



# MARCH 2018 MISCELLANY

CASED AND FRAMED PHOTOGRAPHS  
PHOTOGRAPHER'S ADVERTISING  
JESSIE BERTRAM prints HILL AND ADAMSON

*AT HOME AND ABROAD*  
LONDON - WALES  
EUROPE - AFRICA - ASIA  
NEW ZEALAND & AUSTRALIA  
SOUTH AMERICA  
PANORAMAS





**1. Unidentified photographer.** Portrait of a woman wearing photographic jewellery. 1850s.

Ambrotype, visible image 3 x 2¼ inches (7 x 5.7 cm.), finely hand-tinted, gilt mount with decorative border, in folding leather case with decoration embossed in blind on the upper cover, functioning gilt clasps; barely rubbed, a very good example. **£250**

A strong portrait of a young woman with a photographic brooch at her neck depicting a man, presumably her betrothed or spouse. The envelope in her hands may indicate their correspondence, perhaps while her lover is far away.



**2. Unidentified photographer, after Louisa CORBAUX, *lithographer and artist, possibly Fanny CORBAUX, watercolour artist*. Illustrations and portraits of women. c. 1850s.**

1 quarter-plate and 12 ninth-plate ambrotypes, 8 mounted as ovals, visible images ranging from 2 x 1½ inches (5.1 x 4.1 cm.) to 3¾ x 2¾ (9.5 x 7cm.), 4 signed 'L Corboux', most with hand tinting and gilt highlighting; the quarter-plate slipped out of position and occasional blemishes to plates; displayed in a gilt embossed matte, in original wooden hanging frame, painted gilt, carved floral mouldings at the corners, later marbled paper on back, with the original hanging loop.

**£750**

An unusually framed collection of ambrotypes, produced after the work of the enterprising female printmaker Louisa Corboux (1808–c. 1881 or 1888).

Corboux was most highly regarded for her lithography and illustrative prints. She is recorded as exhibiting at the Royal Academy, the Royal Society of British Artists and at the Society of Women Artists. Louisa's sister Fanny (1812–1883) was also a successful artist, who was elected an honorary member of the Society of British Artists in 1830 and whose paintings were regularly reviewed by publications such as *The Spectator* and *The Athenaeum*. The sisters first turned to artmaking in 1827 as a means to support themselves when their father, the statistician and mathematician Francis Corboux FRS (c. 1769–1843), experienced a prolonged period of ill health.





Excluded from professional training institutions such as the Royal Academy Schools (against which Fanny Corbaux would later campaign), the sisters were entirely self-taught, training themselves through copying works in the National Gallery and the British Institution. They exhibited work together throughout their career, first in 1828 at the Suffolk Street Gallery, then at 5 Hercules Buildings, Lambeth between 1828 and 1837, and from 59 Upper Norton Street, Portland Place between 1839 and 1851. Louisa is known to have engraved her sister's paintings, most notably for Thomas Moore's *Pearls of the East; or, Beauties from Lalla Rookh*, London, 1827. It is possible therefore that Fanny, who was sought after for her miniature portraits of women, especially literary heroines and female biblical figures, provided the original source material for the portraits signed by Louisa in this frame. The mythological and illustrated portraits are in keeping with Fanny's oeuvre.

For information on the lives of both sisters see  
S. Gray, 'CORBAUX, Misses Fanny and Louisa' in *The Dictionary of British Women Artists*, Lutterworth Press, 2009, pp. 78-79.





**3. VARIOUS PHOTOGRAPHERS.** A folding pocket album for *cartes de visite*. Circa 1860s.

10 albumen and 1 salt print in *carte-de-visite* format, approximately 9 x 6 cm., mounted on card, presented within 11 oval window mounts with gilt decorative frames (7 further mounts empty), four folding; in deep burgundy morocco folding album with functioning gilt clasp; excellent. **£850**

A fine album for *cartes de visite*, including portraits of famed Particular Baptist preacher Charles Spurgeon (1834–92), bookseller and publisher William Tegg (1816–95) and his wife Mary Ann, and Lady Blanche Egerton (Countess of Sandwich, second wife of John William Montagu, 7th Earl of Sandwich), probably compiled by the Teggs or a close family member or friend. The photographers comprise Mayall, Maul & Polyblank (3), Henry Ashdown, Hills & Saunders, H. Morris, James Russell, Bassano, and one unidentified. A full list of details including photographer, measurements and manuscript notes of each carte available on request.







**4. Unidentified photographer.** Two photographic stud cufflinks, each with a portrait of a young woman. *Circa 1900.*

2 hand-coloured circular carbon prints on celluloid, diameter  $\frac{1}{2}$  inch (1.3 cm.), mounted in gilt-metal cufflinks, possibly lacking pin or other attachment. **£80**

A pleasing example of men's jewellery from the late Victorian or early Edwardian era incorporating photographs as a decorative device. The portraits are likely of popular actresses of the day, focusing on the head and shoulders emphasising their loose tresses in a more modern style of portrait than the cabinet cards and *cartes de visite* of previous decades.



**5. Unidentified photographer.** Portraits of young women on buttons. *Circa 1906.*

Four hand-tinted circular carbon prints on celluloid, diameter approximately  $\frac{3}{4}$  inch (1.9cm.), vignettted, gilt-set button-mounts; a little tarnishing on backs, but excellent condition. **£250**

A beautiful set of portraits of perfectly coiffured actresses or models, charmingly presented as buttons. From the collection of photo-historian Margaret Harker, who illustrated this group in *Victorian and Edwardian Photographs* (1975), p. 36, fig. 31b. She wrote: 'Ambrotypes, tintypes, albumen, and carbon prints associated with jewellery ... can still be found. The majority of these photographs are average to poor .... Occasionally an aesthetically pleasing image is seen. Photographs in buttons and tie-pins are usually more attractive, especially when delicately coloured by hand on the celluloid or ivory bases favoured by Edwardian photographers'.





**6. Unidentified photographer.** Photographic silk doilies. 1890s.

Two circular platinum prints, diameter 6¼ inches (15.9 cm.), printed on silk mats edged with lace; occasional brown spots to the photographs and fringing but overall very good. **£220**

A pair of modest doilies transformed with photographs of an English country house with a magnificent conservatory, lush with foliage.

‘Photographs on silk have a special appeal as the delicate texture and sheen of the material imparts a distinctive quality to the imagery which can be easily recognised in the original but is virtually impossible to reproduce... It seems likely that the cost and other factors limited production as surviving examples are by some of the best photographers of the period. This is recognisable even where there is no attribution’ (M. Harker, *Victorian and Edwardian Photographs*, p. 34-35).

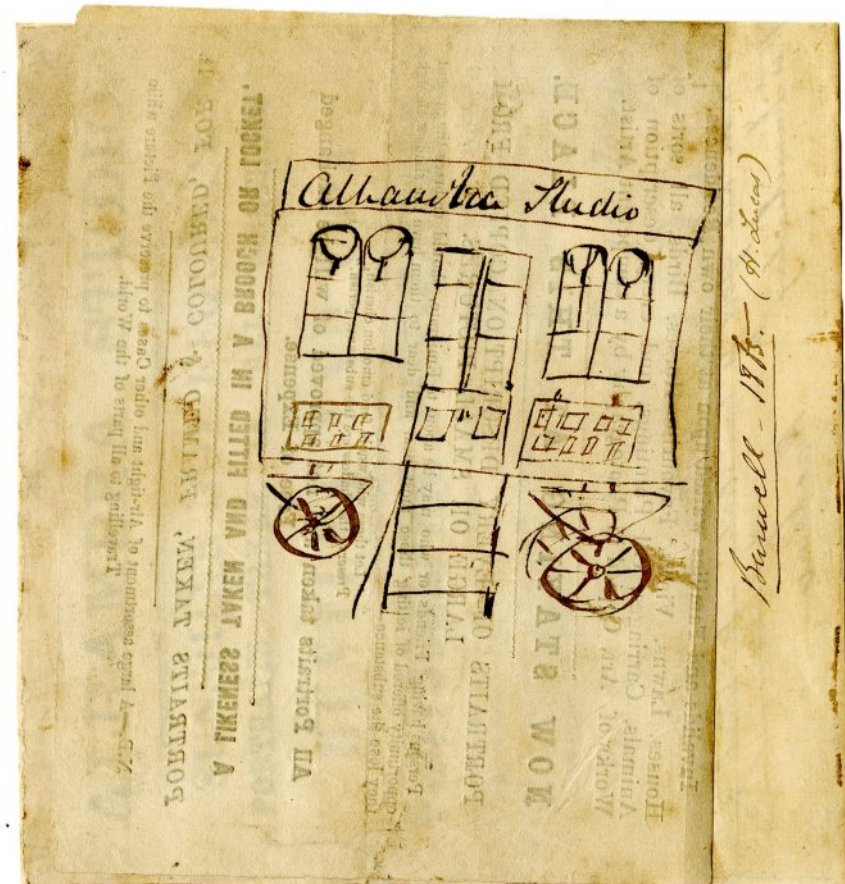




7. [TRAVELLING STUDIO.] Alhambra Studio. Sunshine not required. Portraits taken in all weathers in Huntlea and Co's improved style of photographic portraiture... [Cambridgeshire, Burwell, 1865 (manuscript note on verso)].

Handbill, 8 $\frac{7}{8}$  x 5 $\frac{5}{8}$  inches (22.4 x 14.3 cm.), with manuscript ink sketch of the Alhambra Studio carriage on verso with 'Burwell 1865 (H. Lucas)', section of manuscript leaf pasted on verso; some creasing, but good. £800

An enlightening piece of ephemera advertising a travelling photographic portrait studio 'now staying at this place'. The proprietors of the studio advertise that 'Invalids and Families waited upon at their own Residences' and suggesting that 'Persons having Friends or who may be about to Emigrate, should embrace the present opportunity offered of letting those most near and dear to them have the shadow though they lose the substance'. It particularly pushes the *carte de visite*, at 8 shillings for a dozen. The sales pitch crescendos with a promise of a money-back guarantee and add-ons including framing, colouring and fitting portraits into brooches or locketts or cases suitable for international travel.





RICHARD KEENE'S  
**Derbyshire** **V**iews.



**SOLD HERE.**



8. **KEENE, Richard.** 'Richard Keene's Derbyshire Views. Sold Here' [framed advertisement]. 1860s-70s.

Albumen print, 4 $\frac{7}{8}$  x 6 $\frac{3}{4}$  inches (12.5 x 17.2 cm.), mounted on card (12 x 13 $\frac{3}{4}$  inches (30.5 x 35.2 cm.)), black and red painted text above and below, in original wooden frame, **Keene's printed paper advertising label** pasted on verso; original seal broken, some tears to label but remaining whole, some knocks, but overall well preserved. £600

A rare survival of a nineteenth-century photographer's advertisement, presumably sent by Keene to a bookseller stocking his commercial photographs, or hung in the window of his own framing and restoring studio.

The albumen print here indicates that the poster was likely made and used before the end of 1870s, after which Keene's preferred medium was the permanent platinum process, which would have been better suited than albumen to an advertisement. Albumen, unlike platinum, was very prone to fading and would have suffered for being displayed in the bright sunlight of a window or on a shop wall. The platinum process had been much improved by William Willis by 1878 and Keene became an eager early exponent of the platinotype and was considered an expert in the process. His pseudonym as a member of The Linked Ring was 'Master Printer'. Keene exhibited at the 1862 London International Photographic Exhibition and from 1872 to 1893 he regularly contributed to the annual exhibitions of the

Royal Photographic Society, of which he was a member. The label on the verso of the frame indicates that the scope of Keene's business was much wider than commercial photography, at least at this time: 'Richard Keene, carver and gilder, and picture frame maker, opposite All Saints' Church, Derby. Oil-paintings cleaned & restored. Maps and drawings carefully mounted. Old work re-gilt and made equal to new'.

The image shows a hotel called The Peacock, situated in Rowsley on the banks of the River Derwent, near Bakewell. Built in 1682 as a house for the Steward of the Earl of Rutland, the building later became the dower house for Haddon Hall, home of the Manners family, until being transformed into a hotel in the 1820s. The hotel returned to the Haddon Estate in 2001 and continues to operate under the name The Peacock today.





9. **BERTRAM, Jessie Brown, after Hill & Adamson.** Collection of portraits and views from Edinburgh and St Andrews. 1843–47, *printed circa 1916.*

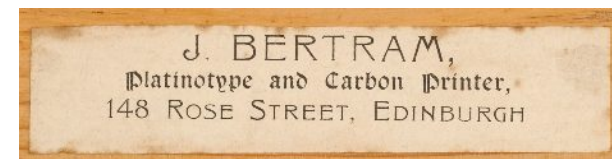
50 carbon prints, most approximately 6 x 8 inches, each mounted on thick card approximately 10¼ x 16½ inches, within border ruled in brown ink; many titled and numbered in pencil below, several with pencil annotations in a later hand on verso (another later numbering system is indicated in square brackets in full listing); in original wood box with hinged opening front panel and lid, original paper label pasted inside lid 'J. BERTRAM, Platinotype and Carbon printer, 148 Rose Street, Edinburgh'; with a small gelatin silver 'passport' style photograph of an older woman with Foreign Office stamps in ink and blind on lower section, annotated 'Jessie Bertram' (partially obscured) in ink on verso.      **£35,000**







David Octavius Hill and Robert Adamson are known primarily for their portraits of 'men of the cloth' taken during a short burst of intense photographic activity between 1843 and 1847. Their portraits of women and children are fewer but equally memorable and perhaps more appreciated today, as are their Newhaven fishing portraits, their landscapes and city views. This body of work was kept in the public's attention by the efforts of their successors, the photographers and collector/publishers Thomas and James Craig Annan, Andrew Elliot, Alfred Stieglitz and, by no means least, the Edinburgh photographer Jessie Bertram (1881–1954). It was she who reprinted this selection of their photographs which were advertised by the publisher, Andrew Elliot, as being made from the original calotype negatives. She used the permanent carbon process, producing beautiful prints that remain strong and rich in tone 100 years later. The selection offered here, although numbering 50 which suggests a complete set from the evidence of other groupings, comes in a wood box supplied by the photographer with space for more examples and a label indicating that she also offered photographs made using the platinum process, another method noted for its permanency. Found among the mounted prints was a small passport-style photograph of a middle-aged woman, identified on the verso as the photographer.



## LONDON



PREACHING AT THE HAY MARKET

10. [WEAVER, Richard, *preacher?*] Unidentified photographer. A speech at Cumberland Market. *Circa 1860.*

Sixth-plate ambrotype, visible area  $2\frac{3}{4} \times 2\frac{1}{4}$  inches (7 x 5.7 cm.), arched top, areas of damage in sky, likely due to uneven emulsion in application or processing, image itself crisp; gilt mount, folding leather case with embossed decoration to covers, spine conserved but requiring attention. £2500

A speaker and audience at Cumberland Market in the parish of St Pancras – possibly the well-known singing preacher Richard Weaver, who was active there in the summer of 1860.

Ambrotypes of architectural or outdoor views are rare; the medium was overwhelmingly suited to and used for portraiture. Since Cumberland Market was by no means a 'sight' of the city for either residents or visitors, images of the hay market are unlikely to have been included among the commercial stock of London photographic studios,

and this is probably one of the earliest photographic images of the Market. The choice of ambrotype over paper print to capture the square would indicate a date of 1850s to early 1860s.

The crowd here would appear to represent a religious, rather than political, gathering, due to both its approximately equal representation of men and women, and a mix of costumes from middle and working classes (stovetop hats and flat caps). The market square is clear of any traders and the shop doors are all shut, suggesting that this might have been a Sunday.

Weaver was a Primitive Methodist 'lay preacher' who initially advertised his addresses at Cumberland Market by handbill in June 1860, and soon earned a reputation due to the singing which he incorporated in his fervent preaching, apparently since it was more effective with the large audiences of workers who chatted over his speaking voice. He addressed audiences at the market when the weather was fair, and when the weather was inclement he was at the Euston Room, a premises run by fellow preacher William Carter for the purpose of evangelisation.

Photographer Thomas Sims lived and ran a photographic studio just around the corner from Cumberland Market at 44, Upper Albany Street, Regents Park.





**11. FRITH'S SERIES.** The Crystal Palace at Sydenham.  
*Early 1860s.*

Two albumen prints, each approx. 5½ x 8⅞ inches (14.3 x 20.7 cm.), the photographer's blindstamp on rectos, mounted on thick card album leaves; the mounts a little faded along one edge otherwise strong prints in very good condition. **£150**

One exterior view of the north water tower and transept and one interior showing the nave and crystal fountain with an emphasis on the waterlilies in the foreground and specimen planting throughout this interior space. The Francis Frith Collection dates similar views to circa 1861. By the 1880s the formal gardens in the foreground had fully grown trees and a more natural landscaped appearance.



FREAK WEATHER

**12. [THE THAMES and CRYSTAL PALACE].** Frozen London.  
*February 1895.*

One albumen print and five gelatin or collodion printing-out-paper prints, each around 9¼ x 11¼ inches (23.5 x 28.6 cm.), mounted back-to-back on three heavy card album leaves, numbered in ink '1-6' on mounts above images, titled and dated in ink on mounts below images; some foxing to all mounts and a little light foxing showing in the albumen print, otherwise very good. **£600**

In 1895 three continuous weeks of sub-zero weather affected London, with the upper Thames freezing over and deep ice forming on the city's ponds and lakes. One of these views (the albumen print) shows the frozen lake at Crystal Palace with mostly adult ice skaters enjoying this natural outdoor rink. The five others show dramatic scenes on the partly-frozen Thames where large ice floes formed and shipping traffic, other than the largest steamers, was immobilized. Two Thames views are identified as the lower derrick off Charlton and a third as Ratcliffe Wharf, Limehouse.





FOR PRESENTATION TO PRINCESS LOUISE

13. WICKENDEN, E. J. Alexandra Palace, London. 1902.

Fourteen gelatin or collodion printing-out-paper prints, each approx. 9½ x 11½ inches (24.1 x 29.2 cm.), the majority captioned in pencil on verso, one with additional credit 'photo by E. J. Wickenden, one of the Trustees of the Alexandra Palace' and note 'These photos are to be presented with a casket to the Princess Louise, at the ceremony on 18 Jan inaugurating classes for the physical culture in presence of Lord Roberts, Duke of Arg[yll], Cardinal Vaughan &c &c.'; a second with note 'Princess Louise inaugurated a physical culture class last Saturday at the Alexandra Palace'; a few small flaws in some negatives, a little edge fading to some prints, one faded overall, a few minor chemical stains, typical minor creasing and/or rubbing at corners, one with top left side folded, but generally very good. **£1500**

The Islington Gazette of Monday 20th January, 1902, reported on this occasion with some considerable enthusiasm:

'PHYSICAL CULTURE CLASSES.

Saturday afternoon witnessed ... the development of the Alexandra Palace for the welfare, social, physical, and mutual, of the large mass of humanity dwelling on the northern side of our great metropolis. The occasion was the inauguration of new physical culture classes ... in which the younger generation, who have any love for physical exercise, may revel to their heart's content....

Punctual to time, H.R.H. Princess Louise Duchess of Argyll, who was accompanied by His Grace the Duke of Argyll, entered the skating rink, their arrival being announced by the strains of the National Anthem, performed by the Scots Guards, and the skirl of bagpipes of the boys of the Royal Caledonian Asylum. ... The assembly settled down to witness a series of physical exercises, performed in capital style by one hundred girls, representative of the principal schools in the district... A fencing display was given by a party of expert lady fencers... and a physical exercise by twelve boys of the Royal Caledonian Asylum to the musical accompaniment of their pipe band, the performance concluding with an exhibition of fancy skating by members of the Alexandra Skating Club.

His Grace the DUKE of ARGYLL... said they must on that occasion allow him to be the Princess's deputy in thanking them, ... Public oratory in a large hall and to a very large audience was not one of the arts which the Princess thought it advisable to cultivate, so they must allow some stronger lungs to express her grateful thanks...'

The Duke also gave a strongly worded plea for the administration of the building to be maintained in such a way as to guarantee free public access for posterity after which a "handsome casket of rare Indian design, and taking the form of a book, was then presented to Her Royal Highness by Mr. R. D. M. Littler, C. 8., K.C. (chairman of the trustees). The casket, which contains **views of the exterior and interior of the Palace**, is composed on the outside of inlaid silver, ivory, and ebony, and presents a beautiful piece of mosaic work."

This description corresponds with the photographs, now minus their celebrated casket, that make up this group.

Subjects are as follows:

South Terrace [only exterior view]

Billiard Room

Skating Rink

Corridor [with sign to Dining Room]

Dining Room

Group of Cingalese now performing (*see over*)

Refreshment Bar in the Central Hall

Card Room of the Welcome Club

Smoking Room of the Welcome Club

Corner of the Conservatory (two different subjects)

End of the Conservatory (two different subjects)

Statue of the late Queen presented by Onslow Ford  
to the Alexandra Palace







Bernard Quaritch Ltd, 40 South Audley St, London W1K 2PR

## LONDON



**14. TAYLOR, Edwin W.** Vauxhall Cross, Aldgate and Westminster Bridge Road, London. *21 and 22 June and 12 July, 1912.*

Five gelatin silver printing-out-paper prints, each approx. 9¼ x 11¼ inches (23.5 x 28.5 cm.), each signed in ink with photographer's oval ink stamp 'Edwin W. Taylor / photographer / 32 Crewys Road, Peckham, S.E.' on verso with ink manuscript negative numbers, location and exposure details, e.g 'Westminster Bridge Road From 1st Floor Window No 201. 21 June 12 5.0 pm. Camera looking W.NW.'; some edge fading not affecting main image areas, a little creasing and chipping at corners, minor spotting to sky areas of four prints and a triangular chemical stain to bottom edge of one print, nevertheless good and retaining clear detail in the subjects. **£250**

An unusual group of photographs noting the precise times of day that the photographer climbed the stairs of named buildings to capture animated street scenes and busy junctions clogged with traffic. Trams, buses, horses (with and without carts and loads), pedestrians and a policeman all go about their business oblivious to the lens recording their details alongside those of advertisements, shopfronts, London and South Western Railway's station at Vauxhall and A. Simmon[s?]' photographer's studio at 238 Westminster Bridge Road. Two photographs taken at Vauxhall Cross indicate exposures within half an hour of each other.



## LONDON



**15. CENTRAL PRESS PHOTOS LTD., LONDON.** Panoramic view of the funeral procession of King George V at Hyde Park, London. *28 January 1936.*

Two-part gelatin silver print panorama, overall size 8 x 18<sup>5</sup>/<sub>8</sub> inches (20.3 x 47.2 cm.), two agency ink credit stamps on verso with typescript label 'Funeral of King George V 28.1.36. the scene as the funeral procession passed through Hyde Park from Hyde Park Corner', brown paper joint on verso; one small crack with a little loss of emulsion and chipping at extreme bottom right corner, otherwise very good. **£300**

Crowds fill the park watching as the heavily guarded procession moves north up Park Lane towards Paddington Railway station. There the King's coffin was loaded onto a special train for the journey to Windsor Castle where the funeral service was held. With the exception of the road width and surface (seemingly wet and muddy) and no doubt some detail of the military and police uniforms little seems different from such a formal state occasion in more recent years.





**16. ROSLING, Alfred.** 'The Penrhyn Slate Quarries, North Wales'. 1860s.

Albumen print, 6½ x 8¼ inches (16.6 x 21 cm.), mounted on original album page, 11½ x 13¾ inches (28.3 x 35 cm.), photographer's printed credit and title and publisher's printed credit below image 'Printed and published by F. Frith, Reigate', small tear, approx. one square cm., to upper left corner, filled with light pencil shading. **£300**

Alfred Rosling (1802–1882) was an early and significant British photographer, whose work is little-known today outside of a series of landscapes he published through his brother-in-law, Francis Frith, in the 1860s. By this time he had already been active as a photographer for two decades, having worked with the calotype process and microphotography. He was the first Honorary Treasurer of the Photographic Society and exhibited regularly between 1852 (at the first photographic exhibition of the Society of Arts) and 1860.

This northern Welsh quarry was the largest in the world by the end of the 19th century. As well as providing slate on a massive scale it became a popular tourist attraction, 'regarded as an example of a spectacular process of the Industrial Revolution and a new wonder of Nature developed by man'. With its dramatic craters and sharp rock faces it also provided a wealth of inspiration for artists.



## WALES

**17. KELHAM, Augustus.** 'Bettws-y-coed, South Wales'. 1860s.

Albumen print, 6½ x 8½ inches (16.7 x 21.7 cm.), titled in pencil on the original mount, 'Augustus Kelham' to upper edge of mount in pencil (now erased), some light foxing to upper edge of mount only, not affecting image. **£1200**

Acquired by the previous owner from an album identified as Kelham's work from an early auction at Christie's or Sotheby's. Kelham's work is scarce. The National Library of Wales holds one album as does the National Archives (UK). Individual prints are to be found in some museum collections including the V&A and the Museum of Fine Arts, Boston.



*Bettws-y-coed South Wales.*





Large Arch, Red River Viaduct.



## WALES

**18. MANTELL, A. M., *Attributed to*.** Views in North Wales. Circa 1880.

30 platinum print photographs, each approximately 11 x 14½ inches (28 x 36.5 cm) (except first print, after an engraving 2¾ x 4½ inches (7.2 x 11.2 cm)), approximately half vignetted, mounted on rectos of 30 ll. thick card, each titled and one dated *June 17th 1880* in red ink on mount, verso of final leaf dampstained (not affecting print), all edges gilt; bound in brown morocco with gilt and blind decoration and lettering on boards, metal studs to lower board, metal clasp attachment on upper board only (lacking lower attachment and clasp); some rubbing to boards but overall very good. £7500

A magnificent album of large-format views of North Wales and Chester, likely produced in celebration of the new harbour and hotel at Holyhead, which was opened by Edward, Prince of Wales in June 1880 – a group portrait of the event is depicted here.

Our attribution is based on a comparison with number 19 in this list, showing the River Conway and printed in the same format and process which has the pencil credit to the photographer along with his processing details on the verso. The print process is there described as cold-bath platinum. Mantell was the Honorary Secretary of the Photographic Society of Great Britain in 1892.



In this album he has captured manmade architectural achievements alongside the natural splendour of North Wales in celebration of Holyhead's recent renovations and its future as an important port. In particular the bridges, viaducts and waterways of the region are represented, as well as three views of Chester including the Roodee racecourse.

The images are captioned:

1. 'Holyhead' (after art)
2. 'New Harbour, Holyhead' vignetted
3. 'Britannia Tubular Bridge', vignetted
4. 'Britannia Tubular Bridge 2<sup>nd</sup> view', vignetted
5. 'Menai Suspension Bridge', vignette
6. 'Canarvon [Caernarfon] Castle', vignette
7. 'Canarvon astle, Interior'
8. 'Canarvon Castle, The Eagle Tower'
9. 'Beaumaris', vignette
10. 'River Ogwen, Near Bangor'
11. 'Menai Straits', vignetted
12. 'Penmaenmawr', vignetted
13. 'Conway Castle', vignetted
14. 'The Bridge, Conway', vignette
15. 'The Llugwy, Bettws-y-coed [Betws-y-coed]', vignetted
16. 'View, Bettws-y-coed'
17. 'The Fairy Glen, Bettws-y-coed'
18. 'The Lledr above Dolwyddelen [Dolwyddelan]', vignetted
19. 'Railway Viaduct, Lledr Valley'
20. 'Large Arch, Lledr Viaduct'
21. 'Lledr Valley'
22. 'Ripple Marked Rock Near Dolwyddelen', vignetted
23. 'Chester from the Roodee', vignetted
24. 'Chester, Old Dee Bridge & Castle', vignetted
25. 'Chester, Old Houses, Watergate Street'
26. 'Holyhead, New Hotel'
27. 'Holyhead Harbour, from Hotel Windows'
28. 'Holyhead Harbour New Quay', vignetted
29. 'Holyhead Harbour, June 17<sup>th</sup> - 1880'
30. 'Holyhead Old Harbour', vignetted







19. MANTELL, A. M. 'On River Conway, close to Pandy Mills, near Betws y Coed'. *Circa 1890.*

Platinum print, 11½ x 14¾ inches (29.2 x 37.8 cm.), signed and titled with manuscript note 'Cold bath platinum print' in pencil on verso.

£500





Bernard Quaritch Ltd, 40 South Audley St, London W1K 2PR



## WALES - LINKED RING

### 20. DAVISON, George. Harlech series. 1907.

5 photogravures on tissue, from 6 x 8¼ inches (15.2 x 21cm.) to 7½ x 10¼ (19 x 26 cm.), sheets 10 x 14 inches (25.5 x 36 cm.), signed 'G. Davison' in pencil at bottom right corner, tipped into window mounts 11 x 15 inches (28 x 38 cm.), each titled in pencil on inside of mount below tissue; one lightly stained on mount with repaired tear to mount, very occasional very light foxing to mounts or tissue (not affecting images). £6500

Davison (1854–1930) was one of the founding members of the Linked Ring Brotherhood, managing director of Kodak Ltd in Britain and one of the leading pictorialist photographers in the UK. In 1891 he exhibited at the first major international exhibition of artistic photography, the *Ausstellung Künstlerischer Photographien*, in Vienna, and his work was published by Alfred Stieglitz in the American journals *Camera Notes* (1902) and *Camera Work* (1907 and 1909).

A Christian Socialist he believed in social reform and held political views that were then considered extreme, eventually forcing his resignation from Kodak and playing a role in his move from London to Harlech in North Wales at the turn of the century. There he bought Plas Amhurst before commissioning another member of the Linked Ring, George Walton, to design plans for a mansion house. By 1908 the house, named Wern Fawr, was complete and there Davison played host to artists, as well as using it for charitable causes. He was forced to leave for the French Riviera in 1925 due to ill health.



Alvin Langdon Coburn was a close friend of Davison and having visited Davison in Harlech frequently since 1916, he also decided to move to Harlech and built Cae Besi to designs by the Arts and Crafts architect Griffith Morris of Porthmadog. His views of the coast, castle and town provide an interesting comparison alongside Davison's views, taken only a few years apart.

Davison's photogravures for Camera Work were printed by the master gravure printer, James Craig Annan. It is quite possible that Annan also printed the individual gravures in this group; the modest window mounts are similar to those used by Annan for his own work. It is rare to find examples of Davison's signed gravures on the market – only around 30 of his gravures in total appear in auction records since 1980, the majority of which are unsigned plates from the Stieglitz journals. We have found no record of most of those in this group.

The individual titles are as follows:

'Harlech Castle' (2 different views)

'Harlech from the Hills'

'Snowdonia and Harlech Beach'

'Harlech from the Sandhills'





## WALES - LINKED RING

**21. COBURN, Alvin Langdon.** *The Book of Harlech ... Harlech, D. H. Parry, 1920.*

Oblong 8vo, pp. 15, [1], ff. xx [tipped in collotype plates in various colours]; a little foxing to endpapers; in the original printed boards, a couple of marks, minor dampstain to lower board, wear to spine now conserved, a good copy. **£250**

First edition of one of Coburn's more modest works, one of his last photography projects.

Coburn had been invited to Harlech in 1916 by George Davison (see previous item), who, since moving to Harlech over a decade earlier, had brought together members of the Linked Ring and other artists, musicians and political activists in a highly charged intellectual and radical circle. In 1918 Coburn bought a plot of land there and built a new house, 'Cae Besi' (Elizabeth's Field), in which he eventually settled in 1930. In the book, which was commissioned by his friend Parry, Coburn has provided both illustrations and text.

After Coburn settled in Harlech, he 'forsook photography for freemasonry', and only occasionally returned to the camera.

M. Harker, *The Linked Ring: the Secession Movement in Photography in Britain, 1892-1910*, p. 148-49.



**22. [LATVIA.] SCHULZ, Carl Anton.** 'Ansichten von Lautzen'. *Riga, Dorpat, i.e. Tartu, 1870s-80s.*

13 albumen prints, approximately 8½ x 11 inches (21.6 x 28 cm.), mounted one-to-a-page, 11 with printed studio credit below; prints in excellent condition; in oblong folio, pp. [15], endpapers renewed, navy roan boards, lettering and border in gilt on the upper board; stains on final two leaves and rear endpapers (not affecting prints), minor rubbing to extremities, very good. **£1500**

A series of landscapes and portraits by Baltic based photographer Carl Schulz.

The prints depict views of lakes, fields and forest landscapes, as well as several more intimate views that show a family and dog in the forest and two prints of a group of men playing cards and setting off on a hunt. Particularly intriguing is what could be a bear on a leash, in one of the landscape views. The location indicated in the title of the album appears to be the Kurzeme region of Latvia, possibly specifically the town called Dobeles. As with many places, it had a now defunct German name as well as a Latvian one.

Carl Anton Schulz (1831-1884), apparently of German descent, ran a studio in Riga with franchises in Dorpat,



(Estonia), Libau (Latvia) and Marjorenhof (ie, Jurmala, Latvia). Schulz's three sons also joined his business: Oskar in Libau, Arthur in Dorpat and Eduard in Riga. This helped the business flourish after his death. The studio exhibited at the Exposition Universelle of 1900 in Paris and the exhibition to mark Riga's 700th anniversary in 1901, for which the C. Schulz studio produced the lithographed flyer.

Other albums published by C. Schulz include *Livländische Schweiz* [The Latvian Switzerland], circa 1880 and *Riga 1201-1901*.





C. Schulz Riga, Dorpat



23. [ESTONIA.] IVANOV, E. Panorama of Tallin. *Circa 1900.*

Gelatin silver print,  $2\frac{7}{8} \times 7\frac{7}{8}$  inches (7.5 x 20 cm.), mounted on original thick card mount 11 x 26.5 cm., grey on recto, with photographer's printed credit on verso 'Фотографъ Е. ИВАНОВЪ в Ревелѣ Морской бульваръ 5 кв. 1'; dark stain on edge of verso, but overall excellent. £250

A classic vista of the city from across the water.

The studio's credit indicates that Ivanov's studio was based on a seaside boulevard in Tallin, which was then called Revel. The studio also produced postcards of city views.





**24. [OSLO].** Panorama of Kristiania from St. Hanshaugen Park. 1870s-80s.

Five-part albumen-print panorama, 7¼ x 49¼ inches (18.4 x 125.1 cm.), mounted on three sheets of card, linen-taped at joins and folding in three sections; the prints with a few minor surface scuffs and imperfections visible in raking light, the tape loose in places but joints sound and the whole in very good condition. **£1200**

A fine early panorama of the city looking out over the Trinity Church (just left of centre) to the harbour and fjord. The photograph was probably taken from the belvedere of the tower house in the park. Winter light glistens off the roof of the bandstand and highlights the young silver birch and painted buildings in the foreground at the expense of the royal palace in the distance.

## NORWAY



**25. [NORWAY.] VALENTINE, J. & CO.** Seven Sisters, Nordland, Norway. 1880s-90s.

Two-part albumen-print panorama,  $7\frac{1}{2} \times 22\frac{5}{8}$  inches (19.1 x 57.5 cm.), titled, numbered '9491' and '9491A' and initialled 'JV' in the negatives, mounted on card; a little edge fading including at join, the backs of the card mounts roughened from having been separated from each other but still strong, the joint sellotaped. £250

Picturesquely titled "Nordland", the view shows De syv søstre (The Seven Sisters), a mountain range on the island of Alsten in Norway. The seven peaks comprise (northeast to southwest): Botnkrona (1,072 m), Grytfoten (1,019 m), Skjæringen (1,037 m), Tvillingene ("the twins") (945 m and 980 m), Kvasstinden (1,010 m) and Breitinden (910 m).

James Valentine, the founder of this successful Scottish photography studio and publishing house died in 1879 and his sons William and George inherited the business with George concentrating on studio work and William managing their landscape photography and printing processes. By 1886 they had 100 employees. In the 1880s George became ill and travelled to New Zealand where he made landscape photographs so William was responsible for overseeing the European and Scandinavian views that emanated from the firm in the 1880s and 90s.



## NORWAY

26. [HAMMERFEST.] KALLAND, Anthon and HAGEN, G. Panorama of Hammerfest. 1897.

Two-part panorama, collodion chloride printing-out-paper prints, overall approx. 6 $\frac{5}{8}$  x 16 $\frac{7}{8}$  inches (16.8 x 43 cm.), each print numbered '215', titled, signed and dated 'G. Hagen, Hammerfest, eneret 1897' and 'A. Kalland' in the negative; a little creased, some emulsion loss to surface of each print at bottom of join, one small spot in sky area, typical minor thumbnail creases but generally very good. £500

A fine snowy rooftop view of "the world's most northern town" including the church and harbour, the snow and reflected light from the water probably providing just enough light for the photographer to make these two exposures at a time of year when it would surely be dark for most of the day as well as the night.



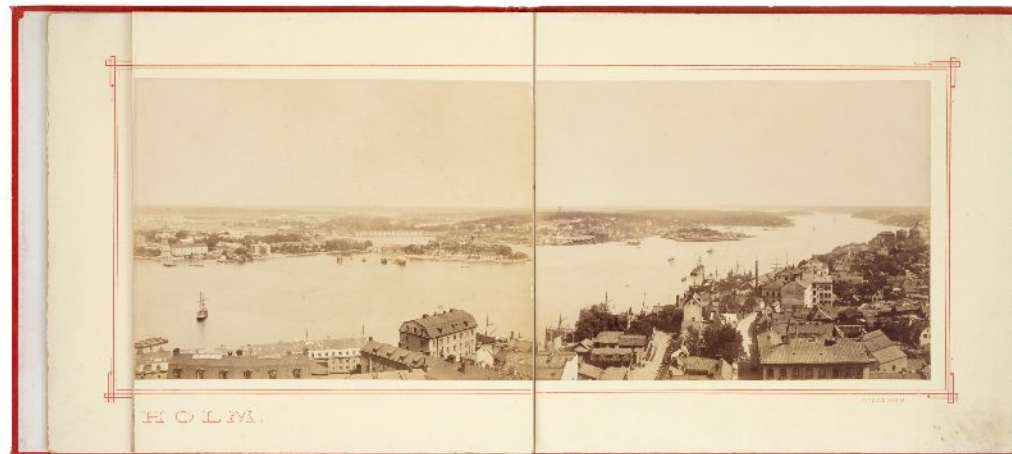
## SWEDEN

27. [STOCKHOLM.] ROESLER, Aug. Panorama  
öfver Stockholm. *Mid-late 1880s.*

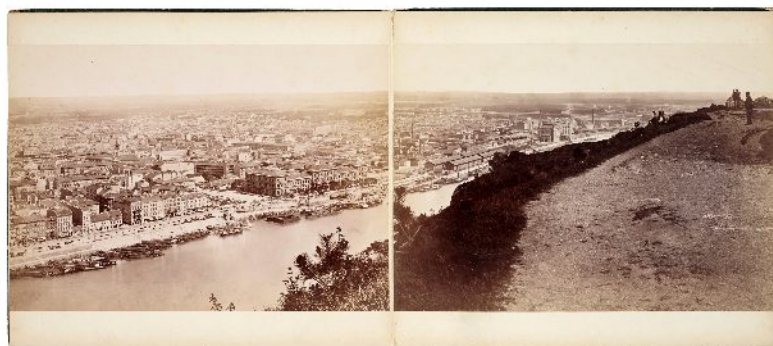
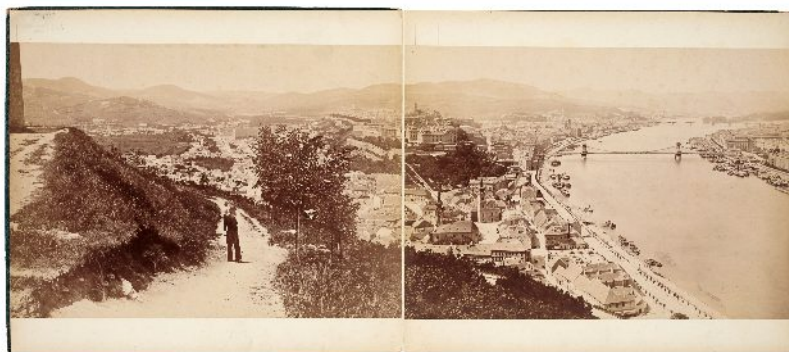
Four-part albumen-print panorama 8½ x 45⅞ inches (21.6 x 116.5 cm) in total, with photographer's credit and title printed in red below photograph and red printed line border, mounted on boards with cloth hinges, first and last parts as paste-downs; folding leporello-style into red cloth boards, title in gilt and other lettering and border in black on front board, border in blind on the back board; spine cracked but holding, minor wear to corners of boards. £750

Likely taken from the Mosebacke water tower at Södermalm looking (in the first and second sections) towards the central island, the oldest part of the city. A similar view by Roesler in the collection of the Bibliothèque Nationale de France is dated 1881, but includes only two tall church spires on the island, suggesting ours may be a few years later after the spire of the Sta Klara Kyrka had been built in the mid-1880s.

August Roesler (1837–1896) was a German-born photographer, working with his brother Ernst in Stockholm from the 1850s or early 1860s.







**28. [BUDAPEST.] Unidentified photographer.** Budapest. *[Early 1880s].*

Six-part albumen-print panorama 7½ x 65¼ inches (19.1 x 165.7 cm.) in total, first and last plates mounted as pastedowns; occasional spotting to the sky area; folding leporello-style into green boards with title in gilt on front board; minor rubbing to corners. **£750**

A sweeping panorama of the city, unusual for its method of enclosing the scene with foreground landscape and figures who contemplate the view that we are also being invited by the photographer to admire in detail. A comparison between this and the similar part of item 29 suggests this predates the other by a few years as the recently planted trees along the riverbank are considerably smaller.

## HUNGARY



### 29. [BUDAPEST.] KOZMATA FERENCZ. Budapest. [Circa 1885.]

Two panoramas bound together, one five-part, the other six-part, collotype prints, each approx.  $10\frac{1}{4} \times 13\frac{1}{2}$  inches (26 x 34.3 cm.), total lengths approx.  $67\frac{1}{2}$  and  $80\frac{3}{4}$  inches (171.5 and 205 cm.), mounted on card with cloth hinges, two plates mounted as pastedowns, annotated in pencil 'nov. 1885' on verso of one mount, ink credit stamp of retailer 'Calderoni es Tarsa Budapest' on verso of another mount, folding leporello-style into red cloth boards with title and photographer's credits in black on front board; minor damage to corners of end mounts and rubbing to extremities of binding. **£1200**

Kozmata Ferencz (1846–1902) was a photographer in Budapest from the 1860s, and ran his own studio from this address in the 1880s. The quality of these relatively early large collotype prints is excellent, clearly intended to compete on an equal footing with the albumen prints that were still in vogue, but having the advantage of permanence.







**30. [NIZHNY NOVGOROD.] ДМИТРИЕВ, М. (Maksim Petrovich DMITRIEV).** Nizhny Novgorod. *[N. d., circa 1886].*

Four-part albumen-print panorama 8 x 45<sup>3</sup>/<sub>8</sub> inches (20.2 x 115.2 cm.), flush mounted onto boards with linen joints, photographer's decorative ink credit stamp 'Новая фотография М. ДМИТРИЕВА въ Нижнемъ Новгородѣ (The new photographs of M. Dmitriev in Nizhny Novgorod)' on the verso; a little light foxing to sky areas, some chipping and/or creasing with small loss at the corners, otherwise a well-defined and good panorama, evenly toned across the full length.

£800

A rare view of the city and the Oka and Volga rivers, with the Blagoveshchensky monastery (on the far right) and the Makaryev trade fair visible in central section of the second part, in the foreground of the Cathedral of the Transfiguration of the Saviour.

Dmitriev (1858–1948) had worked at several photographic studios in Russia, including with the well-known photographer M. Nastjukov in

Moscow, the Nizhny Novgorod photographer Leibovsky and the renowned photographer Karelin. With the latter he learned the art of pictorial photography and Dmitriev opened his own studio in 1886, producing well-received series of photographs of the Volga region, such as this panorama. In particular his portrayal of peasant life was poignant, and proved influential, improving awareness of the plight of agricultural labourers. He won prizes at international photographic exhibitions, including the Exposition Universelle in Paris in 1889. Dmitriev was well acquainted with Maxim Gorky, a native of Nizhny-Novgorod, whom he had first met in 1896 and photographed several times. Along with Gorky, Dmitriev worked on portraits of the poor and needy, a central theme in Gorky's short stories and plays.

By the mid-nineteenth century, Nizhny-Novgorod was firmly established as the trade capital of the Russian Empire and the All-Russia Industrial and Art Exhibition was held there in 1896. Other industries gradually developed, and by the dawn of the twentieth century it was an industrial city of some importance. The city was renamed Gorky following the famous writer's return to the Soviet Union in 1932 on an invitation from Joseph Stalin. The city bore his name until 1991.

## CHINA



**31. [SHANHAI-KWAN.]** Panoramic photographs including the garrison town of Shanhai Kwan and a distant view of the Great Wall of China. *Circa 1900.*

Two four-part gelatin silver or collodion printing-out-paper prints, 5¼ x 29¼ inches (74.2 x 13.5 cm.) and 5¼ x 26¼ inches (67.2 x 13.6 cm.) each linen-backed and folding back onto two sides of a single card mount (back-to-back), titled in pencil on the mounts, 'Panorama looking south towards Shan-hai-kwan. Great Wall seen to the right' and 'Shan-hai-Kwan. View from the Walls. Railway to Hiew Chway to the right'; some creasing and loss of emulsion to folds, small piece of emulsion laid down where previously separated. **£1200**

Possibly photographed by one of the soldiers based at the garrison, these views are somewhat minimal, reflecting the vast, empty plain between the mountains and the sea, punctuated by the small town of Shanhai Kwan. In a key position between the great plain of China and Manchuria, it was a noted centre for trade as well as an important military base.



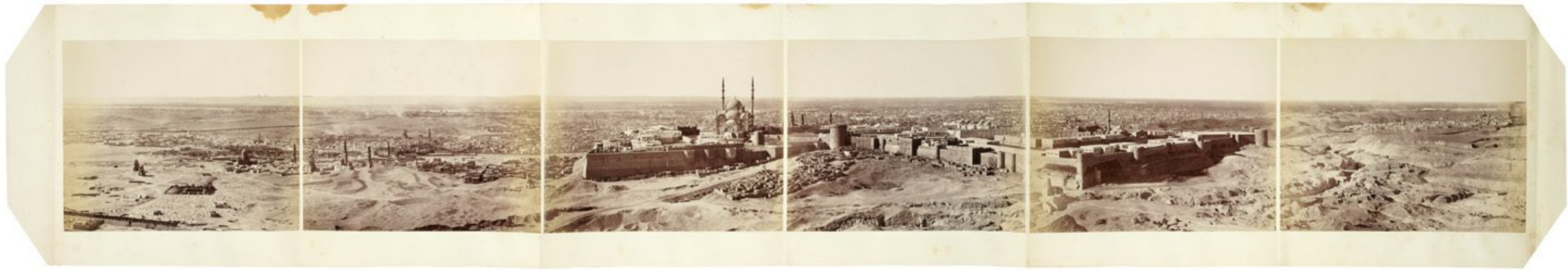


**32. [DELHI.] BEATO, Felice.** Panorama of Delhi from Hindoo Rao's House [so titled on mount]. [1858].

Three-part albumen-print panorama, 9¼ x 35½ inches (23.5 x 90.2 cm.), central section mounted on card with the other two sections folding in over this, titled and dated 'Delhi 1857' in ink on verso of left section; one joint split approx. 14 cm., one tear with an old repair on the verso of right section, overall rather faded but retaining detail. **£900**

Hindu Rao owned the house from where this panorama was made until his death in 1855. It had originally been built for William Fraser, the agent to the Governor General in Delhi. It was in a strategically important location for the British and was occupied by Gurkhas of the Sirmur Battalion from mid-1857. This wide-ranging panorama taken a little after the Uprising confirms the extent of the vista from this location. It is not surprising to see other photographs by Beato from the same period showing the prominent house having suffered heavy shelling.

Illustrated in Masselos, J. and Gupta, N. , *Beato's Delhi: 1857, 1997*, New Delhi, Ravi Dayal, 2000.



**33. [CAIRO.] SEBAH, Pascal.** Cairo. *Circa 1880.*

Six-part albumen-print panorama, each section approx. 9¾ x 12¼ inches (24.8 x 31.1 cm.), overall length approx. 73½ inches (186.7 cm.), mounted (later?) on thin card, linen-backed, with the photographer's oval ink credit stamp 'P. Sebah / Esbékieh au Caire a coté du Consulat de France' on the linen fold at one end, the whole preserved in a modern mustard cloth folio with ribbon ties and paper title label; light foxing to mount affecting but not very apparent in the sky areas, some staining to top of mount not affecting images, overall a strong panorama with clear detail. **£2500**

A large and expansive view of the city dominated in the centre by the medieval Citadel and the Muhammad Ali mosque, which had been built in the Ottoman style earlier in the 19th century.

Pascal Sébah (1823–1886) was one of the most accomplished and successful photographers of this period working from studios in Cairo and Istanbul. His technical ability is exhibited here in the perfectly matched sections of the panorama and the even light he has achieved over the whole length of this vista, important elements of a successful panorama made from multiple negatives and often not achieved by other photographers.



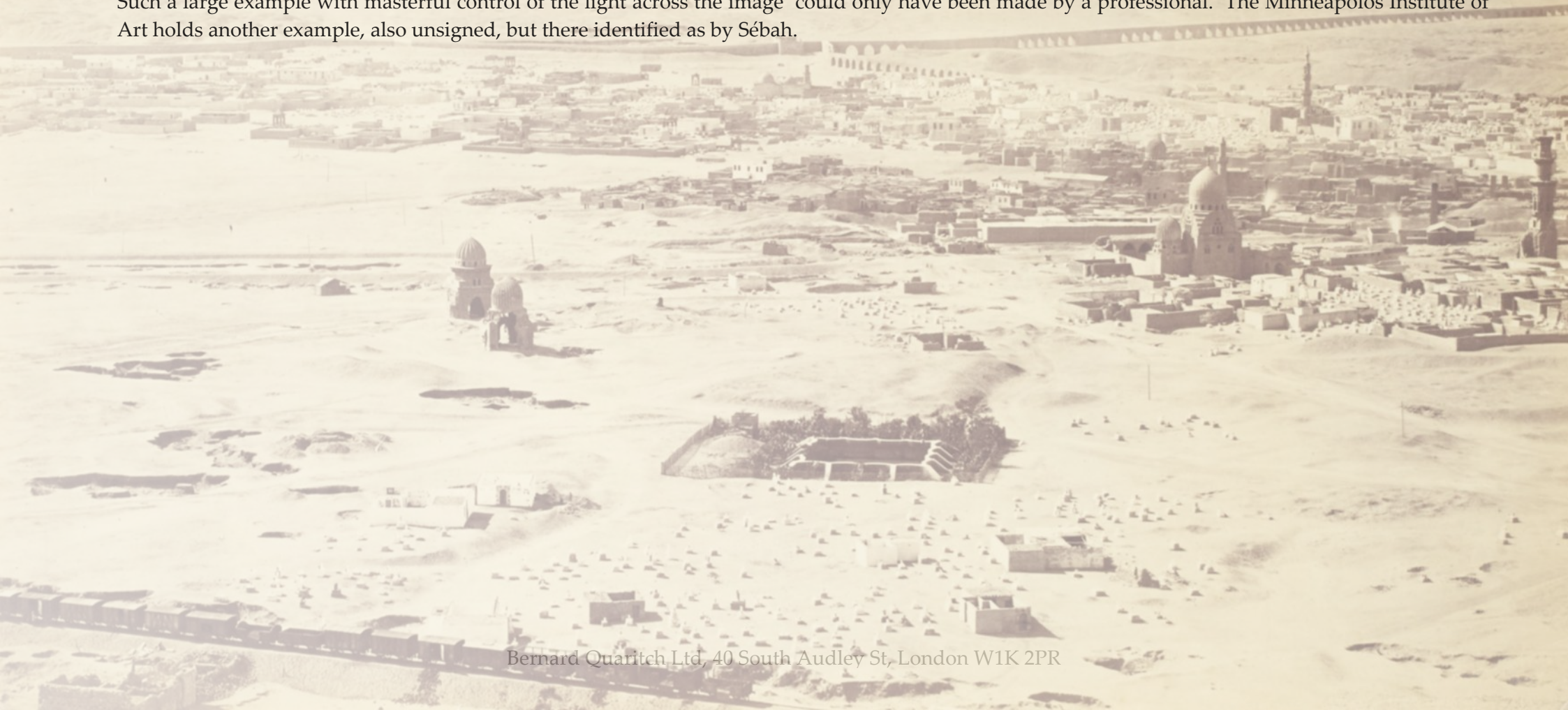
## EGYPT

### 34. [CAIRO.] Unidentified photographer, likely PASCAL SEBAH. Cairo. Circa 1880.

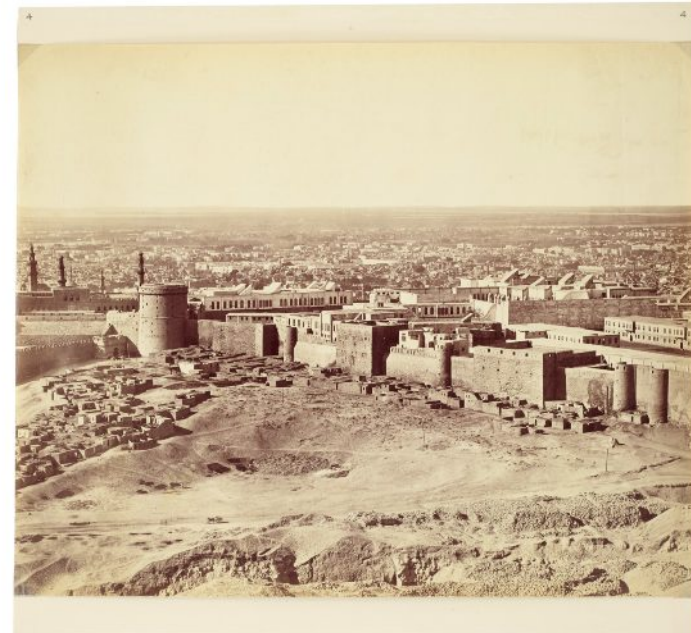
Six-part albumen-print panorama, each section between 9¼ x 11½ and 10 x 12 inches (23.5 x 29.2 and 25.4 x 30.5 cm.), overall length approx. 72 inches (182.9 cm.), numbered 1-6 in pencil, four sections titled 'Cairo' on versos, held loosely in modern photocorners on separate sheets of later thin card; a little even fading, a few minor spots or marks and some surface creasing typical of unmounted albumen prints, but overall forming a good evenly-toned panorama with clear detail. £2500

A large and expansive view of the city dominated in the centre by the medieval Citadel and the Muhammad Ali mosque, which had been built in the Ottoman style earlier in the 19th century.

Such a large example with masterful control of the light across the image could only have been made by a professional. The Minneapolis Institute of Art holds another example, also unsigned, but there identified as by Sébah.











**35. [ETHIOPIA.] ROYAL ENGINEERS.** Abyssinia [Ethiopia]/ Camp at Zoola. 1868.

Three-part albumen-print panorama, 7½ x 30½ inches (18.9 x 77.5 cm.), on the original thin card mount with printed series caption 'Abyssinia' at the top and individual title 'Camp at Zoola' and date '1868' below; a few small light spots to sky, the left joint split with some chipping and minor losses to first and second prints at joint, minor creasing at top left corner and along top left edge, else a good even panorama with extensive detail. **£1800**

Frustrated by a lack of communication from Queen Victoria's government, in 1864 the Ethiopian emperor Tewodros II (Theodore) took a number of Europeans captive, including the British consul, Captain Cameron. The British response was a military expedition of huge complexity and expense led by General Sir Robert Napier. The expedition marched to Tewodros's fortress at Maqdala where a brief battle took place. Britain won the conflict, but not before the captives were released and Tewodros himself had committed suicide. The expedition, which involved more than 13,000 men and a journey of

some 400 miles, received unprecedented publicity in Britain. Crucially, it was one of Britain's earliest military operations to be captured via the relatively new science of photography. Two sets of photographic stores and equipment were sent from England by the Royal Engineers' Establishment and used to record the landscapes, camp scenes and leading individuals associated with the expedition.

This panoramic image presents a view of the expedition camp at Zoola. Taken from a high vantage point, it records the huge amount of equipment and technology required for such an expedition. '[It] shows the vast technical machinery, from the railway to the stacks of camp equipment, on which the expedition depended. Such panoramas provide grand, sweeping views of a landscape disciplined by British engineering and military might' (James R. Ryan, *Photography and the Visualization of the British Empire*, Reaktion Books, 1997). Ryan also describes the laborious nature of constructing panoramic images from separate negatives 'demanding a series of even exposures from a level camera on a steady tripod, the camera being rotated a precise distance for each view... the resulting overall view was by no means as instantaneous as it appeared. This is demonstrated [here] where at least one person appears twice.'



36. [MOROCCO]. Tangier from the Bay. *N. d.* [1880s-90s].

Two-part albumen-print panorama, overall approx.  $6\frac{1}{8} \times 17\frac{3}{4}$  inches (15.6 x 45 cm.), each section numbered 51 in the negative, likely backed with another sheet of albumen paper for stiffening, central portion mounted to thick card album leaf, the outer edges folded in, titled 'Tangier' in ink on mount; minor fading to creases at outer folds, a couple of small spots to sky and some foxing to mount and chipping to corners of mount, the prints strong and clear; with another Tangier view titled 'Prison Tangier' mounted to verso with a photographic copy of the Last Supper below. **£500**

Possibly the work of A. Cavilla (active 1870s–1911), one of the earliest resident photographers in Tangier. Unlike Algeria where several of the early French photographers travelled from the 1850s onwards, Morocco was more closed to foreign visitors. The port of Tangier was somewhat accessible for trade. This meant that photography came much later to Morocco than to many of the other North African countries. Photographic firms such as James Valentine and George Washington Wilson, specialising in providing views for the armchair traveller and the tourist market, offered a few images from Morocco in their catalogues in the last quarter of the 19th century, likely made either during short trips from Gibraltar or by commissioning a local photographer to supply them. Examples are scarce.

"With the exception of Arabia, of the countries studied in this work, extant photographs from the early years of the camera are scarcest from Morocco." (Jacobson, *Odalisques & Arabesques: Orientalist Photography 1839–1925*, Quaritch, 2007, p. 95, n. 79.)





37. [MONACO.] NEURDEIN. The Casino, Monte Carlo. *Circa 1910.*

Two hand-coloured panoramic prints from single negatives, probably collodion chloride, each approx. 8 $\frac{3}{8}$  x 22 $\frac{1}{2}$  inches (21.3 x 57.5 cm.), mounted on thick, black, gilt-edged mounts with curved corners, the photographers' 'N.D, Phot.' and publisher's credits 'Victor Hubert, Editeur, 1, Place Masséna, Nice' and titles 'Monte-Carlo Le Théâtre & les Terrasses du Casino' and 'Monte-Carlo La Façade du Casino' printed in gold ink on mounts; some spotting to sky area in the first image, small area of loss to surface of second print, barely noticeable among the foliage, each mount with tapes around edges of versos from an earlier framing, foxing to mount boards visible on versos, but overall very good. **£800**

Finely and subtly coloured panoramas of this Monte Carlo landmark with a limited colour palette of pale blues, soft pinkish-orange for the sand and the roof tiles and rich dark greens emphasising the lush foliage of the carefully manicured gardens and palm trees. The view of the façade includes a man on a ladder tending a palm tree and a polite notice requesting that dogs are kept on their leads. The Casino building was begun in 1863 but extended in this more flamboyant Beaux-Arts style to designs by Jules Dutrou and Charles Garnier in 1878–79. Another extension was added in the early 1880s.

Étienne (1832–1918) and Louis-Antonin Neurdein (1846–1914) founded a photographic publishing house in Paris around 1885. In 1887, both brothers ran the company, then known as Neurdein Frères and, from 1906, it was known by the credit 'ND. Phot.' In 1915, the name became Neurdein, and then again, from 1916 to 1918, Neurdein & Cie. In addition to publishing photographs it was to become the largest French publisher of postcards from







38. [SAINTE-MARGUERITE]. Isle St. Marguerite from La Croisette, Cannes. *n.d.* [1860s?].

Single sheet albumen-print panorama, 6½ x 15⅞ inches, (15.5 x 38.4 cm.), mounted on card.

£500

A seemingly tranquil scene showing the calm Mediterranean water lapping at rocks in the foreground, but with the fortress prison of St Marguerite centred on the island behind. The 17th century Fort Royal was the home for many years of the unidentified prisoner known as the 'Man in the Iron Mask', made famous in the mid-19th-century novel *The Vicomte de Bragelonne* by Alexandre Dumas and in the many films that have followed.

The relatively long exposure suggests a wet-plate negative and the presentation on a thin card mount within a wide border may mean this has been printed from a considerably larger negative, cropped to print only the horizontal band from the centre, rather than from a special panoramic negative.



39. [MALTA.] Unidentified photographer. Photographic Views of the Island of Malta. [Circa 1860.]

Nine multi-part albumen-print panoramas, various sizes (as listed 1–9 below), and one individual albumen print (no. 10), each with landmarks identified in ink and sections numbered in pencil on rectos, some fading and a few minor flaws in the surfaces of prints but generally very good, linen-backed and bound together in half maroon morocco, ruled gilt, with gilt-lettered title label on the upper cover, somewhat rubbed at extremities and some staining to covers, not affecting images, approx. 9 x 13 inches (23.1 x 33.2 cm.). £3500

Photographers were active in Malta from an early date and George Wilson Bridges attempted joining two architectural views to form a panorama there, aided by the Rev. Calvert Jones, in 1846. By the second half of the 1850s James Robertson and Felice Beato had started selling multi-part albumen-print panoramas there. It was to become a popular genre for depicting the island, but it is rare to see such a comprehensive documentation of the island's notable architecture and seascape as here. The majority of the identifications refer to military buildings suggesting these may have been the work of a trained army photographer such as a member of the Royal Engineers.



1. Fort Ricasoli to the Verdella Barracks. Three parts, 19.2 x 84.5 cm.

2. Port Calerra to Coradino. Three parts, 19.2 x 85.2 cm.

3. The Ramparts round to The Lower Baracca and Fort St. Elmo. Four parts, 19.2 x 118 cm.

4. Pinto Shores and outer fortifications to the ramparts of Valetta. Three parts, 20 x 86.5 cm.

5. St. Elmo to the Palace and Public Library. Three parts, 19.7 x 87 cm

6. St. Paul's Cathedral to the Church of S. Publio & Floriana. Four parts, 19.3 x 117 cm.

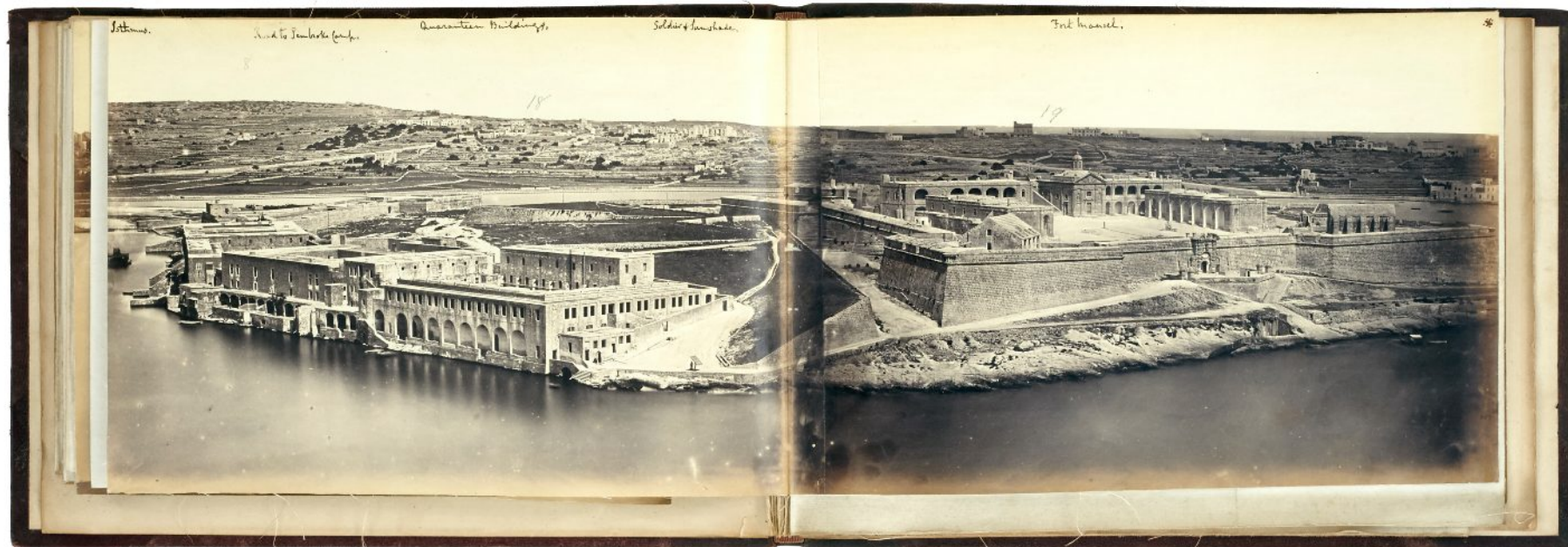
7. Palace of the Prince of Capua to the private apartments including the Private Observatory of Mr. Lascelles and Major Dominique's house. Three parts, 20 x 64 cm.

8. The Isthmus to Fort Manoel. Two parts, 20.2 x 59 cm.

9. Calise and Cita Veechia. Three parts, 22 x 87.5 cm.

10. Strada Forni. 20.6 x 30.2 cm.







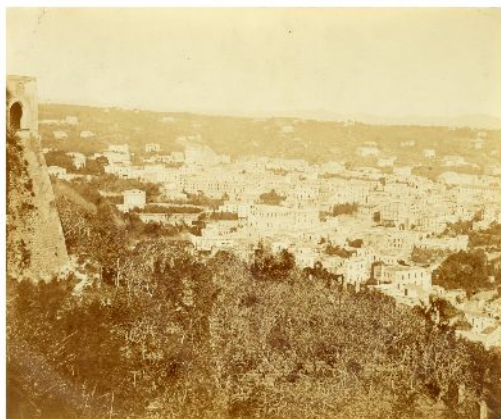
40. [NAPLES.] UNKNOWN. Mount Vesuvius and the Bay of Naples. 1870s-80s.

Eight albumen-prints forming a continual panorama of almost 360°, each approx. 7<sup>7</sup>/<sub>8</sub> x 9<sup>7</sup>/<sub>8</sub> inches (20 x 25 cm.), total length approx. 79 inches (200.7 cm.), each numbered '1-8' in pencil on verso; somewhat pale overall but retaining detail. **£1500**

An exceptional wide study. The single section of the panorama which includes Mount Vesuvius was a popular scene for many photographers working in the Naples area during the 1870s and 1880s – Giacomo Brogi, Achille Mauri, Roberto Rive and Giorgio Sommer all photographed from this same spot and any one of them could be responsible for this multiple-part panorama. Often, as here, the volcano appears as only a hazy form in the distance and the more vibrant elements of the view are the bustling harbour in the centre and the details of the city's architecture and street patterns.









## NEW ZEALAND

**41. [WELLINGTON.] BRAGGE, JAMES.** Lambton Harbour and Queen's Wharf, Wellington, New Zealand from the heights. *Late 1870s.*

Three-part albumen-print panorama, 8 $\frac{5}{8}$  x 33 $\frac{1}{2}$  inches (21.9 x 85 cm.), loosely held in modern photocorners on card mounts, titled in a later hand on the mounts; some creasing, mainly to the corners, minor losses along bottom right edge of first sheet and at bottom left corner of third sheet, a few minor spots in sky and processing flaws at bottom edge of third sheet, otherwise clear and with a good consistent depth of tone. £900

In the 1870s government-sponsored immigration increased New Zealand's population, and Wellington began to expand. Successful merchant, land-owning and professional families began to build large houses, and artisans of all sorts were attracted to the city by the opportunities for employment.

Although not signed, this photograph was almost certainly taken by Wellington resident James Bragge (1833–1908) in the late 1870s. Bragge was born in England but arrived in New Zealand in 1865 and apart from an absence between April 1871 and July 1873, his career was entirely centred in Wellington. Bragge was one of few photographers to concentrate on landscape and panoramic work. He soon became known for his excellent views of Wellington and its environs. One of his specialities was selecting a key site for his camera and returning to the same position over a number of years. From these series of photographs it is possible to trace the development of the city from several aspects from the late 1860s to the early 1880s.



A number of Bragge's negatives are held by the National Museum of New Zealand. *The Dictionary of New Zealand Biography* notes that 'Although he never completely forsook his portrait business, an indication of Bragge's preference for landscape photography is the special horse-drawn cart he had constructed as a portable darkroom. This features in many of his compositions and became almost a trade mark of his work.' In this image his mobile studio can be seen parked on the road below the church in the centre panel.







### PANORAMA IN MINIATURE

#### 42. [DUNEDIN.] BURTON BROS. Dunedin, New Zealand. *Circa 1877.*

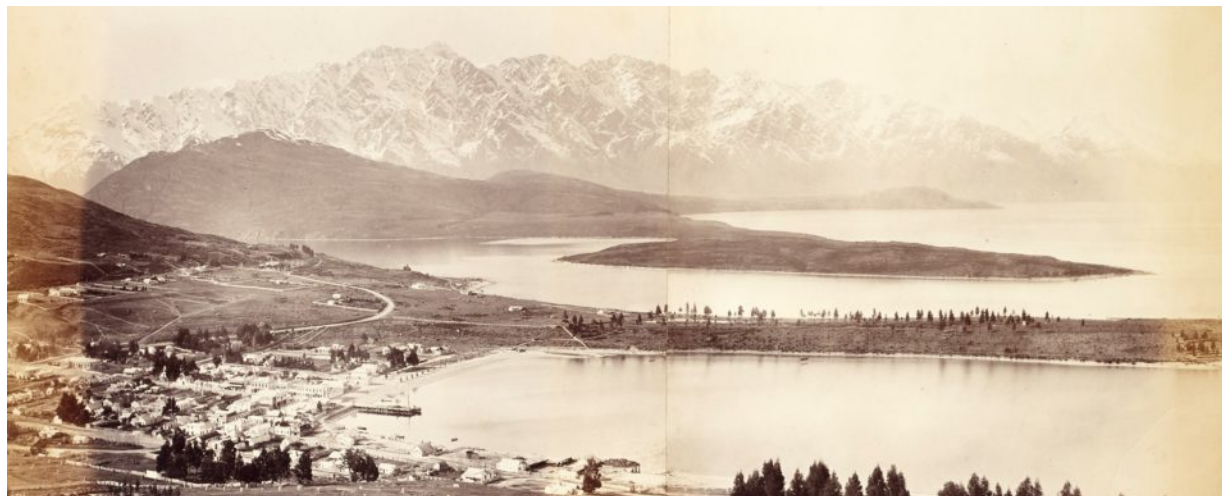
Six-part albumen-print panorama, 3¼ x 24¼ inches (8.25 x 61.6 cm.), linen-backed, titled 'Dunedin – New Zealand' and dated '1877' in pencil on verso; a little ragged at the folds, the third section with a vertical crease parallel to fold and with typical rubbing and minor creasing to extreme corners. £500

A petite pocket panorama taken from above the town looking down onto the harbour. Although not credited this would seem to have been produced by Burton Brothers photography studio. For a negative that corresponds with the third and fourth sections of this sequence see Museum of New Zealand object number C.01207. Only a horizontal band across the centre of the negative has been used in this instance, suggesting this small panorama may have been composed of the centre portions only of three larger negatives with additional foreground and sky cropped out, rather than made from six smaller negatives.

Alfred Henry Burton (1834–1914) and Walter John Burton (1836–1880) were born in England and moved to New Zealand in the 1860s, establishing a photographic partnership there on Princes Street, Dunedin in 1868. Walter concentrated on portraits, while Alfred travelled and produced their views.

They produced their first panoramas of Dunedin in 1873 but despite their previous success, the partnership came to an acrimonious end in 1877. Alfred took over the firm, employing other photographers such as George Moodie and Thomas Muir.

## NEW ZEALAND



**43. [QUEENSTOWN.] [HART CAMPBELL & CO?].** Queenstown on Lake Wakatipu. *Circa 1884.*

Two-part albumen-print panorama, overall 6 x 14<sup>5</sup>/<sub>8</sub> inches (15.3 x 37 cm.), mounted on thick album leaf, titled as above and dated 'Feb. 11th. 1884' in ink on mount; approx. 1-inch fading approx. at both sides, an arc-shaped crack in the mount affecting bottom right corner of image; with two other photographs of Lake Wakatipu mounted on verso, each titled and numbered with the credit '[.]RT CAMPBELL & CO. PHOT' in the negative, dated 'Feb 12<sup>th</sup>' and 'Feb 13<sup>th</sup>' on mount; each faded overall. £350

The panorama provides an imposing view from far above the lake. Although lacking the credit line present in the two photographs acquired at the same time from the studio of Hart, Campbell & Co., it seems likely that the panorama would also have been bought there as the photographers were highly praised during this period for their views of the lake:

'Photography. — Messrs Hart, Campbell and Co., the well-known photographers, have opened a studio in Tay street, next door to Mr Whitmore, bookseller. At the recent exhibition of pictures in the Athenaeum, it will be remembered, Messrs Hart, Campbell and Co. showed a collection of views taken in the neighborhood of Lake Wakatipu. The excellence of these pictures could not be disputed, and must have satisfied all who saw them of the ability of the artists.' (Southland Times, Issue 3793, 17 August 1880, p. 2).

<http://canterburyphotography.blogspot.co.uk/2009/03/hart-campbell-and-co.html>





**44. [TASMANIA.]** Van Dieman's Land Company, Burnie. *Circa 1885.*

Three-part collodion or gelatin silver printing-out-paper-print panorama, 5 $\frac{5}{8}$  x 23 $\frac{1}{2}$  inches (14.3 x 95.9 cm.), titled 'Burnie' and numbered 22 in the negative, mounted on modern archival board; even tones and good detail, a few minor surface marks and scuffs. **£250**

Burnie is a port city on the north-west coast of Tasmania, originally settled in 1827 as Emu Bay. The town was renamed in the early 1840s after William Burnie - a director of the Van Diemen's Land Company. Originally a timber port, the town's fortunes changed dramatically in the 1880s with the discovery of significant mineral deposits on the west coast of Tasmania. In 1878 the Van Diemen's Land Company constructed a wooden horse-drawn tramway to serve Mount Bischoff, which was then the richest tin mine in the world. The tramway was a remarkable timber construction that stretched over 75 kilometres and used horses to pull the tin-laden carriages. The tin industry ensured the continued growth of the town, and by the late 1880s the railway had been converted to steam locomotives and the port facilities were greatly expanded. Burnie became the sole port for the Mt Bischoff mine and its support-town of Waratah, resulting in a trebling of its population to more than 1000 by 1891.

This view is taken from a hill above the port and town with the newly constructed jetty and port facilities in the distance. Churches and schools are in evidence but the rainforest and edge of town can still be seen at the far left of the image.

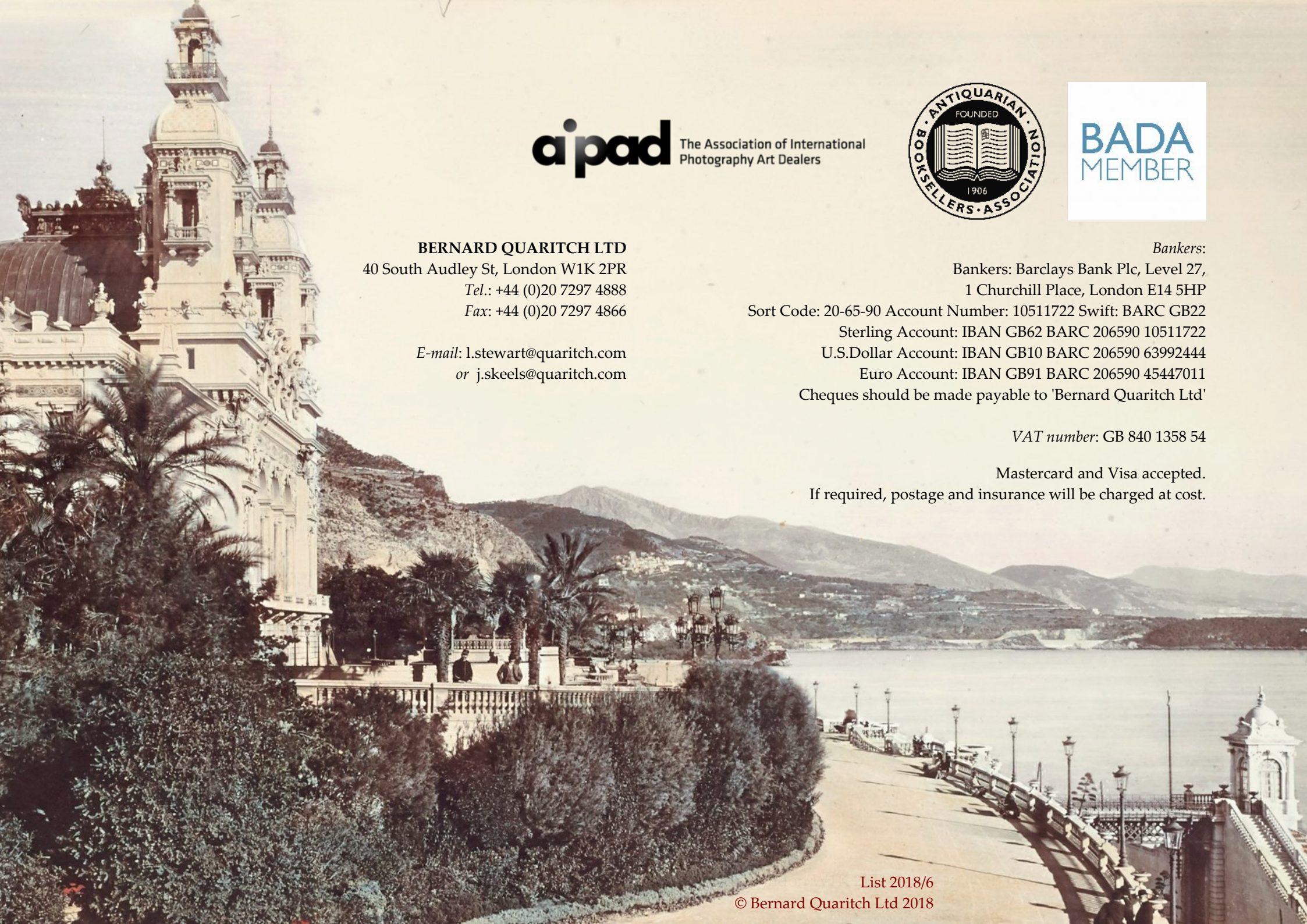


45. [RIO DE JANEIRO.] FERREZ, Marc. Interior of the bay, Rio de Janeiro, from the castle. *Circa 1885.*

Gelatin silver printing-out-paper print, 4½ x 13⅞ inches (11.5 x 33.2 cm.,) including margin, flush-mounted onto card, printed series title in red 'VUE PANORAMIQUE' with ink manuscript number '11' and title 'Interieur de la baie, pris du Castello' with photographer's printed credit 'Marc Ferrez photographo da Harinha imperial / 88 rue de S. José. Rio de Janeiro' on verso, original tissue guard; some yellowing to margin not affecting image, one short crease top right, rubbing and small tears at corners in the margins not affecting the image and a little damage to upper left edge, the image retaining strong tones and good detail. £500

Marc Ferrez (1843–1923) was one of the foremost landscape photographers working in Brazil during the nineteenth century. Educated in France, he returned home to Rio de Janeiro and opened a studio there in 1865. His work was greatly admired by the monarch, Dom Pedro II, and Ferrez was made Photographer of the Imperial Navy in the early 1870s and Photographer of the Geological Commission of the Empire of Brazil in 1875. In 1885 he was made Knight of the Order of the Rose. He specialised in panoramas, returning to Paris to buy new cameras which gave wider views and even working with a designer in Paris in the 1870s to build one capable of making negatives over 1 metre wide. Ferrez's panoramas were exhibited worldwide and he was awarded gold medals in Philadelphia, Paris and Rio.





**aipad** The Association of International  
Photography Art Dealers



**BADA**  
MEMBER

**BERNARD QUARITCH LTD**

40 South Audley St, London W1K 2PR

Tel.: +44 (0)20 7297 4888

Fax: +44 (0)20 7297 4866

E-mail: [l.stewart@quaritch.com](mailto:l.stewart@quaritch.com)

or [j.skeels@quaritch.com](mailto:j.skeels@quaritch.com)

*Bankers:*

Bankers: Barclays Bank Plc, Level 27,  
1 Churchill Place, London E14 5HP

Sort Code: 20-65-90 Account Number: 10511722 Swift: BARC GB22

Sterling Account: IBAN GB62 BARC 206590 10511722

U.S.Dollar Account: IBAN GB10 BARC 206590 63992444

Euro Account: IBAN GB91 BARC 206590 45447011

Cheques should be made payable to 'Bernard Quaritch Ltd'

VAT number: GB 840 1358 54

Mastercard and Visa accepted.

If required, postage and insurance will be charged at cost.

List 2018/6

© Bernard Quaritch Ltd 2018