



VICTORIAN WORK AND LEISURE

SHOPS AND SHOPKEEPERS
STREET TRADERS
FARM LABOURERS
OUTDOOR PURSUITS

SOCIETY IN THE CITY
HOLIDAYING ABROAD
THE SEASIDE

CHILD'S PLAY

DRAWING ROOM OCCUPATIONS:
COLLECTING AND SCRAP-BOOKING
LANTERN SHOWS
STEREOGRAPHY



1. [MUSICAL INSTRUMENTS]

E. Evans music shop, [*?Birmingham area*], 1870s

Quarter-plate ambrotype, visible image 2½ x 3½ inches (6.3 x 8.9 cm.); gilt mount within original paper-covered wooden frame, original hanging loop on top edge; some small losses to paper at extremities. £250

Lavishly decorated shop windows flank the shopkeeper and two young boys, possibly his sons, with a detailed shop sign above.

As well as 'Pianofortes, American organs & harmonicas for sale or hire', Evans' sign promises: 'every description of musical instruments tuned & repaired'.

Evans was agent for E. F. Allen & Son, a renowned pianoforte and instrument retailer with a main store on 23 Queen Street, Wolverhampton, but also branches in Stafford, Cannock, Brownhills, Ruckley & Walsall.



2. [AGRICULTURE AND FARMING]

Furness & South Cumberland Supply Association Ltd. *Cumbria, 1880s*

Quarter-plate ambrotype, visible image measuring $2\frac{1}{2} \times 3\frac{5}{8}$ inches (8.9 x 9.2 cm.); tarnishing to edges of glass plate but overall good; in gilt oval mount within original paper-covered wooden frame; some losses to paper at edges. £250

An employee and apprentice stand in light-coloured aprons in front of the 'Furness & South Cumberland Supply Association Limited Retail Warehouse'. The Association was established in September 1880 and still operates today as a farmers' co-op and distributors of feed, fertilisers, fuels and farm sundries. The lettering on the large sign on the warehouse roof is in reverse, as usually found in ambrotypes and daguerreotypes.

Normally reserved for portraiture, especially at the seaside, ambrotypes of outdoors scenes or buildings are uncommon, and when found are more likely to be of landmark buildings, unlike the subject depicted here.



3. [SADDLER]

T. Short, Saddle and Harness Manufacturers.
[?Walsall], 1870s

Sixth-plate ambrotype, visible image measuring $2\frac{3}{8} \times 3$ inches (6 x 7.6 cm.); small areas of imperfection at extreme edges of plate; gilt mount within original paper-covered wooden frame; generally good.

£250

A proud shopkeeper outside his well-stocked premises, with windows and doorways filled with horses' tack and rugs. Although faint, the lettering on the shop sign above the door reads 'Saddle & Harness / T. Short / Manufacturers'.

Walsall was a centre of the leather trade in this period, and it is likely that this shop is connected to the Short saddle manufactures on Upper Foster Street, Walsall, which were later registered under Samuel Short (1900) and a F. W. Short (1925).



4. [DAIRY]

Camberwell Green Dairy, 1860s

Sixth-plate ambrotype, visible image 2½ x 2⅞ inches (6.3 x 7.3 cm.); in paper-covered wood frame, with gilt matte, hanging loop on left edge; small loss of emulsion at bottom left corner of image, extremities of frame a little rubbed. £300

The dairy was based at 291 Camberwell Green Road during the latter half of the 19th century. During the 1860s, England was hit by a cattle plague that severely affected milk supply, with the dairies in London especially affected, therefore 'country milk' as advertised in the window of the Camberwell Green Dairy was much in demand. The dairy's window also advertises that they sell ginger beer and lemonade at one penny.

5. THOMSON, John

The Independent Shoe-Black, 1876–1877

Woodburytype print, 4³/₈ x 3³/₈ inches (11.2 x 8.7 cm.),
mounted on card within red border, printed title on mount.

£300

Thomson had ample opportunity on his extensive Asian travels to perfect his street photography and used this experience to advantage when he collaborated on his return to London with the journalist and social reformer, Adam Smith. He produced a series of Woodburytype photographs to accompany Smith's text in *Street Life in London* to "bring before the public some account of the present condition of the London street folk and to supply a series of faithful pictures of the people themselves" (introduction to the series in *The Publishers' Circular* 1st February 1877, reproduced in Ovenden, *John Thomson*, p. 37).

Such an image would still have required careful posing and the participation of the shoe-shiner and his customer (Thomson himself perhaps?) The presence of the camera in the street has attracted a crowd of onlookers, just like those on whom Thomson commented during his travels in China. Here, unaware of their participation in the photograph, they hover, curious and a little blurred, in the background.



6. THOMSON, John

Strawberries, All Ripe! All Ripe!
1876–1877

Woodburytype print, 3½ x 4½ inches (8.7 x
11.6 cm.), mounted on card within red border,
printed title on mount. **£300**



7. THOMSON, John

Black Jack, 1876–1877

Woodburytype print, 3 $\frac{5}{8}$ x 4 $\frac{1}{2}$ inches (9.1 x 11.6 cm.), mounted on card within red border, printed title on mount. **£300**



8. Unidentified photographer

Ploughing and harvesting, 1880s

7 albumen prints, approximately 6¾ x 4⅜ inches (17.2 x 11.1 cm.) or the reverse and 7½ x 9⅜ inches (19 x 23.8 cm.), mounted on card, a little foxing and fading. £350

A series of bucolic views, illustrating the agricultural process: ploughing the field, reaping the crops, and loading hay-carts. The labourers are also depicted in an elegantly posed scene with jugs and a basket taking a rest; one man relaxes with a pipe in his mouth, but his hands, busy sharpening his scythe, remind the viewer of the strenuous toil.

A couple of young girls in good quality dresses and boaters sit among the hay at leisure, presumably the daughters of the likely bailiff or owner of the estate standing beyond.





9. EMERSON, Peter Henry

'Breezy Marshland', 1880s

Photogravure, hand-tinted and retouched, 14⁷/₈ x 19³/₄ inches (37.6 x 50 cm.), visible image 14 x 18⁵/₈ inches (35.3 x 47.2 cm.), signed in the plate in lower right corner, mounted on modern board, with original window mount (45 x 54.5 cm.), thin brown printed paper border pasted to frame window; a couple of small tears and little losses within sky. **£1500**

Emerson offered approx. only seven of his carefully selected images as large individual photogravures, of which this is the only one that does not appear to have been included in any of his books. Two other copies, one coloured and one monochrome, are to be found in the collection of the V & A, both presented by Emerson himself in 1890. Examples of this subject are scarce. This print has been in a private collection since the 1970s, when it was acquired at auction in the UK.

'P. H. Emerson is the crucial figure in the evolution of fine art photography from its roots in the nineteenth century toward its full modernist manifestations in the twentieth ... later images accentuate the subjectivity of vision and optical effects of weather and atmosphere in the landscape' (Ellen Handy in *Imagining Paradise*, p. 186).



10. GALE, Joseph, Col.

Sleepy Hollow, 1887

Carbon print, visible image 14 $\frac{3}{8}$ x 10 $\frac{3}{8}$ inches (36.5 x 26.3 cm.), with original wooden window mount (47.5 x 35.5 cm.). **£500**

Joseph Gale's most popular and most famous photograph, a classic English pastoral scene, taken in Surrey, which won him many awards and helped to establish him as a leading photographer of the period. In 1889 he was given a one-man exhibition at the Camera Club in London where he showed more than 100 photographs. Here his photograph has been mounted in keeping with its content. Gale was once featured in *The Sun Artists Journal*. The *Journal* was published in eight parts by Keegan Paul, Trench and Trübner, London between 1889 and 1891, each issue illustrating the work of one leading British photographer in four fine hand-pulled photogravure prints. Other photographers whose work was published include Julia Margaret Cameron and Henry Peach Robinson.



11. PROVOST, A.

Panorama des Champs Élysées. [Cover title:] Champs-Élysées de Paris. [Paris], Chez Aubert, [1840s or 1850s]

Colour lithograph, 8 part-panorama, approximately 4 $\frac{3}{8}$ x 228 inches (11 x 580 cm.), signed 'Provost' or 'A. Provost' in five parts, publisher's details printed on first and last part; bound concertina-style, linen joints; a couple of marks to leaves, one linen joint loosening; in maroon paper-covered boards, titled in gilt on upper board, lacking spine, lower board loose; some losses to paper at extremities but overall good. £950

A vivid representation of the bustling, affluent centre of Paris.

The colours and movement portrayed in the panorama give a real sense of the lively atmosphere: children are busy with their hoop and rings, skipping ropes, or a toy boat on the *grand bassin*, while the well-to-do

adults are occupied with observing and being observed, often from a fine horse or grand carriage. A couple of dogs run loose, and the occasional working man appears, serving drinks from a barrel or carting a wheelbarrow on his back.

The panorama runs from the Arc de Triomphe to the Château des Tuileries, with sections labelled above the image: 'Quartier Beaujon', 'Avenue des Champs Élysées', 'Rond-point des Champs Élysées', 'Champs Élysées', 'Avenue des Champs Élysées', 'Place de la Concorde', 'Jardin des Tuileries' and 'Rue de Rivoli'. The roads and landmarks and labelled below.

OCLC shows 4 copies: 3 in USA and one at Bibliothèque Nationale de France. Also at the [Metropolitan Museum of Art](#).

Abbey, *Life in England*, 398.566; Hyde, *Panorama*, 138.

AVENUE DES CHAMPS ELYSÉES.



17. M. Berry.

Bou. de la République.

Bou. de la Concorde.

ROND-POINT DES CHAMPS ELYSÉES.



Allée Fable.

CHAMPS



Carrière d'Orléans.

Tripotage de la rue de la Concorde.

ÉLYSÉES.



Fontaine de la Concorde.

Fontaine de la Concorde.

AVENUE DES CHAMPS ELYSÉES.



Fontaine de la Concorde.

Fontaine de la Concorde.

Fontaine de la Concorde.

PLACE DE LA CONCORDE



JARDIN DES TUILERIES



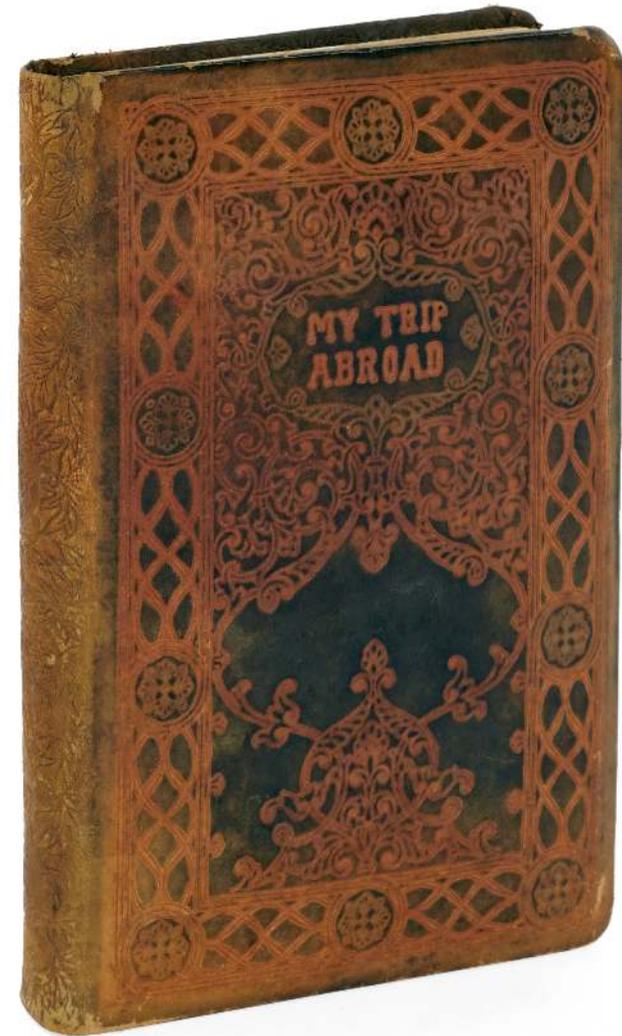
RUE DE RIVOLI



12. MY TRIP ABROAD. [N.p., n.p., c. 1910].

12mo (17 x 11.5 cm.), pp. 82, and 42 pp. of blanks for 'notes'; title-page with vignette of a cruise-ship under steam; a very good, clean copy, blank, in original soft black leather over boards, upper cover blindstamped with art deco border of foliate roundels, panel with foliate arabesques and title in cartouche; spine and lower cover blindstamped with continuous foliate pattern; spine faded, boards faded at edges; corners and edges slightly bumped; white textured spiderweb endpapers; all edges gilt. £95

A charming travel journal, fortuitously left blank, for young American tourists travelling to Europe by steamer; not apparently issued by any one cruise company, nor for a specific voyage, as was common. It includes exchange rates for various European currencies and the Egyptian Pound to the dollar (though the intrepid voyager is expected to work out few of these for themselves). There are blank sections for 'money taken along' and the 'cost of ocean trip', including room to record tips given to stewards on board, as well as the 'route of my trip abroad'. Two useful sections that follow serve to remind the conscientious traveller of the friends they have to write to and the gifts they have to purchase; far more entertaining are 'my experience as a sailor', 'impressions of my fellow-travellers on board' and 'friends and acquaintances made'. The remainder of the log is dedicated to details and impressions of places visited, and there are further tables for recording mail sent and for general expenses.





13. Unidentified photographer [French?]

Portrait of Charles Henry Slade. *Boulogne-sur-Mer, 5th August 1857*

Quarter-plate daguerreotype in oval, 3 x 2½ inches (7.5 x 6.5 cm.), sealed in peach paper with metal surround, in folding velvet case with functioning clasp; '1857 Charles Henry Slade' in ink on silk inside cover, '5th August, Boulogne s/m. 1857. CHS to AHS' on paper lining inside cover behind daguerreotype; very good condition. **£350**

A memento sent back across the Channel to a sweetheart back home, from a love-sick Slade holidaying by the French coast?

Boulogne-sur-Mer was often the first point of call for English visitors to France, as it was for Queen Victoria and the Prince Consort on a state visit in August 1855. After arriving by boat, tourists could make the relatively easy train journey onto Paris; Boulogne was the terminus of the railway line from the capital. During the summer months many English holidaymakers would remain in Boulogne, rather than journeying onto Paris, instead taking a few weeks to enjoy the seaside and the company of their fellow well-to-do countrymen also holidaying abroad.

14. Unidentified photographer [English]

The Johnson family on holiday at Cleethorpes, 1862

Half-plate ambrotype, lightly hand-tinted, visible image area 5¼ x 3¾ inches (13.3 x 9.5 cm.), gilt-edged oval card matte, in original oval gilt hanging frame, the backing paper (partially detached) with pencil and ink manuscript note identifying the group as having been 'Taken at [? Clarkes] Cleethorpes Sept 24 1862. Henry & Emma Johnson Mary & Fanny...'

£350

A fanciful studio portrait, with the family posed in an elaborate 'outdoor' setting, with balustrade and foliage, one little girl holding a miniature bucket and long-handled spade, the other holding a doll. The attempt at depicting a sunny holiday location is somewhat minimised by the studio carpet with its forceful pattern in the foreground.



15. Unidentified artist

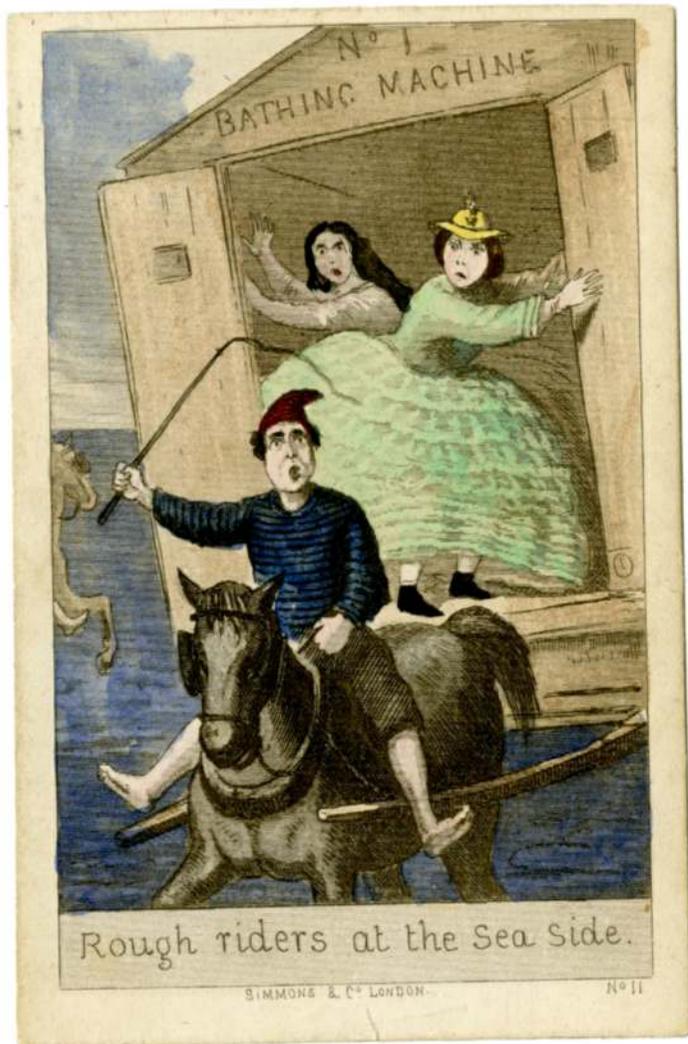
Comical cartes de visite. London, J. S. & Co [and] Simmons & Co., 1860s

3 litho-engravings in *carte-de-visite* format, 3³/₈ x 2¹/₄ inches (8.5 x 5.5 cm.), hand-tinted, each captioned below, 2 credited 'J. S. & Co., London' and numbered 10 and 11, 1 credited 'Simmons & Co., London' and numbered 11; in good condition. £200

A silly group of hand-tinted *cartes de visite* on a seaside theme – an appealing souvenir for holidaymakers – representing a cheekier side to the more frequent sentimental or serious depictions of the Victorians.

Sold during the explosion of the *cartes de visite* market, these light-hearted lithographic imitations cashed in on the popularity of the format – and gave the publishers a better margin by using the more easily mass-produced version. This group likely belonged to a larger series of scenes on the same subject, which could be collected and passed around for amusement. The images are titled 'An impudent wave', 'How Papa carried us ashore' and 'Rough riders at the sea side'. We have found these *carte-de-visite* recreations to be rare on the market.





16. Unidentified photographer [English]

Girl holding a doll and flowers, 1840s

Ninth-plate daguerreotype, 6.3 x 5 cm., in gilt mount with arched top, visible image 5 x 4 cm., with very fine hand-colouring; a couple of spots to mount, otherwise very good condition; sealed at the back with original or near-contemporary cream paper, with '80 Dup' in ink on verso of plate, in velvet-lined folding leather case, unmarked. **£400**

An early and lovely hand-coloured portrait of a girl with her doll, her stilled gaze seemingly very natural in comparison with the tortuous expressions one more often associates with studio portraits from the era of the metal neck clamp.





17. [WILLIAMS, Sophus.] E. LINDE & CO, photographic studio. *Cartes de visite of child's play, 1870s*

23 hand-tinted albumen prints, 8.7 x 5.4 cm., in carte-de-visite format, mounted on card, 10 x 6.6 cm; number and captions in English, French and German printed below, photographer's printed credit 'E. Linde & Co. Photogr. Kunst-Verlag Berlin, London' on versos, all but one with blue ink stamp 'Waite. Bookseller. Promenade, Cheltenham' on versos. £800

A charming series showing children absorbed in a variety of different activities, all highlighted in colour.

A swing, dolls, playing cards, musical instruments and even a model boat all feature as a means of entertainment, as does a songbird and a butterfly. Make-believe is also illustrated in several portraits of children in adult roles, such as playing at driver and horses, nurses and teachers.

Some children are also depicted carrying out domestic chores: gardening, doing laundry, and cooking. One boy is seen in two different cards carrying out professional trades, as a shoe-maker and a barrel-maker, while an older girl is busy at a spinning wheel and another writes at a small desk. Some portraits show children dressing up like grown-ups, such as 'Going out' or 'The Student'.

An unusual series from a studio best known for their scenic views. Sophus Williams (1835–1900), a Danish photographer who had worked in England in 1859, took over the company of Berlin art dealer Emanuel Linde, together with the merchant Rudolph Knaak, and they kept a London branch of the studio. It seems the full series would have comprised approximately 100 cards, of which this offering represents only a part. However, images from the same series are extremely scarce and we have not located others. The use of colour in cartes-de-visite was more common in some European countries than it was in the UK.

We have found references to a Frederick John Waite registered as a stationer and bookseller in Cheltenham in 1869–1873. It appears he later partnered with a Charles Edwin Pettitt: a notice in *The London Gazette* records that Waite & Pettitt, 'Photographers and Photographic Artists', was dissolved in 1888.



Just taste! (36) Goûtes une fois!
Koste einmal, Lieschen.



A nice shoe-maker. (91) Le joli cordonnier.
Ein neuer Hans Sachs.



A musical band. (59) La petite orchestre.
Ein Kinder-Trio.

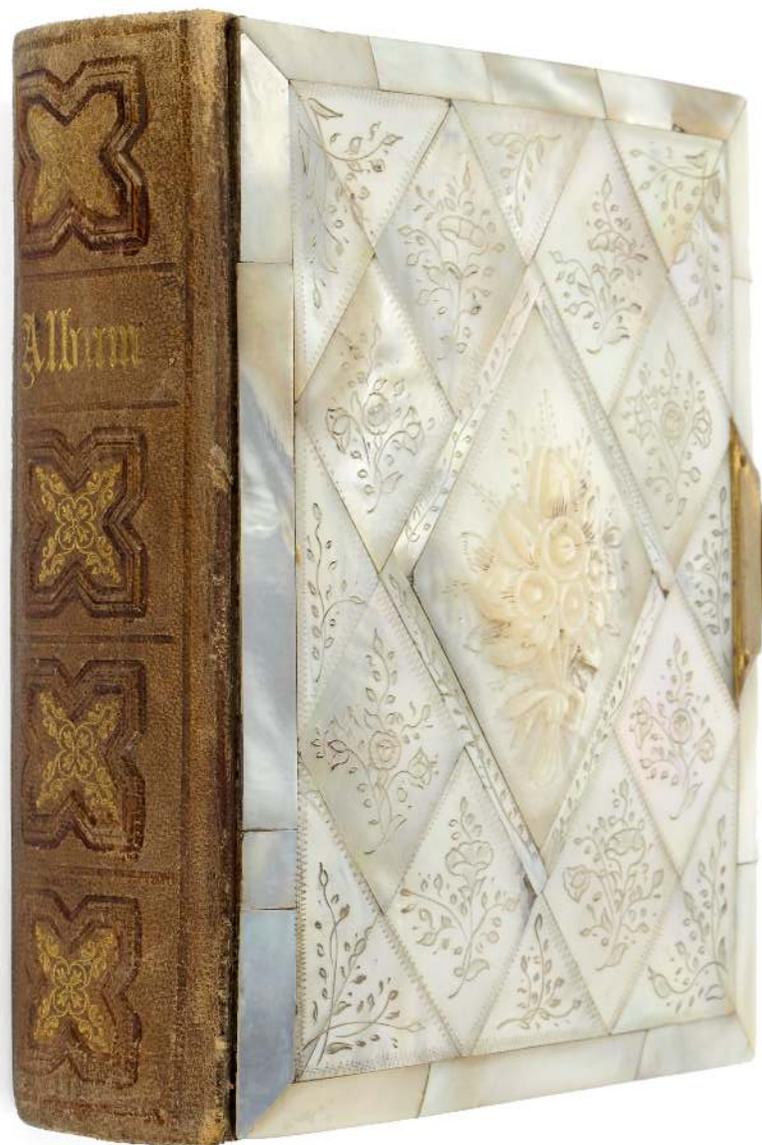
18. [COLLECTING PICTURES]

Mother of pearl carte-de-visite album, 1860s

Small 8vo, pp. 50, arched window for single *carte de visite* per page, opening at foot of leaves, gilt printed border and number for each window, printed index table (blank) on verso of front free endpaper, all edges gilt; empty; mother-of-pearl boards with leather decorative spine, floral design engraved into mother-of-pearl pieces, central carved floral decoration on upper board, functioning clasp; lacking one small mother-of-pearl piece along edging of lower board, two tiny chips on upper board, in very good condition overall. **£150**

As the booming market for cartes de visite took off so did the production and sale of albums specially designed for the purpose of easily storing and browsing a collection. Some of the earliest albums were in this modest format affording each sitter a page to themselves without distraction from other sitters or the printed internal decoration that became popular later in the century.

Album bindings became increasingly ornate, with wood, ivory, velvet or, as here, mother of pearl being very popular. The extent of the mother-of-pearl decoration here is uncommon, usually it was contained to a more modest central or peripheral embellishment.



19. [COLLECTING PICTURES]

GEORGE ROWNEY & CO.

Carte-de-visite album, [London], 1870s–80s

Small 8vo, ll. 24, arched window for single *carte de visite* per page, small slit to insert cards and 'G. R. & Co Patent' printed below each window; empty; one leaf detached; bound in leather boards with vertical stripes embossed, pair of studded metal and celluloid panels laid horizontally on lower and upper boards, metal clasp; barely rubbed, in excellent condition. £95

A good example of a carte-de-visite album in an unusual decorative binding from London art supply shop and publisher George Rowney & Co.

George Rowney prolifically published drawing and painting manuals, including American photographer Frank Jay Haynes' *A treatise on portrait painting from life, also, instructions for painting upon photographs and painting from photographs* (1887).



20. [HAVELL family, and others]

'The Rustic Album', London, Howell, James & Co, 1860s-70s

Album, oblong 4to, ll. [48], containing 108 albumen print photographs (approximately 55 after art), measuring from 1 x ¾ inches (2.5 x 1.9 cm.) to 8¾ x 11 inches (22.2 x 27.9 cm.) or the reverse, several signed or numbered in the negative and many captioned in ink or pencil, recto of each leaf decorated with a printed decorative border; a very little foxing in places; bound in green morocco, embossed borders in blind, with gilt monogram on upper board, clasp; joint a very little cracked, firm, a couple of small bumps, very good condition. £750

Photographs by a member of the prominent Havell family of artists and publishers, presented in a classic Victorian photograph album.

Two photographs of horses saddled up in the yard are credited 'Havell Photo', while another horse portrait is initialled 'H' in the negative. A fourth image 'Doll's party' has Havell's credit also.



The Havells were a prominent family of artists and publishers from the Reading area, descending from Luke Havell (*d.* 1810), a local farmworker whose artistic talents eventually led to him being appointed drawing-master at Reading School. Commercially successful members of the family in this period included Edmund Havell Jr (1819–1894), who was Queen Victoria’s official portraitist, Charles Richard Havell (1828–1892), a landscape artist who exhibited at the Royal Academy of Arts and Alfred Charles Havell (1855–1928), painter of horses and portraits.

None of these appear to be a certain candidate for the photographer here, nor does the time period of the album indicate Frederick James Havell (1801–February 1841), who apparently made experiments in photography. Further investigation may well shed light on the photographer and/or compiler, presumably the F. C. H. (or C. F. H.) in the monogram on the upper board. There are several images of Rugby School, which was attended by Charles Cedric Havell from 1909, so possibly also attended by other relations.

Well-known paintings in the album include Titian’s *Accession of Venus*, Lanseer’s *Monarch of the Glen* and Lobrichon’s *The first music lesson*. Alongside the art are depictions of church and cathedral interiors as well as landscape prints, many from North Wales (the coastal town of Llandudno, the ‘Fairy Glen’ of Betws y Coed, Beddgelert Bridge and Aberglaslyn Pass in Snowdonia), as well as the Lake District (Langdale Pikes); Glastonbury (St Joseph’s Chapel, Glastonbury Abbey); Rugby (School House, Rugby,



Mrs Burrow’s House, Rugby Chapel); Hereford, Windsor and Warwick (Warwick Castle and Beauchamp Chapel).

Howell, James & Co were a prominent jewellers and clockmakers based on Regents Street, operating between 1819 and 1911.

‘Havell Photo. Doll’s party’

‘H’ in negative [Front view, horse in stableyard, no tack]

‘Havell Photo.’ [Side view, saddled horse with groom]

‘Havell Photo.’ [Side view, saddled horse, dappled]

21. [MAGIC LANTERN SHOW]

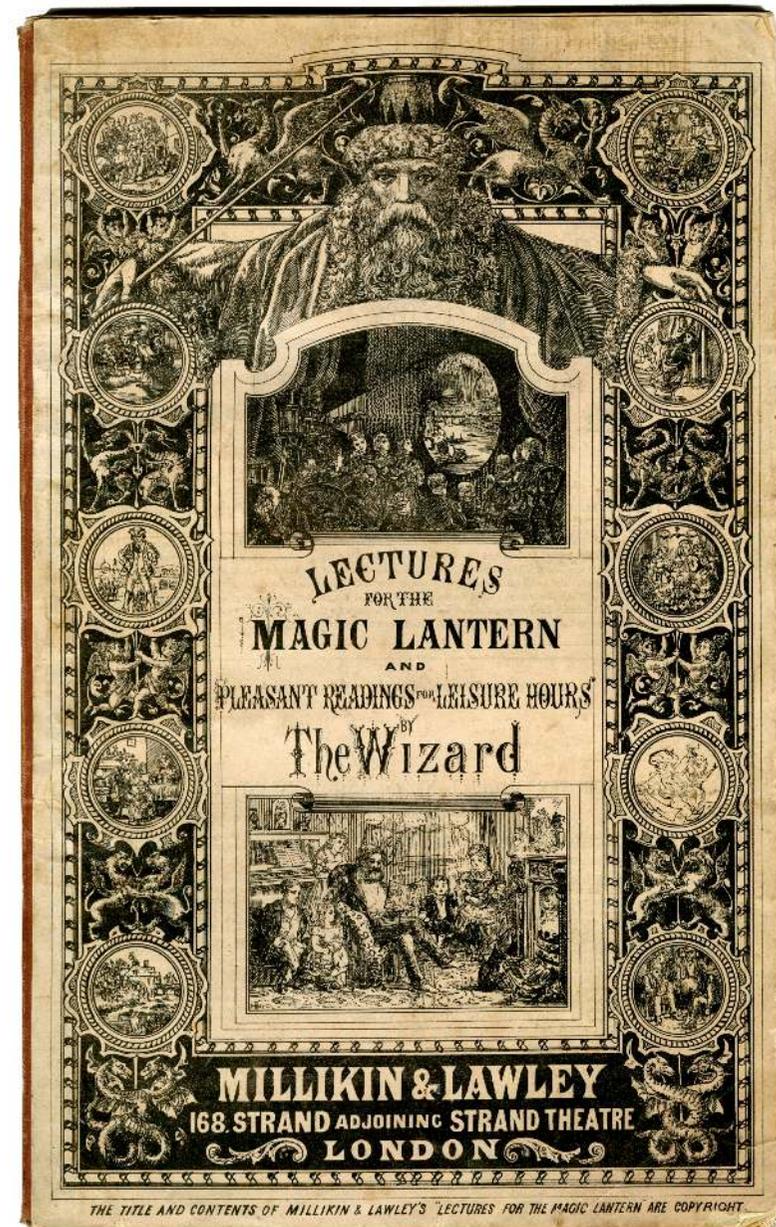
'THE WIZARD'. Lectures for the Magic Lantern and Pleasant Readings for Leisure Hours by The Wizard [cover title]. London, Millikin & Lawley, [?1874]

4to, pp. [ii ('The Wizard's Address' + 'Recitation for a Christmas Party'), 63 ['Popular lectures for the Magic Lantern'], [1 blank], 1A-4A, [4, numbered 68, 69, 70, 72], 73, [1 blank], 33 [price lists for Magic Lantern sets and equipment, often illustrated, including 'Magic Lantern Novelties for 1874-75'], [20, including 'Millikin & Lawley's Magazine of Popular Science, Art, Manufactures, and Literature, 1873', plus advertisements for other wares, i.e. watches, spectacles], with 1 folding plate ('Set of 3 beautifully colored slides for the Magic Lantern, illustrating the "Panorama of a fashionable wedding" 7/6') and 6 pp. (advertisements, 'Surgical Bandages & Domestic Surgical Appliances') loosely inserted; in original heavily illustrated printed wrappers, cloth spine; one bifold leaf loose (pp. 68-72 as above, never bound), folding plate slightly torn, weak in places but fine.

£1200

Extremely scarce, later (sixth?) edition of an ephemeral 'encyclopaedia' of textual accompaniments to Victorian magic lantern shows, and an indication of how moving pictures were achieved with the technology available.

As well as a detailed catalogue of texts to read over the slides, the advertisements list other musical or aural enhancements used, and give a strong impression of how engaging magic lantern shows could be, with 'Dissolving View Lanterns', 'Comic Slipping Slides', 'Lever Action Slides' and accompanying equipment such as the 'Nightingale Whistle' and various 'Musical Boxes'. In the introduction, 'The Wizard'

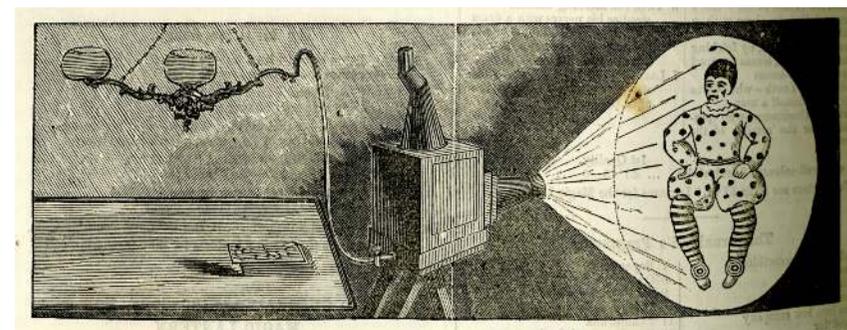
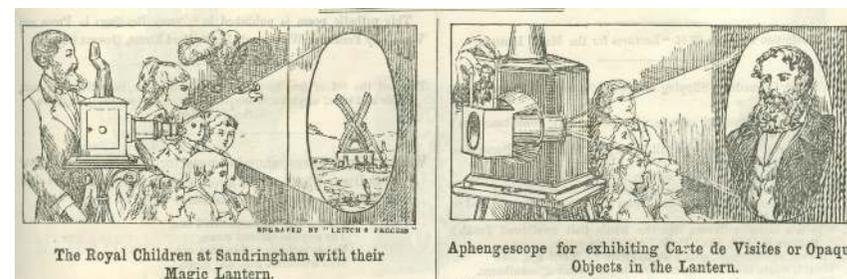


promises that ‘the monotony of “Evenings at Home” is charmed away’ through the amusement and instruction of the magic lantern. The seal of approval is made in a report that the Prince of Wales (later Edward VII) ordered a Magic Lantern, slides and a copy of *Lectures* from Millikin & Lawley, from which to make a selection to send to his children at Sandringham, and how he ‘was much amused at the comical character of the various laughable slides’ (p. 26).

The ‘New and Novel Slides for the Magic Lantern’ section includes clever innovations: the purchaser can add a name or names in black paint onto a blank space on a “Complimentary Slide” to project a thank you such as ‘Now give three cheers for Mr. and Mrs. Smith, for the agreeable entertainment this evening’; it can then be scraped off and updated for each show. Another illustrates the nursery rhyme ‘Hickory, Dickory, Dock’ by using a lever to move the minute hand and a small mouse around a clock face at various speeds.

An advertisement for the ‘Now Ready, Sixth Edition, Many Novelties, Millikin and Lawley’s *Lectures for the Magic Lantern...*’ is listed towards the back. The work may have been compiled in sections which were also issued separately, so it’s likely that leftover advertising sheets were used and this is a later edition: we have found reference to the sixth edition in the *English Mechanic and World of Science* dated Dec. 1872. The format ‘in sections’ is in keeping with another description we have found. However, despite the number of editions copies are extremely rare.

Not in OCLC nor COPAC.



22. LONDON STEREOSCOPIC AND PHOTOGRAPHIC COMPANY, after a suggestion by Sir David BREWSTER.
'The Ghost in the Stereoscope', circa 1865

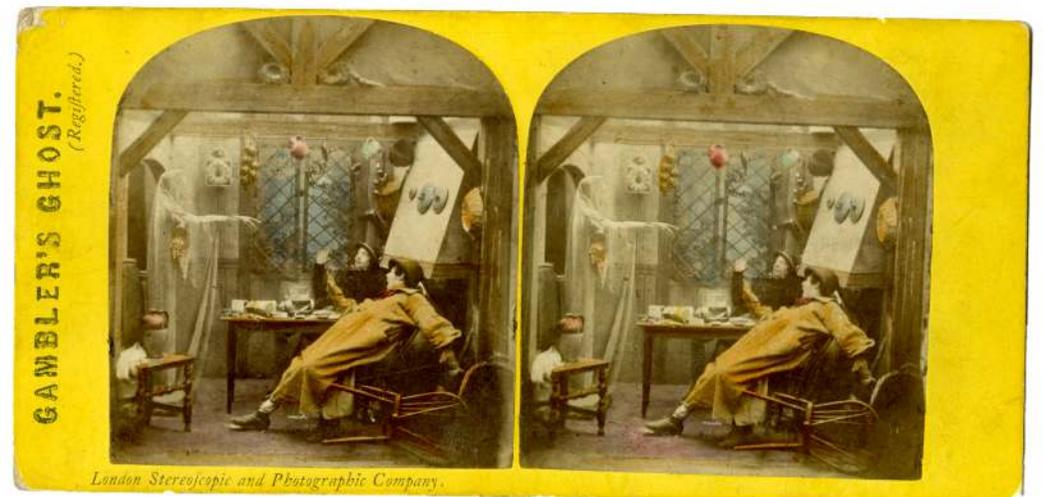
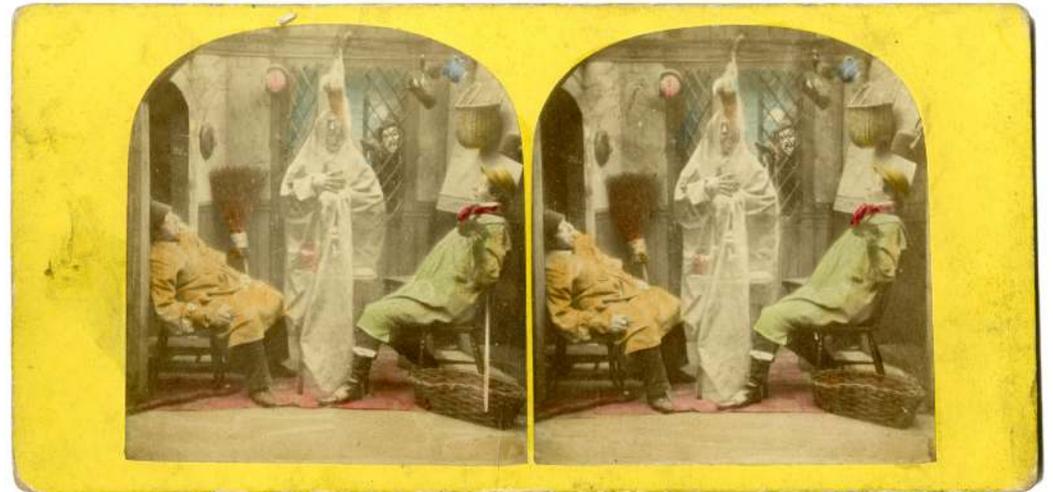
Two albumen prints in stereo-format, hand-tinted, each 7.3 x 7 cm., arched tops, mounted on card 8.5 x 17.5 cm., blindstamp 'London Stereoscopic Company. 54 Cheapside' in margin, printed label with title and 'Kindly suggested by Sir David Brewster, K. H. [entered at Stationers' Hall' on verso; a little dustsoiled, slight crease down centre. £35

A dramatic view of the late Mr Stubbs haunting the new occupant of his house. The graffiti on the walls reads: 'Mr Stubbs his cottage his picter' and 'Mr Stubbs erd'.



23. LONDON STEREOSCOPIC AND PHOTOGRAPHIC COMPANY. *'Gambler's Ghost', circa 1865*

Two albumen prints in stereo-format, hand-tinted, each 7.6 x 7 cm., arched tops, mounted on yellow card 8.3 x 17.3 cm., printed credit below; a very good example. £200



24. [DICKENS, Charles.] SILVESTER, Alfred, photographer. 'Little Nell. Vide – "Old Curiosity Shop" by Charles Dickens', 1870s-80s

Two albumen prints in stereo-format, each 7.5 x 6.8 cm., arched tops, mounted on card 8.4 x 17.5 cm., titled on printed label pasted to verso; a good print. £60



25. [DEFOE, Daniel.] PRICE, Lake, photographer. 'Robinson Crusoe and Friday', 1870s-80s

Two albumen prints, hand-tinted, in stereo-format, each 7.7 x 7.7 cm., curved corners, mounted on card 8.4 x 17.5 cm., title and credit on printed label pasted to verso, with Dublin art shop 'Lesage' label on verso; print and colouring a bit faded. £30



26. [DON JUAN.] 'Haidee and Juan, Canto 2nd', 1870s-80s

Two albumen prints in stereo-format, hand-tinted, each 7.7 x 7.2 cm., arched tops, mounted on card 8.4 x 17.5 cm., titled on small printed label pasted to verso with copyright note; a good print. £45

A passionate moment between Juan and the pirate's daughter Haidée, before she dies of a broken heart and Don Juan is sold into slavery.





27. [CINDERELLA.] 'Cinderella and her Godmother', 1870s-80s

Two albumen prints in stereo-format, hand-tinted, each 8 x 7 cm., arched tops, mounted on card 8.5 x 17.5 cm., titled on small printed label pasted in margin with copyright note; good. £65



28. [LITTLE RED RIDING HOOD.]

'Oh! Grandma! what great eyes you've got', 1870s-80s

Two albumen prints in stereo-format, hand-tinted, each 8 x 7.2 cm., arched tops, mounted on card 8.4 x 17.5 cm., titled and marked 'Registered' on small printed label pasted on verso; slight crease down centre, but good. £50

Possibly photographed by Michael Burr.



29. [MILLAIS, John Everett.] Unidentified photographer.

'First time at church. The Litany', after 1864

Two albumen prints in stereo-format, hand-tinted, each 8.2 x 7.1 cm.,
arched tops, mounted on card 8.3 x 17.3 cm; a good example. £75

A view probably inspired by Millais' *My Second Sermon*, 1864, but in a
format designed for relatively easy mass manufacture, circulation, and
enhanced viewing. The more laborious hand-tinting adds to the effect.

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