Travel Photography
Part I:
Africa, the Middle East and the Mediterranean
April 2013
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Cover illustration – A woman of French Guinea (item # 5)
Title page illustration: ‘Munchi’ (Tiv) people of Northern Nigeria (item # 27)
Last page illustration: Native woman of German South West Africa and a German photographer (item 13)
1. **[ADEN]**

   **[Large Photograph Panorama of Steamer Point in Aden].**

   Ca. 1880. Albumen print panorama ca. 20x52 cm (7 ¾ x 20 ½ in), dissected in two parts and mounted on original card. With the photographer’s numbers (5, № 2, 6) written in negative on the lower margin. Pencil caption in German on the mount. A very good sharp panorama.

   Interesting panoramic view of the Steamer Point (modern Tawahi) part of Aden, an important port of call and coaling station for the steamers following the routes to India or Africa through the Suez Canal. The photo shows the port with barracks and a coal station, and a number of vessels, including larger ships, in the harbour. A very good detailed panorama.

   “On 19 January 1839, the British East India Company landed Royal Marines at Aden to occupy the territory and stop attacks by pirates against British shipping to India. The port lies about equidistant from the Suez Canal, Bombay (now Mumbai), and Zanzibar, which were all important British possessions. Aden had been an entrepôt and a way-station for seamen in the ancient world. There, supplies, particularly water, were replenished, so, in the mid-19th century, it became necessary to replenish coal and boiler water. Thus Aden acquired a coaling station at Steamer Point and Aden was to remain under British control until 1967” (Wikipedia).

   $975USD

2. **[BELGIAN CONGO]**

   **[Collection of Seventeen Original Unmounted Architectural Photographs of Mainly Leopoldville (15), Belgian Congo].**

   Ca. 1934. Seventeen unmounted gelatin silver prints (two identical), all but one ca. 20,5x25,5 cm (ca. 8x10 in), the smaller one ca. 20,5x23 cm (8x9 in). All but one image with period ink captions in English and ink stamps of “Editor. “Nigeria” Magazine” on verso. A couple of very minor crease marks at corners, otherwise a near fine collection of photographs.

   Unusual collection of architectural photographs

   2. Railway signal cabin, Leopoldville
of Leopoldville (15), Brazzaville (1) and Kisantu taken for the “Nigeria Magazine” (Lagos, 1934–...). The views show a strong constructivist influence in Leopoldville’s architecture of the time, including interesting examples of a railway signal cabin, a “BELGOPATES” shop, or the dining room of the main building of Sabena Airways, the national airline of Belgium (1923 to 2001) which pioneered flights to Leopoldville in 1925. Other images showcase the architecture of Leopoldville’s private houses, including general views as well as images of the entrances, balconies, windows, and brick work. Two photographs show the Catholic cathedral in Kisantu and a “new African market” in Brazzaville (French Congo). Overall a nice collection of architectural views.

$975USD

3. **[BELGIAN CONGO]**

[Collection of Seventeen Original Unmounted Photographs of Boma, Lusambo and Surroundings in the Belgian Congo].

*Ca. 1910.* Seventeen unmounted gelatin silver prints, including six larger ones ca. 12x17 cm (ca. 4 ¾ x 6 ¾ in), and seven smaller ones ca. 6,5x10,5 cm (2 ½ x 4 ¾ in), with three images in between those sizes. The majority with manuscript pencil captions in French on verso. The photographs are sharp and in very good condition.

This collection includes early views of Boma – the capital of Belgian Congo – its streets and the house of the “Chef Bataillon”, and three views of Fort de Shinkakasa built near Boma in 1891, also a panorama of the Congo river with the fort on the right and Boma in the distance. Several views of Lusambo show its streets, river and a church under construction. There are also photos of a small village on the Kwamouth river and images of local people shown next to their houses, with ox driven carts during the cotton harvest, etc.

“But Boma is a port town, on the Congo River some 100 km upstream from the Atlantic Ocean, in the Bas-Congo province of the Democratic Republic of the Congo. Boma was the capital city of the Congo Free State and Belgian Congo (the modern Democratic Republic of the Congo) from 1 May 1886 to 1926, when the capital was moved to Léopoldville (since renamed Kinshasa)” (Wikipedia).
“Lusambo is a town and territory in the Sankuru district of the Kasai-Oriental province, Democratic Republic of the Congo. The town lies north of the confluence of the Sankuru River and the Lubì River. In 1890 Lusambo was chosen by Paul Le Marinel as the main Belgian base in the Kasai region to defend against the threat of Arab or Swahili traders in slaves and ivory who were encroaching from the east. The station would soon become one of the most important military posts of the Congo Free State with a permanent staff of seventeen whites, six hundred native soldiers and four artillery pieces (Wikipedia).

$575USD

4. [BRITISH EAST AFRICA]
[Album with Ninety-nine Original Photographs from Kenya, Uganda, Tanzania, and Zanzibar].

Ca. 1920. Oblong Folio (ca. 25.5x35.5 cm). 99 gelatin silver prints ca. 9x14 cm (3 ½ x 5 ½ in) mounted on 12 stiff card leaves. White pencil captions on the mounts. Original green full cloth album by ‘Wallace Heaton Ltd, London’ (paper label on the rear pastedown). Spine with minor tears on head and tail, otherwise a very good album with strong bright images.

A very interesting photograph collection of the native peoples of Kenya and Uganda. The album contains a series of images of Masaii, Kikuyu and “Kavirondo” people: shepherds with cows, family groups, women with distinctive jewellery, children, views of native villages, agricultural works and social gatherings. The people of Uganda are represented by pictures of natives of Fort Portal and the Aholi people from the Kitgum district in North Uganda. There are some impressive portraits of warriors with decorated and painted bodies and armed with spears; images of natives surrounding the traveller’s car; photos of mothers with children and young girls et al. The album also includes a nice image of a ‘ship on lake Victoria Nyanza’, and two photos of the true source of the Nile – the Ripon Falls, nowadays submerged after the construction of the Owen Falls Dam in 1954. The album starts with a dozen scenic photos of Dar es Salaam (“New Africa Hotel”, marching soldiers on a street), Zanzibar (“Africa Hotel”) and Mombasa (picturesque street views), and six photos of the Kenyan savannah with zebras and giraffes.

$3250USD
5. **[CONAKRY, FRENCH GUINEA]**

**DESHACHT, A.**

"Conakry" La Perle de l'A.O.F. [Conakry, French Guinea: Photograph Album with Sixty-Nine Photographs].

Ca. 1915. Oblong Folio (ca. 30x41 cm). Sixty-nine gelatin silver photographs mounted on forty-one leaves. Most photos ca. 17x23 cm (7x9 in) but some smaller and oval. Most images with the blind stamp of "A. Deschacht, Conakry, Guinee Francaise". Period patterned beige cloth with gilt title on front cover. Cloth covers with repair and some loss of cloth but overall a very good album with strong and sharp images.

This historically interesting album of Conakry includes strong images of the port, the main streets and government and colonial buildings including the Grand Hotel, a church, Ballay hospital, the market, post office, the Railway Company of Niger, as well as a railway bridge, the ocean promenade, a lighthouse, the radio station and several other images of local and colonial buildings. Additionally there are several images of the native inhabitants as well as seven oval images of Guinean women. "Conakry became the capital of French Guinea in 1904 and prospered as an export port, particularly after a (now closed) railway to Kankan opened the large scale export of groundnut from the interior" (Wikipedia).

$4500USD
6. [CONSTANTINOPLE, EGYPT, ALGERIA, TUNISIA]

[Album with Ninty-four Original Photographs of
Constantinople and Various Places in North Africa, including
Cairo, Algiers, El Kantara Gorge, Constantine, Bone (Annaba)
and Tunis].

Ca. 1880. Large Quarto (ca. 30x23,5 cm). 92 albumen
prints mounted on 45 leaves, including 52 large images ranging
in size from ca. 20,5x26,5 cm (8 x 10 ¼ in) to ca. 16x21,5 cm (6 ¼
x 8 ½ in), 40 smaller images ca. 10x13,5 cm (3 ¾ x 5 ¼ in) or
slightly larger or smaller, and two cabinet portrait photographs
the same size as the smaller images. The majority of photos with
period manuscript ink captions on the mounts, large number
with the photographers’ signatures and captions in negative.
With two manuscript “half-titles” (“Egypt” and “Algiers”) dividing the images. Recent green straight grained half morocco
with gild tooled and blind stamped spine. Mounts slightly faded
and waved, but overall a very good album.

Interesting collection of early professional photographs of
the Near East, including nicely executed portraits of the native
people, and some unusual rare views of Algeria and Tunisia.

6. Egyptian girl

Portraits of the native inhabitants of the Middle East
include photos of Turkish people from a renowned series
issued in the 1870s by the studio of Pascal Sebah. The photos
show costumes of Kurds, Armenians, Montenegrins,
“Bohemiennees”, a “Zeybeck”, “eunuch of Sultan”, a Turkish
barber at work, a woman in a palanquine et al. As Ken Jacobson
noted about this series, “the striking costumes combined with
the documentary feeling that arises from depicting mostly real
people in the costume of their indigenous region, give the
portraits an immediacy and a certain intensity” (Jacobson, K.
Odalisques & Arabesques: Orientalist Photography, 1839-1925.
London, 2007, p. 270). The portraits of Egyptians from the
album include an expressive close-up image of a young girl,
photos of street beggars, Egyptian officers in richly decorated
outfit, Bedouins mounted on horses, women in native dress et
al. A group of very interesting images shows a Bedouin camp
with tents, riders and camels carrying elaborately decorated
palanquins. Other portraits show an Algerian washing feet
before a prayer, a Tunisian falcon owner, a “Syrien nomade”
(studio portrait by P. Sebah), a young Egyptian water carrier
(cabinet portrait photograph by “H. Léon, Alexandrie”) et al.

The album also has some unusual views and scenes from Algiers and Tunis, e.g. Panorama of the
Algiers city, views of its quay, narrow streets, traditional Arab coffee houses, and burial grounds nearby.
Several views of the countryside give a great impression of El Kantara Gorge with its narrow road and a
bridge; there are also nice views of Constantine with one of its bridges, and Bone (Annaba) with the
remnants of Hippo Regius in the distance. The photos from Tunis include a city panorama and street
views with a nice image of the inner yard of the French Consulate.
The views of Constantinople include panoramas of the Golden Horn, Bazaar, and Bosporus, as well as images of Dolmabahçe Palace, fountain near the Sultan Ahmed Mosque, Turkish cemetery, the Walled Obelisque and the Obelisk of Thutmose III on the Hippodrome Square, and two large photos of the interior of Aya Sophia, and the Column of Constantine. Images of Cairo include a city panorama, views of the Citadel, tombs of Caliphs, a bridge across Nile, Giza pyramids and Sphinx et al. There are also four photos of Italian sites, all from the studio of G. Sommer in Napoli. The album starts with a group portrait of two European travellers and their native companions taken by the studio of “Arabes Frères, Constantinople et Athènes”. One of the Europeans is apparently the compiler of the album.

$3750USD

7. [EGYPT]
[Collection of Forty-seven Original Unmounted Photographs of the Temples and Antiquities of the Upper Egypt, Views of Cairo, Great Pyramids of Giza and the Nile].
Ca. 1910s. 47 unmounted gelatin silver prints, including 19 larger ones, ca. 15x20 cm (ca. 5 ¾ x 7 ¾ in), and 28 smaller ones, ca. 11,5x16,5 cm (4 ½ x 6 ½ in) or slightly smaller. Most of the small images with later manuscript pencil captions on verso. Photographs waved and with different degrees of fading, but overall a very good collection.

A collection of original high quality photographs taken by a skilled amateur including over 30 images of the famous Egyptian temples of Karnak, Luxor, Thebes, Philae and Abu Simbel – both general views and close-ups of the architectural details, statues or bas-reliefs. The photographer often places local Arabs in front of the Egyptian ruins thus following the classic style Western Oriental photography of the time. Some of his images with children or young servants posing amidst the ruins are very lively. Also captivating is his apparent self-portrait: a photo showing a European man lying on a field sofa in the middle of a temple’s courtyard with a photo camera nearby. Interesting are his images of the Great Pyramids of Giza with some rails approaching the Sphinx. Other images include lively pictures of the steamers, boats and dahabiyas on the Nile, views of Cairo and tombs of the Caliphs, local children and the ‘Old Barrage below Cairo’. There is also a collective portrait of the Arabian women apparently from around Wadi Halfa (modern Sudan) with a curious caption on verso: “Women at a village noted for its beautiful women north of Halfa”.

$1250USD
8. **[EGYPT-SUDAN]**

Kodak Souvenirs [Egypt – Sudan Nile Voyage Album of Ninety-Six Photographs].

Ca. 1900. Ninety-six gelatin silver photographs ca. 9x12 cm (3 ½ x 5 in) mounted in twenty-four leaves. Original period red gilt titled patterned cloth album. Extremities mildly rubbed, some mount leaves with repaired tears, but images generally sharp and strong and overall a very good album of photographs.

This interesting private photograph album appears to document a Nile voyage from Alexandria to Khartoum. The album includes strong scenic images of the travellers, the banks of the Nile, the cities and towns visited and the archeological sites but it's strength lies in the over forty ethnographic images of the local people encountered. This album was created shortly after Sudan was put under British-Egyptian administration in 1899.

**$1250USD**

9. **[FRENCH CONGO]**

[Album of 140 Early Photographs of the French Congo Showing the Second Engineer Expedition under the Command of Captain Belle Conducting the Survey for the Construction of a Railway Between Loudima and Stanley Pool].

Ca. 1894-1895. Quarto (ca. 24x22 cm). 140 mounted gelatin silver prints mounted on 12 stiff card leaves, all but one ca. 6x8,5 cm (2 ¼ x 3 ¼ in), the last one ca. 11x8 cm (4 ½ x 3 ¼ in). Manuscript pencil title on verso of the front free endpaper and manuscript pencil captions under the photos. Period black full morocco with gilt tooled inner margins and marbled paper endpapers; all edges coloured. Near fine album with generally sharp images.

An important collection of interesting photographs documenting Captain Belle’s expedition from Mindouli to Brazzaville including several portraits of the expedition members, also shown surveying and taking topographical measurements; scenes from the camp, images of the expedition's progress along the
route, and many ethnologically interesting images of native Bateke, Bakongo, Oubanghi and Okota peoples. Portraits of the expedition members and porters are followed by the images of native families, children, chained prisoners in Brazzaville, et al. There are also interesting images a small Congo steamer in Brazzaville. The album finishes with 18 interesting views of Petit Loango and Libreville (Gabon), showing the residence of the governor, house of the Société d’Etudes, the cathedral, waterfront panoramas, Béribis canoes et al.

$4500USD

10. [GALLIPOLI CAMPAIGN & NAVAL ACTIVITIES IN AFRICA]

[Two Albums with 358 Original Photographs Showing World War I Naval and Military Activities in Greece, Egypt and Tunis, with Numerous Images of the Warships and Hospital Ships].

Ca. 1915-1921. Two albums, both Oblong Quartos (ca. 19.5x26 cm). 30 and 29 stiff card leaves. 233 and 125 gelatin silver prints of various size, from ca. 11x15.5 cm (4 ½ x 6 in) to ca. 2.5x6.5 cm (1 x 2 ½ in), the majority is ca. 7.5x10.5 in (3x4 in). The vast majority of images with manuscript ink captions; both albums with manuscript ink titles on the front free endpapers and bookplates of Paul D. Powell on the front pastedowns. One album recently rebacked in red gilt tooled straight grained half morocco with original cloth boards and the other album is period green gilt tooled half sheep with cloth boards. Mild foxing of the mounts, some images slightly faded, one leaf of the Album [1] (1915-1916) loosely inserted, spine of the second album (1917-1921) loose and with minor tears head and tail of spine. Overall very good albums with bright sharp images.
These two albums with over 350 original photographs are an important documentary illustration of the events of the Gallipoli Campaign (25 April 1915 – 9 January 1916) and other World War I naval operations in the Mediterranean and North and East Africa. The photos were taken by J. Crouch, the 5th Engineer on the hospital ship HMHS Dunluce Castle, who was on service both during the Gallipoli Campaign (1915-1916) and after 1918 when he remained with British forces based at Salonica.

The photographs include over 30 images of the British Navy during the war: warships (HMS Swiftsure, HMS Lord Nelson, HMS Exmouth, HMS Magnificent, HMS Bristol, HMS Redpoll, HMS Challenger et al.), submarines, hospital ships (HMHS Dunluce Castle, HMHS Valdivia, HMHS Britannic, HMHS Delta et al.), and assistant ships (RMS Edinburgh Castle, HMT Olympic, a ‘troop ship’ in Alexandria et al.); with several photos showing detailed interiors of the ships’ engine rooms (RMS Saxton and Edinburgh Castle, HMHS Dunluce Castle). A number of images shows the crew of the photographer’s “home” ship HMHS Dunluce Castle, but also the personnel of other ships of the British navy – engineers, officers and sailors, ‘chief mate’, ‘pusser’, and others, with a couple of joyful photos of the sailors playing on the Dunluce Castle’s deck, as we now know, shortly before the beginning of the war (the photos dated July 1914). A group of images documents the hospital service of HMHS Dunluce Castle, showing its nurses and hospital rooms, hospital barges loading and approaching the ship, as well as scenes of embarking and disembarking of wounded soldiers in Alexandria and Bizerte (Tunis).

A large group of pictures shows the military activity in the area, with photos of the ANZAC camps, trenches and dugouts, soldiers, field hospitals, and an “Australian cemetery”. More images show the Allied military camps in Saloniki, Russian officers and soldiers et al.

The “war” pictures are supplemented with numerous snapshots of the Mediterranean cities: Saloniki, Moudros, and
Valona (Vlore, Albania); Cairo, Alexandria, Bone and Tunis. They include general views of the cities and their harbours, and lively street views and scenes with the locals. Interesting are pictures of the banks of the Mahmoudia Canal, a local café and a yacht race in Alexandria; souk quarters and a railway station in Tunis; a British party on camels near Cairo et al. There are also images of Sierra Leone, Sea Point part of Cape Town, Durban and Clifton (South Africa), and Dar es Salaam with the wreck of the German ships SS König in the harbour. The album is concluded with some social scenes and peacetime photographs of the photographer’s family and friends in Devon in 1919.

“Dunluce Castle was built in 1904 by Harland & Wolff at Belfast for the Union-Castle Mail Steamship Co. In January 1910 she undertook the first London-Cape-Delgoa Bay-Mombasa sailing. In August 1914 she became a troopship and took part in the famous six ship Union-Castle convoy which brought 4000 troops to Europe. She was commissioned as a hospital ship for 755 patients on 6th July 1915 and at Gallipoli and Mudros acted as transfer ship to White Star’s Britannic before going to East Africa for duty with the Indian Government. In 1916 she was back in the Mediterranean for service which included voyages from the Adriatic to North Africa with wounded Serbs. On 23rd February 1917 she was stopped by a U-boat and after checking that she was complying with the Hague Convention was allowed to proceed. She returned to commercial service on 2nd April 1919 and resumed her original run until 1931 when she was transferred to the Round Africa service (The Red Duster, the Merchant Navy association on-line).

$1500USD

11. [GERMAN SOUTH WEST AFRICA]
[Photograph Album Titled:] Zur Erinnerung an Meinen Aufenthalt in Deutsch-Suedwest Afrika. [In Memory of my Stay in German-South-West Africa].
[Namibia], 1906-1907. Folio. 25 stiff card leaves. With 104 gelatin silver photographs, the majority ca. 13x18 cm (5x7 in). Period olive gilt titled cloth boards. Front bottom hinge with minor split, and several photographs with various degrees of fading, otherwise a very good album.

With an ownership inscription on the inside front cover. The images include several by the photographer Fellhauer who captioned and dated his images in negative. The images include scenes from Windhuk to Swakopmund.
and the territory in between (central western Namibia) and also several images of indigenous peoples (Ovambo and Herero) are included. The images were taken during the height of the Herero and Namaqua uprising, which "took place between 1904 and 1907 in German South-West Africa (modern day Namibia), during the scramble for Africa.

On January 12, 1904, the Herero people, led by Samuel Maharero, rebelled against German colonial rule. In August, German general Lothar von Trotha defeated the Herero in the Battle of Waterberg and drove them into the desert of Omaheke, where most of them died of thirst. In October, the Nama people also rebelled against the Germans only to suffer a similar fate" (Wikipedia).

$3250USD

12. [GERMAN SOUTH WEST AFRICA]

[Collection of Forty-five Original Unmounted Photographs of German South West Africa, Apparently its Northern Part around Tsumeb, with Views of a German Settlement, Mining Operations, and Portraits of Colonists and Native People].

Ca. 1910. 44 unmounted gelatin silver prints, ca. 12,5x17 cm (ca. 4 ¾ x 6 ¾ in) or slightly smaller, and a real photo postcard ca. 8x13 cm (3 ¾ x 5 in). Several images numbered in negative, one image captioned “Ovambo” on verso, one with photographer’s ink stamp “E. Just, Tsumeb, D.-S.-W.-Africa” on verso. Most photographs with some degree of fading (mild to very), a few with tears and chipping on the margins, but overall a good collection.

This collection of original amateur photographs most likely shows the first German settlement and industrial infrastructure in Tsumeb (in 1905), a mining town founded by Germans in what is now Northern Namibia. Tsumeb is the home of the Ongopolo mine, world famous for its richness in various ores and minerals. The photographs include about ten general views of the area, with two panoramas taken from above and give a nice overview of the German settlement. Two images show the mining works, and one image shows a derailed train with overthrown cars full of ore. There is also a large group of collective photo portraits of German settlers – families and picnic parties, men posing next to their houses or carts, while on hunting trips or hikes in the African wilderness. One of
13. [GERMAN SOUTH WEST AFRICA]

[Album with Forty-eight Rare Early Photos of German South West Africa Including Images of its First Major Railway, Views of Swakopmund and Windhoek, and Portraits of Native People].

Ca. 1890-1900s. Oblong Quarto (ca. 18x25 cm). 48 gelatin silver prints, ca. 11,5x16,5 cm (4 ½ x 6 ½ in) mounted on 25 stiff card leaves. All images with period ink captions in German on the mounts; with three ink stamps of “Deutsche Kolonial Kriegerbund” on the leaves. Period green cloth album, neatly repaired on the spine. With two images apparently removed from the album, mounts soiled, some images faded and a photo of Habis with minor damage on the image, but overall a very good album.

Important collection of early images of the Staatsbahn (State Railway) – the first major railway in German South West Africa (Namibia) which was built by the German Colonial Authority in 1897-1902 and connected Swakopmund and Windhoek. The album contains good images of almost all Staatsbahn stations located between Swakopmund and Karibib (a city half way between Swakopmund and Windhoek). The images start with a view of the rails in the landing area of Swakopmund, and then show the stations of Richthofen, Rössing, Khan, Wellwitsch, Jakalswater, Sphinx, Dorstrivier, Kubas, Abbadis, Habis and Karibib. Most of the stations are finished, and the Karibib station is shown both completed and while still under construction. Another historically significant image shows a German freight train (Güterzug) and its crew, together with railway officials. There is also a photo of the steel railway bridge near Kubas.

$750USD
Other interesting images include a portrait of Theodor Gotthilf Leutwein (1849-1921), the governor of German South West Africa in 1898-1904, photographed on verandah of his residence; a quarry near Swakopmund equipped with special machines; an ox wagon with German settlers and their native servants; several views of Windhoek, including those of a Christian mission and military barracks; a great photo of the Swakopmund bank, et al. There are also several group portraits of native people, including Bushmen and other tribes, and a specially arranged photo of a native woman shaking a German photographer, with his photo camera next to them. Curiously, a sign mounted on a pole nearby says: “Photographie von E. Hecker”.

$3250USD

14. [GERMAN SOUTH WEST AFRICA]
[Album with Forty Original Photographs of German South West Africa with Images from the WWI South West Africa Campaign and Photos of the Diamond Industry of Lüderitzbucht and Kolmanskop].
Ca. 1914-1917. Oblong Quarto (ca. 18,5x24 cm). 40 gelatin silver prints, including 14 larger ones ca. 12,5x16,5 cm (4 ¾ x 6 ½ in), 8 smaller ones ca. 8,5x13,5 cm (3 ½ x 5 ½ in), and 18 small images of different size (two loosely inserted), from 7x10,5 cm (2 ¾ x 4 in) to 4x6,5 cm (1 ⅞ x 2 ⅜ in). With five original photo postcards (one loosely inserted) mounted on 12 stiff card leaves. The majority of the images with period ink captions, most postcards inscribed in negative on the lower margins. One postcard with a pencil text and a war censor’s ink stamp on verso. Leaves all edges gilt, rebound in a recent half straight grained morocco with gilt tooled spine. Traces of eight smaller images being removed from the album, some smaller images faded or with minor damage on the margins, but overall a very good album.

Interesting collection of rare early non-German photos of German South West Africa (Namibia). Compiled by a member of the First Eastern Rifles of the Union Defence forces (South African Army). The
album illustrates the events of the South West Africa Campaign of World War I (September 1914–July 1915) which ended with the conquest of the German colony by the forces of the Union of South Africa.

The war events are documented in a number of images of Lüderitzbucht, including views of its harbour with naval expedition vessels on shore, an armoured train on the city railway station, a South African military camp near Lüderitz, and a few images of General Louis Botha’s official inspection of Lüderitzbucht in 1915. The real photo postcards show the South African Army’s camps in Lüderitzbucht and Tschaukaib, and the “1st Eastern Rifles marching through Ausnek”. There are also interesting photos of everyday life of the South African infantry, like “Kit inspection” or “In the Trenches”. German forces are represented with a large image of a German mounted trooper with a voluminous ink signature of ‘Carl Lambrecht’, and photos of a “German flag captured by the 1st Eastern Rifles, 1914”, and a German airplane surrounded by an interested crowd.

There is also a loose postcard showing German (?) mounted troopers with an interesting manuscript text on verso. Written by a South African soldier ‘on active service’ and addressed to his brother in Queenstown (SA), the short note mentions that they have had ‘a scrap at Gibeon’ (most likely, meaning the capture of Gibeon, 26th May 1915). Other interesting images include photos of diamond mines near Lüderitzbucht and Kolmanskop, including a nice scene of diamond sorting by a German specialist. There are also good images of local railway stations (Usakos and other), the Marine Memorial in Swakopmund, and several later pictures from the British East Africa (a camp in Dar er Salaam, officers of the British East African Police, natives, images from a safari et al).

$1500USD

15. [GERMAN SOUTH-WEST AFRICA]
[Album with Sixty Original Photographs of German South-West Africa and 36 Printed Postcards and Magazine Clippings, Titled:] Zur Erinnerung an die Kriegsjahre 1904-1905 in Deutsch-Südwestafrika. [In Memory of the War Years 1904-1905 in German South-West Africa].
[Namibia], ca. 1905. Folio (ca. 37x24 cm). 26 card stock leaves. Over 40 large gelatin silver photographs ca. 13x18 cm (5x7 in) or slightly smaller (the printed materials are of the same size); and 18 postcard size photos ca. 9x12 cm (3 ½ x 4 ¾ in). The majority of large images with period manuscript ink or pencil captions. Period maroon cloth album, neatly rebacked. Gilt tooled title on the front cover. Cover
with mildly bumped corners, some images slightly faded, one leaf with the paper frame detached from the mount, but overall a very good album.

Early and important collection of photographs from the German colony in South-West Africa (modern Namibia), taken during the cruel military suppression of the Herero and Namaqua uprising against the German rule in 1904-1905. The strong images focus on the German military forces, showing soldiers from the "Seebattalion" with rifles, officers on camels, arrival of the official delegation to a railroad station with German soldiers standing and local children observing; artillery staff with a cannon, soldiers at the Teufelsbach railroad station; a field camp with German soldiers resting next to their tent; a field kitchen - "Feldkushe im D.S.W.Africa" (captioned in negative) et al.

Photo of a group of soldiers shows them next to the monument dedicated to the Germans which died during the first Witbooi uprising 1893-94 et al. There are also several images from a military post in Okahandja, the epicentre of the uprising, views of the local German cemetery and a German building burnt during the unrest. Other photographs show a group of native people in traditional and European dress, a family of the local chief, two images of the "indigenous lazareth", a desert railroad with a train; African scenery in the vicinity of Okahandja with domestic herds gazing, and apparently a German farm.

25 printed photo postcards show the Namibian landscapes of Okawango, Waterberg, Owamboland, Otjoo, Omaruru fort, Keetmanshoop city, farms in Ongeama and Voigtlund; several portraits of native families and groups from Owamboland and Otavi, and a native postman. There are several postcards with hunting scenes: hunters on Kunene River, hunted leopard, Gemsbock and Rindbock antelopes, postcards showing ostriches, and a bird of prey (Raubvogel). The printed clippings are generally dedicated to native people of Namibia and show different family groups, women, warriors, a chief, scenes of dancing, cooking et al.

$2500USD
16. **[GIBRALTAR]**

[Large Photograph Panorama of the Western Face of the Rock of Gibraltar with the Inner Harbour, the Settlement Ascending the Slopes of the Rock, and the Moorish Castle Above].

Ca. 1870.
Panorama ca. 14,5x51,5 cm (5 ¾ x 20 ¼ in), composed of three albumen prints, ca. 14,5x17 cm (5 ¾ x 6 ½ in). Two parts mounted on the original thick paper leaf, with the third part folding. Images slightly faded, the third part with several creases, but overall a very good panorama.

This attractive panorama of the Gibraltar waterfront gives a nice overview of the inner harbour, with the fortified embankment and a group of boats in the foreground, and the settlement ascending the hill towards the Moorish Castle and the Rock of Gibraltar in the background. $375USD

17. **[GREAT TEMPLE IN ABU SIMBEL]**

[Large Photographs Showing the Entrance to the Great Temple in Abu Simbel [With] a Large Photograph of the Nile’s Second Cataract on Verso].

Ca. 1880. Albumen prints ca. 21x26,5 cm (8 ¼ x 10 ½ in); very good tonal range. Mounted on recto and verso of the original card. With period manuscript ink captions on the mount. Apparently a detached leaf from an album. Mount slightly faded, otherwise two very good images.

The main photograph shows the entrance to the rock hewn Great Temple of Abu Simbel, with local Arabs posing in front of the colossal statues of pharaoh Ramesses the Great. The image on verso shows the Nile’s Second, or Great Cataract located nearby. Both images represent the natural state of both sites, not in existence anymore. The Cataract was submerged under the waters of the Lake Nasser created by the construction of the Aswan High Dam in 1958-1971, and the complex of Abu Simbel temples “was relocated in its entirety in 1968, on an artificial hill made from a domed structure, high above the Aswan High Dam reservoir” (Wikipedia). $375USD
18. **[GREECE & TURKEY]**

"Voyage du Korrigan 1885. Grece, Turquie" [Album of 124 Photographs of Greece and Turkey].

1885. Large Oblong Folio (ca. 33x49 cm). 124 albumen photographs mounted on 83 stiff card leaves. Larger photographs ca. 21x26 cm (8 ½ x 10 ½ in) and smaller ones ca. 14,5x10,5 cm (6x4 in). Photographs captioned in French in manuscript on mounts. Many additionally captioned in negative and many of the Turkish ones signed P. Sebah in negative. Period black half morocco with black pebbled boards, gilt titled on front cover. Extremities slightly rubbed but overall a very good album of generally good strong images.

This large and impressive album of a Mediterranean voyage on the schooner "Korrigan II" owned by Pierre-Augustin-Joseph de Montaigu includes beautiful views, portraits and archeological finds from Greece and Turkey including images from Athens (16), Greeks in local costumes (8), Greek archeological finds (17), Argos, Kalabaka (9), Trikkala, Constantinople and environs (27), Turks in local costume (42) etc.

Many of the Turkish images are from the photographic firm started in Constantinople in 1857 by Pascal Sebah (1823-1886) which "was one of the most prolific studios in the Orient in the 19th century"(Jacobsen p 269-70). "Sebah's photographs of the period are among the best productions by a commercial photographer, and no doubt the silver medal he won at the Exposition Universelle of 1878 for his highly praised Egyptian photographs was well deserved" (Perez p.222).

$9750USD

19. **[HARAR, ETHIOPIA]**

[Album of Twenty-three Original Photographs of Eastern Ethiopia from Dire Dawa to Harar by Unidentified Photographer but most Likely the British Consul in Harar].

Ca. 1910. Oblong Quarto. 28 leaves. With 23 gelatin silver print photographs, each approx. 9x14 cm (3 ½ x 5 ½ in). Period brown gilt tooled half morocco with brown cloth boards. A very good album.

The strong images of this album show Eastern Ethiopia from Dire Dawa to Harar and include the "Head of the Pass to Dire Dawa, "Lake Haramaya," "A Road" [to Harar], "Huts," camels and herders, and

$9750USD
eighteen views of Harar including panoramas, "town from N.E., "West Gate," market scenes, British official on horseback (Consul?), sporting a pith helmet and uniform (likely the compiler of the album) and "Consular Hut from West."

"Harar lost some of its commercial importance with the creation of the Addis Ababa - Djibouti Railway, initially intended to run via the city but diverted north of the mountains between Harar and the Awash River to save money. As a result of this, Dire Dawa was founded in 1902 as New Harar"(Wikipedia). This is a rare early and interesting photo documentation of the until about 1875 "Forbidden City" of Harar.

$1500USD
20. **[HENRY MORTON STANLEY]**
[Cabinet Portrait Photograph of Henry Morton Stanley from his own Estate].

_Cairo: Stromeyer & Heyman, ca. 1890. Albumen print ca. 14,5x10 cm (5 ¾ x 4 in) mounted on card with the photographer's printed advertising on verso. Image slightly faded but overall a very good bright photograph._

Rare cabinet portrait photograph of Sir Henry Morton Stanley (1841-1904) by a lesser known Cairo photography studio “Stromeyer & Heyman” (Rue Bab el Hadid) from his own estate.

Sir Henry Morton Stanley, GCB, born John Rowlands, Congolese nickname Bula Matari (“Breaker of Rocks”), was a Welsh American journalist and explorer famous for his exploration of Central Africa and his search for Scottish missionary and explorer David Livingstone. Upon finding Livingstone, Stanley allegedly uttered the now-famous greeting, “Dr. Livingstone, I presume?” Stanley is also [controversially] known for his discoveries and development of the Congo region. He was knighted in 1899” (Wikipedia).

$475USD

21. **[THE HOLY LAND]**

**SFER, Antoin**

_Photographic Album. Views of the Holy Land by Antoin Sfer, Jerusalem. [Forty-two Large Photographs and a Small one Loosely laid in]_

_Jerusalem, ca. 1890. Oblong Small Folio (ca. 26x35 cm). [i] pp. 42 albumen photographs mounted on 22 stiff card leaves. Photos captioned, numbered and Signed "Bonfils" in negative, each ca. 22,5x28 cm (9x11 in), with a small photograph of an Arab horseman laid in. Original publishers carved with inlays wooden boards with a gilt tooled morocco spine and gilt printed title page. Signs that three leaves may have been removed but overall the album is in very good condition with strong sharp images._

This attractive album has strong images including views of Jaffa - Channel, barque, market; Ramallah; Jerusalem (29) - train station, Mount Zion, Church of the Holy Sepulchre (7), Pool of Hezekiah, St. Anne’s Church, Tomb of Omar, the Rock, the Pulpit of Cadi, El-Aksa Mosque, Mosque of Omar, The Golden Gate, The Garden of Gethsemane (2), the Tomb of the Virgin, Valley of the Tombs of Jehoshaphat; Tomb of Lazarus at Bethany, Bethany; Bethlehem - Cave of the Nativity, Scene of the Good Samaritan, Convent of St. Elias, Jericho, Jordan river, Dead Sea._
Maison Bonfils was started by Paul-Felix Bonfils (1831-1885) in Beirut in 1867 and was "to become one of the most successful photographic businesses in the world. They photographed most of the important sights in the Middle East and their views were widely distributed"(Jacobsen p. 216). Bonfils' "stock had variety enough to please all and ranged from classical landscapes and biblical scenes to ethnographic portraits and subtly erotic images of Oriental men and women. A close examination of Bonfils' photographs reveals quite clearly that Felix had a different eye than the others, and at least in the beginning, a more naive and less commercial approach to image making" (Perez p. 141).

$2750USD

22. [Khartoum]
[Album with Sixty Original Photographs of Khartoum and its Environs; With 29 Photos from a Vacation Spent Apparently in the Alps Added at the End].

1903-1905. Oblong Folio (ca. 24.5x36.5 cm). 89 gelatin silver prints, ca. 8.5x14 cm (ca. 3 ½ x 5 ½ in) mounted on 25 stiff card leaves. Later pen manuscript captions to some images on the mounts. Original period brown full cloth album by “Johnsons, London” (paper label on the rear pastedown). Several images with minor stains, album rubbed at extremities, but overall a very good collection.

Important collection of early views of Khartoum taken shortly after reestablishment of the British rule in the area – the Anglo-Egyptian Sudan was formed in 1899 and remained a British protectorate until 1956. The photographs were apparently taken by a British official while on service in Khartoum.

The album contains some nice views of Khartoum including the recently built Presidential Palace (1899), one of the bridges across the Nile, the monument to Charles George Gordon or "Gordon Pasha", and street views. Several images show a military parade (‘Royal Salute’) in honour of the official visit of a member of the British royal family (the captions noting that it was ‘Prince Harry of Battenburgh.’ There are also images of the newly built Aswan Low Dam (1899-1902), steamers on the Nile under British and Egyptian flags (including "Out boat Sultan"), and pictures documenting launching of two ships on the Nile. A number of pictures show the Sudanese countryside, including images of the Egyptian Philae Island with
its temples and several views of the Nile with local towns and villages on its banks. Some interesting photos of local people include portraits of Sudanese soldiers with their camels, officers of the author’s envoy, shepherds and camel holders, with picturesque images of a camel carrying a richly decorated palanquin.

The creator of the album is shown on several pictures: posing while mounted on a horse, in a boat on the Nile, on a golf course; there are also pictures of his ‘young camel’ and a donkey. Some interesting images show the boats racing during the Second Khartoum Regatta (1904), animals in the Khartoum Zoo et al. The Khartoum photos are supplemented with a series of 29 mountainous views and street scenes taken most likely in the Alps. Overall a very interesting first-hand account of British governed Sudan.

$3250USD

23. [MADAGASCAR]

[Album with 72 Original Photographs of French Colonial Madagascar Showing Vivid Street Scenes in Antsiranana, Military Manoeuvres, Portraits of French Military Officers and Malagasy Nobility et al].

Ca. 1896-1904. Oblong Quarto (ca. 19x26,5 cm). 25 stiff card leaves pp. With seventy-one mounted gelatin silver prints and one large cyanotype photograph. Images of different sizes including twenty-six large images ca. 12x27 cm (4 ¾ x 6 ¾ in), thirty-six small photos ca. 6x9 cm (2 ½ x 3 ½ in) and other images with measurements in between. The vast majority of images with detailed manuscript ink or pencil captions on the album mounts. With a carte-de-visite of ‘J. Niochet’ and a mounted newspaper clipping showing a native man. Period brown pebbled cloth album with decorative endpapers, neatly rebacked. Covers mildly rubbed at extremities, rear joint cracked but holding, some images slightly faded, but overall a very good album.

A very interesting photograph album illustrating the establishment of French colonial rule in Madagascar, with important images of French military forces and infrastructure, civil colonists and local nobility. Madagascar was proclaimed a French protectorate in 1885; local resistance led to the French military invasion of the country and capture of Antananarivo in September 1895. The earliest images from our photograph collection are dated June-July 1896, and thus relate to the time of establishment of French colonial rule in Madagascar, which was officially declared a French colony on August 6, 1896.
The album’s compiler was most likely J. Niochet (his carte-de-visite is mounted opposite his probable portrait on the first page of the album), who was according to the annual guide to French Madagascar, a 1st class administrative officer in the Particular Staff of the Colonial Artillery (État-Major Particulier de l’Artillerie Coloniale) in Tananarivo (Antananarivo) (Guide-Annuaire de Madagascar et Dependancies. Annee 1905. Tananarive, 1905. p. 53).

The images concentrate on northwestern Madagascar with the administrative centre in the port city of Antsiranana (named in the album "Antsirane" or "Diego-Suarez"). The images include several city panoramas, views of its harbour, governor’s house, prison, several street views (Rue de la Republique), native quarters et al.

Interesting images of the French military forces include pictures of the lodgings of Lieut.-Col. Brun, the Chief Commander of French troops in the city (dated July 1896); images of the officer’s house and soldiers’ barracks, two views of the ‘Ambohe’marine’ showing the post of ‘Sakalaves’ (Sakalava) sharpshooters, and a scene of military manoeuvres with ‘Malgaches’ (Malagasy) shooters attacking a command fort. Another image shows a group of officers and native soldiers with a cannon.

A large image shows the departure of a military mission to Tananarive, pointing to ‘explorateur Mr. Grandin’ on horse, and ‘Mr. Grosnier en filanzane’ (a type of Madagascar palanquin). The ‘explorateur’ was apparently Léonce Grandin, a French writer and adventurer who shortly after published “Les Français à Madagascar” (Paris, 1896).

There is also a very curious photograph showing Chinese workers building a Decauville railroad in Madagascar. This was a pioneer company in French industrial railroads - “Decauville's major innovation was the use of ready-made sections of light, narrow gauge track fastened to steel sleepers; this track was portable and could be disassembled and transported very easily <...> The French military became interested in the Decauville system as early as 1888 and chose the 600 mm (1 ft 11 5⁄8 in) gauge track to equip its strongholds and to carry artillery pieces and ammunition during military campaigns. Decauville track was used during the French military expeditions to Madagascar and Morocco” (Wikipedia).

The collection also contains several portraits, including that of the queen and the princess of Nosy Be Island (this island off northwest coast of Madagascar became French protectorate in 1885); and three portraits of young Nosy Be girls.

Additionally there are several group and individual portraits of French military officers posing in the interiors of their quarters or outside, with families, on leisure walk or hikes, drinking with friends; while constructing a house; one group portrait shows them with two natives, while everybody is holding a
shovel, a pick or a broom. Several images show a local settler and owner of coffee plantations in the Ambre Mountains near Antsiranana Antoine Mogenet, posing on his farm, with wife and daughter et al. Mogenet founded his plantation in 1893 and was the president of the ‘Comice agricole de Diego-Suarez’ in 1905 (Guide-Annuaire de Madagascar, p. 346).

Other images show forest scenery (Rivière des Caïmans), anchorage of boats in the Baie de Tamatave (Toamasina, east coast of Madagascar), villages, wells and local water carriers, carriages with bulls, a native hairdresser, Malagasy dances et al.

$4250USD

24. [MADAGASCAR]

LAURANCY, Émile

[Notebook with Forty-three Early Photographs of French Colonial Madagascar].

Ca. 1895. Octavo (ca. 22.5 x 17 cm). 43 mounted gelatin silver prints, including nineteen larger ones ca. 13 to 16 x 21 cm; the remaining from ca. 13 x 18 cm to ca. 8 x 11 cm. All images with manuscript ink captions in French, manuscript title “Photographies de Madagascar”. Collection of interesting images. Period notebook (lacking spine) with cloth boards, all leaves loose. Images with different degrees of fading, pages with minor tears and chips of edges, but overall a very good collection of photographs.

Valuable collection of early Madagascar photos assembled by French colonial officer Émile Laurancy. Madagascar was proclaimed a French protectorate in 1885; local resistance led to the French military invasion of the country and capture of Antananarivo in September 1895. The album contains three large panoramas of Antananarivo, several city views showing the royal palace and the palace of Prime Minister (Andafiavaratra Palace), the cathedral, the tomb of the royal family, public garden, main market (Grand Marche) et al. Other topographical photographs include a street view in Tamatave (Toamasina) with a French man being carried by a group of natives, a panorama of the port of Majunga (Mahajanga), and interesting image of a native pirogue on the Canal des Pangalanes (constructed by the French in 1896-1904), near Andevoranto.

The album includes a number of portraits of Madagascar nobility and high ranking officials: the Malagasy Prime Minister, Prince Ratsimamanga (Minister of Interior), the Queen and the Princess of the
Sakalava people, king Stialama of the Antakara tribe, Ramandananarivo (Governor General of Tuléar); and photos of painted portraits of the Malagasy queen Rasoherina, and king Radama III. There are also several nice portraits of Malagasy native people, like Sakalava “Great wizard”, types of Sakalava women, people of Antalaha, portrait of a “Hova” family, a Chinese woman, an arranged photo of a fight between the native warriors et al. Interesting views include photos of a Malagasy village, Malagasy funerals and a cemetery in Ambodisiny, rum fabrication, native women milling grains, Malagasy ox driven cart, native café et al. One of the photos is a group portrait of French colonial officers with several native kids.

$2250USD

25. [MADEIRA, GIBRALTAR, ALGIERS]
[Album of Forty-one Photographs of Madeira, Gibraltar, Alger, Genoa, Monte Carlo, & Nice].
Ca. 1890. Oblong Folio (ca. 29x41 cm). Forty-one photographs (38 albumen) (one folding panorama and three photochrom) mounted on 25 stiff card leaves. Most photographs 18x24 cm (7 x 9 ½ in). Some images captioned and signed in negative. Period pebbled black cloth boards, recently rebacked in period style brown gilt tooled quarter morocco. Panorama slightly creased but otherwise a very good album with strong sharp images.

This large attractive album has strong images which include views of Funchal (10); Gibraltar (2); Algiers (12), Genoa (4); Monte Carlo - Monaco (7); Nice (6). The large folding panorama is of Gibraltar. Images signed by the following photographers are included: Perestrello, Leroux, Noack, Brogi, G. J. And J. Giletta. Alexandre Leroux (1836-1912) became established in Algiers in the early 1870s. "He won a silver medal at the 1889 International exhibition of Photography" (Jacobsen p.251).

$2750USD
26. [NIGERIA]
LUMLEY, Harold, Lance corporal, West African Forces
[Album with Ninety-five Original Photographs of Nigeria].
Ca. 1944. Oblong Quarto (ca. 20x25,5 cm). 95 gelatin silver prints mounted on 26 leaves, with 79 small images ca. 8x5,5 cm (3 ¼ x 2 in), and 14 postcard size images ca. 13,5x8,5 cm (5 ½ x 3 ¼ in), with other images in between in size. Most images with manuscript pencil captions on verso. With a period manuscript letter to the compiler of the album ca. 19x15 cm (7 ½ x 5 ¾ in) mounted at rear. Period brown full Niger with stamped title on the front cover. A very good album with sharp interesting images.

A collection of interesting photographs of Nigeria made by a lance corporal of the Nigeria Regiment of the Royal West African Frontier Force (RWAFF). The images made during World War II include three large and a number of small street views of Lagos, including photos of the Carter Bridge, a crowded bus stop, a street leading to the “African Cathedral”, the waterfront with native boats, a cafeteria and an open air cinema. There are also a great number of photographs from the town of Jos, including street views, photos of the environs and several images from the renowned tin mines with native workers and special machinery.

Interesting images include a view of the railway bridge between Bukuru and Kafanchan, a beautiful building in Kano (Northern Nigeria), an avenue in Accra, Gold Coast (Ghana) et al.

A large group of pictures shows the native people of Nigeria, with a number of photos from Jos, including portraits of the “King of Jos”, “the king’s son, prince of the Pagans”, and “chief of the native administration”. A number of images show local women in traditional costumes, families, villages and houses. There are also portraits of Hausa traders in Lagos, Fulani boys with cows grazing, “Senior chief in Plateau Province on race day”, Fulani people, a “hunter of one of the hill tribes” et al.

Henry Lumley, the compiler of the album is photographed at the firewood market in Jos (1944); there are also seven large photos of him and his friends, all dated 1944. The letter at the rear dated 8.2.44 was written by Lumley’s fellow in WAF and wishes him all the best in his new unit; it is supplemented with the best wishes of the Captain of the old unit written on verso.

$875USD
27. [NORTHERN NIGERIA]

[Album with Ninety-seven Early Photographs of Northern Nigeria Including Images from Trenchard’s 1907 Expedition Which Includes some of the Earliest Images of the Tiv (Munshi) People].

Ca. 1901-1906. Oblong Quarto (ca. 24x31 cm). 67 gelatin silver prints ca. 8x10,5 cm (3 ¾ x 4 in) or slightly bigger or smaller mounted on 21 stiff card leaves. Manuscript ink title on the first mount, and several manuscript captions at the beginning of the album. Leaves all edges gilt, rebacked recently in red strait grained half morocco with gilt tooled spine and moiré endpapers using the original boards. Images with different degrees of fading, but overall still a very good album.

Important interesting collection of early photos of Northern Nigeria taken shortly after the British Northern Nigeria Protectorate (1900-1914) had been established. The most interesting images relate to Lieutenant-Colonel Hugh Trenchard’s expedition to the interior (1907-1908) during which he became the first white man to come into contact with the Tiv (Munshi) people. The images show the expedition’s heavily loaded native carriers crossing a village, a river, a grassy plain; several images showing the process of building a bridge in Nigerian wilderness. Photos captioned ‘Munchis’ some of the earliest images of the Tiv people. Other images include scenes of public sport competitions in Lokoja (1902), portraits of native dancers in masks, interesting shots of native house construction, a photo of a white man being carried by natives in a palanquin, et al.

“The Tiv are the 4th largest ethnic group in Nigeria… The Tiv came into contact with European culture during the colonial period. During November 1907 to spring 1908, an expedition of the Southern Nigeria Regiment led by Lieutenant-Colonel Hugh Trenchard came into contact with the Tiv. The expedition consisted of only four officers, an interpreter, 25 men and three machine guns. Trenchard brought gifts for the tribal chiefs. Subsequently, roads were built and trade links established between Europeans and the Tiv” (Wikipedia).

$2750USD
28. [PORT SAID, ADEN, ZANZIBAR & UGANDA]

[Photograph Album of Forty-eight Photographs & Photogravures of Port Said, Aden, Zanzibar and Uganda from the Trip of a German Traveller].

Ca. 1900. Oblong Small Folio (ca. 35x25,5 cm). Nineteen stiff card leaves with gelatin silver photographs and prints tipped in, several loosely inserted in the end. The size of the images varies from ca. 22x17 cm (8x6 in) to ca. 16,5x9 cm (6 ½ x 3 ½ in). The majority are with pencil captions in German on verso. Period brown buckram with printed label "Etama" on the last pastedown endpaper. One image with a repaired tear, several images slightly faded, but overall a very good album.

Interesting collection of photographs of Aden, Port Said, Zanzibar, and Uganda taken at the end of the 19th century including both postcard type prints by major local photographers and unique photos made by the traveller. The collection includes large photogravure views of Port Said by Cairo photographers Lichtenstern & Harari (five prints, with three numbered 162, 168, 184 in the negative), and six smaller Port Said postcard type views; eight views of Aden captioned in English in the negative by J.M.C. (in British Library collection deciphered as J.M. Clayton), including two large two part panorama 43x15,5 cm.

The Zanzibar images include eleven photographs by Pereira de Lord Brothers, who were among the most prolific photographers at Zanzibar, with their wet stamps on versos. The images show views of the Zanzibar Old city – Stone town, including the Sultan’s palace with the electric tower next to it (the building was named "House of Wonders" because it was the first building in Zanzibar to have electricity, and also the first building of East Africa to have an elevator), English church, city streets, traditional Zanzibari wooden carved door, forest landscape et al.

Among pictures from Uganda is an interesting group portrait of a young sultan with his suite and European colonial officials, a view of Entebbe (British colonial centre since 1893) and two scenes of military parade of the local troops commanded by British officers. A photograph stamped "Alfred Lobo. Entebbe. Uganda" shows an African tribesman with shield and spear and in war paint. There are also several other unidentified interesting photographs showing African nobility, European colonial officials (also having a drink together), landscapes and African natives.

$2500USD
29. [RHODESIA, ZAMBIA, VICTORIA FALLS]

[Photograph Album with Forty-six Photographs Showing British colonial rule in Zimbabwe and Zambia].

Ca. 1905. Oblong Large Octavo (ca. 16,5x22,5 cm), twenty-three leaves. 46 original gelatin silver print photographs (each ca. 12x17 cm), with manuscript captions on the mounts. Period mauve cloth covers, neatly rebacked. Period presentation description on verso of the front cover: "To Dear (?) Old George." Covers slightly soiled and faded, margins slightly browned, otherwise a very good album.

A very interesting album depicting British colonial rule in Zimbabwe and Zambia, (Southern and North-Western Rhodesia). The album is from first decade of the 20th century, when the brutal First and Second Matabele Wars (1893-94 and 1896-97) had finished and the region started to experience a quick development of the tourist industry. However, the memory of the wars still existed and thus one of the photographs included is "Indaba tree under which Lobengula rendered barbaric justice" (Lobengula Khumalo (1845-1894) was the second and last king of the Ndebele people; his death during the First Matabele war resulted in the destruction of the Ndebele kingdom and its conquest by the British South Africa Company).

The album consists of artistic views of the natural wonders and exact observations of Rhodesian life at the time, and comprises a highly interesting collection. The strong photographs show views of the Victoria Falls, including those of Livingston island, Devil’s Cataract, the Main Fall, local boaters waiting to take passengers across Zambezi River, "The Zambezian Regatta Course" and several views of the Victoria Bridge from different positions (including a view of the unfinished bridge which was under construction in 1904-5). As the owner of the album mentioned a hotel where some pictures had been taken ("Beautiful view taken in front of the Hotel," ‘View taken in the front of the Hotel showing spray & bridge’), it’s logically to presume that the town Victoria Falls (northern Zimbabwe) was meant. The town lies on the southern bank of the Zambezi River at the western end of the Victoria Falls; it became a major tourist centre after the Victoria Bridge had been opened in April 1905 (Wikipedia).

Another group of pictures include detailed views of Bulawayo, an important centre of British Southern Rhodesia: Government House, Market Hall, Main Street, Grand Hotel, public library, Memorial Hospital, the Rhodesian Club and others. Bulawayo, a former capital of the Ndebele kingdom, severely destroyed during the First Matabele War and which had survived a siege during the Second war, was rebuilt and populated with colonial settlers very quickly, thanks to numerous goldfields in its vicinity.

29. Victoria Falls

29. The Victoria Falls Bridge
There are also interesting views of the ruins of Khami, a capital of the ancient African Kingdom of Butua, located 22 km west of Bulawayo. Khami (UNESCO Heritage Site since 1986) was the capital of the Torwa dynasty for about 200 years from around 1450 and appears to have been founded at the time of the disappearance of the civilization at Great Zimbabwe (Wikipedia). Moreover, there are great views of the memorial to the Shangani Patrol and the grave of Cecil John Rhodes (1853-1902), the founder of Rhodesia, situated on so called ‘World’s View’ in the Matobo National Park (Zimbabwe).

The Shangani Patrol was a group of white Rhodesian pioneer police officers killed in battle on the Shangani River in Matabeleland in 1893. The incident achieved a lasting, prominent place in Rhodesian colonial history. The Shangani Patrol became a part of the mythology of white conquest, with its leaders Allan Wilson and Henry Borrow hailed as national heroes. A memorial to the Patrol was erected at the request of Cecil Rhodes in 1905 on the Matobo Hills, a sacred place for local tribes. Designed by John Tweed, it is an austere, oblong monument, 33 feet (10 m) high and made of granite blocks hewn from the neighbouring kopje, with a panel on each of the four sides depicting the members of the patrol in bas relief. Rhodes’s grave is located nearby. One of the photographs shows workers, leaving the monument after unveiling it.

‘Zambia’ views include pictures of the Kafue Bridge, which was built over the Kafue River in what is now Zambia in 1906. It is a steel girder truss bridge of 13 spans each of 33 metres (108 ft) supported on concrete piers. The bridge was built for the Mashonaland Railways, which later merged into Rhodesian Railways and operated the line from 1927. With a length of 427 metres (1,401 ft) the Kafue Railway Bridge was the longest bridge in the Rhodesian Railways network.

$2250USD
30. **[RICHARD FRANCIS BURTON]**

[Photograph Portrait of Richard Burton in an Elaborate Period Decorative Ornamental Frame].

Ca. 1863. Albumen photograph ca. 9x7,5 cm (3 ½ x 2 ¾ in); frame ca. 24x22 cm (9 ½ x 8 ¾ in). Period gilded decorative floral ornamental wooden inner frame with brown velvet margins framed under glass with a wooden outer frame. Oval door on verso with 19th century paper label "C.M. Lace. NTH/1746." Inner frame with a minor crack, otherwise a very decorative item.

The photograph is very similar to the one used as a frontispiece for volume one of Burton’s first edition of "Abeokuta and the Camaroons Mountains. An Exploration" (London, 1863, 2 vols.).

"A fascinating person to the many who knew him, Sir Richard Burton (1821-1890) has also captured the interest of succeeding generations. There have been more than a dozen Burton biographies and at least three of Lady Burton. Virtually all of these have been published by trade presses and marketed to broad audiences. Burton has also been the subject of documentary films and fiction, perhaps most notably in William Harrison's novel Burton and Speke (1982), from which the film Mountains of the Moon (1990) was made. Many of Burton's books have been reprinted since his death, attaining a level of success far greater than during his lifetime. His wide range of accomplishments and enigmatic character, yet to be fully defined, make him continually attractive to researchers, writers, and readers" (Oxford DNB).

$875USD

31. **[SECOND BOER WAR]**

[Album with Thirty-five Original Photographs of the Second Boer War, Showing the Main Boer Military Commanders, Battlefields, Artillery and Everyday Life of British Prisoners of War in a Camp near Pretoria; Supplemented with Seven Group Portraits of the British Officers and Residents in India].

Ca. 1899-1900. Oblong Folio (ca. 24x30,5 cm). 35 gelatin silver photographs, including 26 larger ones ca. 15x20,5 cm (5 ¾ x 8 in), and 9 smaller ones ca. 12x18 cm (4 ½ x 7 in) mounted on 20 stiff card leaves. Photos either signed, dated and captioned in negative, or with typewritten captions mounted underneath. With five large and two small group portraits taken in India in 1897-1898 (mounted at rear). Rebacked recently in red half morocco using the original cloth boards, leaves with all edges gilt, and with gilt tooled spine and moiré endpapers. Some images slightly faded, but overall a very good album.
Important collection of original photographs of the Second Boer War (11 October 1899 – 31 May 1902). The album was evidently compiled by an officer of the First Battalion of the British Army Gloucester Regiment which saw active service during the war, in particular during the Battle of Ladysmith (30 October 1899) and the consequent Siege of Ladysmith (30 October 1899 – 28 February 1900).

The album contains a number of portraits of distinguished Boer leaders and military commanders, including Petrus Jacobus Joubert (1834-1900), Lucas Meyer, Louis Botha (1862-1919), Daniel Jacobus Erasmus (1830 - 1913), General Snyman, and Pieter Arnoldus Cronjé (1836-1911). Five important photographs show 155 mm Creusot Long Tom field guns which were used by Boers during several war operations – in this case, during the Sieges of Ladysmith and Mafeking. The photos show one Long Tom being unloaded at a railway station and transported to Ladysmith, and another gun in action, being used by the people of Pieter Arnoldus Cronjé at Mafeking. Another impressive photo shows Boers at Mafeking posing next to a Maxim-Nordenfelt Gun. There is also a group of sharp collective portraits of different Boer commandos, including that of a "Hollander Corps O.V.S." under command of Russian General Yevgeny Maximov (1849-1904); and the trenches of Boksburg Command at the Battle of Colenso (15 December 1899).

Several photographs of the war areas include a general view of Elandslaagte (after the famous Battle of 21 October 1899), Nicholson’s Kop (one of the grounds of the Battle of Ladysmith), Pretoria Commando camp at Laingsnek; images of bridges and railways destroyed with dynamite (across Wasbank river and Tugela river) et al. Later photographs show “Raising of British flag in Pretoria” (5th June 1900), and a monument to the Gloucester Regiment men fallen at the fight near Rietfontein and the Siege of Ladysmith. There is also a group of good images showing everyday life of British POW in Waterval war camp near Pretoria. Many photos in the album were taken by important local studios, both Boer (J. Van Hoepen, Stoel & Groote) and British (Spratt Photo, Barnett & Co).

The album starts with a collective portrait of the officers of the Gloucester regiment’s 1st battalion taken in Ladysmith shortly before the war (29 September 1899). The seven photographs at the end relate to the regiment’s early service in India and include both official and family portraits.

$1750 USD
32. [SUDANESE? BOY]
[Studio Photograph Portrait of a Sudanese? Boy in Native Costume Holding a Spear].
Ca. 1880. Unmounted albumen print ca. 21x27,5 cm (8 ¾ x 11 in); very good tonal range. Recently matted, in very good condition.
Rare unmounted albumen print, preserved in very good condition. Attractive studio portrait of an apparently Sudanese boy with a distinctive hair style, holding a spear and with a knife in a special holder fastened on the boy’s arm.
$475USD

33. [SYRIA, LEBANON & THE HOLY LAND]
"Syria and Judea Vol. 1" [Album of a Hundred Photographs of Syria, Lebanon and the Holy Land].
Ca. 1880. Oblong Large Folio (ca. 48x41 cm), 50 stiff card leaves. One hundred photographs (93 albumen prints), including one folding panorama of Bethlehem, seven photochrom and one cabinet photo. Images captioned in pencil on mounts and many additionally captioned, numbered and signed "Bonfils" in negative, most ca. 22x28 cm (9x11 in). Period brown gilt tooled half morocco with brown pebbled cloth boards and raised bands. Some mounts with mild foxing, a few images with mild fading but overall a very good album of photographs.

This very large attractive album has strong images including views of Tripoli, Dog River (2), Beirut (3), Grove of Cedars, Baalbek (16), Zahleh, Anti-Libanus, Bridge on the Litani, Mount Hebron, Valley of the Arnon, Damascus (35), Camel Caravan, Sidon, Tyre, Acre, Mount Carmel, Casarea, Jaffa (5), Ramallah, Lydda, Wall of the Magi, Bethlehem (6), Pools of Solomon (2), Abraham’s Oak, Hebron (2) Gaza (4), Bedouin, Field of Boaz etc.
Maison Bonfils was started by Paul-Felix Bonfils (1831-1885) in Beirut in 1867 and was “to become one of the most successful photographic businesses in the world. They photographed most of the important sights in the Middle East and their views were widely distributed” (Jacobsen p. 216). Bonfils’ “stock had variety enough to please all and ranged from classical landscapes and biblical scenes to ethnographic portraits and subtly erotic images of Oriental men and women. A close examination of Bonfils photographs reveals quite clearly that Felix had a different eye than the others, and at least in the beginning, a more naive and less commercial approach to image making” (Perez p. 141).

$8750USD

34. [TRIPOLI, TURKEY, DALMATIA]
[Album with 127 Original Photographs of Tripoli, Mediterranean Coast of Turkey and Western Anatolia; With 71 photographs of Dalmatia and Montenegro].

Ca. 1910. Oblong Folio (ca. 24.5x33 cm). 198 gelatin silver prints ca. 8,5x11 cm (3 ¼ x 4 ½ in) mounted on 25 stiff card leaves. The vast majority with period manuscript ink captions in German on the mounts, images from Tripoli and Turkey numbered in hand from 1 to 128. Original green full cloth album. Two images missing, several slightly faded or with minor silvering, several mounts with minor tears, but overall a very good strong and album with bright images.

An interesting album of captivating photographs illustrating two journeys by a German group of travellers in the early 20th century to Turkey and Dalmatia. The album starts with five street views of Tripoli and proceeds to Mersina (Mersin) on the Turkish Mediterranean coast, then moving to Smyrna (Izmir) and then several towns in Western Anatolia – Brussa (Bursa), Iznik, and Eskisehir – before arriving in Istanbul. The second trip starts in Trieste and proceeds south along the Istrian and Dalmatian coasts of the Adriatic Sea to the Bay of Kotor in Montenegro.
The interesting images include informal lively views of traditional Turkish bazaars and street cafes, street views of Mersina, Brussa, Iznik (ancient Nicaea) and Eskisehir; small guest houses in the countryside (in the high passes leading from Bursa to the Iznik Sea), and several portraits of mounted bashi-bazouks with guns who acted as the travellers’ guides. There are also nice views of the countryside near Mysian Olympus (Mount Uludağ), “Sultan’s hunting house” and a station on the Anatolian Railway. Over 20 views of Istanbul include views of its busy harbour and markets with “wild dogs”, several panoramas, views of the main sites and antiquities, and a series of photos taken on the Princes’ Islands.

34. Istanbul (Constantinople)

The “Dalmatian” voyage is represented in nice views of the Istrian coast, Rovigno (Rovinj), ruins of Pola Arena, Zara (Zadar), Sebenico (Sibenik), Castelnuova (Kaštel Novi), Kurzola (Korčula) and Lissa (Vis) Islands, and Ragusa (Dubrovnik). They are followed by the “Montenegrin” photos of the Bay of Kotor, Breno valley, Njegusi and views of the high passes leading to Lake Skadar. The creator of the album is shown several times – mounted on a horse like a bashi-bazouk, and on board the ship taking him along the Dalmatian coast, together with the other members of his travelling party (“Reisegesellschaft”).

$2250USD

35. [VICTORIA, QUEEN OF SWEDEN],
[PHOTOGRAPHS FROM HER TRAVEL TO EGYPT, 1890-1891]

[A Unique and Important Collection of 374 Large Photographs of Egypt and Italy From and Made During the Travels of Victoria, Queen of Sweden (1862-1930), Including 25 Photographs of Egypt Made by the Queen Personally in 1890-1891]. [Included are: 25 large photographs made by the Queen ca. 25x30 cm (9 ¾ x 12 in) and a large portrait photo signed on verso “Zeki Bey/ Uppvakaude has de kunliga” (image size 36,5x22 cm, or 14 ½ x 8 ½ in), taken by the studio of O. Schoefft (Photographe de la Cour, V. Giuntini & G. Khoskantz Successeurs, Caire) and 348 large photographs ca. 20x26 cm (10x8 in) or slightly smaller.

$2250USD
Of the 348 photographs, 246 are Egyptian views, landscapes and scenes, namely Cairo, Karnak, Medinet Habu, Luxor, Ibsamboul, Medamut, Aswan, Giza, Abu Simbel, Alexandria, Heliopolis, Suez Canal et al. They represent panoramic views of the temples and pyramids, the Nile river, streets and squares of major cities, Muslim mosques and tombs, Arab houses, picturesque Oriental street markets, vendors, barbers, soldiers, camel riders, women and children; scenes of Arab meals and pastimes - in short, a vivid and romantic view of Egypt.

Over a hundred photographs were made by the studio of Antonio Beato; over 140 images are from the studio of Pascal Sébah, with photographers’ names written in negative. The photographs are housed in six boxes titled “Egypten. Cairo.” “Egypten. Moskéer och Koptiska Kyrkor,” “Egypten. Pyramider, Tempel och Obelisker” (2 boxes) and “Egypten. Landskap och Folkstyper” (2 boxes).

The other 102 Italian views are housed in two boxes titled “Italien” and show landscapes, art works and buildings of Naples, Pompeii, Milan, Lake Como, Genova, Bellagio, Giornico, Lugano, Capri etc. The photographs belong to Italian studios of Sommer, L. Guida, Achille Mauri and F. Pesce (Napoli), Nessi (Lake Como), Bosetti, Brogi (Milano) et al.

1890-1. Over a third of the photographs with ink captions in Swedish, many with photographers’ signatures in negative.
All photographs mounted on stiff cardboard leaves and loosely inserted in nine impressive period custom made red half cloth clam shell boxes with gilt lettered spines, moiré interiors and marbled edges. Eight boxes ca. 34x28 cm (13 ½ x 11 in), and one, containing the pictures made by the Queen, ca. 46x37 cm (18x14 ¼ in). Boxes slightly rubbed, with signs of wear; three boxes with minor tears on front hinges, two boxes with tears on front hinges neatly repaired, a couple of photographs with minor losses of cardboard on corners, but overall the collection is in very good condition.

A unique and exhaustive collection of photographic views of Egypt, its great monuments, portraits of people and their everyday life, from the collection of Queen Victoria of Sweden who traveled through Egypt for health reasons in the winter of 1890-91. Victoria was “described as strong-willed and artistically talented. She was an accomplished amateur photographer and painter and she also sculpted. On her travels in Egypt and Italy she both photographed and painted extensively, and experimented with various photo-developing techniques, producing high quality photographic work <...> The trip triggered her interest in archaeology and collecting antiques. Her impressive collection of Egyptian antiques was later donated to the University of Uppsala in Sweden, where the collection is still housed today” (Wikipedia).

Our collection was obviously assembled by a person close to the Queen during her travels, most likely by her attending personal physician and contains 25 large photographs taken by Victoria personally.

One photograph has the Queen’s signed dedication under the image “Till minne af Nyårsdagen 1891 på Mena House/ från/ Victoria” [In memory of the
New Year’s day 1891 at Mena House/from Victoria; this picture was reproduced in the second edition of the Queen’s biography titled “Drottning Victoria” (1931), see below. Fifteen photographs captioned in Swedish on verso, with four specifically noted as “Foto taget 1891 af Kronprinsessin” (with slight variations in word’s order).

Six photographs were reproduced in the Queen’s book “Vom de Nil” (1892), and one was published in “Drottning Victoria” (1931), see about both editions below. The reproduced photographs are 1) in “Drottning Victoria,” “Mena-Haus, Gize” (p. 78); and 2) in “Vom de Nil”: “Bedouin girls” (p. 21), “Cameel mit Zuckerrohr” (p. 24), “Chephren-Pyramide” (p. 52), “Cataracten-Landschaft” (p. 102), “Bellal” (p. 103), “Ammontempel von Karnak” (p. 141).

Other pictures made by the Queen show accomplished views of the Nile banks, Philae, Karnak, the Pyramid of Cheops and Great Sphinx of Giza. The “Royal” photographs are housed in the clam shell box with gilt lettered title “Egypten” and supplemented with There is also a leaf with beautiful gilt printed and hand written calligraphic Arab text (ca. 57x37 cm or 17 ½ x 14 ½ in), together with an envelope (ca. 17x24 cm), inscribed in Arab and decorated with floral ornaments. The envelope is signed in Swedish “Ordensbref - Osmanieorden” and has some tears. Likely, the leaf is related to the Order of Osmanieh, the second highest order in the Ottoman Empire.

The photograph collection is supplemented with the very rare privately printed edition of the Queen’s account of her Egypt travels (only four copies found in Worldcat) and also the very rare first and second editions of her biography (four and one copy found in Worldcat respectively). All the books are richly illustrated with photographs of Egypt, including the ones made by the Queen.


$57,500USD

36. [WEST AFRICA]

[French Traveller’s Photograph Album of West Africa with Fifty-Three Original Photographs].

French West Africa, ca. 1880. Oblong Small Folio (23x34 cm). 53 leaves. With fifty-three mounted albumen photographs each ca. 11x17 cm (4 ½ x 6 ½ in), many captioned in French in negative on image. Period black gilt titled half morocco with cloth boards. Rebacked in style, some images mildly faded, otherwise a very good album.

The images include: Ile de Goree, Ste. Marie de Bathurst "Gambie," Guinee Francais,
Dakar, Conakry, Rio Nunez, Rio Pongo, Freetown, Sierra Leone and additionally many interesting ethnographical images of the indigenous peoples in these areas are included. The album covers the coastal areas between Dakar and Freetown which was at the time French, Portuguese and British colonial West Africa and today encompasses Senegal, The Gambia, Guinea Bissau, Guinea and Sierra Leone.

"As the French pursued their part in the scramble for Africa in the 1880s and 1890s, they conquered large inland areas, and at first ruled them as either a part of the Senegal colony, or as independent entities. These conquered areas were usually governed by French Army officers, and dubbed "Military Territories". In the late 1890s, the French government began to rein in the territorial expansion of its "officers on the ground", and transferred all the territories west of Gabon to a single Governor based in Senegal, reporting directly to the Minister of Overseas Affairs" (Wikipedia).

$4250USD

37. [ZULULAND, SOUTH AFRICA]  
[Album with Twenty-five Original Photographs of Durban and the Zululand after its Annexation by the British Colony of Natal, South Africa].

Ca. 1890. Small Folio (ca. 31,5x24,5 cm). 25 mounted gelatin silver photographs ca. 14x19 cm (5 ½ x 7 ½ in) mounted on 14 stiff card leaves. One later image mounted on the first leaf and dated “1901" in negative. All images numbered, signed and captioned in negative, all but the first one numbered in hand from 29 to 52, some with manuscript ink captions in German on the mounts. Period black half sheep album with black cloth boards and decorative endpapers. Album mildly rubbed at extremities, but otherwise a very good album with strong bright images.

Interesting collection of rare early photos of Durban and the surrounding territories of the African Zulu Kingdom which was annexed by the British Colony of Natal in the 1880-1890s. The photos were taken by a local photographer (with initials “J.E.M.”) and include five detailed and sharp panoramas of Durban, with its harbour and wharf, several
street views (Gardiner street and West street, with a significant photo of one of Durban’s first street cars), a photo of the Central Avenue of the Durban Botanic Gardens with “hot houses” et al.

Several nicely executed photos of native people include group portraits of Zulu families, young men, children, a couple of arranged scenes, like two Africans fighting “for possession of a [leopard] skin” or a picture of a family meal captioned “Three times a day Zulus eating porridge”; views of native villages, interiors of Zulu houses et al. Two photos show young men with elaborate hairdos; others show “Matabele” women carrying water, Natives typical for the East coast of Africa” et al. As a reminder of the recent Anglo-Zulu War (1879) the last photograph shows an elderly Zulu chief who turns out to be a brother of the famous Zulu king Cetshwayo kaMpande (1826-1884) who lead the nation during the war. The photo is captioned “Chief Umdabaun Kulu, Cetshwayo’s brother”.

The first images is of the Second Boer War and shows a “81 Gun Salute” in Mafeking, given on the Jan 25th 1901, i.e. Several months after the relief of the famous Siege of Mafeking (13 October 1899 – 17 May 1900) which became of the most significant British victories of the war.

$2500USD

38. **BEATO, Antoine (d. 1906)**

[Large Photographic View of Bas-reliefs of the Temple in Karnak].

*Ca. 1890. Unmounted albumen print ca. 26x36 cm (10 ¼ x 14 ¼ in). Signed in negative ‘A. Beato’ on the lower margin. Slightly faded, but overall still very good tonal range. Recently matted, a very good photograph.*

Rare unmounted albumen print, preserved in very good condition. “Established first in Cairo in 1862, at the Rue du Muski, and from 1870 on in Luxor, Antoine Beato was one of Egypt’s most prolific photographers. His photographs appear in most of the composite travel albums of the period through the turn of the century and cover all aspects of Egypt: landscapes, architecture, ethnographic images, and genre scenes” (Perez, N. Focus East: Early photography in the Near East, 1839-1885. New York-Jerusalem, 1988, p. 131). $675USD
39. BERGGREN, Guillaume (Pehr Vilhelm) (1835-1920) 
[Large Photograph Panorama of Istanbul, Titled]: Vue de la Pointe du Serail. № 192.

Ca. 1880. Large mounted albumen print ca. 21,5x26,5 cm (8 ½ x 10 ½ in). Signed and captioned in negative in the lower corners. Mounted on original card. Overall a very good bright photograph.

Attractive view of the Istanbul's Old City taken from Galata district across the waters of Golden Horn. The photo shows the Seraglio Point (Saray Burnu) with the silhouettes of the Topkapi Palace, Aya Sophia and the Blue Mosque in the background, and busy waters of the Golden Horn with numerous steamers and boats approaching the Galata Bridge on the right. The densely built up Galata district with its picturesque narrow streets and rooftops is shown in the foreground.

"Berggren was born in Stockholm where he was initially apprenticed as a carpenter in the early 1850s. He travelled widely around Europe and trained as a photographer in Germany in 1859. Berggren chanced to visit Constantinople in 1866 which he unexpectedly decided to make his home. He soon opened a photographic studio inside La Pierre, a hotel in the resort town of Büyükdere on the Bosphorus <…> Berggren was quite a typical photographer of his time, taking many standard tourist views but also displaying flashes of inspiration, particularly in producing good panoramas and photographing local types in the studio and in the street" (Jacobson, K. Odalisques & Arabesques: Orientalist Photography, 1839-1925. London, 2007, p. 214-215).

$275USD

40. FAWKES, H.C. 
[Album with Forty-nine Original Photographs from a Voyage to Palermo and Naples, with Four Original Watercolours made during the Trip, and Numerous Ephemera, Including Dinner Menus, Advertising Leaflets, and Twenty-five Colour and Black and White Printed Postcards].

1905. Quarto (ca. 25x19,5 cm). 49 gelatin silver prints mounted on 30 stiff card leaves, including two large ones ca. 11,5x15,5 cm (4 ½ x 6 in); and the rest ca. 6x10 cm (2 ¼ x 4 in) or slightly smaller. With four original
watercolours, including two larger ones, ca. 14x23 cm (5 ½ x 9 in), and two smaller ones, ca. 14x9 cm (5 ⅓ x 3 ⅝ in). With seven colour printed dinner menus of various sizes, two printed advertising leaflets, nine colour and fourteen black and white printed postcards. The majority of the images and printed materials are with period manuscript ink captions on the mounts. Period black half sheep album by “John J. Banks & Son” with cloth boards. Owner’s gilt stamp on the front board “H.C.F. 1905”. Album mildly rubbed and loosened at hinges, but overall a very good copy with a bright and interesting ephemera collection.

Beautiful keepsake album from the 1905 cruise of a group of English tourists along the Mediterranean coast of the southern Italy. The travelling party left London on the January 13th on board RMS “Orizaba” of the Orient Pacific Line and proceeded to Naples via Plymouth and Marseilles. They spent over a month in Palermo and afterwards visited Pompeii and a famous Flavian Amphitheater in Pozzuoli, before leaving from Naples on board SS “Ormuz” in the end of March. Most likely the album was compiled by “Miss H. Fawkes”: her name appears in the official printed list of passengers of RMS “Orizaba” mounted at the beginning of the album, and these initials coincide with the owner’s gilt stamp on the front cover of the album.

The majority of photographs show Palermo including its narrow streets and courtyards with laundry hanging out of the windows, old harbour with fishing boats, local shepherds and vegetable sellers. Several photos show views of the monastery of Santa Maria di Gesù and cloister of the abbey of Monreale. There are also images taken on a riding tour to Mount Pellegrino on the eastern side of the Bay of Palermo; the creator of the album apparently present on these pictures, together with her sister (?) “Miss V. Fawkes” and “Lady Esther Smith”. Among other images are portraits of lively “Nurses in the Villa Nationale, Naples”, views of the coast of Corsica and Sardinia, and the harbour of Naples.

The ephemera include seven colourful dinner menus finished in manuscript, and two advertising leaflets from RMS “Orizaba” and Italian hotels. Souvenir postcards show RMS “Orizaba”, Palermo and costumes of its inhabitants, ruins of Pompeii. Watercolours include views of the harbours of Gibraltar and Naples taken from deck of RMS “Orizaba”, and sketches of a boat in Marseille, and a flower from Monte Pellegrino. Overall a very attractive travel keepsake.

$975USD
41. FREIRE DE ANDRADE, Alfredo Augusto
[Twenty-Four Mounted Photographs of the Expedition of the Comissao de Delimitacao de Fronteiras Entre o Distrito de Lourenco Marques e o Transvaal 1890 – Commission to Deliminate the Border Between Mozambique and Transvaal in 1890].

1890-1891. Folio. 24 leaves. With twenty-four albumen photographs mounted on stiff card, each photograph with a manuscript caption. Photographs: 15x20 cm (6x8 in), Card: 30x36 cm (12x14 ½ in). Several mounts with mild foxing and some mounts with some mild water staining, mainly of blank margin, additionally several mounts with edge wear, several images mildly faded and a couple of images with some minor damage of image surface but overall a very good collection.

This rare collection of images show: Lourenzo Marques (Maputo) (2 photographs), Officer Corps of the Mozambique Expedition & Armoury; Massikesse (Macequece) (2 photographs) Camp & Detachment; Guelimane (Quelimane) (2 photographs) Armoury & Market; Also, Mafakase, camp on the River Muanze, Beira, Vincent beach (Zambezi), military headquarters in Mossurize, camp by Mount Gorungue, Mount Wengo north side, departure of the expedition boats, River Limpopo, group of inhabitants of Gouvea, native troops, government wagons, Portuguese detachments (2) and several other images.

Mozambique had reached a critical period with Britain because of the question of the Shire mountains following the British ultimatum of 1890, which forced a period of inactivity until Portugal and Britain reached an agreement on the demarcation of their spheres of influence in East Africa.

Once those issues were resolved, the Commission to delimitate the borders between the district of Lourenço Marques and the Transvaal Republic began its work. The leadership was entrusted to engineer Freire de Andrade who then started to explore the Limpopo River. This exploration unfortunately led to more conflict with the British. "Massi Kessi has historic significance for a conflict that took place there on May 11, 1891, between the Portuguese (Under the command of Caldas Xavier) and the British South Africa Company. As a result, the British government pushed through a treaty on June 11, 1891, that ensured ownership of Manica by the British South Africa Company; until then, the Portuguese colonial area had extended to the Mazoetal river, almost to Harare, Shamv and Mount Darwin"(Wikipedia).

$3250USD
42. **HAMMERSCHMIDT, Wilhelm (active ca. 1860-1870s)**

[Large Photograph of A General View of the Island of Philae]: Ile de Philae. Vue générale.

Ca. 1865. *Large albumen print ca. 24x31,5 cm (9 ½ x 12 ½ in).* Very good tonal range, mounted on original card with printed title. Signed in negative in the right lower corner “W. Hammerschmidt, # 81”. *Mount mildly dust soiled on blank margins, otherwise a very good photograph.*

A nice and early view of the temples of Philae Island in their original state, long before the area was flooded for the construction of the Aswan Low Dam (1899-1902) and Aswan High Dam (1958-1971) on the Nile River.

“Hammerschmidt was a German photographer located, at least for part of his career, at I Neu Schöneberg in Berlin. He went to Cairo around 1860 and set up in the Mouski. Although Anton Schranz had a studio in Cairo at least as early as 1850, the date of Hammerschmidt’s establishment ten years later was still exceptionally early for a resident photographer in Egypt. His shop also sold photographic equipment and supplies for travelling photographers” (Jacobson, K. Odalisques & Arabesques: Orientalist Photography, 1839-1925. London, 2007, p. 240). “A professional photographer from Berlin, Hammerschmidt settled in Cairo probably in 1860 or slightly earlier <…> He was a member of the Société Française de Photographie (since 1862). He exhibited at the Société (1861, 1862, 1863) and at the Exposition Universelle (1861). His photographs ‘are of excellent quality in vision, composition, and execution. Judging by these images he can be considered one of the best resident photographers of Egypt’” (Perez, N. Focus East: Early photography in the Near East, 1839-1885. New York-Jerusalem, 1988, p. 174).

$475USD

43. **HEROLD, Karl?**

[Album with Forty-six Original Photographs of the Lower Egypt, with Portraits of Arabs and Bedouins, Scenes of Local Life, and Views of the Nile and Egyptian Temples].

Ca. 1905. *Large Quarto (ca. 30,5x22,5 cm).* 46 gelatin silver prints, including 33 mounted on 12 stiff card leaves and 13 loosely inserted. Mounted photos: 22 panoramas ca. 5,5x17,5 cm (2 ¾ x 7 in) and 9 images of different size, from 12,5x16,5 cm (6 ½ x 4 ½ in) to 8x10,5 cm (3x4 in). Two captioned in German in negative, two signed ‘Reiser’ in negative. Loose images: ca. 17,5x13 cm or slightly smaller; seven with period pen or ink
manuscript captions on verso, dated 9th May – 12th June 1905. Inserted in an original folded paper leaf signed ‘Im Nildelta. 16 photos. Karl Herold, Wilmersdorf, Helmstedter Strasse 2’. Supplemented with two printed postcards with views of Greece and Italy. Period grey stiff card covers with decorative ornament on the front cover; spine is stitched through on top and bottom with a decorative string. Album with expert repairs on the top and bottom of the spine, several images slightly faded, but overall a very good album.

This nice collection of lively Egyptian panoramas and views gives a good impression of the country’s in the early 20th century. Although several panoramas of the ruins of Egyptian temples are included, the German traveller who took the photos, concentrated on showing modern Egypt and so images of railway stations and trains in the desert, soldiers marching through a town and a public demonstration, sellers on a street market, feluccas and fishing boats on the Nile et al are also included. Very interesting and full of life are his portraits of local Arabs and Bedouins – horse riders, camel and sheep herders, travellers in a caravanserai, and large families with curious children; including an unusual photo of children at a public carousels and swings. There are also images of a desert well near Behig (not far from Abusir, a suburb of Cairo), and the excavation site of the Temple of Bubastis, near Saqasiq (modern Zagazig in the Nile Delta), a view of the Nile with the Abu Mandur mosque near Rosetta, a street view (Cairo?) taken from above etc.

$1500USD

44. MAYALL, John Jabez Edwin (1813-1901)
[Carte de Visite Photograph Portrait of David Livingstone].
London: Mayall photo; Marion and Co, 1865. Albumen print ca. 9x6 cm (3 ¼ x 2 ¼ in) mounted on card with the photographer’s printed advertising on verso. Very good bright photograph.

“David Livingstone…, was a Scottish Congregationalist pioneer medical missionary with the London Missionary Society and an explorer in Africa. His meeting with H. M. Stanley gave rise to the popular quotation "Dr. Livingstone, I presume?" Perhaps one of the most popular national heroes of the late 19th century in Victorian Britain, Livingstone had a mythic status, which operated on a number of interconnected levels: that of Protestant missionary martyr, that of working-class "rags to riches" inspirational story, that of scientific investigator and explorer, that of imperial reformer, anti-slavery crusader, and advocate of commercial empire.

His fame as an explorer helped drive forward the obsession with discovering the sources of the River Nile that formed the culmination of the classic period of European geographical discovery and colonial
penetration of the African continent. At the same time his missionary travels, "disappearance" and death in Africa, and subsequent glorification as posthumous national hero in 1874 led to the founding of several major central African Christian missionary initiatives carried forward in the era of the European ‘Scramble for Africa’” (Wikipedia).

"Born in 1813, John Jabez Edwin Mayall, né Jabez Meal, opened a daguerreotype studio in Philadelphia in the early 1840s. He soon moved to Britain where he helped to establish the American Daguerreotype Association in London. In 1851 he set up his own studio in London, photographing Queen Victoria and members of the royal family throughout the 1860s. Mayall became famous with his cartes-de-visite of the Queen and H.R.H. The Prince Consort, which sold tens of thousands of copies. Mayall left London for Brighton in the mid-1860s where he continued his photography and became involved in local politics. He died in London in 1901" (National Portrait Gallery on-line).

$475USD

45.  MIDDLEBROOK, J.E.
South African Souvenir.

The attractive images produced in a photogravure manner show the urban centers of southern Africa just before the start of the Second Boer War (1899-1902) and include views of Cape Town, Bloemfontein, Kimberley, portrait of Cecil Rhodes, Buluwayo, Johannesburg, Pretoria, Lorenz Marques, Durban, Pietermaritzburg, Umgeni Falls, East London, Kind William’s Town, Grahamstown, Graaf-Reinet, Port Elizabeth, and several South Africans in their native costumes.

$975USD

45. Views of Johannesburg
46. **ZANGAKI BROTHERS**

[Large Photograph of the Nile Bank Near the Great Pyramids of Giza, with a Group of Arabs and a Camel in the Foreground, Titled]: № 800. Palmieres et Pyramides.

*Ca. 1880. Large mounted albumen print ca. 28x22,5 cm (11 x 8 ¾ in). Very good tonal range, mounted on original card. Signed and captioned in negative in the lower corners. Mount with a repaired tear and some chipping of blank corner margins not affecting the image, otherwise a very good photograph.*

This nicely executed image shows the Great Pyramids of Giza through an Arab settlement of mud brick houses on the Nile bank, with a picturesque group of Arabs and a camel in the foreground.

"The Zangaki brothers were born on the island of Milos. It is not known where they learned photography but soon after their arrival in Egypt they became established photographers. The Greek brothers’ photographs are very commonly found in tourists’ albums assembled in the Middle East in the latter part of the 19th century. From their Port Said studio, they were in an ideal position to sell to those on the Grand Tour" (Jacobson, K. Odalisques & Arabesques: Orientalist Photography, 1839-1925. London, 2007, p. 277).

$275USD