it employed and despite *The Graphic* being more expensive than its rival, the periodical was an immediate success. It became particularly well known for its images of a socially engaged nature, often focusing on images of the poor and vulnerable. It was Samuel Luke Fildes’s image of *The Homeless and Hungry* in the first issue of *The Graphic*, that convinced Charles Dickens to commission the artist to illustrate his final novel *The Mystery of Edwin Drood*.

This engraving has a similarly emotive bent with an immediate sense of the pained expression of the prisoner, the collective force of the policemen and static passiveness of the gathered onlookers. Thanks to the work of French criminologist Alphonse Bertillon, the process of photographing prisoners became increasingly widespread in the latter half of the 20th century, with the camera becoming a crucial tool for recording likeness, whose images could then be studied to indicate a person’s temperament or character.

Fildes (1843–1927) produced printed material for a variety of publications including *The Gentleman’s Magazine* and *The Cornhill Magazine*. His ‘ability to use line to describe forms—straight lines for flat surfaces, curving lines for rounded forms—was particularly well suited to the medium of woodcut prints and resulted in clearer, more dynamic illustrations than the more traditional drawing method of cross-hatching for areas of chiaroscuro’ (ODNB).

Van Gogh was also an admirer of the artist and in a letter to his friend Anthon van Rappard, following a purchase of 21 volumes of *The Graphic*, he lists *The Bashful Model* as one of the prints of particular merit.

The print was also reproduced in the November 29, 1873 edition of *Harper’s Weekly*.



"THE BASHFUL MODEL"
PHOTOGRAPHING A PRISONER IN GAOL

12. KEYSTONE (PARIS). Princess Elisabeth on the day of the announcement of the abdication of Edward VII, 1936.

Gelatin silver print, ferrotyped, $4\frac{3}{4} \times 6\frac{3}{4}$ inches (12 x 17.2 cm.) printed on sheet $5\frac{1}{8} \times 7\frac{1}{8}$ inches (13 x 18.1 cm.), with Keystone Agency's Paris stamp on verso, typescript note in French on verso, $2\frac{3}{4} \times 3\frac{1}{2}$ inches (7 x 9 cm.) with Keystone numbering.

£1200

When Princess Elisabeth's grandfather, King George V, died in 1936 his eldest son came to the throne as King Edward VIII. Before the end of that year the new King had decided to give up the throne in order to marry the woman he loved, Mrs Wallis Simpson. On his abdication, Princess Elizabeth's father acceded to the throne as King George VI and the young Princess became next in line to the British throne. She is seen here, aged 10, in a car leaving her home at 145 Piccadilly, London. This photograph was taken by an unidentified press photographer using a telephoto lens (as specifically noted in the caption), a precursor of the photographic genre that was to become notoriously dubbed 'paparazzi'.





13. MAYALL, GHÉMAR FRÈRES, JABEZ HUGHES and W. & D. DOWNEY, *photographers.* Carte de visite portraits of Queen Victoria, including with Prince Albert and Princess Beatrice. 1861–*circa* 1870.

20 albumen print photographs, each approximately $3\frac{1}{2} \times 2\frac{1}{4}$ inches (9 x 6 cm.), in carte de visite format, four finely hand-tinted, five signed and dated in negative, majority with photographer's printed credit below and/or on verso, three un-credited, occasional pencil notes on versos in later hand; each mounted on thick card approximately $4 \times 2\frac{1}{2}$ inches (10 x 6.5 cm.). £1700

Jabez Meal adopted the name John Jabez Edwin Mayall when he left Yorkshire for America in 1842, having worked in the linen trade. He opened a daguerreotype studio in Philadelphia known for high quality and on his return to London in 1846 he worked with Antoine Claudet before setting up his own studio, the Daguerreotype Institution, on the Strand. As well as being a highly proficient daguerreotypist who was commercially successful, he was a believer in photography as an art form and was passionate in using it to illustrate emotion and drama.

Having opened a second premises on Regent Street, Mayall was one of the first in the UK to promote the carte de visite format. As a result of an 1860 commission from Queen Victoria, he was the first to publish cartes de visite portraits of the Royal Family in 1860 and 1861. The success of these small portraits, which the British public started collecting, encouraged other leading figures to sit for him and the craze for assembling collections of celebrity portraits took off. Other photographers were quick to follow but only the most professional were granted permission to photograph the Queen and members of her family.

A full list of credits and printed and manuscript annotations is available.

14. SILVY, Camille. Queen Emma of Hawaii. 1865.

Albumen print, 10 $\frac{3}{8}$ x 8 $\frac{3}{4}$ inches (26.4 x 22.4 cm.), mounted on album leaf with another print on the verso, some cockling of print on mount, but otherwise an excellent print with fine depth of tone. £10,000



A French diplomat, Silvy (1834–1910) excelled with landscape and still life photographs and a series of street scenes titled 'Studies on Light'. He exhibited at the first Paris Salon of Photography in 1859.

He moved to London in the same year, took up photography professionally and quickly established what was to become one of the most fashionable and successful portrait studios in Britain, specialising in the recently invented small carte de visite format. His elegant studio hosted anyone who could afford this new style of portrait from actors and businessmen to kings and queens.

Queen Emma (Emalani Kalanikaumaka'amano Kaleleonālani Na'ea) of Hawaii (1836–1885) lost her son in 1862 and was widowed in 1863. She visited London in 1865 to meet missionary groups and was received by Queen Victoria who wrote favourably of their meeting and noted that "She was dressed in just the same widow's weeds as I wear".

Carte de visite portraits by Silvy of Queen Emma show the same studio backdrop as is evident in this large-format portrait. At the height of his success Silvy's studio was accepting portrait sittings as often as every 15 minutes and by early 1862 he had already sold over 700,000 cartes de visite. Larger portraits such as this were more time-consuming and more expensive and were consequently produced in tiny quantities in comparison.

We have found no reference to any other extant prints of this large study.



15. BEATO, Felice. Buddhist priests. *Late 1860s.*

Hand-tinted albumen print, 10 $\frac{1}{2}$ x 8 $\frac{5}{8}$ inches (27.5 x 22 cm.), mounted on album leaf with photographer's printed text relating to a different image on verso. £3000

In 1863, Felice Beato (1832–1909) arrived in Japan, already famous for his work photographing the Indian Mutiny (1858), and the Anglo-French military expedition to China (1860). He travelled extensively, building up a large portfolio of photographs that he sold from his studio in Yokohama, but lost a lot of his stock when a fire destroyed much of Yokohama in 1866. He strove to replace what had been lost and between 1866 and 1868 he produced and sold volumes of views and portraits with accompanying text in which the portraits were often elaborately hand-coloured, a practice that Beato pioneered and popularized in Japan, using skilled Japanese artists to do the delicate work. In these albums the text appeared opposite each image, hence the rogue text attached to this print.

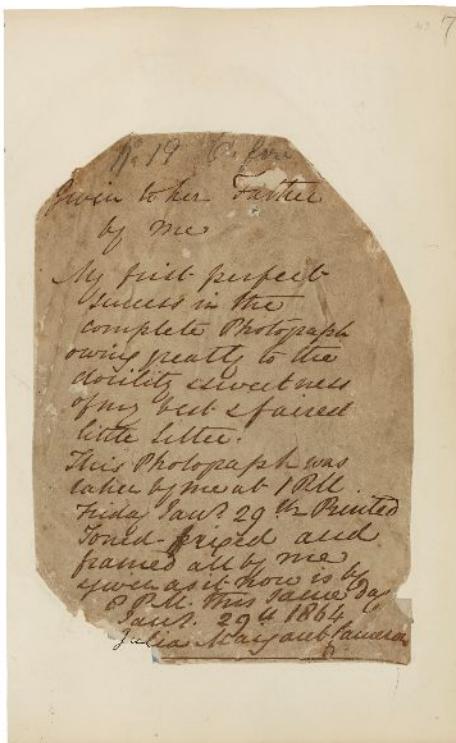
Beato was the first and most influential of the western photographers to establish a permanent studio in Japan and stayed there for two decades, leaving 'a deep and lasting impression on the history of Japanese photography'. (Bennett, *Early Japanese Images*, p. 41). This is one of his classic portraits or studies of Japanese 'types' as the individual sitters remain nameless. The smooth surface of the albumen print has maintained its rich tones and the hand-applied colouring is of the highest quality.

16. BEATO, Felice. Geisha. *Late 1860s.*

Hand-tinted albumen print, 10 x 8 inches (25.3 x
20.5 cm.), mounted on card. £2600



JULIA MARGARET CAMERON'S FIRST COMPLETE SUCCESS



17. CAMERON, Julia Margaret. Annie Philpot, Cameron's 'first perfect success'. January 29th, 1864.

Two albumen prints, one 8 x 6 inches (20.1 x 15.1 cm.), arched top, titled '*Annie Wilhelmina P. aged 10*' in ink on mount in a later hand, the other 7 $\frac{1}{2}$ x 6 $\frac{1}{2}$ inches (19.4 x 16 cm.), trimmed oval, initialled and dated 'AWP. 1864' in pencil on mount in a later hand; with an ink manuscript note 7 $\frac{1}{2}$ x 5 $\frac{1}{2}$ inches (20.1 x 14.3 cm.), the latter signed, some overall fading to prints, typical minor surface imperfections, conservator's retouching to a couple of small surface abrasions (report available).
£25,000 + VAT

Two prints apparently from the same negative, one printed in reverse, made only a month after Cameron (1815–79) received her first camera as a gift from her daughter, Julia and son-in-law, Charles Norman, in December 1863. The prints, one of which was framed by Cameron, were given to Annie Philpot's father, Benjamin, accompanied by this note proudly proclaiming Cameron's satisfaction with the results and confirming that every aspect of the photography had been carried out by herself. The signed manuscript note reads:

"Given to her Father by me. My first perfect success
in the complete Photograph owing greatly to the
docility & sweetness of my best & fairest little sitter.
The photograph was taken by me at 1pm Friday Jan.
29th Printed Toned - fixed and framed all by me &
given as it now is by 8pm this same day Jan. 29th.
1864. Julia Margaret Cameron"

Philpot, whose mother had died in 1858, was brought up in the home of Dean Bradley and his family in Marlborough, Wiltshire. Her new family was friendly with Alfred Tennyson and visited him at his home near Cameron's on the Isle of Wight and it was there that this portrait was taken. At some point later in the century the prints and note were removed from their original contexts and mounted along with other photographs in a family album with a few ink notations added on the mounts; the pages with these images were removed from the album prior to being sold by descendants of Benjamin Philpot.

Cox & Ford, *Julia Margaret Cameron: The Complete Photographs*, p. 112, fig. 79.

18. CAMERON, Julia Margaret. Sir Henry Taylor, also known as 'A Study in the Manner of Rembrandt'. 1865.

Albumen print, 10 $\frac{1}{4}$ x 8 $\frac{1}{8}$ inches (26 x 20.6 cm.),
on the original Colnaghi mount with gilt border,
the mount trimmed to 14 $\frac{3}{8}$ x 10 $\frac{1}{4}$ inches (36.5 x
26 cm.), pencil annotation 'Sir Henry Taylor' on
verso.

£15,000

Sir Henry Taylor (1800–1886) was a dramatist and poet (best known for 'Philip Van Artevelde') and a friend of Cameron and her husband, Charles, and the poet laureate, Alfred Tennyson. Both Taylor and Tennyson sat often for Cameron. Taylor is recognised now more through her portraits than for his own work.

The subtitle Cameron ascribed to this particular study of Taylor, whom she photographed often, says much about her aspirations as an artist and distinguishes this as one of her most successful portraits. This dark brown albumen print has retained its depth of tone allowing us the opportunity to appreciate this success over 150 years later.





19. T. A. & J. GREEN. John Ruskin posed against the wall of the north drive at Brantwood. 1881.

Albumen print, image measuring 8 x 10¾ inches (20.3 x 27.3 cm.), mounted on album leaf, titled and with *copyright* printed in the negative, dated 1882–1884 in ink on mount. £1200

Writer, artist, social reformer, photographer and the first and most influential art critic of the nineteenth century, Ruskin poses here at his estate on Lake Coniston in the Lake District. He bought it in 1871 and lived there until his death in 1900.

Dr Jan Marsh has recently established that the Greens registered this portrait on 22 September 1881, a few years earlier than has previously been thought
(http://www.npg.org.uk/collections/search/portraitExtended/mw078_52/John-Ruskin).

This entry also notes “Whether by accident or design, his position here against a drystone wall with well-defined ferns, moss and ivies is evocative of his own art and earlier promotion of pictorial observation and ‘truth to nature’. In this respect the photograph offers a quasi-reprise of John Everett Millais’s celebrated oil portrait of Ruskin at Glenfinlas (1853–4)...”.

Later prints from the same negative sometimes show the credit of the Abraham Brothers who acquired the Green Brothers’ negatives.

20. [CAMBRIDGE GRADUATES – BENN, Anthony, *father*, and Charles Anthony BENN, *son*.] W. NICHOLS, MAYLAND, J.

GROOM, *photographers*. Photographic portraits of graduates from Emmanuel College, Cambridge, together with a later album of newspaper cuttings. *Late 1850s–early 1860s.*

Album in 4to, ll. [80], containing 42 albumen prints (including 34 portraits, several vignetted or cut to oval, 9 mounted and blind stamped 'W. Nichols', 3 mounted and blind stamped Mayland, 1 signed Mayland in the negative, 1 carte de visite with photographer's credit J. Groom, 8 other subjects of which 4 after art or engravings), ranging from approximately 4½ x 3 inches (10.4 x 7.6 cm.) to 7¼ x 5¼ inches, (18.4 x 13.4 cm.), mounted portraits loosely inserted into cut corners of the album pages, other prints mounted directly on the album page; very occasional spots, generally clean interior; bound in half roan with brown cloth-covered boards, renewed marbled end papers; a very little rubbing and loss to extremities, overall good condition.

[with:]

Folio, pp. [6], 100 (majority blank), containing approximately 135 newspaper cuttings, both loosely inserted and mounted, dated manuscript in margins, articles occasionally annotated; 3 leaves removed, a little foxing; bound in quarter sheep with red cloth boards; tear with some loss at foot of spine, holding firm. £1200

A father and son as Cambridge students in photographs and print. The son's endowment to Trinity Hall now funds a bursary and a letter of thanks for his gift is included in the album here.

A selection of fine portraits apparently compiled by Anthony Benn (BA 1859, MA 1865), a student of Emmanuel College, likely as a memento at the end of his degree. The majority are signed by sitters, sometimes including a short greeting. Anthony himself appears in several photographs.



The newspaper cuttings were probably complied by his son Charles Anthony Benn (BA. 1890, MA. 1906) whilst a student of Trinity Hall College. An exam results transcript in the album reveals he was a student of Geology, achieving a second class examination result and going on to enter Inner Temple in 1892.

A large proportion of the articles record Benn's sporting achievements in middle- and long-distance running. Beyond the athletics field his achievements included winning second prize for nectarines in the Chippenham Flower Show, and the headline 'Smash on the Midland. An Express in Collision at Kentish Town' is marked with the date 1902 and "I was in it! C.A.B."

In his will Charles Benn bequeathed property and land to Trinity Hall College, the funds from the sale of which run the 'Benn Bursary'. The album includes **two letters relating to these endowments**, one thanking his wife for the cup that Benn bequeathed to the college and another, from the Master of Trinity Hall, remarking on the generosity of his gift in his will and pondering whether a coat of arms should be arranged in the North Court in his honour.

Both Mayland and W. Nichols were photographers known to be working in Cambridge in the late 1850s and 1860s. William Mayland (1821–1907) is registered as living in Market Street Cambridge in 1858 and 20 St Andrews Street from 1864, before moving to London in 1869 to form the studio Williams & Mayland with Thomas Richard Williams. William Nichols had a studio at 29 Corn Exchange Street



from October 1854 to March 1855 before moving to an address in St Mary's Passage, becoming Nicholls and Sons in 1864.

For the father and son entry see: J. Venn, *Alumni Cantabrigienses: A Biographical List of All Known Students Volume 2, From 1752-1900*, Cambridge Library Collections, Cambridge, 2011, p. 228.

21. TUNNY, James Good. 'Gen. Carfrae'. 1850s–1860.

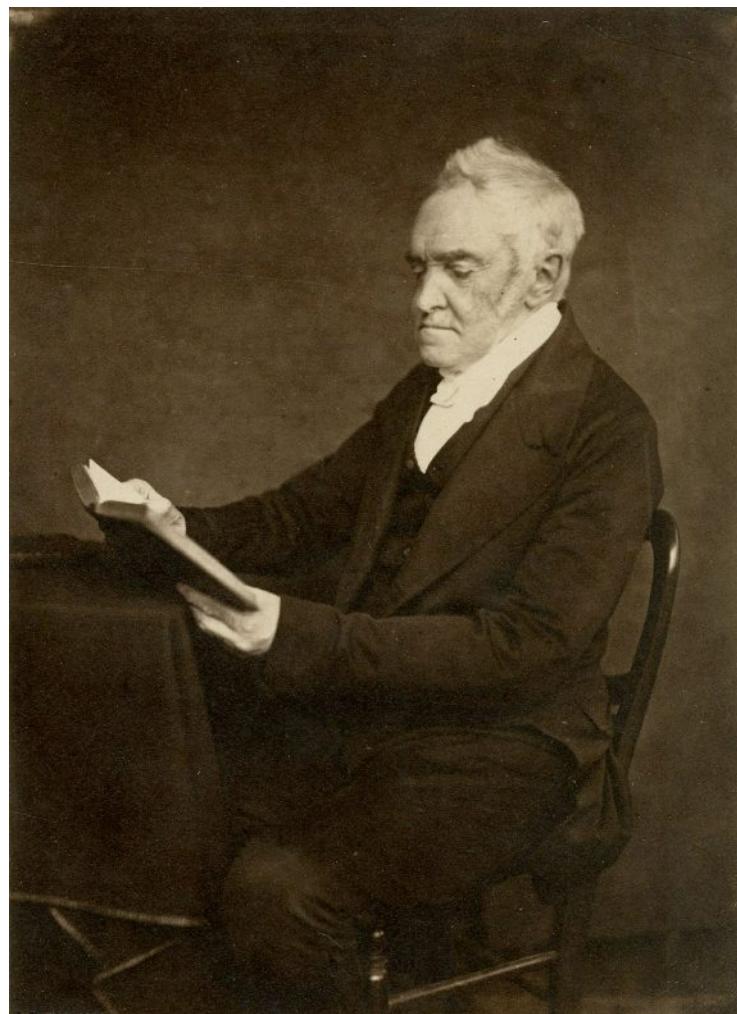
Albumen print, 6 $\frac{1}{4}$ x 4 $\frac{5}{8}$ inches (16 x 11.6 cm.), 'J. G. TUNNY' blinds-tamp to bottom left corner, on original mount, 14 $\frac{3}{8}$ x 11 $\frac{1}{8}$ inches (36.5 x 28.9 cm.), titled in pencil below; paper label on verso of mount 'C. Sinclair, Bookseller & Stationer, 69 George Street, Edinburgh' on verso of mount. £300

A fine portrait of General John Carfrae, a distinguished officer in the 50th Madras Native Infantry.

Carfrae was the son of a clergyman, Dr Patrick Carfrae, minister of Morham, then of Dunbar. He was appointed to the army in 1797, became a Major General in 1838, a Lieutenant-General in 1851, and General in 1859.

His home in Scotland, Bowerhouses, was described as 'A very handsome and commodious villa, with offices, ornamental lawn and garden attached...' in the OS name books for East Lothian in October 1847. The name of Carfrae in East Lothian died with him in 1860.

Tunny was a highly successful Edinburgh-based photographer who established his business in 1851. He exhibited widely (portraits, landscapes and architectural subjects) including at the Photographic Society's London exhibitions in 1854 and 1855 and in Glasgow, Edinburgh, Aberdeen and Dundee. He presented his 'Early Reminiscences of Photography' at the Edinburgh Photographic Society in 1869.



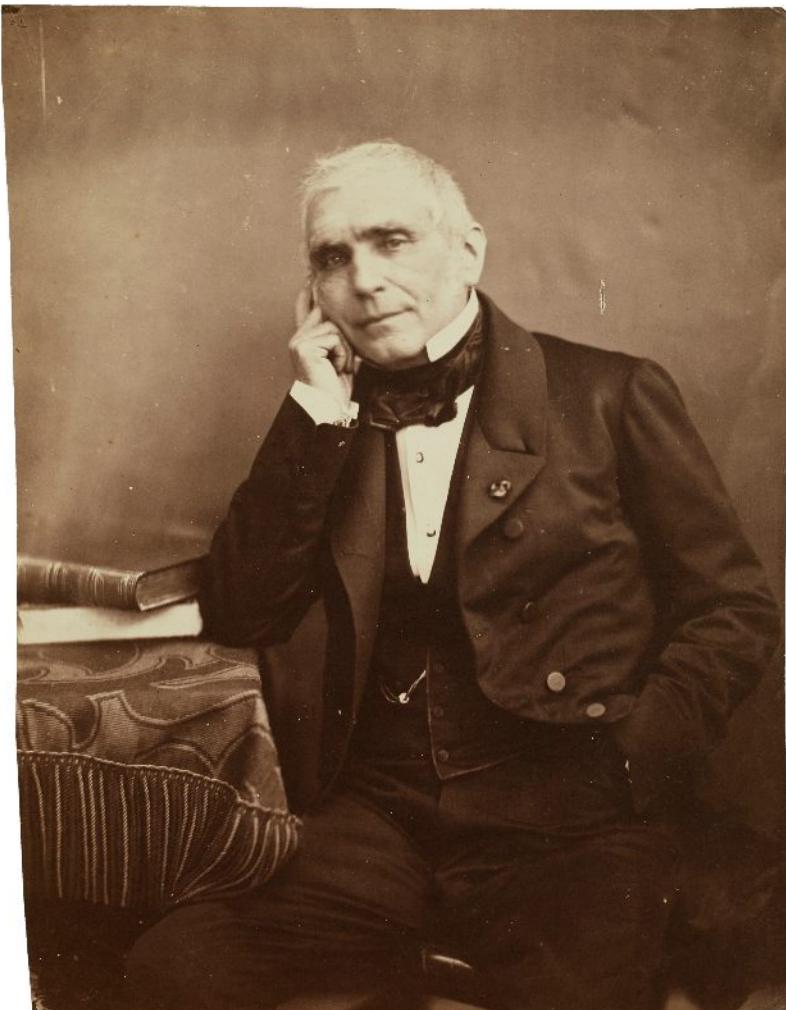
22. NADAR (Gaspard-Félix Tournachon), *photographer*. Portrait of Eugène Scribe. *Late 1850s.*

Salted paper print, 10 $\frac{3}{8}$ x 8 inches (26.5 x 20 cm.), annotated 'Fa 127' in pencil on verso; with a brown printed paper lot portfolio of Nicolas Rauch S.A., Geneva, with lot and sale number, dated 13-6-61 in pencil with brief description. £4500

This classic portrait of the playwright and librettist was also reproduced by engraver Charles-Jérémie Fuhr and a lithograph was published by Imprimerie Lemercier.

This print came to the 'modern' market at the Rauch photography auction in Geneva (13 June, 1961, lot 132), a seminal early auction in the history of photography collecting and collections. Marie-Thérèse and André Jammes wrote respectively the introduction and catalogue notes and there was some speculation that material came from their own collection. The auction was a success with many lots greatly exceeding their pre-sale estimates. This lot was acquired by Thomas Ganz, the notable Swiss collector of magic lanterns, optical toys and pre-cinema material and great grandson of the founder of the Zürich firm of J. Ganz which started business in 1844 and still trades as Ganz A.G. His collection was sold at Christie's South Kensington, 22 January 2007, where this was part of lot 53.

Another print is in the collection of the Getty Research Institute.



23. DILLON, Augusta Caroline. 'R. P. Ffrench esq.'. *Circa 1865.*

Albumen print, 8 $\frac{3}{8}$ x 6 $\frac{1}{2}$ inches (21.3 x 16.5 cm.); with the original mount, titled in ink and with other smaller portraits on verso. £1200

Augusta Caroline Crofton (1839–1928) married Luke Gerald Dillon, who succeeded to the title 4th Baron Clonbrock in 1893. She was an early and enthusiastic amateur photographer, turning her camera towards the subjects closest to home at Clonbrock House, Co. Galway, particularly portraits providing some insight into her aristocratic family and life on the estate. Here she demonstrates her skill on the elegant Mr Ffrench, whose family was related by marriage in the 18th century to the Dillon family.

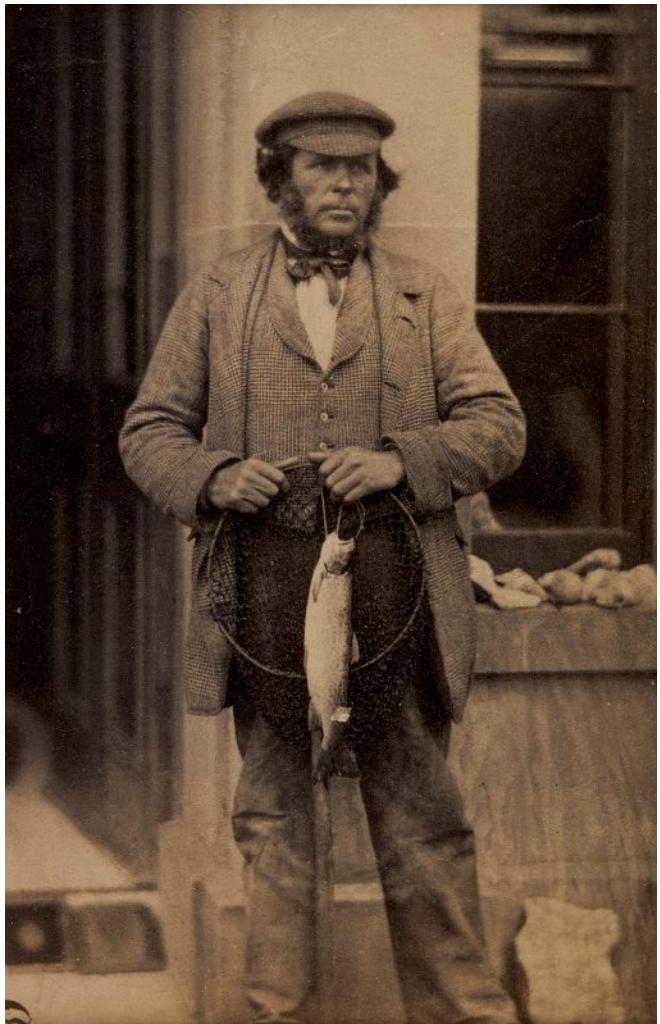
The Clonbrock Collection in the National Library of Ireland contains over 2,000 glass plate negatives by Augusta, Gerald and others from 1860–1930. In his book, *Photography in Ireland: The Nineteenth Century* (2001), Edward Chandler mentions that the best photographs in the collection are those by Augusta and illustrates this portrait.



24. THOMPSON, Charles Thurston. Tree study with figures. *Circa 1858.*

Albumen print, 11 x 9¾ inches (28 x 24.7 cm.), small grease spot on recto not immediately apparent, the photographer's printed credit and statement 'For the Use of the Schools of Science & Art' on the mount, some creasing to mount not affecting image. £1800





Horatio Ross (1801–1886), the son of a wealthy landowner, lived at Rossie Castle in Forfarshire, Scotland until 1853 when he purchased the estate of Netherley, Kincardineshire.

He was a prize-winning marksman and steeplechaser and his primary interest was sport and the sporting life available on his own and neighbouring estates in the Scottish Highlands. It was here that he developed a second passion, in the mid-1840s, for photography, becoming proficient in the daguerreotype as well as the paper negative and wet-collodion processes.

Ross's own interests were to become his favourite subjects and he made a distinctive body of high quality work following the hunting, shooting and fishing lifestyle of his family and friends, notably including many of his estate workers among his sitters.

Ross was a founding member of the Photographic Society of Scotland in 1856 and exhibited in Edinburgh in 1856 and 1858, Birmingham in 1857, London in 1858 and Aberdeen and Glasgow in 1859.

25. ROSS, Horatio (attributed to). The Ghillie Scotland. 1850s.

Albumen print, irregularly trimmed, approx. 6½ x 4⅛ inches (15.9 x 10.3 cm.).

£500

The ghillie in this photograph also appears in one of the scenes in the following group.

26. ROSS, Horatio (attributed to).

[Deerstalking in Scotland]. Late 1850s.

3 albumen prints, two approx. $5\frac{3}{4} \times 7\frac{3}{4}$ inches (14.6 x 19.7 cm.), the other approx. 6 x 8 inches (15.2 x 20.3 cm.), the first two each with one short tear (repaired) to top or bottom edge and a little edge fading to right side, the latter print with small loss in one corner and a little staining to top right edge, each mounted on album leaf trimmed to image, the latter on multiple layers of paper, similarly trimmed.

£1200





27. Unidentified photographer.
Farmer and dogs, possibly
Penshurst, Kent. *Circa 1865.*

Albumen print, $7\frac{1}{2} \times 10\frac{3}{4}$ inches
(19×27.3 cm.), mounted on
album leaf with two other
photographs on the verso, some
cockling to surface of print. £400



Frank Meadow Sutcliffe (1853–1941) took up photography in the late 1860s and opened a studio in Whitby, Yorkshire in 1876. His staple work was portraiture, especially for summer tourists, but he also made landscape and genre studies for his own artistic fulfilment. He is best-known for his Whitby harbour scenes. His photographs were exhibited in Europe and America and by 1905 he had won sixty-two awards in total.

Sutcliffe's photographic observations were carefully composed and technically expert. He stayed abreast of technical developments and was willing to break with convention and experiment, trusting his artistic eye for light and form. He was particularly adept with his use of atmospheric effects such as the sun breaking through the clouds or a soft hazy light and was able to pose his figures in a very natural way. He also explored different print processes, from the albumen print most commonly used by professional photographers of this period to carbon prints which were hailed for their permanency.

He became a member of the Linked Ring (a group of prominent photographers who broke away from the Photographic Society of Great Britain) and in 1935 was made an honorary fellow of the Royal Photographic Society. His substantial body of work built over several decades provides a detailed exploration of life in a late Victorian town and of the people who lived and worked there.

28. SUTCLIFFE, Frank Meadow. Couple with goose. *Late 19th century.*

Albumen print, 8 x 6 inches (20.3 x 15.2 cm.), mounted on album leaf, initialled 'FMS' and numbered 159 in the negative, small tear at bottom edge prior to mounting. £1200



29. SUTCLIFFE, Frank Meadow. Fish Quay.

Late 19th century.

Carbon print, 11½ x 9¾ inches (29.2 x 24.8 cm.), numbered 409 in the negative, photographer's initials in the negative obscured by retouching prior to this printing, one long but soft crease across recto, some foxing to verso, a little light foxing just visible in a few highlights, thin strip of paper on verso at right side extending slightly beyond print, light skinning at two corners of verso suggesting the print was previously mounted.

£800



30. PERCY, Sidney Richard. Gypsy girls. *Circa*
1855.

Albumen print, 6½ x 5¾ inches (16.5 x 13.7 cm.),
minor creasing and tiny chips at three corners,
otherwise excellent.

£6500

The English landscape painter, S. R. Percy (1822–1886) exhibited widely including at the Royal Academy, the British Institution and the Suffolk Street Gallery of the Society of British Artists. His preferred medium was oil and he painted English views in Devon, Yorkshire and the Lake District as well as scenes in Scotland and North Wales. Less well-known, and rare, are his exceptional 'plein air' photographs, mainly studies of gypsies from Barnes or Wimbledon Common, which he used as the basis for similar figures in his own paintings. He was unusual at this time in seeking out real gypsies as his models rather than asking his family or friends to adopt the dress and appearance of the rural poor for his camera. His technical mastery belied his amateur status as a photographer. Only a very few photographs by Percy have appeared on the market, all likely from descendants of the Percy family, sold in the 1970s. Some are now in the collection of the Victoria & Albert Museum, London.



31. CUGNONI, Ignazio (attributed to). Italian Urchins. *Circa 1872.*

Albumen print, approx. 10½ x 7⅛ inches (26 x 18.1 cm.), mounted on album leaf, with '28' in pencil on mount; slight edge fading and a little light foxing mostly along top edge. £650

Cugnoni (1822–1903) was an Italian architect, photographer and collector. Between 1845 and 1849 he was also the director of a scientific magazine that included writing by Herschel, Brewster and Talbot. His collection, now at the Gabinetto Fotografico Nazionale in Rome, also includes work by other photographers and dates from the 1850s to the 1880s. Although the precise provenance is unknown there has been speculation that at least some of his collection may have come from the early photographer, Ludovico Tuminello, whose photographs were sold at auction.

Similar artists' studies have also been attributed to the Italian photographer, Filippo Belli, who is another candidate if the photograph was not taken by Cugnoni himself. A group of photographs by and attributed to Belli and sold at Christie's South Kensington included the same two children in the same setting, but that attribution does not appear to have been confirmed. Whoever the photographer may have been it was clearly someone who was able to put their subjects at ease and to capture relaxed groups ideal for copying by artists for inclusion in paintings.





32. COBURN, Alvin Langdon. Peter Scott, son of Robert Falcon Scott. *Circa* 1913.

Gelatin silver print, $9\frac{1}{2} \times 4\frac{3}{8}$ 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 a second mount, some foxing to the second, larger mount, not affecting image. £3000

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 and became 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.

UNIQUE MAN RAY PHOTOGRAPHS IN COLOUR

The 1950s saw a new phase in Man Ray's photography. Although he had given up professional photography, he was again experimenting with the photographic process, this time focusing on colour. These transparencies come from this period. Unhappy with the prints that could be made at the time from colour transparencies, he avoided printing these, instead inventing a method of viewing them without the need for backlighting. By coating the reverse with white gouache he retained the film's vibrant colours but eliminated the need for a projector (and darkened room) to enjoy the images clearly. Though Man Ray approached companies that manufactured and sold colour film seeking to patent this process he was ultimately unsuccessful so the process remained his own.

The elite list of 1950s celebrities who posed for these photographs included French actor and singer Yves Montand, the bohemian chanteuse Juliette Gréco and American philanthropist Norma Copley. Perhaps Man Ray hoped to return to his previous career as a professional portraitist, a job that had yielded success and a good income before the war. However, he ultimately produced a very small number of portraits using this process – possibly as few as 70 – almost all of which are now in museum collections.

Provenance:

Estate of the artist (1976)
Juliet Man Ray (widow of the artist), until 1991
Man Ray Trust, USA to auction, Paris

Exhibited:

Man Ray Portraits, London: National Portrait Gallery, 2013, pp. 174, 176-7.
Man Ray Portraits, Edinburgh: Scottish National Portrait Gallery, 2013.



33. MAN RAY. Juliette Gréco. 1955-58.

Unique colour transparency, highlighted in white gouache on verso, visible image diameter 2 inches (5 cm.), mounted in black card window mount, exhibition labels to verso, framed with 'Man Ray Trust' stamps to verso of frame.

£7,500

34. MAN RAY. Norma Copley. 1955–58.

Unique colour transparency, highlighted in white gouache on verso, $3\frac{1}{8} \times 2\frac{3}{8}$ inches (8 x 6 cm.), mounted in bevelled wood frame to edge of image, this with small circular pictorial ink stamp on one side 'NEGRO MARQUE DÉPOSÉE', held by painted metal clips in larger wood frame with exhibition labels to verso. £7,500



THE CELEBRITY-AVIATORS OF PARIS

35. NOYER, Alfred, *photographer and publisher*, and César GIRIS, *sculptor*. 'De Lambert...' and 'Santos Dumont...', 2 caricature postcards. Paris, Alfred Noyer, circa 1910.

2 gelatin silver prints, 5½ x 3½ inches (14 x 9 cm.), printed on split back postcard stock (blank), numbered (32 and 33 respectively), titled 'De Lambert. Autour de la Tour de La Terreur du piéton Parisien' and 'Santos Dumont. Monsieur et Mademoiselle Santos' and with artist's credit 'Giris' and photographer's credit 'A.N. Paris' below; some oxidation at edges. £300

Lively caricatures of two aviation pioneers, both renowned to Parisians.



Brazilian Santos Dumont was cheered by Paris crowds in 1901 as he crossed the finish line in a dirigible aircraft to win the Deutsch de la Meurthe prize; he had succeeded in flying a round trip from Saint Cloud to the Eiffel Tower in under half an hour in his dirigible aircraft, after a previous failed attempt and several trials. In 1909 the Comte de Lambert – the first person in France taught to fly by Wilbur Wright – repeated a similar feat in a Wright plane, circling 300 feet above the Tour.

The small terracotta figurines featured here were the work of Italian artist César Giris possibly around the time he opened his Paris studio in 1907 and, on advice from Medardo Rosso, began producing these celebrity sculptures. The faces were immediately recognisable, without any satirical harshness.

As a product of Alfred Noyer's large commercial studio, these photographs are unusual in comparison to the majority of their commercial output in both process – not the halftone lithography commonly found – and content – contrasting with the seaside figures, patriotic First World War views, and art reproductions for the Salon de Paris.



WOMEN FOOTBALLERS IN WORLD WAR I



36. [U.S.A. STUDIOS, LONDON.] 'R.A. Rockets F.C. 1918', women's football team group portrait, 1918.

Carbon print, 17 $\frac{3}{4}$ x 24 inches (45.6 x 60.8 cm.), mounted on card trimmed to edges of print, numbered 33483 and dated 7-12-18 in pencil on verso with short note on matt design; coming loose from mount at some edges, a few chips, a couple of small creases to corners, deep horizontal score on verso of mount (1 cm. from lower edge) with small area of loss of card.

£1200

A vivid record of women in their wartime life: a portrait of young sportswomen from a First World War munitions factory in Worcester.

As well as taking on new roles in their working lives during the war, women were stepping into 'male' cultural pursuits with vigour. Despite a widespread perception that the game was too physical for women, middle- and working-class girls participated, though it was mostly the latter. The nucleus of this new phenomenon was in the North and the Midlands, where matches and leagues were organised for the female workforce of munitions factories and various charities. The enthusiasm with which women played outlasted the war and gave the development of the women's game in peacetime extra momentum – in 1920 the Dick, Kerr's Ladies (formed in 1917 from Dick, Kerr & Co., Preston) had become the unofficial English national team, playing (and winning) the first women's international against

France at Deepdale, followed by matches at Stockport, Manchester and Stamford Bridge.

Some sitters have the triangular War Service badge displayed on their ties. The badge, issued solely for women by the Ministry of Munitions in 1916, indicates their participation in vital war work. Men attached their badges with a buttonhole design, but the design of women's badges were altered to fasten with a pin, like brooches. The acronym OFCF3 suggests these women worked at Government Cartridge Factory No 3, which was in Blackpole, Worcestershire. It began manufacturing .303 cartridges in late 1918 under Kings Norton Metal Co. and ceased production in early 1919.

Perhaps taken on an away-game trip to London, the portrait was photographed in USA studios, clearly indicated by the backdrop. John H. Woolfe, who was originally based in Heaton Norris, Stockport, started the studio in 1907 after taking over the American Photographic Company at 34 Upper Street, Islington. By the outbreak of war, Woolfe managed over a dozen studios in London, the suburbs and other towns such as Birmingham and Reading. Woolfe left London soon after the war ended and relocated to Bournemouth, where he died in 1942. The studio continued in Fratton, Portsmouth until 1969.

Sporting females: Critical issues in the history and sociology of women's sports, by J. Hargreaves, pp. 141–42.

37. U.S.A. STUDIOS, LONDON. 'The Rockets Ladies Football Club. Danger Building OFCF3'. 1918-19.

Carbon or gelatin silver print, 8½ x 11¼ inches (20.8 x 28.5 cm.), on mount 14½ x 18 inches (37 x 45.8 cm.), 'A Portrait by the U.S.A. Studios, London' printed below, numbered '16516' in pencil on verso, with other indistinct annotations. £500

A vivid record of women in their wartime life: a portrait of young sportswomen from a First World War munitions factory in Worcester.



