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**FINE 19<sup>TH</sup>  
CENTURY  
PHOTOGRAPHS  
OF INDIA**

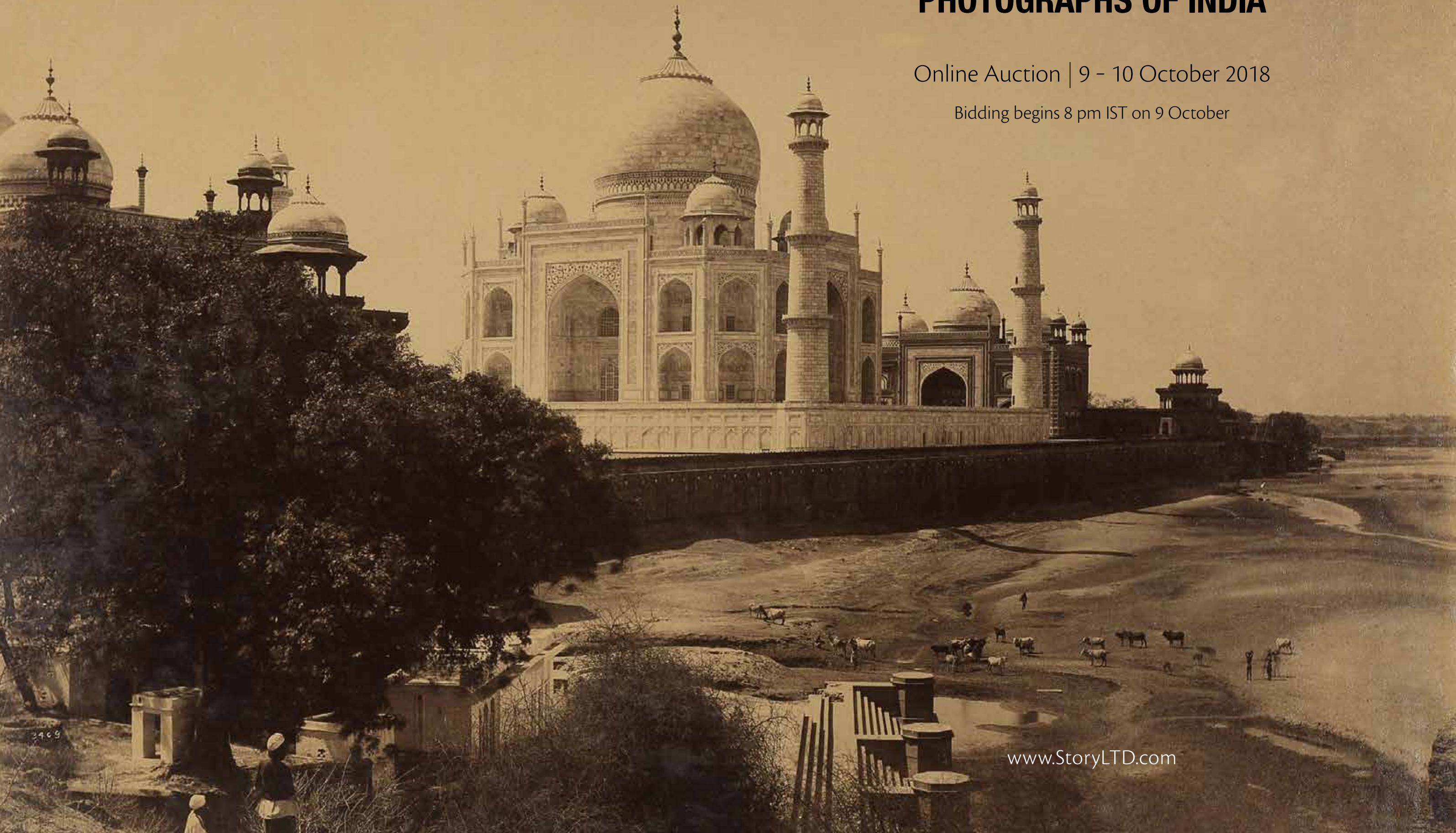
**9 - 10 OCTOBER 2018**



# FINE 19<sup>TH</sup> CENTURY PHOTOGRAPHS OF INDIA

Online Auction | 9 – 10 October 2018

Bidding begins 8 pm IST on 9 October



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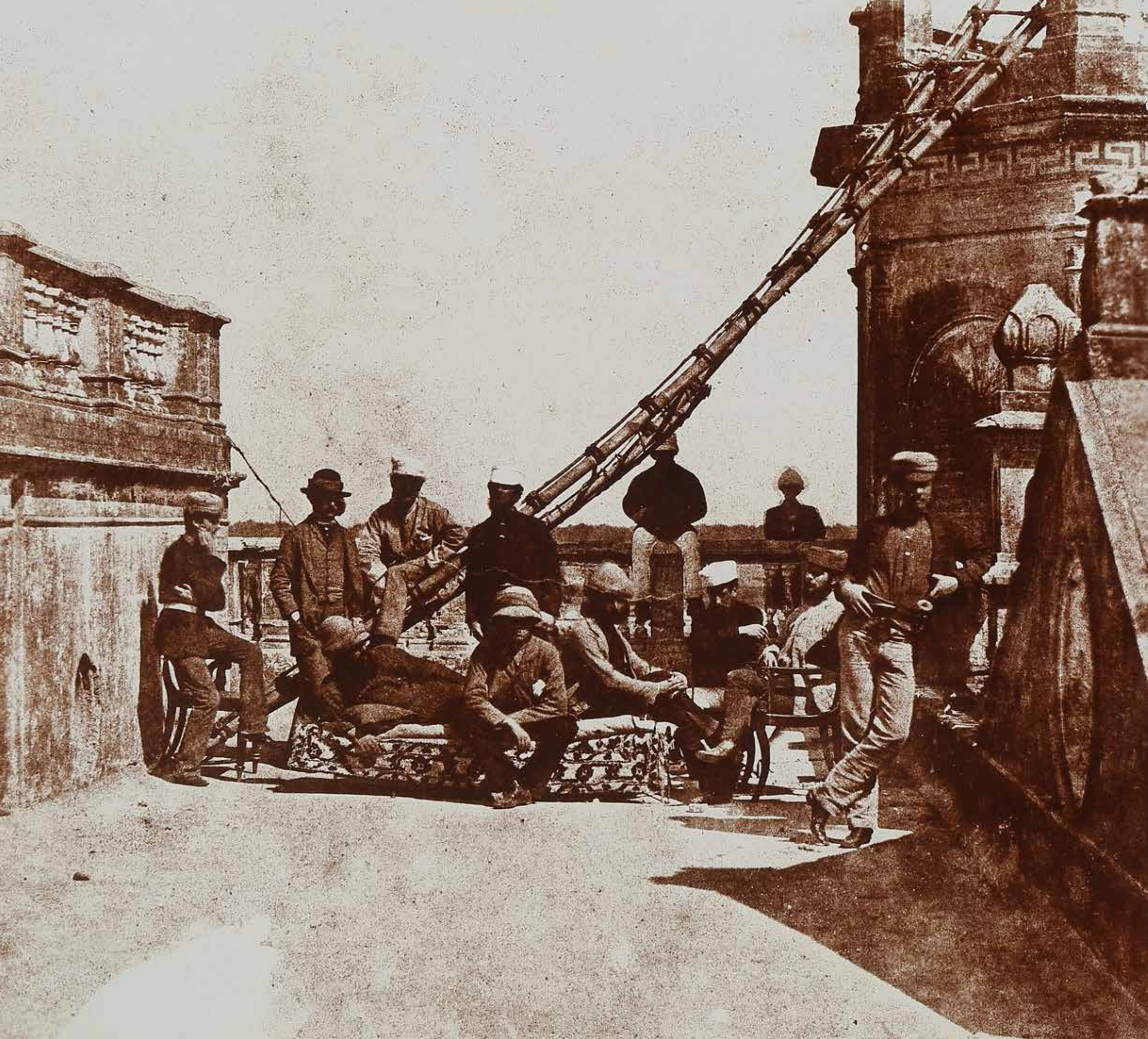


The auction explores the development of the revolutionary medium of photography and highlights the beauty with which India was recorded by early masters in the field. This auction brings together 103 lots which feature vintage photographs that illuminate the progression of sociopolitical life on the Indian subcontinent through ethnography, architecture, anthropology, topography and archaeology. The auction covers a wide range of subjects, beginning with the emergence of photography in 1840, and leading up to Indian independence in 1947. The photographs highlight the early history and development of commercial photographic studios and the expansion of official photography under the colonial administration. Prominent photographers in the auction include Lala Deen Dayal, Felice Beato, Samuel Bourne, and John Murray, among others. The auction comprises of photographic albums, single photographs, stereoscopic cards and ambrotype amongst the various photographic techniques.

All lots in this sale are offered subject to the Conditions for Sale in the auction catalogue on [storyltd.com](https://storyltd.com).

Some of the lots are non-exportable. Bidders outside India can choose to pay in USD. However, they must enter a shipping address in India at the time of registration. The final price is inclusive of the buyer's premium (calculated at 20% of the hammer price), and any applicable taxes.





## THE INDIAN MUTINY

Following the first Indian mutiny of 1857, photographers were commissioned to photograph the various sites related to the uprising. The intention was to survey and document both monuments and military sites around the country. The lots on offer, dating from the 1850s–90s, depict various forts and monuments primarily near Lucknow and Kanpur, including scenes from the immediate aftermath of the mutiny, as well as staged images of military drills that were conducted in the following years.



1

## UNKNOWN PHOTOGRAPHER

NANA SAHEB PESHWA OF BITHOOR [RARE INDIAN MUTINY PHOTOGRAPH]

1874

Albumin print on paper

**Rs 50,000–Rs 60,000**

**\$700–\$840**

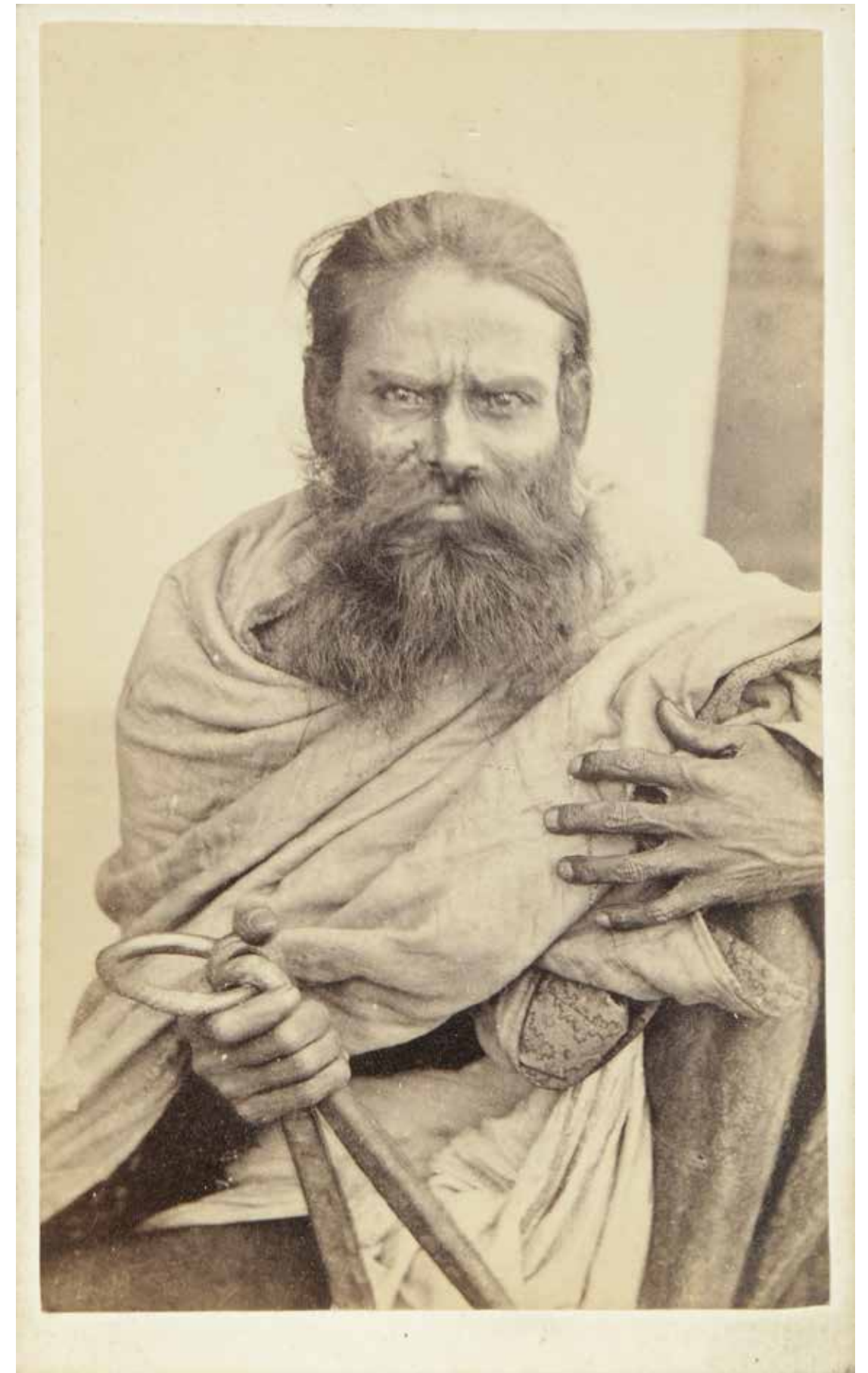
NON-EXPORTABLE

Inscribed "(NANA SAHEB) Taken Prisoner of Gwalior on the 21st October 1874. India" at verso.

Nana Sahib, Rani of Jhansi, Tantia Tope and Bahadur Shah Zafar were considered to be the main pillars of Indian Mutiny of 1857. However after the defeat, Nana Sahib vanished mysteriously. This photograph one of its kind changes the entire perception, it shows that Nana Sahib was captured in Gwalior in 1874, contemporary engraving and photographs from other sources have been enclosed to vouch for the authenticity of Nana Sahib Peshwa.

Indian Mutiny Photographs and Especially those of Indian Mutiny heroes come up once in a lifetime for sale, as just a handful is known to be in existence.

(Nana Sahib),  
Taken Prisoner at Gwalior  
on the 21<sup>st</sup> October, 1874.  
India





VARIOUS PHOTOGRAPHERS

THE INDIAN MUTINY 1857–59 [SET OF 12]

CIRCA 1890S

Silver gelatin print on paper

Rs 50,000–Rs 75,000

\$700–\$1,050

NON-EXPORTABLE

On The Roof of Alum Bagh, Group Of British Officers, 8.5 x 7 inches

On The Roof of Alumbaugh, Group Of British Officers, 8 x 7 inches

British soldiers on the roof of the Alumbagh, a large walled enclosure situated on the outskirts of Lucknow near the Cawnpore Road. It contained a palace, mosque and gardens. During the Mutiny, it fell briefly under the control of the Indian mutineers. When British forces under the command of Havelock and Outram retook the Alumbagh on 23 September 1857, they continued to fortify it and use it in connection with military operations associated with the Relief of Lucknow. In November 1857, a force of c 5000 men were assembled there. This photograph was taken shortly before the final assault on Lucknow in March 1858. (Imperial War Museum)

Gatehouse of Alum Bagh, 9.6 x 7.6 inches

The Gate House of Alumbaugh near Lucknow. The Alumbaugh was a large walled enclosure situated on the outskirts of Lucknow near the Cawnpore Road. It contained a palace, mosque and gardens. During the Mutiny, it fell briefly under the control of the Indian mutineers. When British forces under the command of Havelock and Outram retook the Alumbagh on 23 September 1857, they continued to fortify it and use it in connection with military operations associated with the Relief of Lucknow. In November 1857, a force of c 5,000 men assembled there. General Sir Henry Havelock died there on 24 November 1858 during the final stages of the fall of Lucknow and was buried nearby. (Imperial War Museum)

View From The Top of Alum Bagh Looking Towards

Lucknow, 7 x 9.6 inches

This is an image of the aftermath of the Siege of Lucknow. A view of the open country seen from the roof of the Alumbagh, a large walled enclosure situated on the outskirts of Lucknow near the Cawnpore Road. It contained a palace, mosque and gardens. During the Mutiny, it fell briefly under the control of the Indian mutineers. When British forces under the command of Havelock and Outram retook the Alumbagh on 23 September 1857, they continued to fortify it and use it in connection with military operations associated with the Relief of Lucknow. In November 1857, a force of c 5,000 men assembled there. Major General Sir Henry Havelock died on 24 November 1858 during the final stages of the Siege of Lucknow and was buried under the two trees in the foreground.(Wikimedia)

The Mosque Battery, Alum Bagh, 1858

Fort of Jellalabad Near Lucknow, 1858

Wheeler's Entrenchment, Caunpore, 1857

The aftermath of the Siege of Cawnpore, showing the remains of the British entrenchment defences to barracks at Cawnpore which General Sir Hugh Massy Wheeler surrendered in June 1857. Cawnpore was the British military headquarters for the District of Oudh. The massacre of British women and children which took place there was one of the worst atrocities of the Mutiny.

The Martiniere College Near Lucknow, 1858

The Indian Mutiny 1857–1859 Aftermath of the Siege of Lucknow. La Martiniere College, the first objective to be





recaptured on 14 November 1857 by British forces under the command of Sir Colin Campbell during the Relief of Lucknow.

The Animals Slaughter House, Caunpore, 1857

The aftermath of the Siege of Cawnpore, showing the remains of the Bibi-Ghar (the House of the Ladies). The massacre of more than 200 British women and children which took place there on 15th July 1857 was one of the worst atrocities of the Mutiny.

Alumbagh Near Lucknow, 1858, 9.2 x 4.5 inches pasted along with Bungalow built at Nagode, 1859, Had Been Burnt by The Mutineers 5.5 x 6 inches

The Alumbagh was a large walled enclosure situated on the outskirts of Lucknow near the Cawnpore Road. It contained a palace, mosque and gardens. During the Mutiny, it fell briefly under the control of the Indian mutineers. When British forces under the command of Havelock and Outram retook the Alumbagh on 23 September 1857, they continued to fortify it and use it in connection with military operations associated with the Relief of Lucknow. In November 1857, a force of c 5,000 men assembled there. General Sir Henry Havelock died on 24 November 1858 during the final stages of the fall of Lucknow and was buried nearby.

Pagoda at Kerivee Central India, 1859

View of Palaverium Cantonment, From Hills, Madras, 1861

View from the north of Sher Shah Suri's (Last Afghan Emperor Of Delhi) Tomb under repair, Sasaram

Henry Baily Wade Garrick

1883

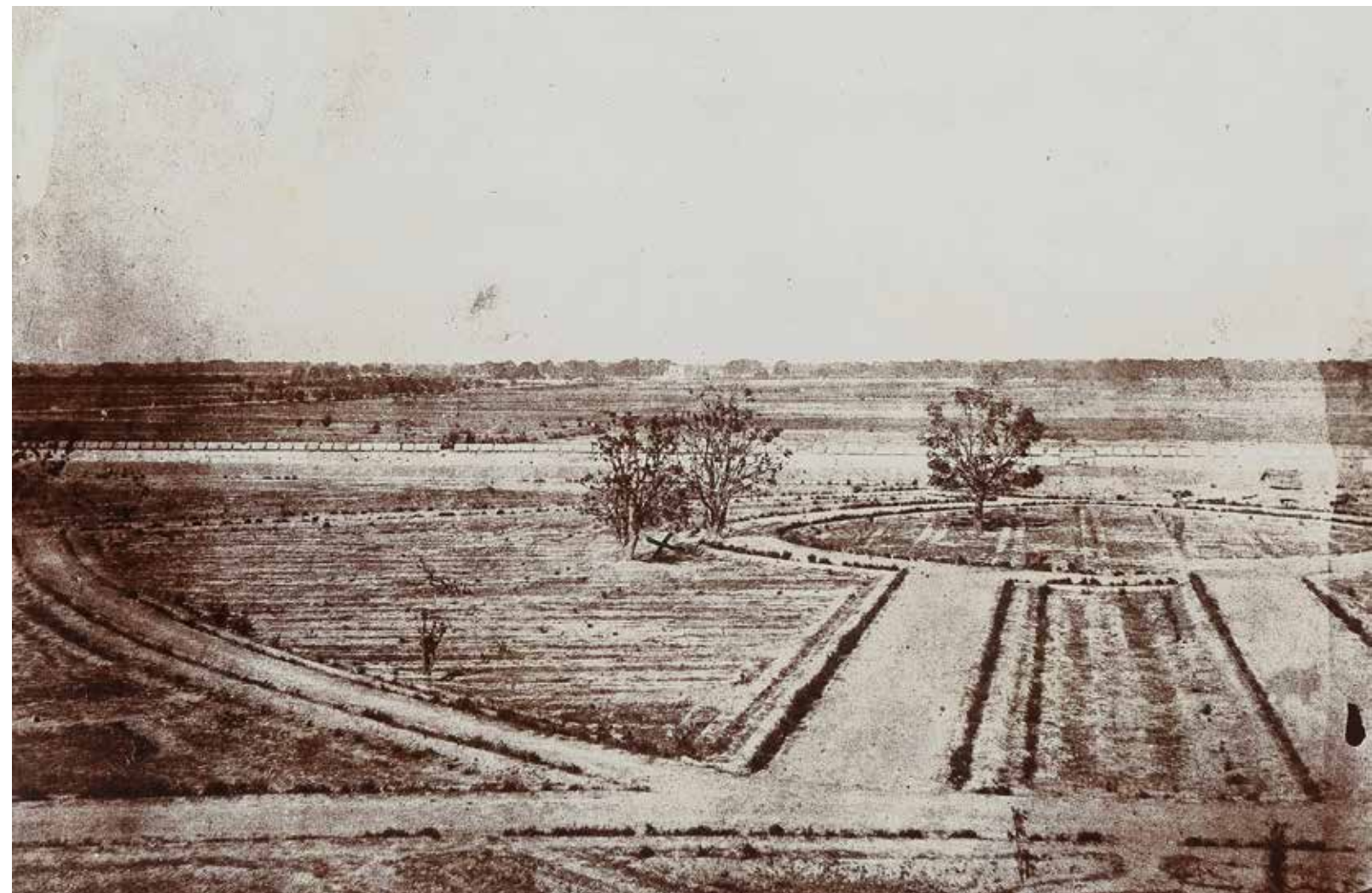
This photograph shows the tomb of Sher Shah Suri at Sasaram during the 1882–3 restoration undertaken by J. D. Beglar. The dome is still swathed in scaffolding, and the small pavilion or kiosk at its summit, which was replaced by a finial during the course of this restoration, has not yet been removed. H. H. Cole, Curator of Ancient Monuments in India, visited the site in 1883, and gives an account of the work, together with sketches, in his

annual report (Second Report of the Curator of Ancient Monuments in India, for the year 1882–3 (Calcutta, 1883), Appendix F, pp. xcvi–xcviii). This city in Bihar served as the capital for the Suri dynasty between 1530 and 1540 before the move to Delhi for the remaining five years of Suri rule. The red stone tomb was designed by the architect Aliwal Khan and built between 1540 and 1545. It is octagonal in plan and is topped by an impressive dome of 22 metres in span surrounded by ornamental domed kiosks. It stands at the centre of a lake on a square stone plinth with domed kiosks at each of its corners. The plinth has stone banks and stepped moorings on all sides and is connected to the mainland by a wide stone bridge. (British Library)

My Bungalow, At Palaveswar, Madras, 1861













## F W BAKER & CO., CALCUTTA

A prolific commercial photographer in Northern India from the mid-1850s until the end of the 1860s. Baker appears to have arrived in Calcutta in around 1855, as an employee of the millinery firm of Appleton and Co. He was also, however concurrently managing the daguerreotype studios of James William Newland and in August 1857, on his return from a photographic tour of the North West Provinces, he established his own business in Calcutta under the title of Baker's Daguerrean Rooms. The studio flourished throughout the 1860s, in due course changing its name to the Calcutta Photographic Company. While Baker produced the standard commercial fare of portraits and topographical views for the European market, the studio's most historically significant work remains its extensive documentation of the devastating cyclone which struck Calcutta in 1864. Baker appears to have abandoned photography to the firm of Sache and Westfield, returning to his early trade of milliner in the partnership of Baker and Catliff. Between 1887 and 1896 he was resident in Rangoon and although his date of death or departure from India has not been established, he appears to have still been living in Calcutta as late as 1908. [John Hannavy ed., *Encyclopedia of Nineteenth-Century Photography*, New York: Routledge, 2008, p.107]

The ambrotype is a direct positive monochrome photographic process. It is a wet collodion glass plate negative which when viewed against a dark background looks like a positive photograph. The choice of the term "ambrotype", from the Greek "ambrotos" meaning "imperishable" or "immortal", is probably linked to the durability of the glass base.

Although the first portraits made using this process were presented by Frederick Scott Archer in 1851, then by Adolphe Martin in 1852 under the name of "amphitype", the process was only patented under this name in 1854 by James Anson [Ambrose] Cutting. The patent states that a collodion direct positive is made on a glass plate hermetically sealed using Canadian balsam resin, a resin from Canadian fir trees.

Less expensive to produce than daguerreotypes and requiring shorter exposure times, ambrotypes were regularly used from 1854 up to the 1870s. It especially found favour in the United States, particularly with portrait photographers.

To produce the negative part of this unique object, one side of a clean glass plate is covered with a thin layer of collodion containing ammonium or potassium halides (iodide or iodide and bromide). This collodion emulsion is richer in ether than the one used for producing conventional collodion negatives so as to produce a whitish image, making it show up better against the dark background used for viewing it. Dipping in a silver nitrate solution ensures that it will be uniformly sensitive to light prior to exposing the plate when still wet. After development in a nitric acid and iron sulphate developer, sometimes with added silver nitrate, the image is fixed in a bath of sodium thiosulphate or potassium cyanide. Using iron sulphate gives the ambrotype its characteristic creamy tint. After drying, a transparent varnish is applied, and sometimes, additional colour highlights.

The dark background against which the negative is placed may be of various kinds: paper, velvet or a varnish made from a base of bitumen of Judea and turpentine.

When the background is placed against the glass and not against the emulsion, an impression of depth is formed by the space between the light and dark areas.

Then the complete assembly is placed in a frame or case, just like the daguerreotypes that ambrotypes are often confused with. This is because the aesthetic aspects of the two processes are similar, although ambrotypes show less detail.

Ambrotypes, comprising a glass base, are fragile objects and may crack, break or even become opaque over time. The collodion emulsion, protective varnish and the dark varnish may also suffer from various alterations due to their nature and how they are preserved. Most common is flaking of the dark varnish, lifting or reticulation of the collodion layer and silver tarnishing. Once the dark background alters, the picture loses its legibility and seem to disappear. Less fragile varieties using different kinds of supports as a thin iron sheet (tintype) or a wax-canvas (pannotype) were developed.

Text credit @ Visual glossary of photographic techniques / ARCP / Mairie de Paris, 2013





3

## F W BAKER & CO., CALCUTTA

EARLIEST AMBROTYPE OF A BRITISH LADY PHOTOGRAPHED IN INDIA

Circa 1850s

Ambrotype on glass

**Rs 2,00,000–Rs 2,50,000**

**\$2,800–\$3,500**

NON-EXPORTABLE

Hand-tinted, rectangle-top gilt ornate mount, interior with maroon velvet pad, a folding leather case with photographer's gilt credit stamp Baker's Photographic Gallery, Calcutta on the front cover, decorative gilt clasp

Size:

Half-plate: 5 x 4 in (12.5 x 10 cm)

Overall (case, closed): 5.5 x 4.5 in (13.9 x 11.4 cm)

ONE OF THE EARLIEST STUDIOS IN INDIA, BAKER WAS A PROLIFIC PHOTOGRAPHER, WHOSE WORKS ARE EXTREMELY RARE AND SCARCE AND COMMAND PHENOMENAL PRICES THESE DAYS





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NON-EXPORTABLE

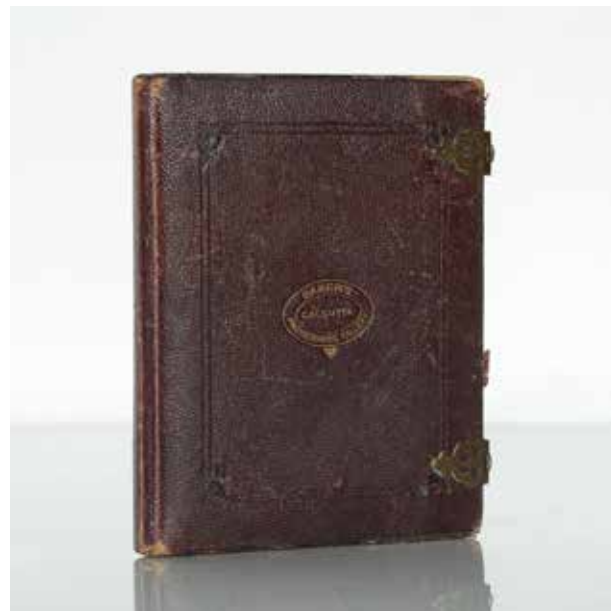
Hand-tinted, oval-top gilt ornate mount, interior with maroon velvet pad, a folding leather case with photographer's gilt credit stamp Baker's Photographic Gallery, Calcutta on the front cover, decorative gilt clasp.

Size:

Half-plate: 5 x 4 in (12.5 x 10 cm)

Overall (case, closed): 5.5 x 4.5 in (13.9 x 11.4 cm)

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5

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NON-EXPORTABLE

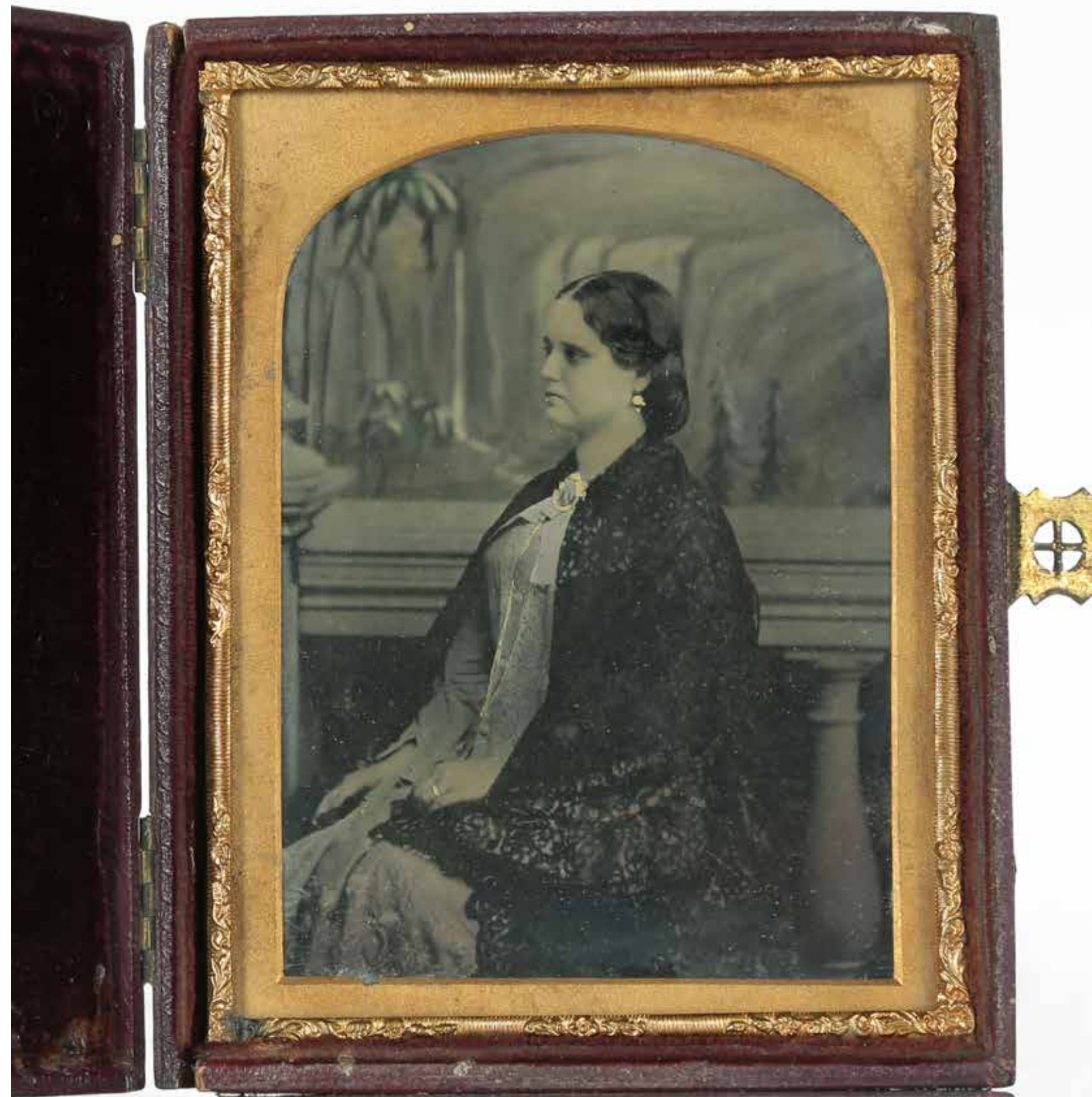
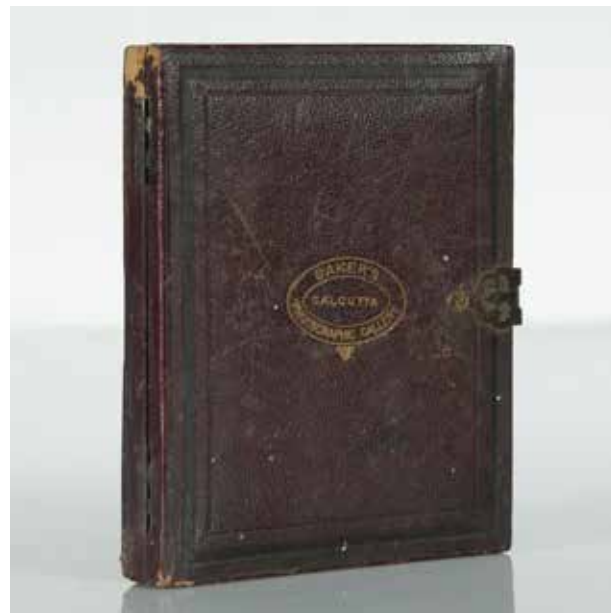
Hand-tinted, arched-top gilt ornate mount, interior with maroon velvet pad, a folding leather case with photographer's gilt credit stamp Baker's Photographic Gallery, Calcutta on the front cover, decorative gilt clasp.

Size:

Half-plate: 5 x 4 in (12.5 x 10 cm)

Overall (case, closed): 5.5 x 4.5 in (13.9 x 11.4 cm)

ONE OF THE EARLIEST STUDIOS IN INDIA, BAKER WAS A PROLIFIC PHOTOGRAPHER, WHOSE WORKS ARE EXTREMELY RARE AND SCARCE AND COMMAND PHENOMENAL PRICES THESE DAYS





6

## UNKNOWN PHOTOGRAPHER

EARLIEST PHOTOGRAPHS INDIA: CASED AMBROTYPE OF AN INDIAN AYAH (MAID SERVANT)

Circa 1850s

Ambrotype on glass

**Rs 1,50,000–Rs 2,00,000**

**\$2,100–\$2,800**

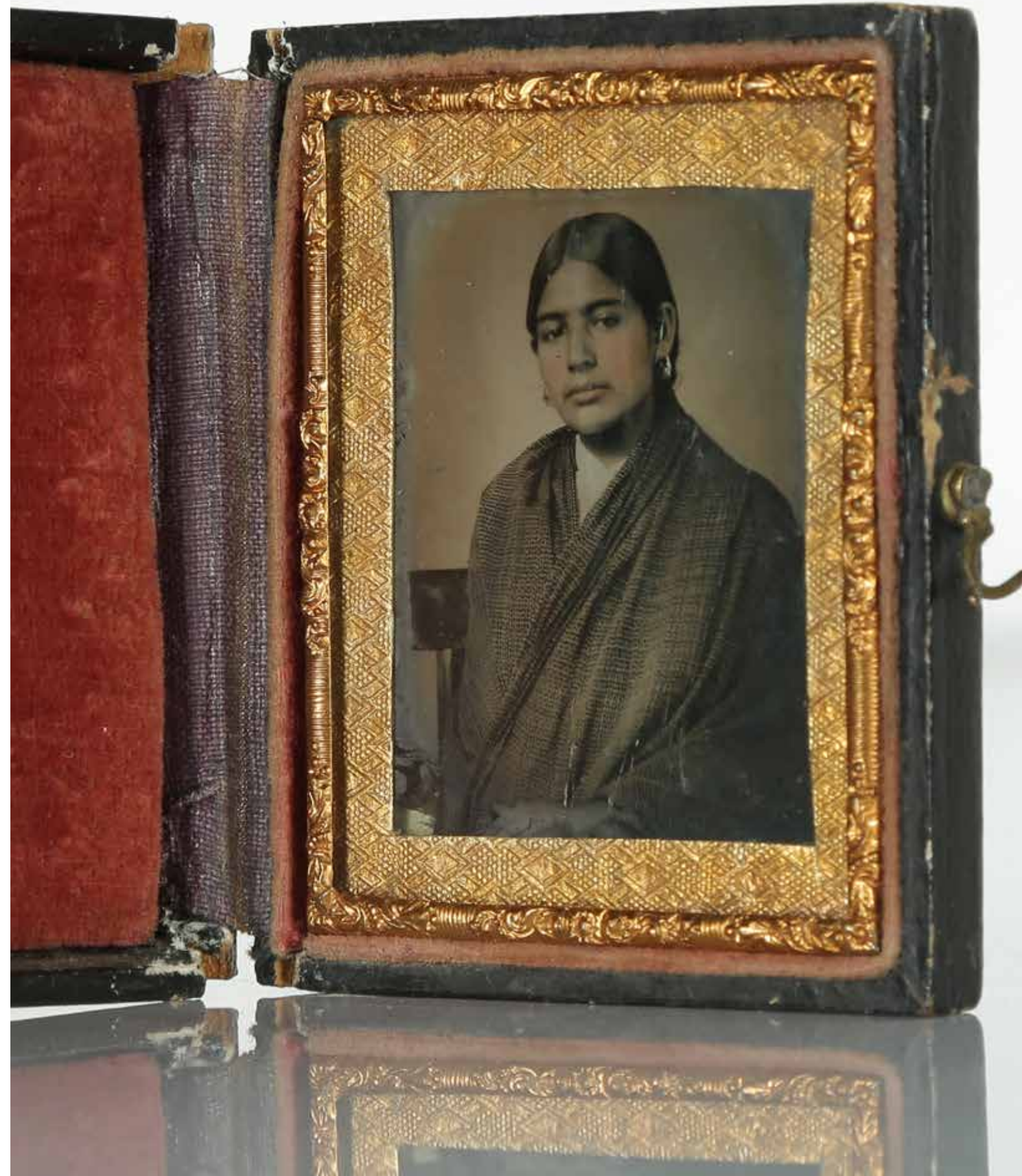
NON-EXPORTABLE

Hand-tinted, rectangle-top ornate gilt mount, interior with embossed maroon velvet pad, a folding leather case, decorative gilt clasp.

Size:

Ninth-plate: 2.5 x 2 (6.25 x 5 cm)

Overall (case, closed): 3 x 2.5 in (7.5 x 6.25 cm)





## F W BAKER & CO., CALCUTTA

EARLIEST PHOTOGRAPHS INDIA: CASED AMBROTYPE OF A BRITISH GENTLEMAN

Circa 1850s

Ambrotype on glass

**Rs 2,00,000–Rs 2,50,000**

**\$2,800–\$3,500**

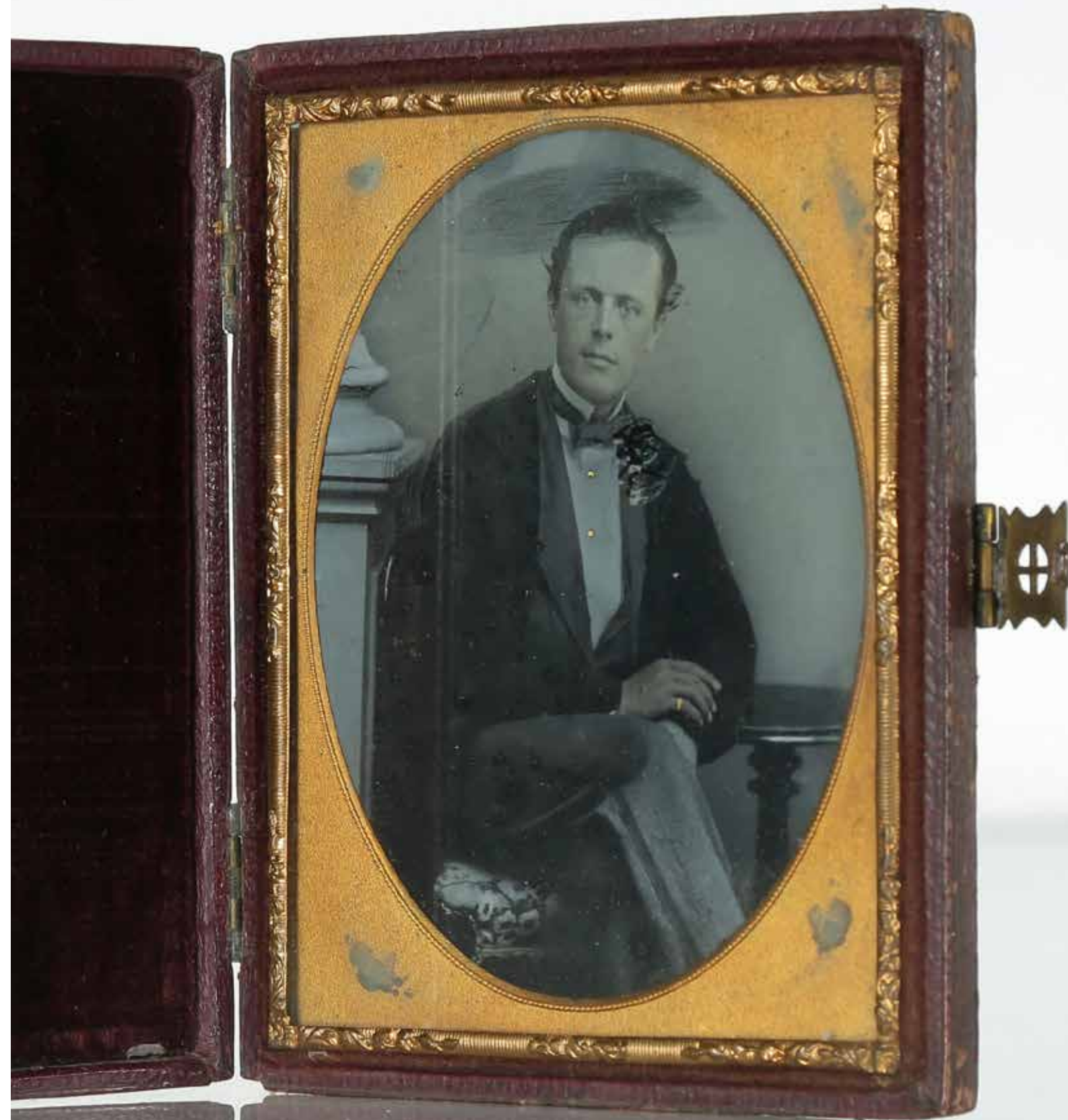
NON-EXPORTABLE

Hand-tinted, gilt highlights, oval-top ornate gilt mount, interior with maroon velvet pad, a folding leather case with photographer's gilt credit stamp Baker's Photographic Gallery, Calcutta on the front cover, decorative gilt clasp.

Half-plate: 5 x 4 in (12.5 x 10 cm)

Overall (case, closed): 5.5 x 4.5 in (13.9 x 11.4 cm)

ONE OF THE EARLIEST STUDIOS IN INDIA, BAKER WAS A PROLIFIC PHOTOGRAPHER, WHOSE WORKS ARE EXTREMELY RARE AND SCARCE AND COMMAND PHENOMENAL PRICES THESE DAYS





## UNKNOWN PHOTOGRAPHER

VIEWS OF SRIRANGPATANA, SOUTH INDIA [SET OF 2]

**Rs 25,000–Rs 50,000**

**\$350–\$700**

NON-EXPORTABLE

Indian Village Ladies and Kids

Circa 1900s

Photo Size: 8.6 x 6.5 inches

Library

Circa 1900s

Photo Size: 8 x 6 inches

Cyanotype is one of the oldest monochrome processes that do not use silver salts.

It is based on the reaction of iron salts to light, and it is a relatively quick, simple, and low-cost approach. A solution of ammonium iron citrate and potassium ferricyanide is applied onto the paper, which is then allowed to dry in a dark place. The print is exposed by contact under the negative. About fifteen minutes of exposure to natural light changes the composition of the iron salts. The paper is then rinsed with water to dissolve the unexposed iron salts, and dried. The characteristic Prussian blue pigment is formed during the drying process.

Although invented in 1842 by English scientist John Frederick Herschel, the process did not achieve success until later: its deep, intense blue and pictorial results did not appeal to photographers at the time, who were seeking a more realistic look.

It was used at first for essentially documentary purposes, such as copy making, architectural plans, and industrial drawings. In the 1940s–50s, however, it did draw the attention of two main photographers: the English botanist Anna Atkins, who used it to produce

photograms of dried plants, and the French artist Henri Le Secq, for his work on the gothic monuments of Paris and his still lifes. The process finally became popular in the late 19th century. It was valued by the pictorialists, particularly Paul Burty Haviland, who were keenly interested in its aesthetic qualities.

Today, cyanotype is used by many contemporary artists among whom Nancy Wilson Pajic or Christian Marclay.

Text credit @ Visual glossary of photographic techniques / ARCP / Mairie de Paris, 2013





VARIOUS PHOTOGRAPHERS

DURBAR,1903 AND 1911 STEREOSCOPIC CARDS WITH VIEWER

Rs 1,50,000–Rs 1,75,000  
\$2,100–\$2,450

NON-EXPORTABLE

DURBAR,1903 AND 1911 STEREOSCOPIC CARDS WITH VIEWER

Silver gelatin print on stereoscopic cards

Stereoscopic – Stereoview 35 cards of 1911 Durbar by H.D.Girdwood

Slide Cards depicting King George V & Queen Mary's visit to India in 1911. Included are cards No's 01,2,2 un numbered,13b,16b,018,036,051,052,53,53b,65,65b,66,7 4b,77,1 unnumbered, 84b,98,0100,0105,0107,119,120,014 0,0148,0164,180,0192,0224,0236,0241,244 and 285.

2 views mounted per card, printed captions, oblong 8vo, H.D.Girdwood

Collection of stereoscopic views. Each pair of views is mounted on stout card (now somewhat bowed) for insertion in a viewer. Each mount is stamped 'H.D.Girdwood, B.A.Publisher', with letterpress caption and serial number. The reverse of each mount has a detailed letterpress description of the scene shown in the photograph.

Stereoscopic – Stereoview 54 cards of 1903 Durbar by Hands and Son's

2 views mounted per card, printed captions, oblong 8vo, Hands and Son's

Included are cards numbered 5.1 to 5.56

Collection of stereoscopic views. Each pair of views is mounted on stout card (now somewhat bowed) for insertion in a viewer. Each mount is stamped 'Hands and Sons', with letterpress caption and serial number. The reverse of each mount has a detailed letterpress description of the scene shown in the photograph. .br. The cards for this particular item comes in a fine wooden case.

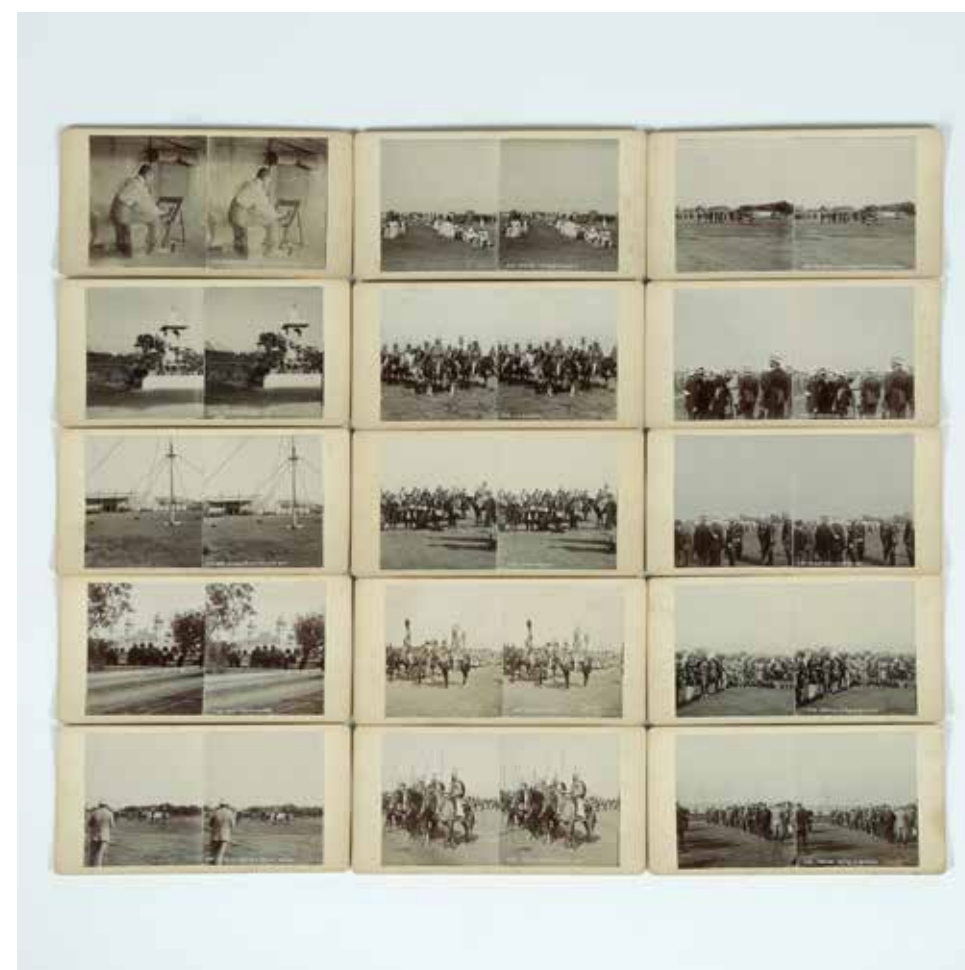
Total no. of 89 stereoscopic cards in both the cases.

THIS SET COMES ALONG WITH A STEREOSCOPE VIEWER.

The Delhi Durbar meaning "Court of Delhi", was an Indian imperial style mass assembly organised by the British at Coronation Park, Delhi, India, to mark the succession of an Emperor or Empress of India. Also known as the Imperial Durbar, it was held three times, in 1877, 1903, and 1911, at the height of the British Empire. The 1911 Durbar was the only one that a sovereign, George V, attended.









UNDERWOOD AND UNDERWOOD

INDIA C.1904 STEREOSCOPE 100 VIEW BOXED SET OF UNDERWOOD & UNDERWOOD + BOOK

1904

Silver gelatin print on stereoscopic cards

Rs 1,00,000–Rs 1,50,000

\$1,400–\$2,100

NON-EXPORTABLE

Underwood, Elmer (1859–1947) and Underwood, Bert [Bert Elias Underwood] (1862–1943). 2 views mounted per card, printed captions, oblong 8vo, Underwood & Underwood

India through the Stereoscope – Set of 100 stereoscopic cards showing urban and provincial Indian scenes, by 'Bert Underwood' and 'Underwood & Underwood', in 2 boxes labelled 'India'

The cards are numbered 1 to 100 and are each lettered in multiple languages on the back (English, French, German, Spanish, Swedish, Russian) in 2 volumes. Stereocards housed in original mock two–volume bookcase, spine with twin gilt lettering and decoration.

THIS SET COMES ALONG WITH A STEREOSCOPE VIEWER.

Collection of stereoscopic views contained in a custom–made case in the form of a book entitled India (Volume I and Volume II). Each pair of views is mounted on stout card (now somewhat bowed) for insertion in a viewer. Each mount is stamped 'Underwood & Underwood, Publishers', with letterpress caption and serial number. The photos carry copyright dates next to their captions on the recto, dated 1903. The reverse of each mount has a detailed letterpress description of the scene shown in the photograph, copyright dated 1904. The lot is accompanied by booklet titled "Maps and Plans" which is in original brown cloth, titled in gilt to upper cover and spine, with a pocket on lower board housing a booklet of 10 maps, 9 of which fold–out. In the book, the descriptions are further expanded to several pages per image. Extremely rare and in excellent condition.

Stereoscopic cameras, those with two lenses and the ability to take two photographs at the same time, were introduced in the mid 19th century and revolutionized photography. They cut down exposure time and thus allowed for some movement in the image without blurring as subjects were not required to sit for long periods to produce sharp results.

Album contents in order:–

[View] Over university and Secretariat (sq. tower), S. from Rajabai Tower, Bombay, India.

The most magnificent railway station in the world, Bombay, India.

Parsis worshipping the new moon – view E. to B.B. & C.I. Ry. [Bombay, Baroda and Central India Railway] building, Bombay, India.

Tower of Silence, where vultures devour the Parsi dead, Malabar Hill, (N.E.), Bombay, India.

Hindu burning place, S. from near Malabar Hill – cremating the dead Bombay, India.

Drunken dance of the eight–armed divinity, Shiva, rock–hewn temple, Elephanta, India.

One of the world's marvels – beautiful Dravidian temple cut in solid rock, Ellora, India.

'There is no god but God and Mahomet is His Prophet' – prayers in a mosque, Ahmedabad, India.

Primitive native life of India – Hindu women grinding at the mills, Mt Abu.

Hermit at Gem Lake doing penance – exposed to mid–day sun and intense fires – Mt Abu, India.

Dilwarra, the noted Jain Temples, on the almost



inaccessible Mt. Abu, India.

Worshippers before an image in the exquisitely carved temple of Vimala Sah, Mount Abu, India.

India of tomorrow – handsome schoolboys of Amritsar, at the Golden Temple beside the Holy Tank.

Fakirs at Amritsar – south across the Sacred Tank to Golden Temple – India.

Looking S.W. down the street of oriental shops and homes to Vazir Khan Mosque, Lahore, India.

Rival pot–sellers in the chatty market. Lahore, India – bargains for thrifty housewives.

Leisure and gossip by the old Zamzamah gun that roared in the Battle of Puniput [Lahore].

Crossing the boiling floods of Jhelum River by a bridge of one raw–hide rope, at Uri, India.

Wayfarers on a straight 30–mile road lined with stately poplars, Baramulla to Cashmere, India.

An earthly paradise, famous Vale of Cashmere, watered by the winding Jhelum, India.

Land of Lalla Rookh – westward from the 'Throne of Solomon' – Srinagar, Cashmere.

Everyday life in the Vale of Cashmere – [view looking] S.W. to quaint bridge and houses in the City of the Sun [Srinagar].

Shelling rice and gossiping with the neighbours – home life of contented citizens of Cashmere.

Delights of summer in the Vale of Cashmere – music for a houseboat party on Jhelum River [Srinagar].

Humble shawl–weavers at Cashmere patiently creating wonderful harmonies of line and colour – [Srinagar,] India.

Children are children the wide world round – playing Hop Scotch in Cashmere.

Oriental hospitality – State barges of the Maharajah conveying guests, Srinagar, India.

A hill–country 'Ekka' with passenger and baggage, coming from Cashmere to Murree, India.

Simla, the beautiful Himalayan Mountain resort, from the highway to Kalka, India.



Before Christ Church, at Simla, India's charming 'Summer Capital' in the Himalayan Mountains.

Native stores and traders, [looking] N.W. along lower Bazaar, Simla, the 'Summer Capital' of India.

South front of Viceregal Lodge, Palace of the Viceroy, at Simla the summer capital of India.

Jutogh, a military station, [looking] W.N.W. from Prospect Hill, Simla, India.

Charming Naldera, a favourite retreat of Lords Lytton and Curzon – [looking] S.S.W. towards Simla, India.

Inflating bullock-skin boats – for crossing the swift Himalayan River Sutlej, N. India.

Native 'Bhuji' girls on the rocky banks of the Himalayan River Sutlej, N. India.

Nepalese porter girls who carry luggage many miles for twopence – Darjeeling [looking] N.E., India.

A 20-woman team on Darjeeling highway [looking] N. – Who would not be a man.

Bhutanese milkman with curious bamboo-jars, at the public water fountain, Darjeeling, India.

Up to the everlasting snows of Mt Kinchinjanga (28,156 ft), north from Darjeeling, India.

Clean and airy Chowringhee Road (Esplanade at left) looking N. over Calcutta.

Welcome fellows in thirsty India – Bheestis (water carriers) with their leather bottles – Calcutta.

Bathing at a ghat on the Ganges near Howrah Bridge, Calcutta.

Street showmen exhibiting superbly handsome snakes before an admiring crowd, Calcutta, India.

Looking N.W. across tree-shaded Dalhousie Sq., and its charming lake to P.O., Calcutta, India.

How Hindu cows enjoy life in Calcutta – sidewalk scene on Harrison St., looking W., India.

Hindu Goddess Kali the Terrible, who demands bloody sacrifice – an idol in street, Calcutta, India.

Seven goats slain but Kali wants more – horrid sacrifice to the Hindu Goddess – Calcutta, India.

Hindu devotee doing penance on a bed of spikes near the shrine of Kali, Calcutta, India.

Famous 'man-eater' at Calcutta – devoured 200 men, women and children before capture – India.

Jain Temple, the richest place of worship in Calcutta, India.

Among the aerial roots of a single banyan tree 1000 ft. in circumference, Calcutta, India.

Grasses at whose feet men are like insects – bamboos in Botanical Gardens, Calcutta, India.

H.H. the Maharaja of Tagore in Durbar costume, jewels worth \$200,000 – Calcutta.

A burning ghat on the Ganges, at Benares, India.

Who dies in the waters of the Ganges obtains Heaven – bathing and burning Hindu dead – Benares, India.

Hindu pilgrims bathing in the sacred well of their god Vishnu – N. bank of Ganges, Benares, India.

Suttee pillar at a Benares burning Ghat, where Hindu widows died on husbands' funeral pyres.

Dabee Chowdray Palwan at Benares, India, a vegetarian of 46 years, lifting a 560 lb. weight.

Peaceful now, but stained with horrible memories – Massacre Ghat on Ganges, Cawnpore, India.

Memorial at Cawnpore to British women and children massacred by Nana Sahib, 1857, India.

Industrious dhobies (washer men) at work in river, W. from Lucknow, India.

Baillie Gate from E., torn by mutineers' guns during siege; where rescuers entered – Lucknow, India.

Lucknow's memorial to Sir Henry Lawrence and heroes who died in '57 (view N.W.), India.

Camel drivers waiting at S.E. side of a gateway to the famous Taj Mahal, Agra, India.

A marvel of beauty – looking N. to Taj Mahal, marble tomb of a Mogul Queen, Agra, India.

Most beautiful marble screen in the world, around imperial sarcophagi, Taj Mahal, Agra, India.

A lovely scene of Indian romance and tragedy, [looking] N.W. from Mahal up the Jumna to Agra.

Marvellously inlaid gate to the tomb of Akbar, Mogul emperor of the 16th century, Sikandarah [Sikandra], India

Tomb of Akbar, Mogul emperor 300 years ago, marble lattice in the upper storey, Sikandarah [Sikandra], India.

Akbar's tomb, Sikanadarah [Sikandra], India (Kohinoor was once set in pillar beyond kneeling man).

Celebrated Man Singh [Man Mandir] Palace, Gwalior,





covered with carvings and enamelled tiles.

Great Durbar Hall in Palace of H.H. the Maharaja of Gwalior, one of India's richest princes, [Lashkar].

H.H. the Maharaja of Gwalior at home – one of the richest men in the world.

Curiously rigged camel–waggons, E. side of largest Mohammedan Mosque in the world – Delhi, India.

Devout Mohammedans prostrate at prayer time – Jumma Musjid, India's greatest mosque, Delhi.

Looking N. from a minaret of the greatest mosque in the world over famous city of Delhi, India.

The Cashmere Gate battered by shot and shell, where the British entered (1857), Delhi, India

Your money's worth of juicy fruit, at a stand on Chandni Chowk (Silver Street), Delhi, India.

Marvels of richness and grandeur – the great Durbar procession, Delhi, India.

The fabulous wealth of India – native Princes in the grand State Entry, Durbar, Delhi, India.

Kutb Minar, from N.E. – Moslem Tower of Victory near Delhi, India; 240 ft. high, base 47 ft. diam.

Gigantic embroidery in stone at the base of Kutb Minar, Moslem Pillar of Victory, Delhi.

One of the loveliest spots in India – kiosk–bordered tank at Ulwar by the stately tomb of royalty.

How beauty takes the air – Indian 'reet' or bullock carriage used by ladies of rank – Ulwar, India.

North from Sanganer Gate, up Jauhri Bazaar, a typical business street in prosperous Jeypore, India.

The Palace of the Winds, Jeypore, India, beautiful as a shell with pink and cream–coloured stucco.

A masterpiece of oriental magnificence – palace of the Maharaja of Jeypore, India.

Sacred monkeys at Galta near Jeypore, India, fascinating even to those not inclined to worship.

The scene of dead splendours – looking across the ancient city of Amber to mountain fortress – India.

Relics of a romantic past – Tower of Victory (15th cent.) and royal cenotaphs, Chitor, India.

A fascinating glimpse of Hyderabad, India, famous for its embroideries, enamels and lacquers.

The substantial elegance of modern Madras – Law Court

Buildings – view from Bank, India.

Guardian of Hindu mysteries – [looking] S.W. to the gateway and sculptured Temple Tower, Tanjore, India.

A car of Jagannath in which the Hindu god Krishna rides, drawn by worshippers – Tanjore, India.

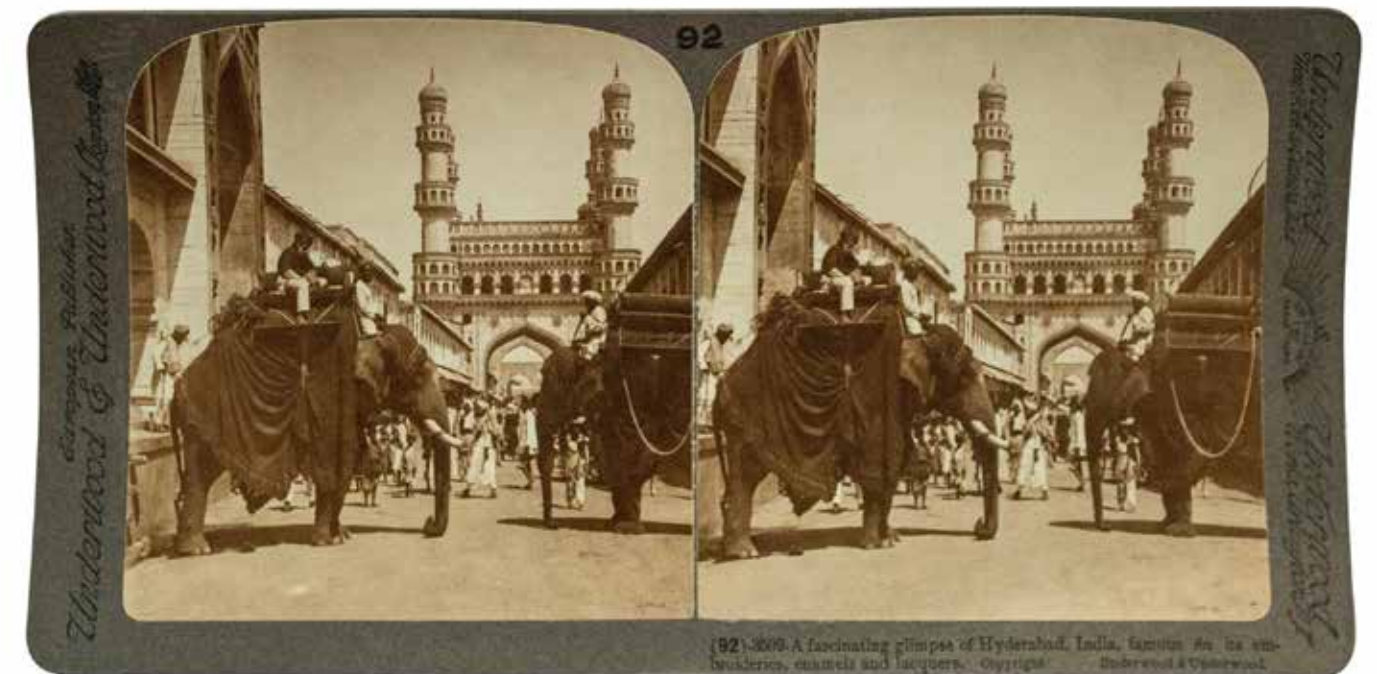
Trichinopoly, India, where Lord Clive once lived – [looking] N.E. across town to the fortress and famous rock.

[Looking] N.E. to gate towers of Seringham temple, Trichinopoly, India, where idols' jewels are worth millions.

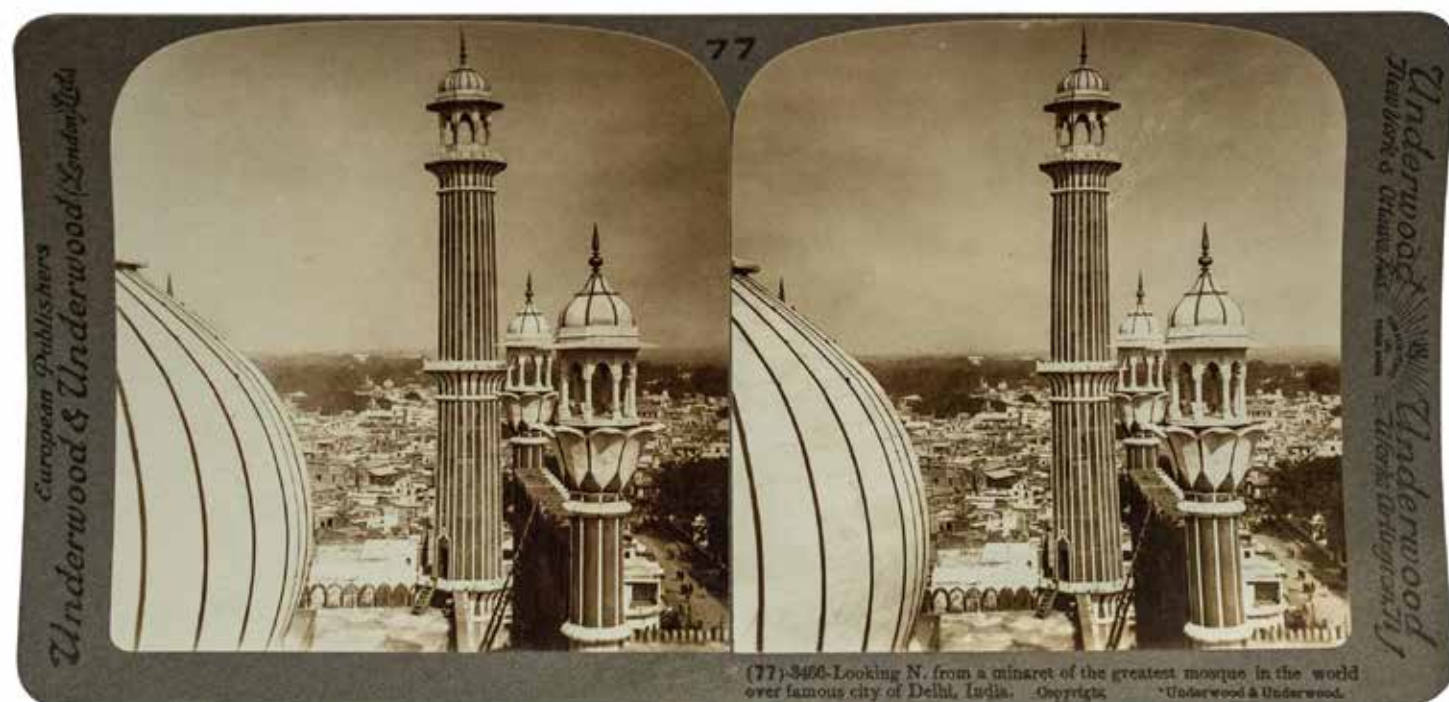
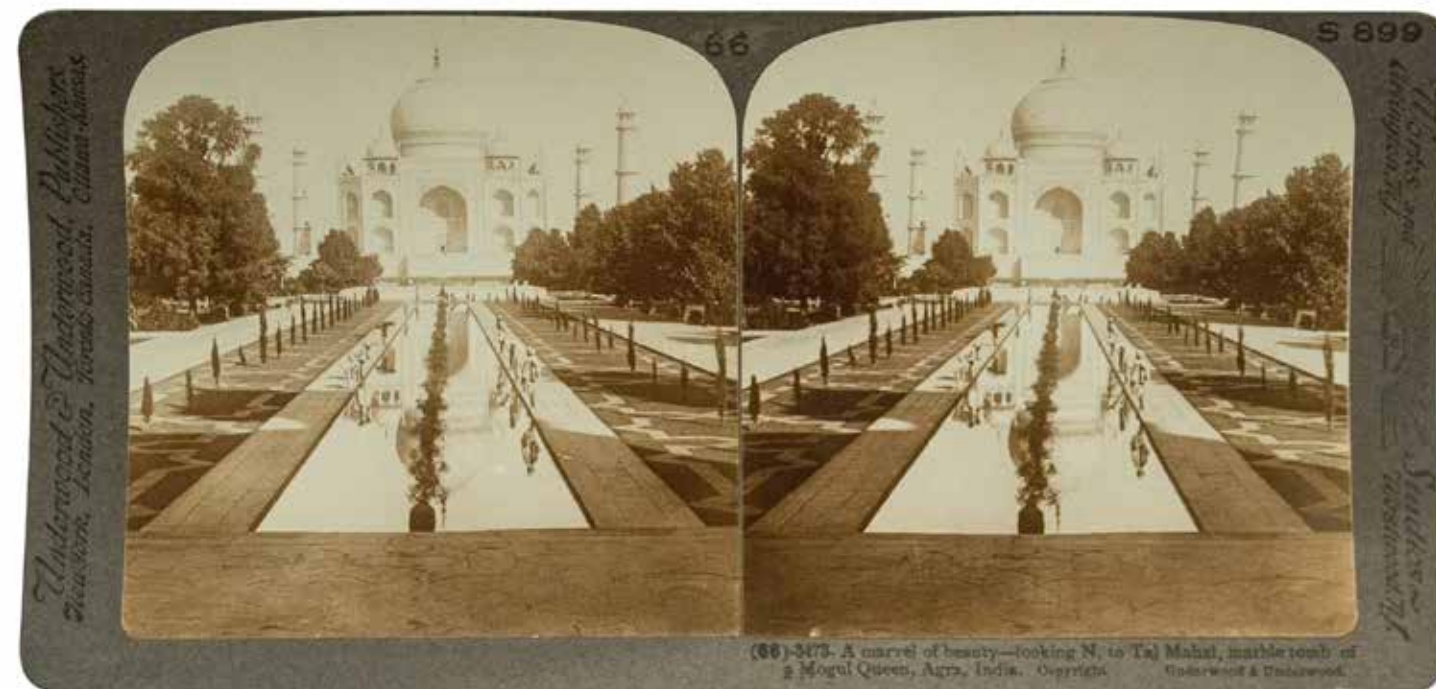
Inconceivable elaboration and splendour of Madura's Hindu temple – two of its nine pagodas.

Grotesque fancy and patient skill of Hindu sculptors – pillars of the temple, Madura, India.

Corridor 700 feet long, splendid granite temple of Ramisseram, Paumben Island, So. India.









## VARIOUS PHOTOGRAPHERS

STEROSCOPIC VIEWS OF INDIA, PALESTINE, ITALY, ROME, SWITZERLAND, SOUTH AFRICA, NORTH AMERICA, ETC.

**Rs 3,50,000–Rs 4,00,000**

**\$4,900–\$5,595**

NON-EXPORTABLE

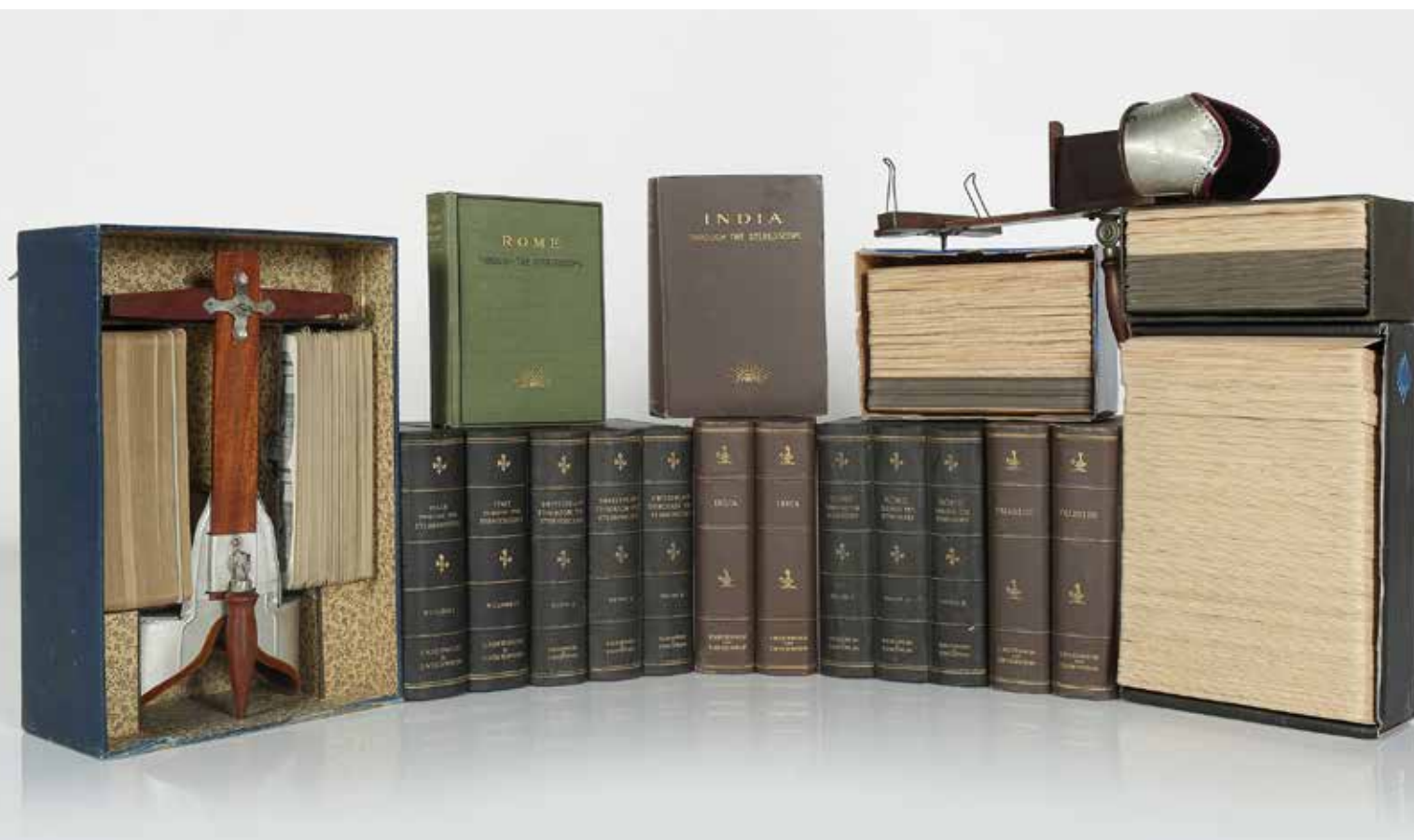
STEROSCOPIC VIEWS OF INDIA, PALESTINE, ITALY, ROME, SWITZERLAND, SOUTH AFRICA, NORTH AMERICA, ETC.

A large collection of photographic stereoscope views, including sets in original case boxes of India (100, with accompanying text volume including the booklet titled "Maps and Plans"), Palestine (100), Italy (100), Rome (46, with accompanying book), Switzerland (100), 2 views mounted per card, printed captions, oblong 8vo, Underwood & Underwood, [c.1900–1902]; and others, including South Africa and Boer War (c.200), North America (c. 100, including New York, Niagra Falls, and Yosemite), and World War I (c.30), and approximately 150 colour–printed photographic stereoscope cards of Japan and Russo–Japanese War.

THIS SET COMES ALONG WITH 2 STEREOSCOPE VIEWERS

This collection of stereoscopic views contained in a custom–made case. Each pair of views is mounted on stout card (now somewhat bowed) for insertion in a viewer. Each mount is stamped 'Underwood & Underwood, Publishers', with letterpress caption and serial number. The reverse of each mount has a detailed letterpress description of the scene shown in the photograph.

Stereoscopic cameras, those with two lenses and the ability to take two photographs at the same time, were introduced in the mid 19th century and revolutionized photography. They cut down exposure time and thus allowed for some movement in the image without blurring as subjects were not required to sit for long periods to produce sharp results.











## ETHNOGRAPHY & ANTHROPOLOGY

One of the most common assignments for photographers in the latter half of the nineteenth century was the documentation of "the people of India." These representative images spanned various occupations and communities, as can be seen in the following lots, which range from the portrait of a "Maharashtrian Lady of Royal Family" and a "Witch of Ghoom (Fortune Teller), Himalayas" to those of traders, musicians and snake charmers.



VARIOUS PHOTOGRAPHERS

ETHNOGRAPHIC PHOTOGRAPHS ON INDIA [SET OF 11]

Albumin print on paper

Rs 50,000–Rs 75,000

\$700–\$1,050

NON-EXPORTABLE

Chamars	
William J Johnson	Khair Mahomed, Beloch Frontier Tribe. Sind
Albumen print	People of India Series
Circa 1860s	Kaye And Watson
Photo Size: 9 x 7 inches	Albumen print
	Circa 1860s
	Photo Size: 5.6 x 4 inches
Coach Coonbis, Roman Catholic of Salsette	
William J Johnson	Rind, Beloch Tribe. Sind
Albumen print	People of India Series.br.Kaye And Watson
Circa 1860s	Albumen print
Photo Size: 9 x 7 inches	Circa 1860s
	Photo Size: 7 x 5 inches
Kunaits, Buddhists And Hindus. Simla	
From the People of India Series	Khadir Bukhh, Khosa Beloch. Sind
Kaye And Watson	People of India Series
Albumen print	Kaye And Watson
Circa 1860s	Albumen print
Photo Size: 7 x 5 inches	Circa 1860s
	Photo Size: 6 x 5 inches
Door Mahomed Jemallee Beloch Tribe. Sind	
People of India Series	Gabole, Beloch Military Tribe
Kaye And Watson	People of India Series
Albumen print	Kaye And Watson
Circa 1860s	Albumen print
Photo Size: 5 x 4 inches	Circa 1860s
	Photo Size: 5.6 x 4 inches





Dad Mahomed, Office Of Jekranee Horse  
People of India Series  
Kaye And Watson  
Albumen print  
Circa 1860s  
Photo Size: 6 x 4.25 inches



Maharashtrian Lady  
F.B.Stenart And Sons, Poona  
Silver Gelatin print  
Photo Size: 5.75 x 4 inches



Maharashtrian Lady of Royal Family  
Albumen print  
Circa 1880s  
Photo Size: 9.6 x 7.6 inches





VARIOUS PHOTOGRAPHERS

ETHNOGRAPHIC PHOTOGRAPHS ON INDIA [SET OF 11]

Albumin print on paper

Rs 50,000–Rs 75,000  
( \$700–\$1,050 )

NON-EXPORTABLE

Snake Charmers and Musicians, Bombay

Albumen print

Photo Size: 9.5 x 7.5 inches

South Indian Girl

Albumen print

Circa 1880s

Photo Size: 10.25 x 8.75 inches

South Indian Family

Albumen print

Circa 1880s

Photo Size: 10.75 x 8.5 inches

Mahomedan at Prayer

Albumen print

Circa 1890s

Photo Size: 10.75 x 8.6 inches

Hindu Traders

T Kapp And Co., Calcutta

Albumen print

Circa 1880s

Photo Size: 11.6 x 9 inches

A Witch of Ghoom (Fortune Teller) Himalayas

Albumen print

Circa 1870s

Photo Size: 6.5 x 8.2 inches

A Musician

Bourne and Shepherd

Silver gelatin

Circa 1900s

Photo Size: 6 x 8 inches

A Parsi Lady, Bombay

Taurines

Albumen print

Circa 1870s

Photo Size: 9.25 x 7.5 inches

A Group of Young Maratha Princesses, Central India

Albumen print

Circa 1870s

Women of Ladakh

Samuel Bourne

Silver gelatin

Circa 1900s

Photo Size: 8.25 x 6 inches

Gholam Ali Khan and Attendant; Jekranees; Beloch  
Frontier Tribe. Soonnee Mussulmans, Sind

Kaye and Watson

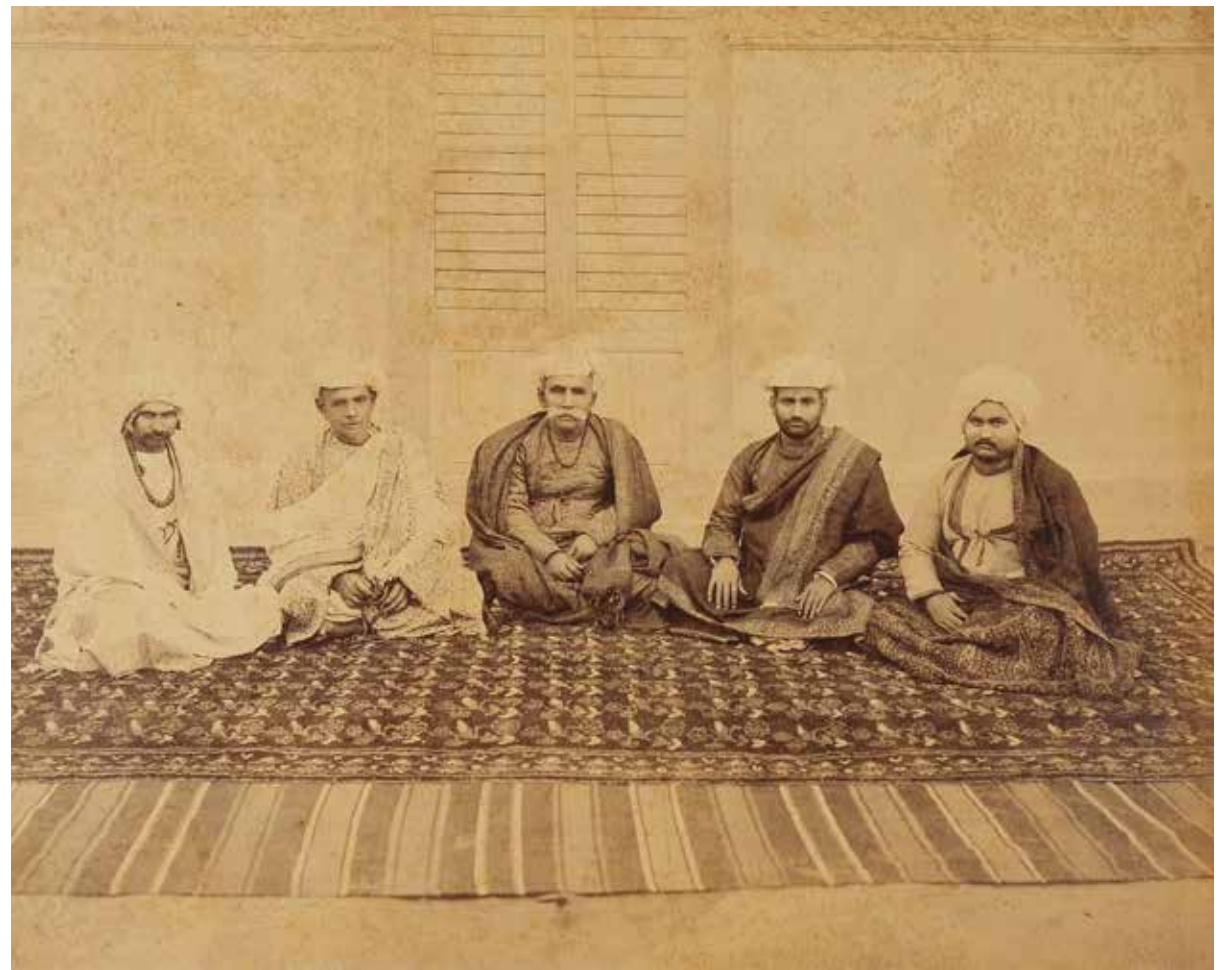
Albumen print

Circa 1860s

Photo Size: 5.7 x 4 inches









INDIA – KORAVARS AND VELLORE

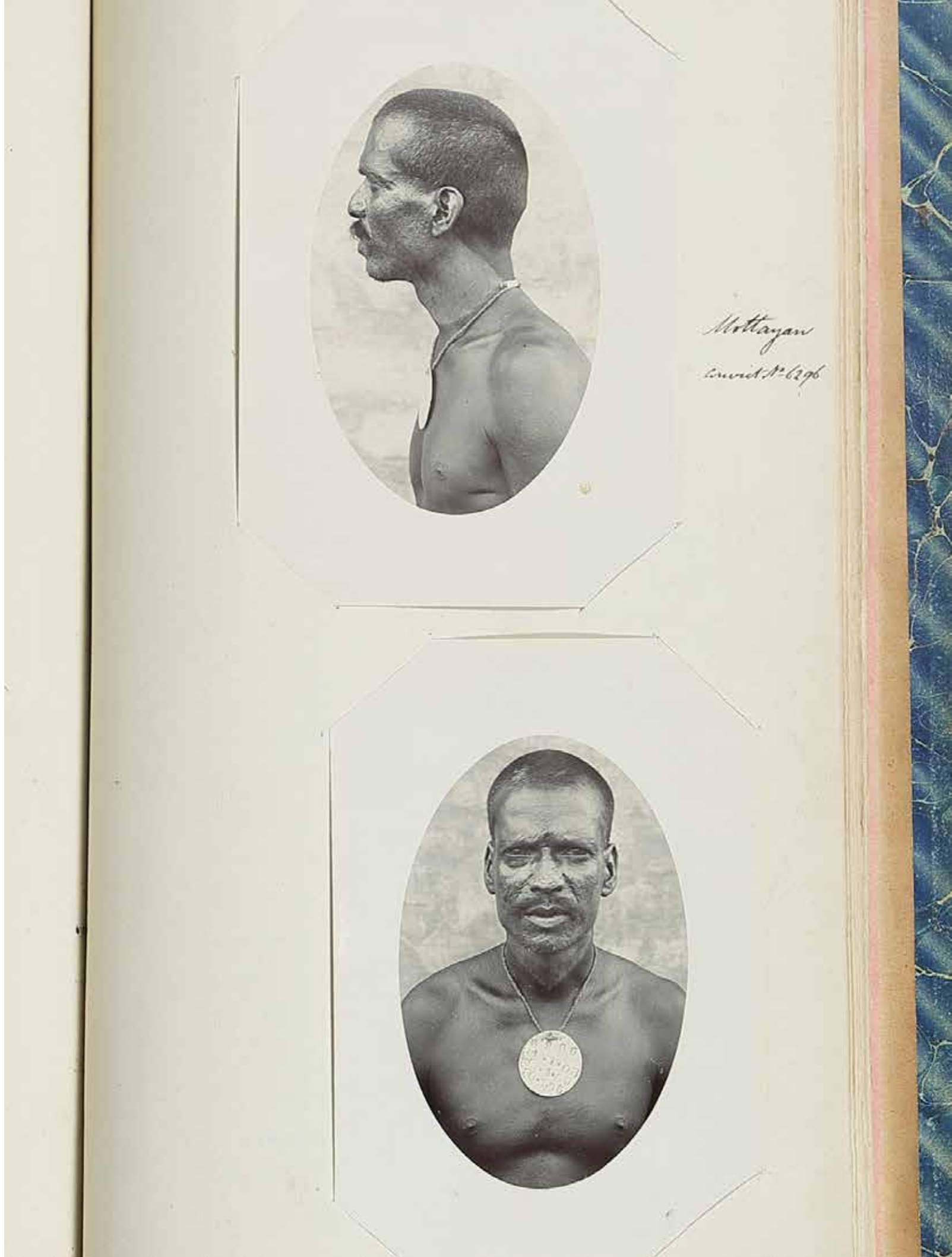
Rs 1,80,000–Rs 2,00,000

\$2,520–\$2,800

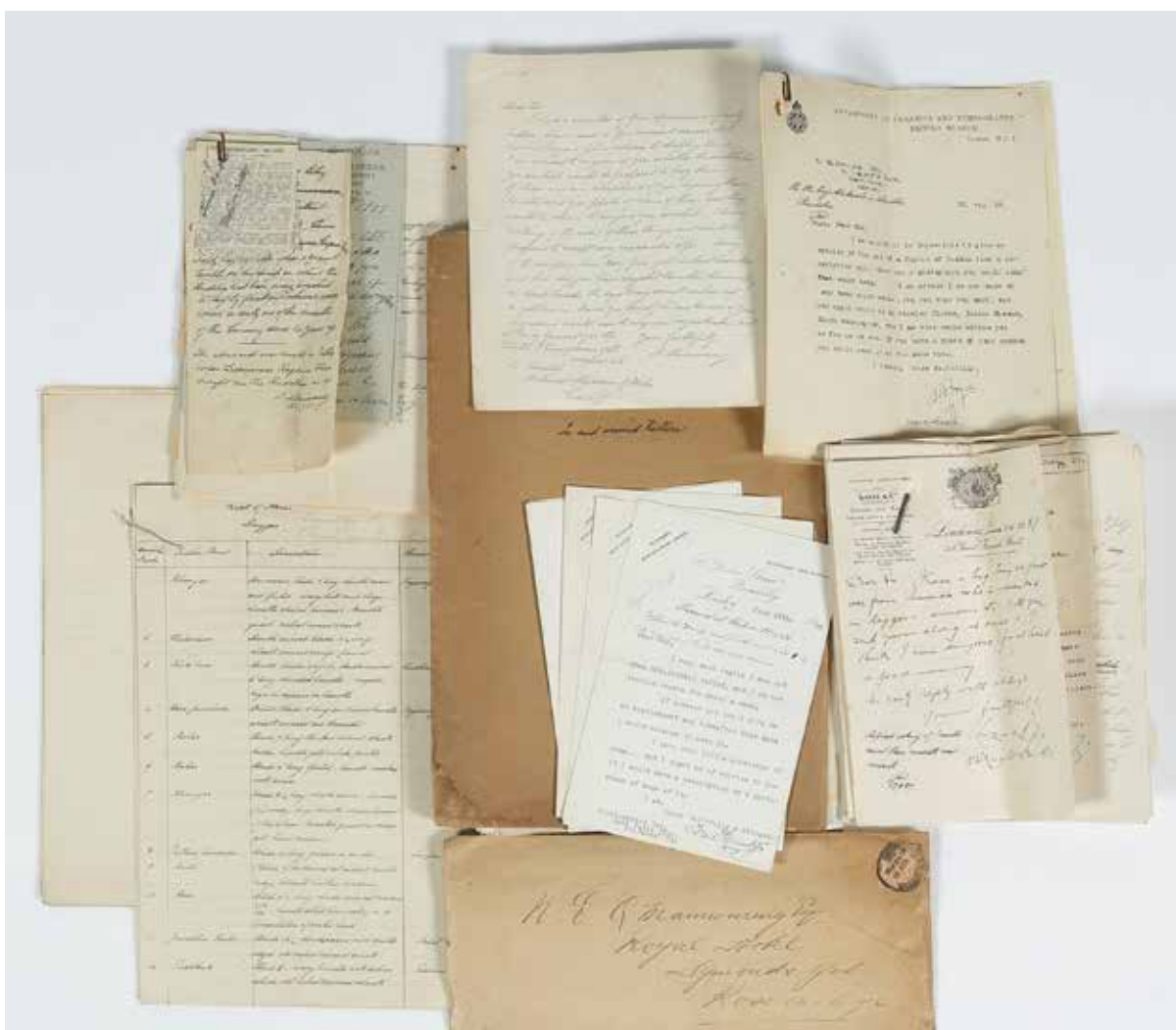
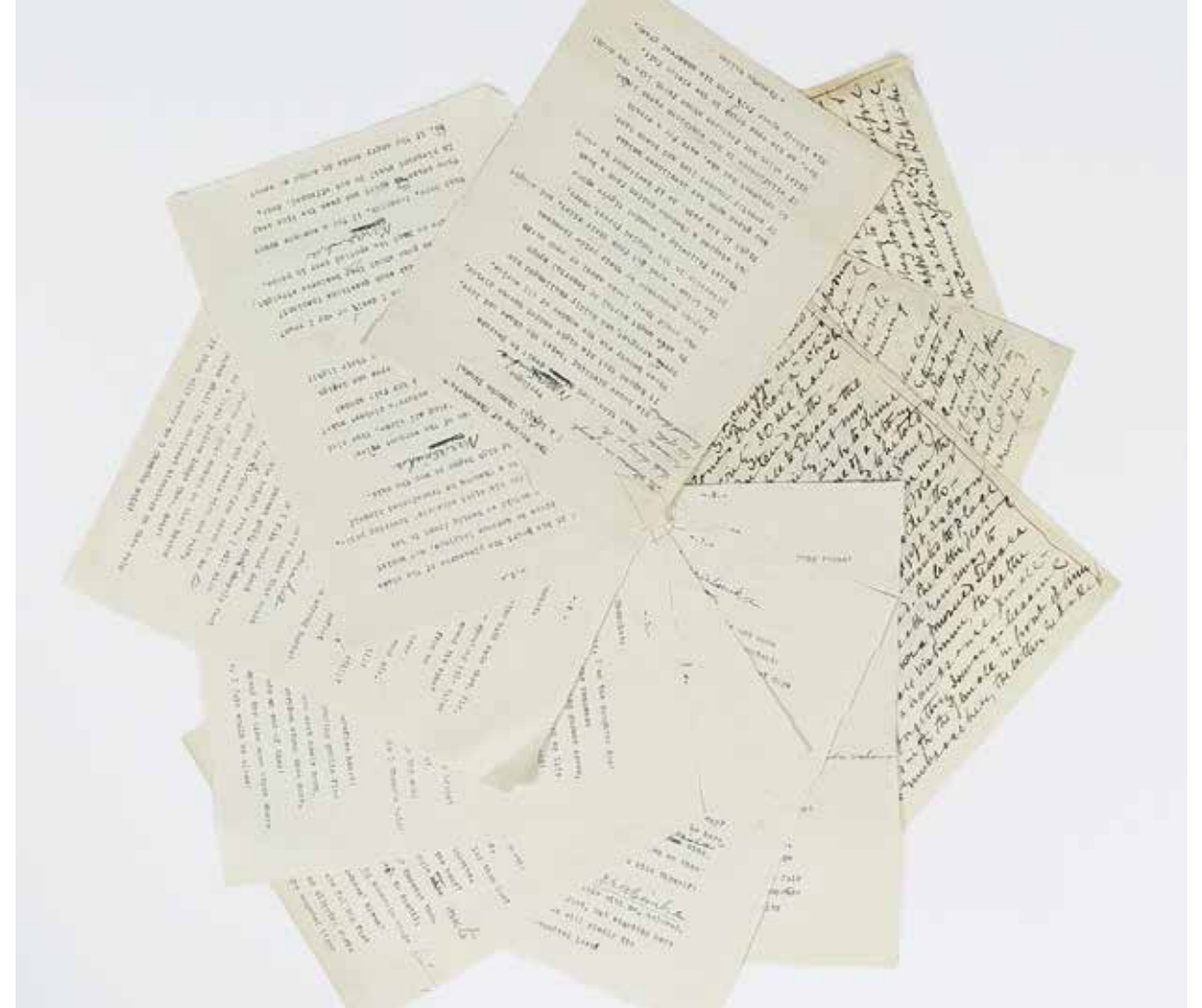
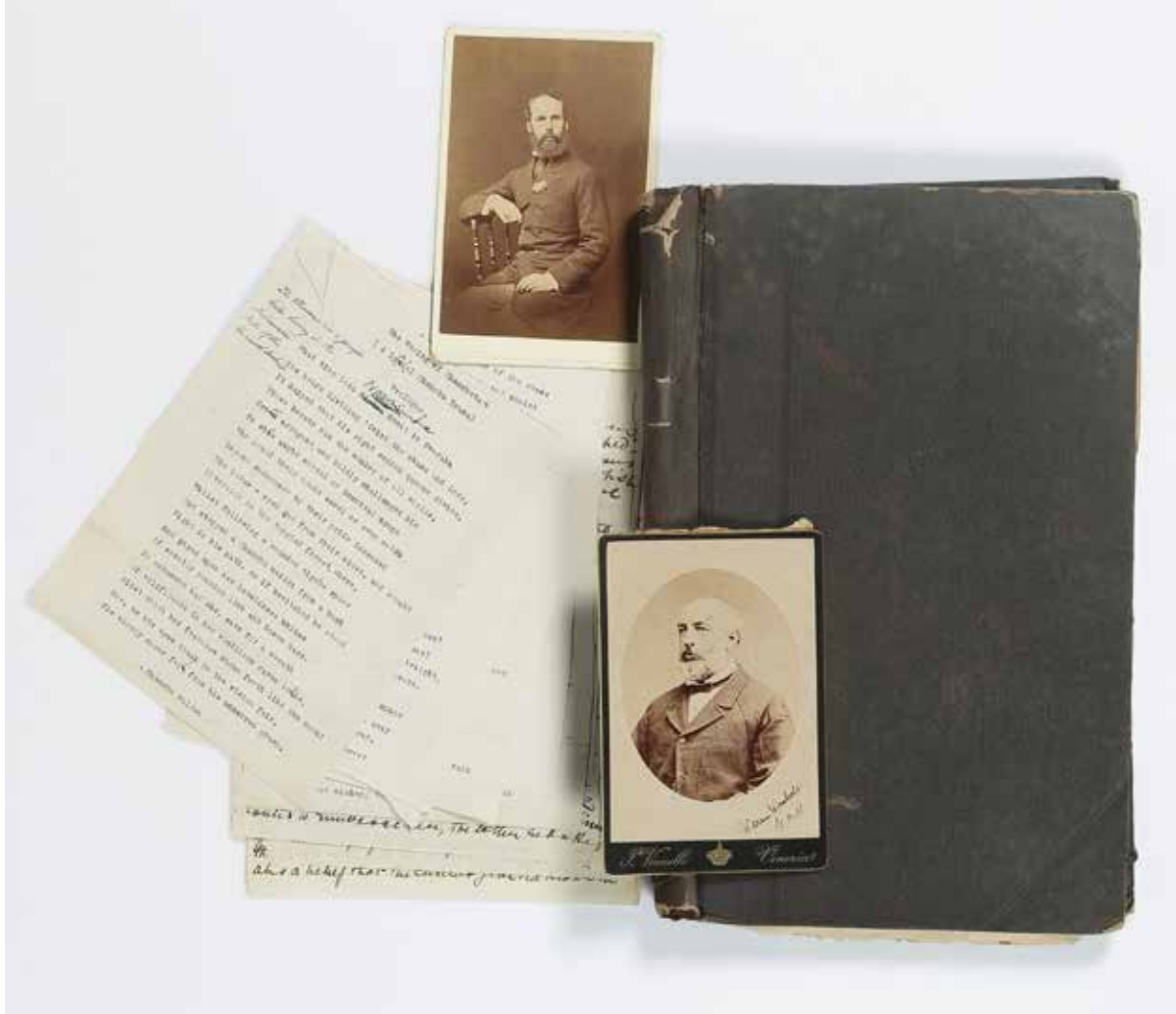
NON-EXPORTABLE

Papers of and ephemera relating to N.E.Q. Mainwaring of the Madras Police, on the "criminal" Koravar tribe of the Madras Presidency, and of Vellore, Tamil Nadu, comprising manuscripts, corrected typescripts, correspondence, printed ephemera, pamphlets and photographs (approximately 50 albumen prints, most loose), some bound, some loose, various sizes, [c.1903–1920]

N.E.Q. Mainwaring was a career administrator in the British Raj, attaining the position of Department Inspector General, Madras Police. The papers include a heavily corrected 50–page typescript (illustrated with 5 original photographs) on the ethnography, history and (in particular) criminal behaviour of the Koravar tribes of Tamil Nadu, correspondence from several police stations giving details of Koravar convicts, English and local dialect manuscript transcripts of songs and word lists, and a 4–page guideline on "Ethnographic Questions". The tone of the paper is firmly racist, describing the Kolvars as "semi-savages... [with a] total ignorance of themselves", and "Mottayn No. 6296" (see illustration, a Koravar convict from Coimbatore). An 8–page pamphlet on "The Vellor Mutiny [from a Correspondent]", printed at Bangalore (1908) is probably by Mainwaring, the papers also including a manuscript notebook, a large plan and photographs (approximately 25) of Vellore Fort.











**The Religious Ceremony: Praying for Benediction.**

The Cocoanut is a sacred Symbol.

## PORTRAITS OF MAHARAJAS

Indian royals were some of the foremost patrons of photography, which many maharajahs also practiced, even becoming members of photographic societies that cropped up in various cities in the 1850s. They also actively commissioned photographers to take portraits of them and their courtiers. These portraits were often ceremonial, with the subjects resplendent in their finery, gazing proudly at the camera. This section/ the following lots include(s) photographic prints and albums by Lala Deen Dayal, A R Dutt, Bourne and Shepherd, and Colin Murray, among others.



LALA DEEN DAYAL (1844 – 1905)

DEENDAYAL'S PRINCELY RULERS [SET OF 81 CARBON PRINT PORTRAITS]

Carbon prints on paper

Rs 5,00,000–Rs 7,00,000  
\$6,995–\$9,795

NON-EXPORTABLE

81 Carbon print portraits by Lala Deen Dayal (of 85), all as issued on original mounts with decorative typographical borders (images approximately 249 x 195 mm., all plates mounted, minor pinholes, overall a working set only of this monumental work

These photographs were part of the book "Princes and Chiefs of India. A Collection of Biographies and Portraits of the Indian Princes and Chiefs and Brief Historical Surveys of the Territories" by JEHANGIR SORABJI. In the Preface, Sorabji writes that he, "visited all parts of India to collect and verify the necessary material, to enlist the co-operation of those concerned, and to arrange for the photographs which add so greatly both to the contemporary and historical value of the undertaking."

The List of Photographs as follows:

- 1 VIRPUR

2 KHILCHIPUR

3 KOTDA SANGANI

4 NARSINGARH

5 UDAIPUR

6 RUTLAM

7 RAJGARH
- 8 CHAMBA

9 CHARKHARI

10 LUNAWADA

11 RADHANPUR

12 DATIA

13 PATIALA

14 KAHLUR

15 DARBHANGA

16 BARIA

17 JETPUR

18 KOLHAPUR

19 INDORE

20 BURDWAN

21 HUTWA

22 JAIPUR

23 BARODA

24 GWALIOR

25 SUNTH

26 GONDAL

27 J.M.TAGORE

28 VADIA

29 PATRI

30 JASDAN

31 NAVANAGAR

32 BALASINOR

33 KUTCH

34 BIKANER

35 SAILANA
- 36 PORBANDER

37 JUNAGARH

38 SITAMAU

39 FARIDKOT

40 ALWAR

41 PATIALA

42 GWALIOR\

43 JAMMU AND KASHMIR

44 SIROHI

45 MYSORE

46 DHRANGADHRA

47 TRAVANCORE

48 SIRMUR

49 BHAVNAGAR

50 MORVI

51 JHIND

52 PALANPUR

53 KISHANGARH

54 BENARES

55 RAMPUR

56 WADHWAN

57 IDAR

58 KAPURTHALA.br.59 SIRMUR

60 DHAR

61 BAHAWALPUR

62 ORCHA

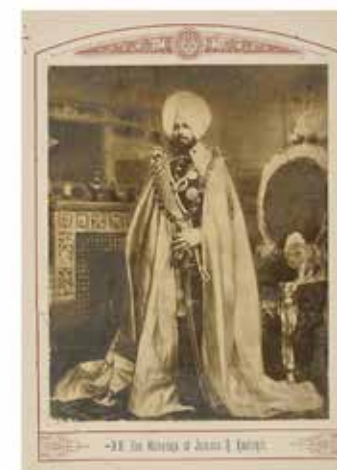
63 JAORA

64 BHAVNAGAR





65 RAJKOTE  
 66 PUDUKOTA  
 67 RAJPIPLA  
 68 JODHPUR  
 69 COCHIN  
 70 BUNDI  
 71 REWA  
 72 NABHA  
 73 KASHMIR  
 74 MYMENSINGH  
 75 DHROL  
 76 DECCAN  
 77 JANJIRA  
 78 CHOTA UDAIPUR  
 79 WANKANER  
 80 LIMBDI  
 81 PALITANA





A R DUTT

LARGE GROUP OF RULING PRINCES AND CHIEFS  
PHOTOGRAPHS, DELHI, NOVEMBER 1919

1919

Silver gelatin print on paper

Rs 25,000–Rs 30,000

\$350–\$420

NON-EXPORTABLE

This lot was part of an interesting series of photographs taken by A R Dutt which was popularly known as "The Chamber of Princes (Narendra Mandal)". This photograph shows a whole lot of important Maharajahs of that time who were photographed with the Viceroy like Patiala, Bundi, Alwar, Mysore, Kashmir, Cochin, Sikkim etc.



THE CONFERENCE OF RULING PRINCES AND CHIEFS DELHI, NOVEMBER, 1919.

FRONT ROW:—H. H. the Maharaja of Navanagar; H. H. the Maharaja of Alwar; H. H. the Maharaja of Cochin; H. H. the Maharaja Sir Pratap Singh of Jodhpur; H. H. the Maharaja of Kashmir; H. E. the Viceroy; H. H. the Maharaja Raja of Bundi; H. H. the Raja of Cochin; H. H. the Maharaja of Sikkim; H. H. the Maharaja of Kotah; H. H. the Pant Sachin of Bhur.

SECOND ROW:—The Raja Bahadur of Ajaigarh; H. H. the Raja of Jhabua; H. H. the Maharaja of Panna; H. H. the Raja of Sitamau; H. H. the Raja of Tehri; H. H. the Maharaja of Patiala; H. H. the Maharaja of Bikaner; H. H. the Maharaja of Gwalior; H. H. the Maharaja of Dewas (Sr.); H. H. the Raja of Rajpipla; H. H. the Nawab of Maler Kotla; The Raja of Baria; The Nawab of Lohara; The Chief of Jamkhandi.

THIRD ROW:—The Maharaj Kumar of Benares; H. H. the Maharaja of Cooch Behar; The Thakur Sahib of Rajkot; H. H. the Raja of Rajgurb; H. H. the Maharaj Rana of Dholpur; H. H. the Maharaja of Nabha; H. H. Maharaj Rana of Jhalawar; The Thakur Sahib of Limbdi; H. H. the Raj Sahib of Wankaner; H. H. the Thakur Sahib of Gondal; The Chief of Mudhal.

BACK ROW:—Major G. D. Ogilvie; Mr. H. Wilkinson C. I. E.; The Hon'ble Lieut.-Col. R. E. Holland, C. I. E.; H. H. the Maharaja of Kolhapur; H. H. the Maharaja of Porbandar; The Maharaj Kumar of Bikaner; The Yuvraj of Limbdi; The Tika Sahib of Kapurthala; The Maharaj Kumar of Jhalawar; Captain the Honourable D. E. F. O'Brien A. D. C. to the Viceroy; Nawabzada Aiz ud-Din Ahmad Khan of Lohara.



17

## BOURNE AND SHEPHERD

MAHARAJA PORTRAITS BY BOURNE AND SHEPHERD, 1903 [SET OF 5]

Silver gelatin print on paper

**Rs 60,000–Rs 70,000**

**\$840–\$980**

NON-EXPORTABLE

The average size of each photograph is 8 x 11 inches

Nawab of Loharu

Maharaja of Burdwan

Unidentified

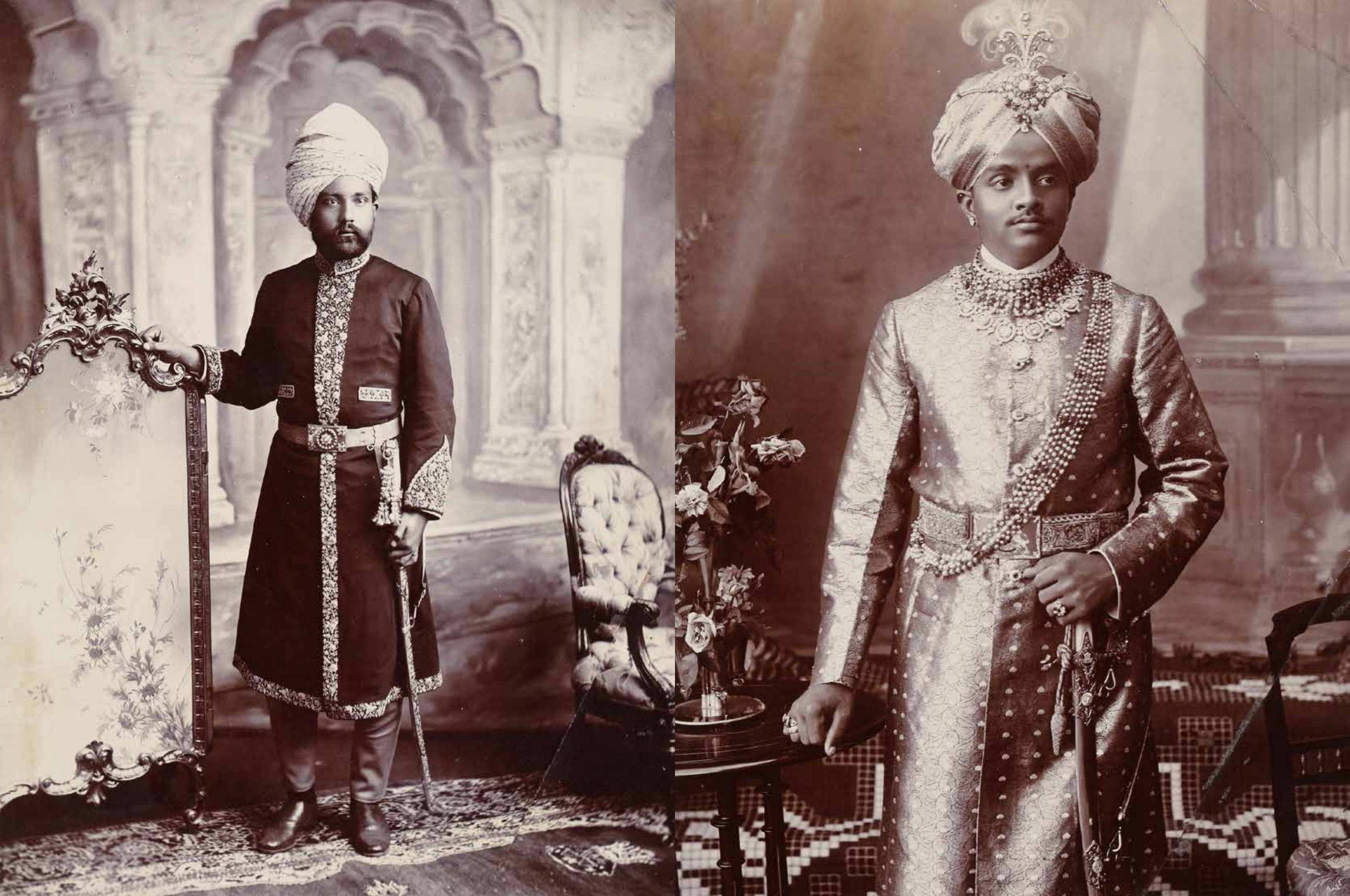
Maharaja of Mysore

Maharaja of Darbhanga

All the photographs are pasted on a mount board and at the back of the mount has an introductory text about the Maharajas









## BOURNE AND SHEPHERD

MAHARAJA PORTRAITS, BOURNE AND SHEPHERD, 1903 [SET OF 4]

Silver gelatin print on paper

**Rs 50,000–Rs 75,000**

**\$700–\$1,050**

NON-EXPORTABLE

The average size of each photograph is 9 x 11 inches

Maharaja of Rewa

Maharaja of Baroda

Nawab of Rampur (Background is restored)

This photograph is pasted on a mount board. The back of the mount has an introductory text about the Maharajah

Nawab of Bahawalpur

This photograph is pasted on a mount board. The back of the mount has an introductory text about the Maharajah









19

## BOURNE AND SHEPHERD

MAHARAJA PORTRAITS, BOURNE AND SHEPHERD, 1903 [SET OF 5]

Platinum prints on paper

**Rs 60,000–Rs 75,000**

**\$840–\$1,050**

NON-EXPORTABLE

The Average size of each photograph is 8 x 10.6 inches

Maharaja of Benares, 1903

Maharaja of Alipura, 1903

Maharaja of Bhavnagar

Maharaja of Cooch Behar

Maharaja of Gaikwar of Baroda









20

## BOURNE AND SHEPHERD

MAHARAJA PORTRAITS, BOURNE AND SHEPHERD, 1903 [SET OF 5]

Platinum prints on paper

**Rs 60,000–Rs 75,000**

**\$840–\$1,050**

NON-EXPORTABLE

The Average size of each photograph is 8 x 10.6 inches

Maharaja of Mysore

Maharaja of Junagarh

Maharaja of Nepal

Maharaja of Palitana

Maharaja of Udaipur









21

## BOURNE AND SHEPHERD

MAHARAJA PORTRAITS, BOURNE AND SHEPHERD, 1903 [SET OF 7]

Platinum prints on paper

**Rs 85,000–Rs 1,00,000**

**\$1,190–\$1,400**

NON-EXPORTABLE

The average Size of each photograph is 8 x 10.6 inches

Maharaja of Puddukotai

Maharaja of Porbander

Maharaja of Shapura

Maharaja of Tehri

Maharaja of Travancore

Maharaja of Kitchner

Maharaja of Darbhanga







Rameshwar Singh  
1903





## VERNON AND CO.

HIGHEST QUALITY ALBUM ROYAL PORTRAITS, NAWANAGAR –SOUVENIR:THE INSTALLATION OF MAHARAJAH RANJITSINJI

1907

Platinum prints on paper

**Rs 6,50,000–Rs 7,50,000**

**\$9,095–\$10,490**

NON-EXPORTABLE

Nawanagar – Souvenir, The Installation of H.H. Maharajah Ranjitsinji, Jam Saheb of Nawanagar

Vernon & Co.

Bombay

Oblong, 15 x 20 in (38 x 48 cm.)

Signed and presented by Maharajah Ranjit Singh Ji at two places

ONE OF THE FINEST ALBUMS WITH TOP QUALITY PORTRAITS OF INDIAN MAHARAJAHS

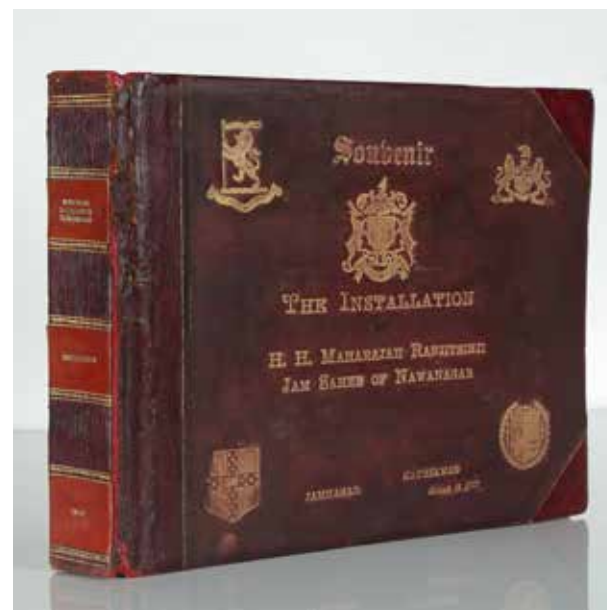
PRESENTATION COPY signed 'To MAG AND HAROLD, WITH ALL GOOD WISHES, From Ranji, With all good wishes, Feb 8, 1908',

The album is with 70 (71) individual platinum and carbon prints of various sizes on 25 grey heavy card mounts, the larger prints mounted mostly one-per-page, others mounted in various patterns, each page with embossed motif at upper right corner, some with printed tissue interleaves Original red cloth gilt, the covers elaborately bordered in gilt, the upper cover with title and four armorial stamps, the back cover with central floral arabesque.

Size:14 x 11 inches

Includes:hand-coloured portrait of Maharaja Ranjitsinhji, the famous cricketer; Lord Minto, the Viceroy; the rulers of Kutch, Idar, Alwar, Bhavnagar, Junagadh, Porbunder, Mysore, Ratlam, Wankaner, Rajpipla, Rajkot, Sachin, Wadhwan, and Gondal; the heirs-apparent of Junagadh and Idar; the arrival of the Maharaja; carriages; en route to the Installation Durbar in a howdah; the ceremony; a tennis party; the Maharaja in his 24 HP Napier; various buildings and views around the state.

*Mag & Harold  
with all good wishes  
From Ranjitsinhji  
of Nawanagar  
Feb 8<sup>th</sup> 1908*



H. H. Maharaja Ranjitsinhji, Jam Saheb of Nawanagar.

*Ranjitsinhji  
of Nawanagar*





The Religious Ceremony: Praying for Benediction.  
The Consecration is a sacred Symbol.



H. H. The Maharaja Sahib in his 24 H. P. "Napier."





## GOBINDRAM AND OODEYRAM

DANCING GIRLS, MAHARAJA, JAISALMER, 1880S [SET OF 12]

CIRCA 1880S

Silver gelatin print on paper

**Rs 1,10,000–Rs 1,50,000**

**\$1,540–\$2,100**

NON-EXPORTABLE

12 Photographs of the various dancing girl in the Royal Court of Jaisalmer

Maharaja of Jaisalmer

Town and Fort of Jaisalmer

The Average size of each photograph is 6.25 x 8 inches

Gobindram Oodeyram were the pre-eminent Jaipur studio for over a century.

The firm opened in the 1880s and survived until the 1970s when it apparently split. Gobindram Oodeyram photographed people from all sectors of society. Certain photographs, like those of the Maharajah and his family, were lightly hand-coloured. Through the Maharajah, Gobindram Oodeyram were photographers to many visiting dignitaries. When Arch Duke Ferdinand of Austria visited in 1890, Gobindram Oodeyram created the leather-bound album commemorating his visit.

The firm also offered many photographs of nautch [dancing] girls.









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## JOHNSTON AND HOFFMANN

MAHARAJAH OF HUTWA STATE [SET OF 3]

1900s

Platinum prints on paper

**Rs 45,000–Rs 60,000**

**\$630–\$840**

NON-EXPORTABLE

Group Photograph of the Maharaja along with British officials

Platinum print

Circa 1900s

Maharaja with his Courtiers

Platinum print

Circa 1900s

12.25 x 6.6 inches

Maharaja of Hatwa

Platinum print

Circa 1900s

11.25 x 9.25 inches





## VARIOUS PHOTOGRAPHERS

HAND COLOURED PHOTOGRAPHS OF MAHARAJAHS [SET OF 4]

**Rs 80,000–Rs 1,00,000**

**\$1,120–\$1,400**

NON-EXPORTABLE

Maharaja, Hand-coloured photo in an arched-top black wooden frame with glass on top, 20 x 15 inches

Maharaja of Hatwa

F Kapp And Company

Handcoloured Albumen Print on paper

Circa 1880s

Size: 13 x 7.6 Inches

Maharaja Sawai Madho Singhji of Jaipur

Handcoloured Silver Gelatin print on paper

Circa 1900s

Size: 6 x 4 inches

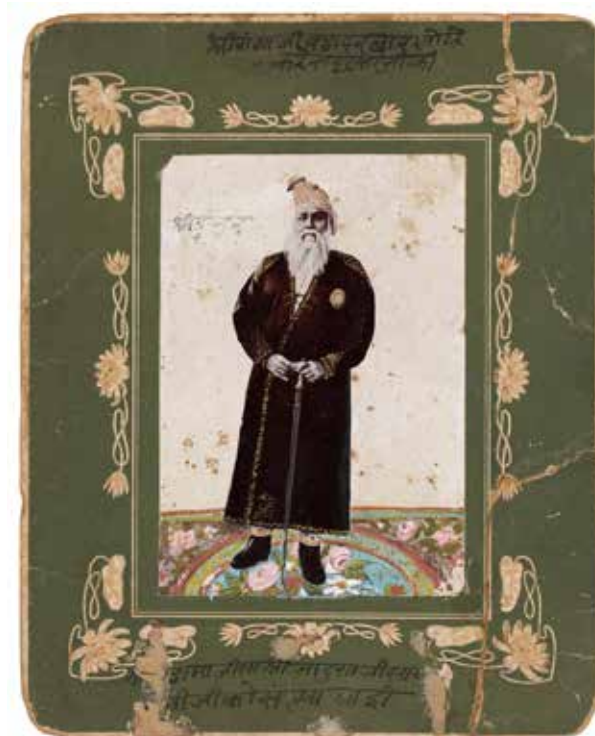
The photograph is mounted in what appear to be its original greenish mats. The photograph is surrounded by a white lace-pattern frame of foliage.

Chiefs of Pokharan, Jodhpur State

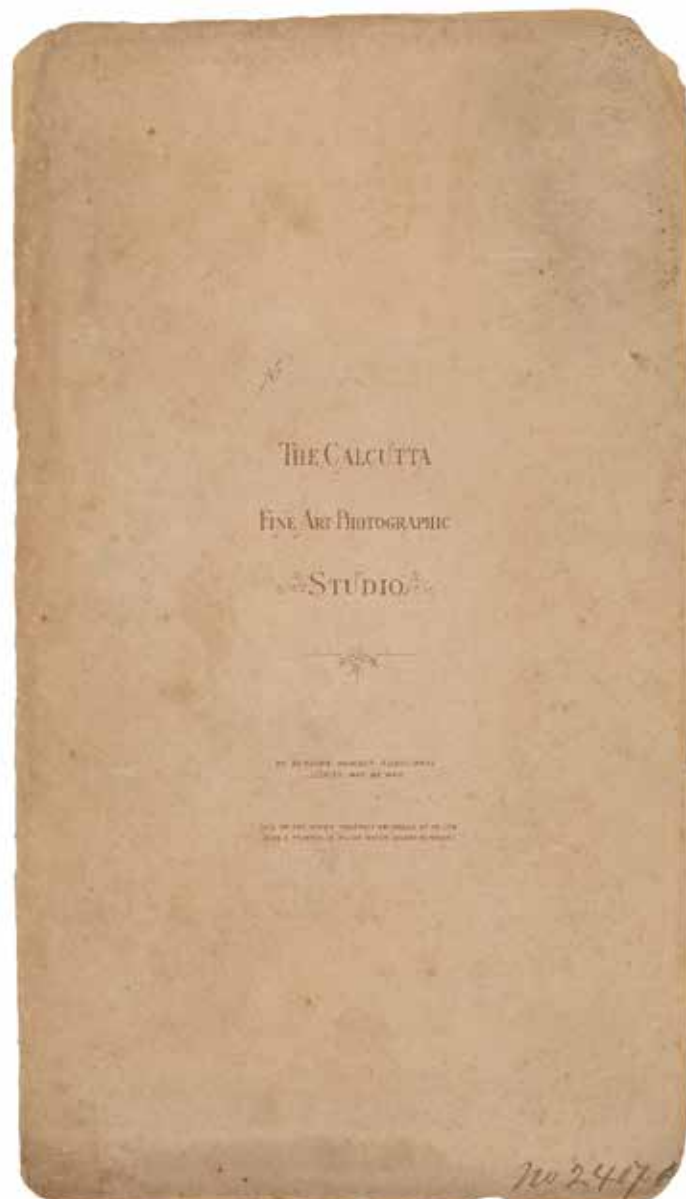
Handcoloured Silver Gelatin print on paper

Size: 8 x 6 inches

The back has the list of the Chiefs of Pokhran written in black ink.







183. Chiefs of Pokara

1- राज भगवानरासजी-कोपावन;  
 2- मुखर भूषासिंहजी  
 3- मुखर देवीसिंहजी  
 4- मुखर लबलसिंहजी  
 5- मुखर लबलसिंहजी  
 6- मुखर लबलसिंहजी  
 7- मुखर गुजरासिंहजी  
 8- मुखर गुजरासिंहजी सी. 20/10  
 9- मुखर गुजरासिंहजी एम. ए. एल. एल. बी.  
 10- मुखर भवनीसिंहजी; मदन-मदन

From J.S. Gahlot.  
 Gahlot House.  
 Jodhpur State.  
 10/11/1930.



## P VUCCINO AND CO. AND BOURNE AND SHEPHERD

MAHARAJA OF KUTCH [SET OF 2]

Albumin print on paper

**Rs 45,000–Rs 60,000**

**\$630–\$840**

NON-EXPORTABLE

Portrait of Maharaja of Kutch in State Regalia

Bourne and Shepherd

Albumen print

Circa 1890s

Photo Size: 12.5 x 7.5 Inches

Maharaja of Kutch in State Regalia with British Dignitaries

P Vuccino & Co

Bombay

Albumen print

Photo Size: 15.5 x 9 inches





## LALA DEEN DAYAL (1844 – 1905)

MAHARAJA OF UDAIPUR: VARIOUS PORTRAITS  
[SET OF 3]

**Rs 40,000–Rs 60,000**

**\$560–\$840**

NON-EXPORTABLE

Maharaja Fateh Singh: In Full State Regalia

Lala Deen Deendayal

Albumen print

Circa 1890s

Photo Size: 10 x 8 inches

Maharaja Bhupal Singh

Silver Gelatin print

Circa 1900s

Photo Size: 11.3 x 8.3 inches

Maharaja Fateh Singh

Lala Deen Deendayal

Albumen print

Circa 1890s

Photo Size: 10.6 x 8.6 inches





LALA DEEN DAYAL (1844 – 1905)

MAHARAJAH AND HIS COURTIER'S [SET OF 6]

Silver gelatin print on paper

Rs 50,000–Rs 75,000

\$700–\$1,050

NON-EXPORTABLE

Unidentified Maharaja

Lala Deen Deendayal

Silver Gelatin Print

1903

A Splendid Photograph showing 23 Courtiers and Princes around the Maharaja in Full State Regalia Size: 7 x 11.6 inches

Maharaja of Bikaner Ganga Singh, Group Portrait With Local Rulers

Unknown photographer

Silver Gelatin Print

Circa 1900s

Some Spotting, Minor Tear To Right Hand Corner Repaired

11.6 x 8.6 Inches

Maharaja of Baroda with his Courtiers in Military Dress

Bourne and Shepherd Studios

Silver Gelatin Print

Photo Size: 11.6 x 9 inches

Maharaja of Alwar [?] with A British Dignitary with State Officers

Unknown photographer

Albumen Print

Circa 1880s

Photo Size: 8.6 x 10.75 inches

Maharaja of Jodhpur along with his suite

Unknown photographer

Silver Gelatin Print

Circa 1900s

11 x 9 Inches

Unidentified Maharaja

Unknown photographer

Silver Gelatin Print

Circa 1900s

Photo Size: 11 x 14 inches







11. H. H. The Maharajah of Mysore.





## LALA DEEN DAYAL (1844 – 1905)

INDIAN MAHARAJAHS, WESTERN INDIA, BY DEENDAYAL AND OTHERS [SET OF 5]

Silver gelatin print on paper

**Rs 75,000–Rs 1,00,000**

**\$1,050–\$1,400**

NON-EXPORTABLE

Sawai Madho Singh of Jaipur State

Silver Gelatin print on paper

Young Indian Prince, in Full Regalia

Silver Gelatin print on paper

Ganga Singh Bahadur, Bikaner State

Silver Gelatin print on paper

Jodhpur State

Silver Gelatin print on paper

Unidentified Maharaja of Western India

Silver Gelatin print on paper

Photo Size: 14.2 x 10 inches









**BOURNE AND SHEPHERD AND ORR AND BARTON**

SOUTH INDIAN MAHARAJAS [SET OF 2]

**Rs 30,000–Rs 50,000****\$420–\$700**

NON-EXPORTABLE

Maharaja of Cochin: Rama Varma

Bourne and Shepherd

Silver Gelatin

Photo Size: 13.6 x 10.6 inches

Unidentified Maharaja

Orr and Barton, Bangalore

Albumen Print

Photo Size: 10 x 7.6 inches





MAHARAJAHS, WESTERN INDIA [SET OF 13]

1870S

Albumin print on paper

Rs 1,10,000–Rs 1,25,000  
\$1,540–\$1,750

NON-EXPORTABLE

Maharaja of Bhavnagar  
Albumen print  
Photo Size: 5.25 x 3.75 inches

Maharaja Ram Singh Jaipur  
Albumen print  
Photo Size: 5 x 3.6 inches

Maharaja of Rajkot  
Albumen print  
Photo Size: 5.25 x 3.6 inches

Maharaja of Morvi  
Albumen print  
Photo Size: 5 x 3.6 inches

Maharaja of Udaipur  
Albumen print  
Photo Size: 5 x 3.6 inches

Prince of Kutch  
Albumen print  
Photo Size: 3.5 x 2.25 inches

Maharaja of Jaisalmer  
Albumen print.brPhoto Size: 5 x 3.6 inches

Maharaja of Jodhpur  
Albumen print  
Photo Size: 5 x 3.6 inches

Maharaja of Kutch  
Albumen print  
Photo Size: 3.5 x 2.25 inches

Maharaja of Ratlam  
Albumen print  
Photo Size: 3.5 x 2.25 inches

Temple of Sangharam Soni at Girnar Ji  
Albumen print  
Photo Size: 6.5 x 5 inches

Palace of the Rao of Kutch  
Albumen print  
Photo Size: 4.75 x 6.6 inches

House (Part of Palace) In Jodhpur  
Albumen print  
Photo Size: 6.75 Inches x 5 inches









## COLIN MURRAY

MAHARAJAHS AND DELHI DURBAR OF 1877 [SET OF 8]

1877

Woodburytype on paper

**Rs 50,000–Rs 60,000**

**\$700–\$840**

NON-EXPORTABLE

Average Size: 7.5 x 4.75 inches

Photographs from Delhi Durbar of 1877

The Khan of Kalat Chiefs And Ministers

Maharana of Udaipur

Maharaja Holkar of Indore

Maharaja Scindia of Gwalior

Maharaja of Jaipur

Maharaja of Jammu and Kashmir

The Moti Masjid and The Palace Delhi

H.E The Viceroy's Camp (I)







H.H. THE MAHARAJA OF MYSORE



H.H. THE MAHARAJA OF JODHPUR AND BIKANER, INDIA



H.E. THE VICEROY'S CAMP. (I.)



H.H. MAHARAJA THE MAHARAJA OF MYSORE (H.H. MAHARAJA)



H.H. THE MAHARAJA OF MYSORE, INDIA



THE MOTRE MUSJID IN THE PALACE.



UNKNOWN PHOTOGRAPHER

DEENDAYAL AND OTHERS: MAHARAJAS AND YOUNG PRINCES [SET OF 8]

Silver gelatin print on paper

Rs 75,000–Rs 1,00,000

\$1,050–\$1,400

NON-EXPORTABLE

Young Married Princely Couple

Silver Gelatin print

Circa 1900s

Photo Size: 14.5 x 11 inches

Young Prince, In Full Royal Attire

Silver Gelatin print

Photo Size: 7.6 x 5.5 inches

Deendayal: Maharaja of Ajaigarh with his 3 sons, Bundelkhand

Albumen print

1882

Photo Size: 10 x 6.6 inches

A Young Prince with his two attendants

Albumen print

Circa 1880s,

Photo Size: 7.6 x 5.6 inches

Young Prince

Silver Gelatin print

EOS Studios Bombay

Circa 1920s

Photo Size: 7.5 x 5.5 inches

Indian Maharaja Horse Back with Gun

Silver Gelatin print

Circa 1900s

Photo Size: 8.2 x 6 inches

Queen Victoria, Inset With Several Portraits of Rich Gujaratis, along with Diwan on Kutch

Albumen print

Circa 1870s

Photo Size: 8.25 x 6 inches

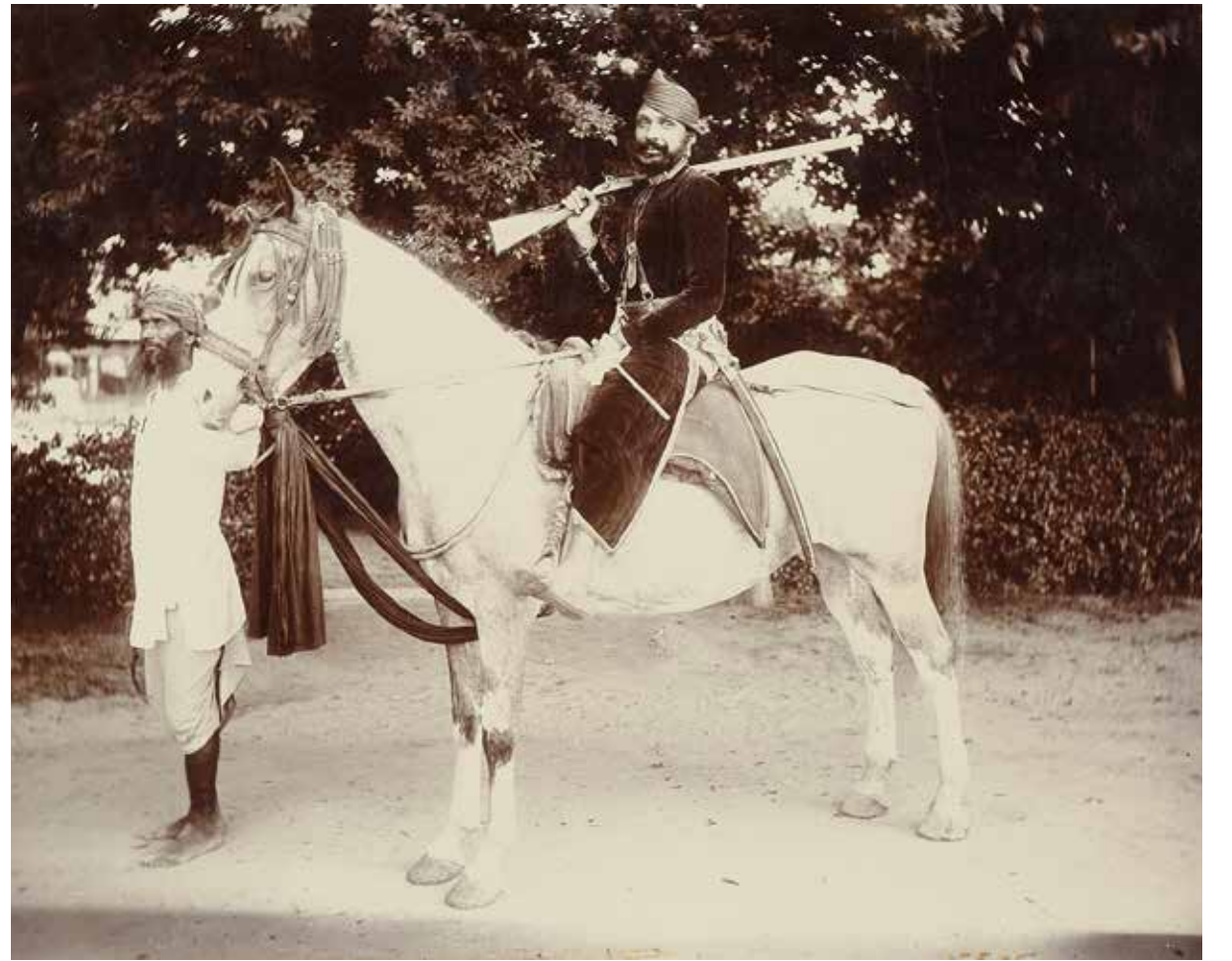
H.H.Thakor Sahib of Kutch, Portrait, Within Decorated Motifs

Albumen print

Photo Size: 8.5 x 6 inches









## UNKNOWN PHOTOGRAPHER

REWA STATE MAHARAJA PORTRAITS [SET OF 6]

Silver gelatin print on paper

**Rs 45,000–Rs 60,000**

**\$630–\$840**

NON-EXPORTABLE

Young Prince on Tiger Skin

Silver Gelatin print

Circa 1900s

Photo Size: 11.6 x 8 inches

Maharaja of Rewa, With Another Ruler

Silver Gelatin print

Circa 1900s

Photo Size: 8.6 X 9.8 inches

Portrait of Maharaja of Rewa

Silver Gelatin print

Photo Size: 10 x 8.25 inches

Maharaja Gulab Singhjee Sahib

Silver Gelatin print

Circa 1917

Photo Size: 9.6 x 11 inches

Gobindgarh

Albumen print

Circa 1890s

Photo Size: 11 x 8 inches

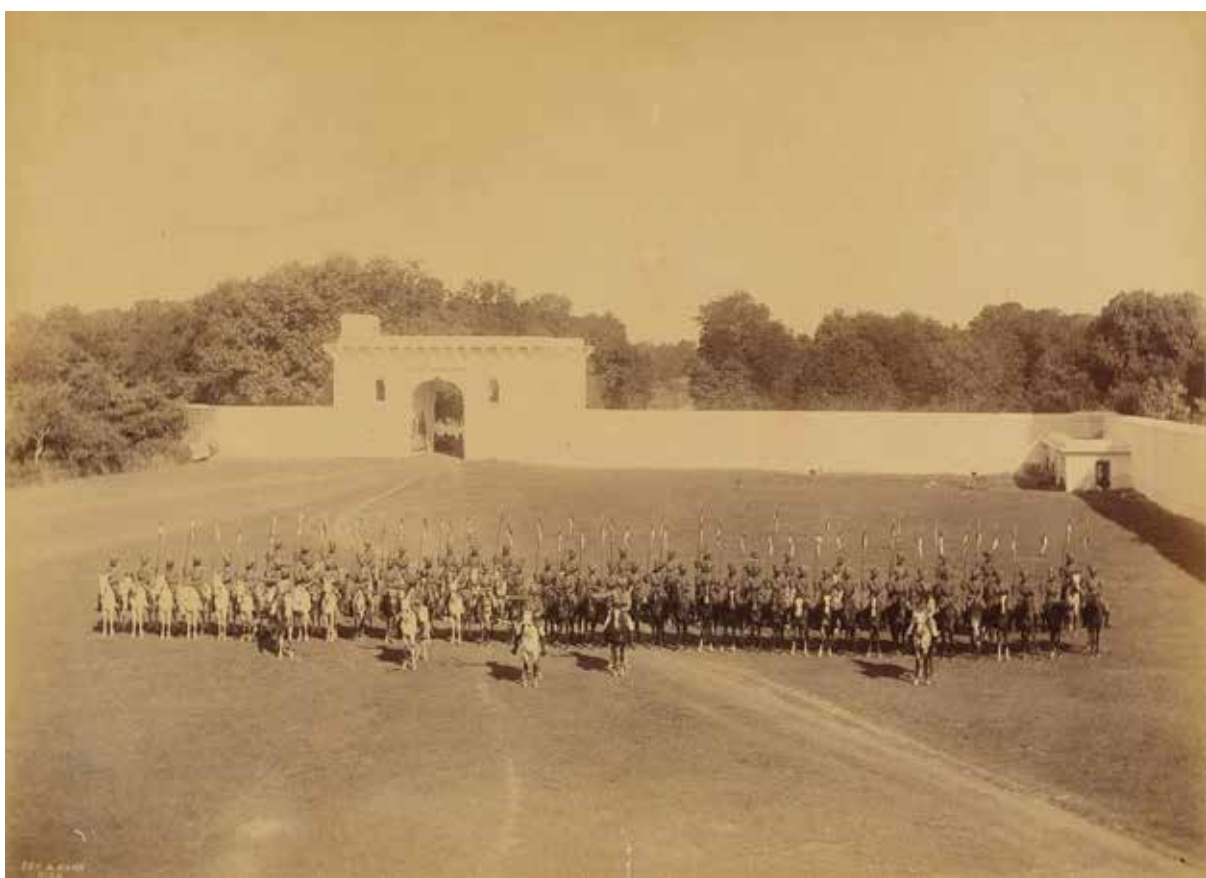
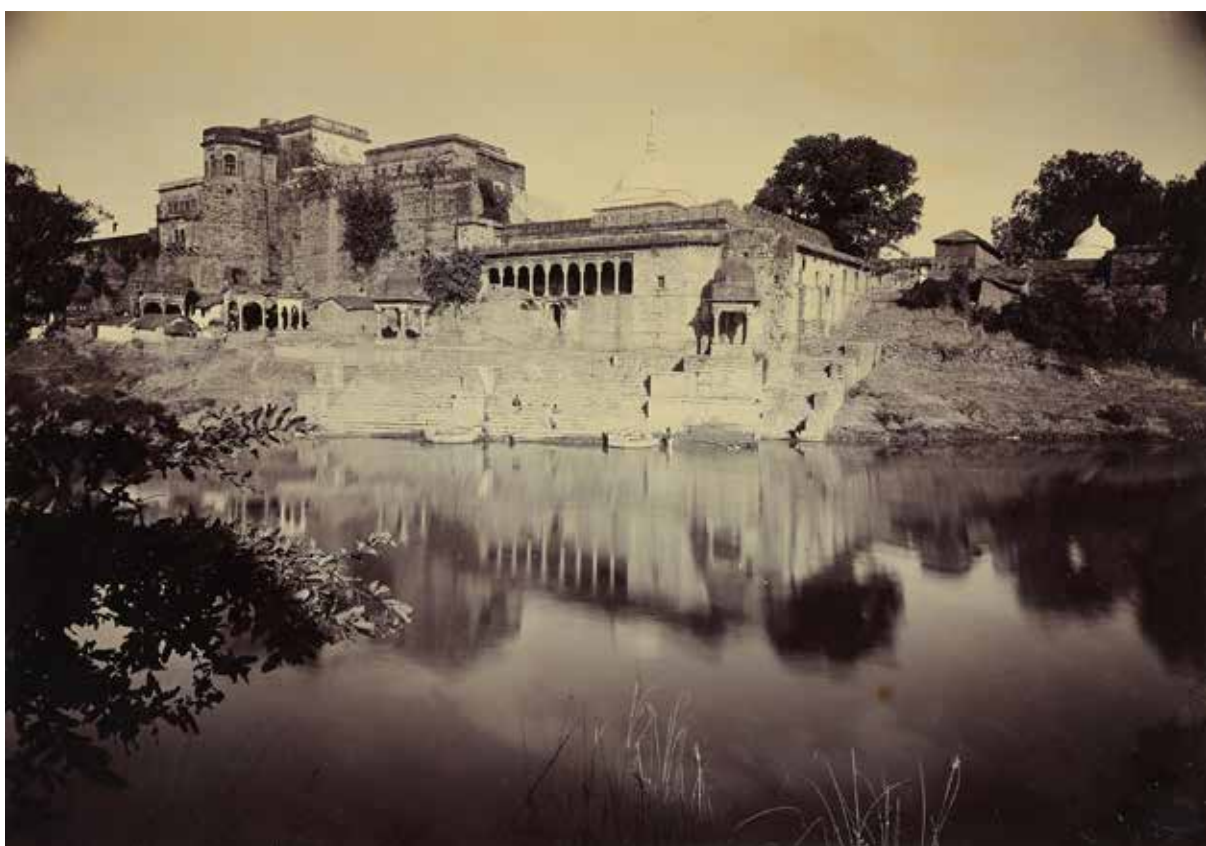
.br.Artilery

Circa 1890s

Photo Size: 11.25 x 8 inches









VARIOUS PHOTOGRAPHERS

DANCING GIRLS [SET OF 9]

Silver gelatin print on paper

Rs 75,000–Rs 1,00,000

\$1,050–\$1,400

NON-EXPORTABLE

Dancing Girls  
Bourne And Shepherd Studios, Delhi  
Silver Gelatin print  
Circa 1903  
Photo Size: 8 X 10.6 Inches

Dancing Girl  
Albumen print  
Circa 1880s  
Photo Size: 10.6 X 8.75 Inches

Dancing Girls  
Bourne And Shepherd Studios, Delhi  
Silver Gelatin print  
Circa 1903  
Photo Size: 11.6 x 5.75 inches

Dancing Girl, Rajasthan  
Albumen print  
Circa 1880s  
Photo Size: 5.6 x 3.6 inches

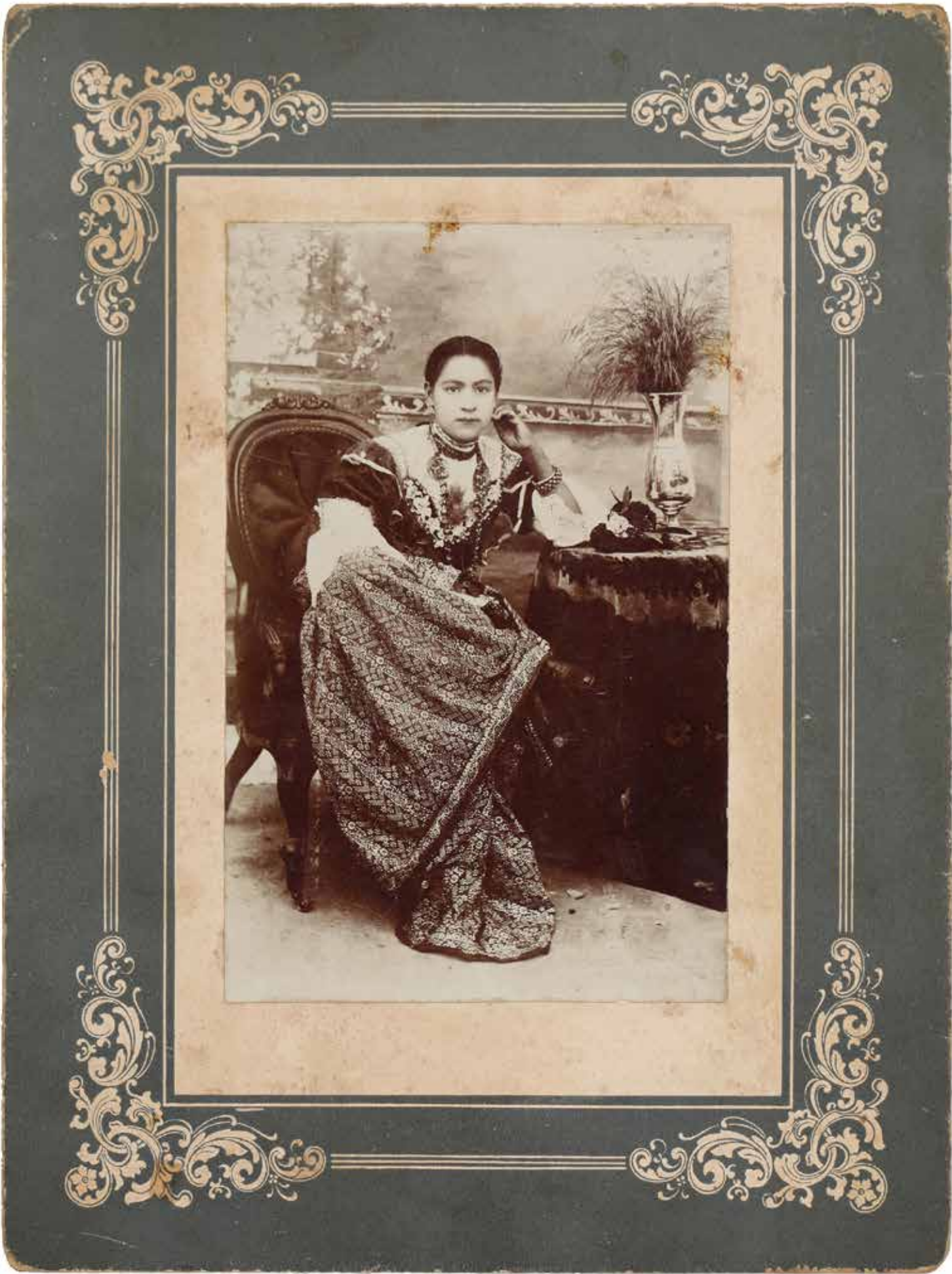
Nice Studio Portrait of a Dancing Girl, Western India.  
br.Silver Gelatin print  
Circa 1930s  
Photo Size: 5.5 x 3.8 inches

Dancing Girl  
Silver Gelatin print  
Circa 1900s  
Photo Size: 4 x 6 Inches

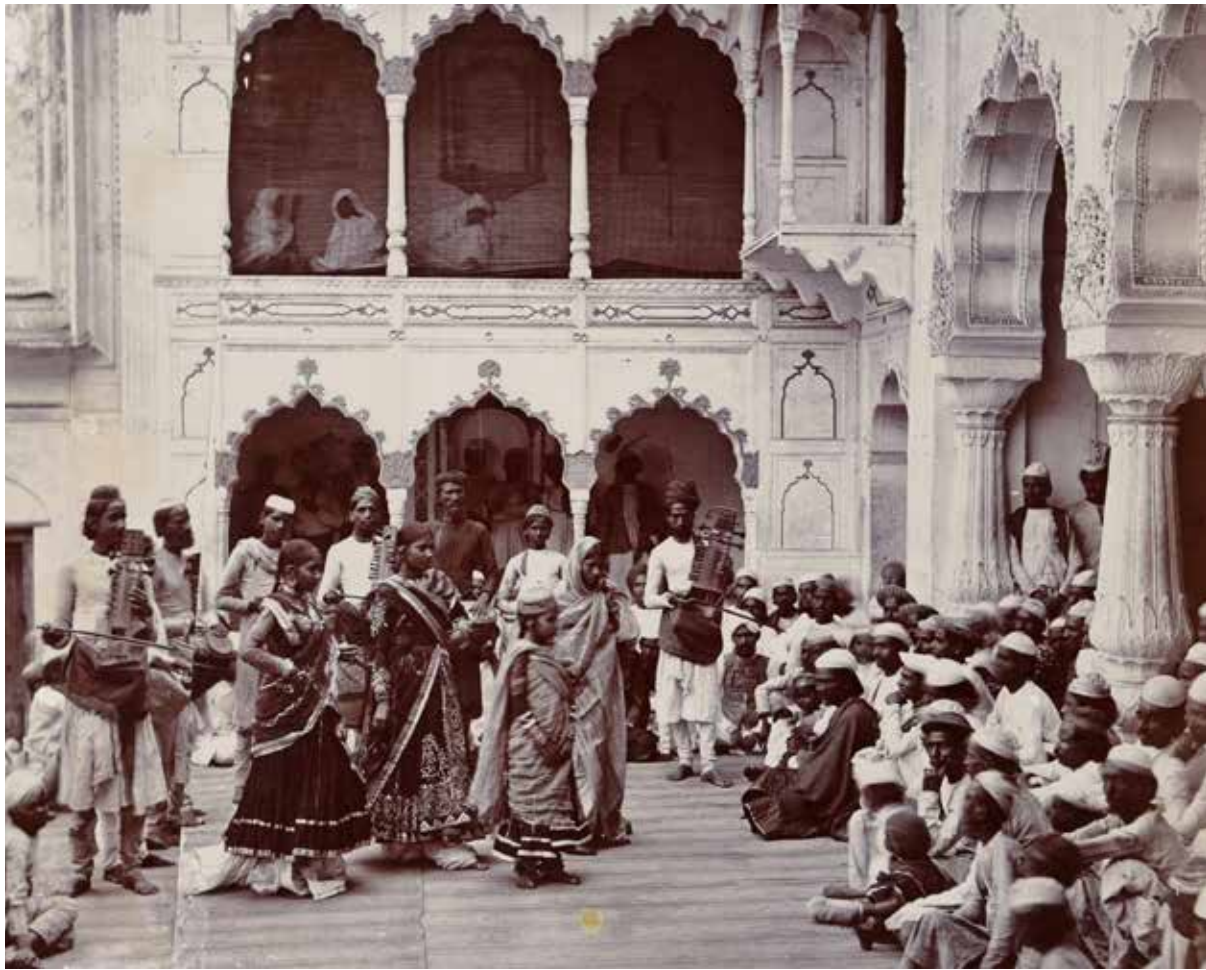
Dancing Girl  
Silver Gelatin print  
Circa 1900s  
Photo Size: 5.7 x 4 inches

Two Dancing Girls  
Albumen print  
Circa 1870s  
Photo Size: 5.5 x 4 inches

Dancing Girl  
Silver Gelatin print  
Circa 1900s  
Photo Size: 2.8 X 4 inches









VARIOUS PHOTOGRAPHERS

DANCING GIRLS [SET OF 12]

Silver gelatin print on paper

Rs 50,000–Rs 75,000

\$700–\$1,050

NON-EXPORTABLE

Fairies in Kashmir

Samuel Bourne

Silver Gelatin

Circa 1900s

Photo Size: 8.25 X 6 Inches

Dancing Girl, Western India

Carte De Visite

Circa 1870s

Photo Size: 3 X 2 inches

Dancing Girl, Western India

Carte De Visite

Circa 1870s

Photo Size: 3.2 x 2.2 inches

Two of a Kind, Kashmir

Samuel Bourne

Silver Gelatin

Circa 1900s

Photo Size: 8.1 X 6 Inches

Dancing Girls

Albumen print

Circa 1870s

Photo Size: 5.1 x 3.5 inches.brTwo photographs on one sheet

Dancing Girls

Albumen print

Circa 1870s

Photo Size: 5 x 3.5 inches

Two photographs on one sheet

Dancing Girls

Albumen print

Circa 1870s

Photo Size: 5.5 x 4.1 and 4.5 x 3 inches

Two photographs on one sheet

Dancing Girls

Albumen print

Circa 1890s

5.5 x 3.5 Inches

Two photographs on one sheet

Couple of photographs have one or two minor negligible pinholes











## HUNTING SCENES

Among other duties, court photographers in 19th century India were tasked with accompanying royals on their hunts. However, unlike with painting, photographers could not portray the hunt in progress. "Photographs of the shikar show an immediacy of purpose after the kill. ... Thus we either see hunters posing around their kill after the event, or the skinned and/ or stuffed animals, laid out in an almost symmetrical arrangement before being photographed." (Pramod Kumar K G and Deepthi Sasidharan, "Spectacles of the Hunt," Raja Deen Dayal: The Studio Archives from the IGNCA Collection, New Delhi: IGNCA, 2010, p. 43)



## VARIOUS PHOTOGRAPHERS

LION HUNTING [SET OF 3]

1900S

Silver gelatin print on paper

**Rs 35,000–Rs 50,000**

**\$490–\$700**

NON-EXPORTABLE

Maharaja Hunting Party

Silver Gelatin print

Photo Size: 8.7 x 7 inches

Hunting Party with Hunted Lion

Silver Gelatin print

Photo Size: 9 x 7.25 inches

Hunting Party with Hunted Lion

Silver Gelatin print

Photo Size: 12 x 8 inches





## UNKNOWN PHOTOGRAPHER

MAHARAJA OF BARODA [SET OF 5]

Silver gelatin print on paper

**Rs 55,000-Rs 70,000**

**\$825-\$1,045**

NON-EXPORTABLE

Maharaja of Baroda and Mysore

Silver Gelatin print

Circa 1900s

Photo Size: 9.6 x 7.6 inches

Maharaja of Baroda with Distinguished British Ladies

Silver Gelatin print

Circa 1900s

Photo Size: 11.5 x 9 inches

Maharaja of Baroda Hunting Tiger

Silver Gelatin print

Circa 1900s

Photo Size: 9.5 x 7.5 inches

Bull Fighting Baroda, Being Viewed by Maharaja of Baroda in a Balcony

Silver Gelatin print

Circa 1900s

Photo Size: 11.25 x 8 inches

.br.Maharaja of Baroda being driven in his Royal Carriage with his son

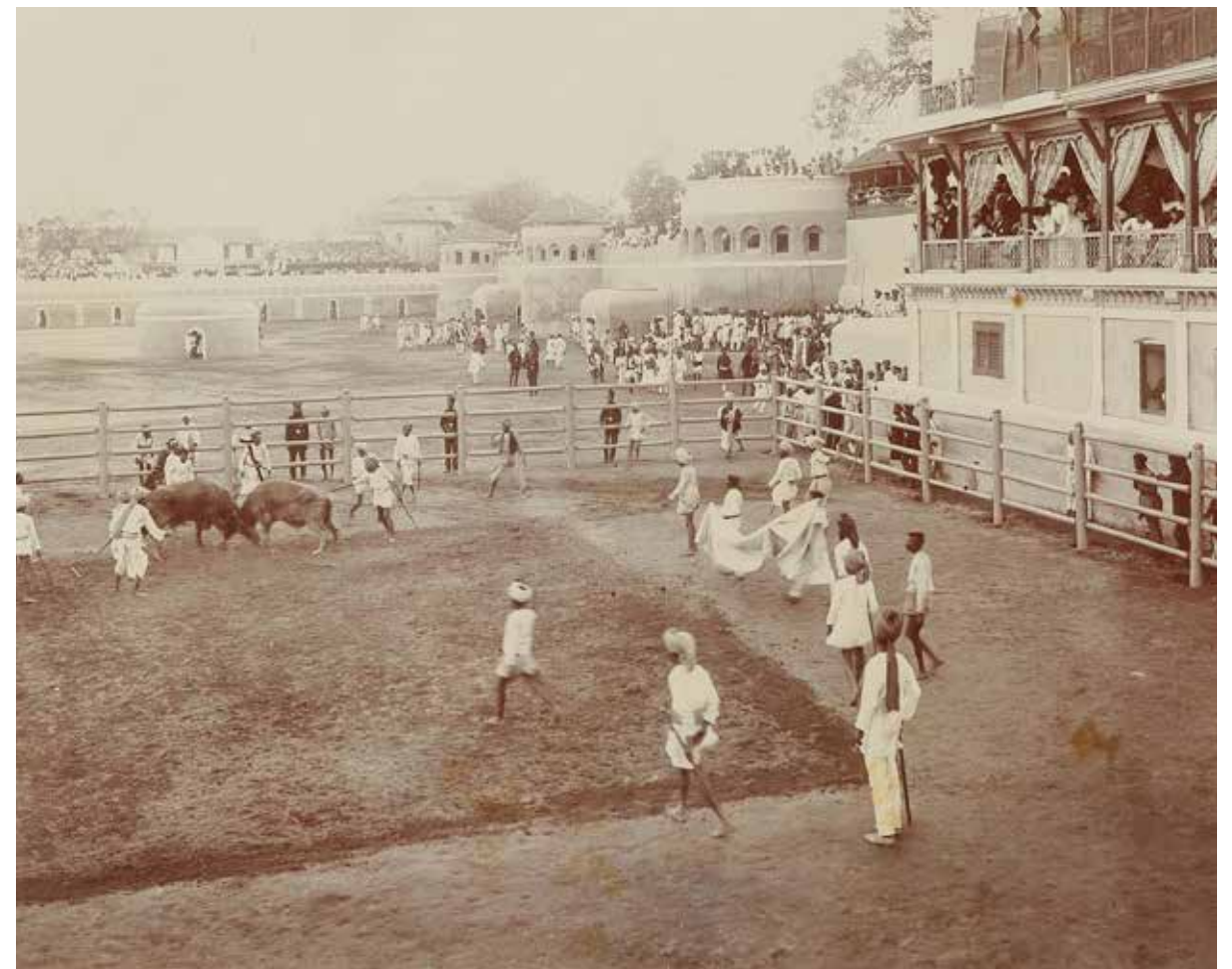
Albumen print

Circa 1890s

Photo Size: 8 x 7 inches









VARIOUS PHOTOGRAPHERS

HUNTING / SHIKAR, INDIA [SET OF 9]

Silver gelatin print on paper

Rs 40,000–Rs 50,000  
\$560–\$700

NON-EXPORTABLE

Local and British Hunters with Trophies of Antelopes etc,  
Kashmir and High Himalayas

Albumen print

Circa 1880s

Photo Size: 10.6 x 7.6 Inches

Maharaja Ranjit Sinhji and hunting party posing in front  
of the dead leopard

Circa 1930s

Photo Size: 6.5 x 8.5 inches

Maharaja Ranjit Sinh ji posing in front of a dead leopard

Silver gelatin

Circa 1930s

Photo Size: 8.5 x 6.5 inches

Maharaja of Alwar, Sawai Jaisingh Deo, Tiger Hunting

Photo Size: 10.5 x 6.2 inches

Dead Leopard, Bikaner

R.K Brothers Photographers

Silver Gelatin print

Circa 1900s

Photo Size: 11 x 8 inches

Chinkara Gajner 27/3/21

12/2/21

Silver Gelatin print

Photo Size: 7.2 x 5.5 inches

Blackbuck Suratgarh

12/2/21

Silver Gelatin print

Photo Size: 7.2 x 5.5 inches

2 photographs of Chinkara – Hanumangarh, 17/1/21,  
and 18/1/22

Silver Gelatin print

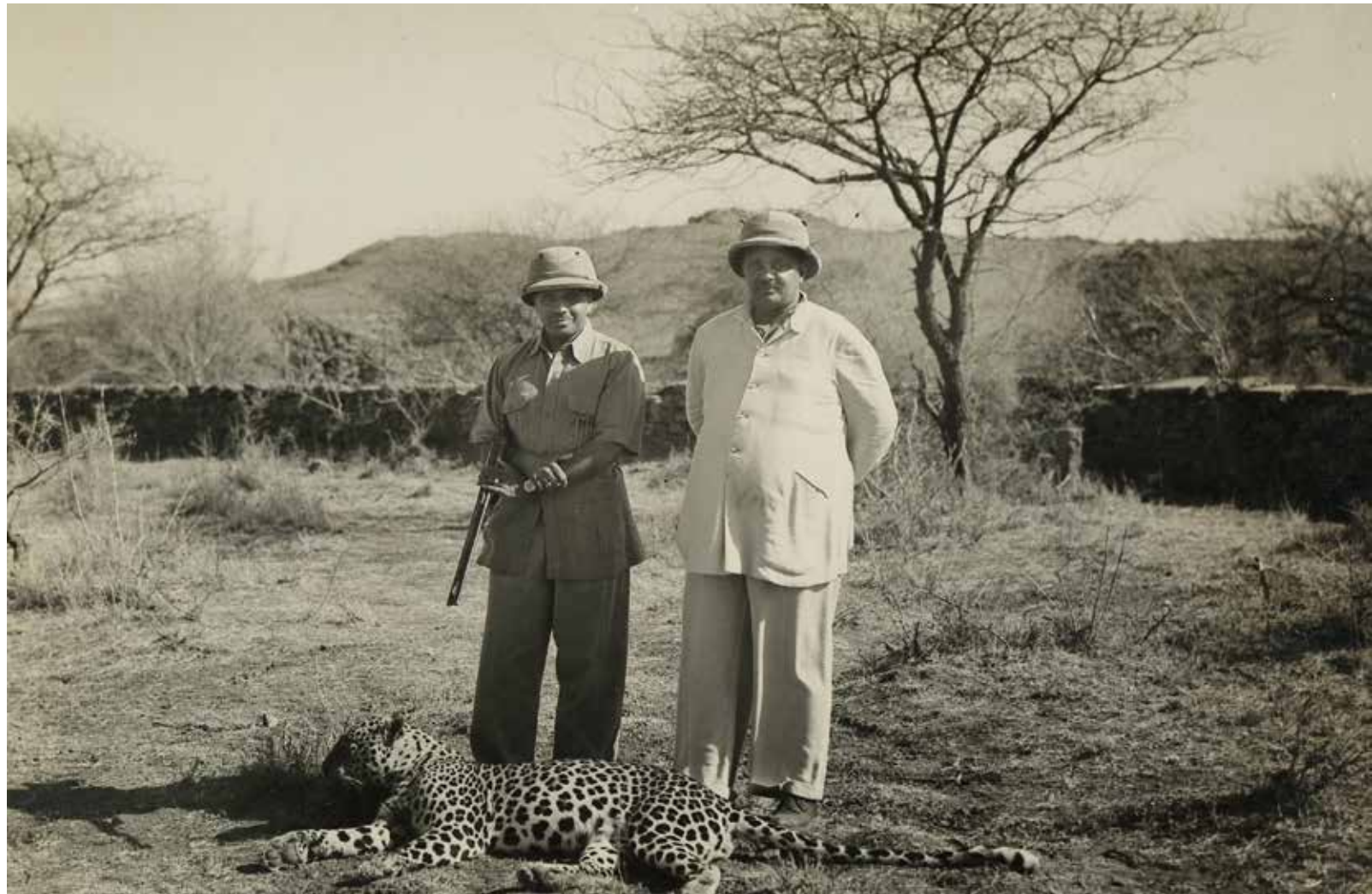
Photo Size: 7.2 x 5.5 inches

2 photographs of Cheetal, Chakia, 13/3/20

Verso Shows Hunting of Cheetal, and Tigress Nepal  
29/3/20









## VARIOUS PHOTOGRAPHERS

REWA STATE HUNTING PHOTOGRAPHS [SET OF 11]

Silver gelatin print on paper

**Rs 60,000–Rs 75,000**

**\$840–\$1,050**

NON-EXPORTABLE

Hunting Scene Photographs of Rewa State, Mostly Tiger Shooting and Couple of Antelope Hunting, Silver Gelatin, Average Size 8.56 x 11 inches











## THE DURBAR

Photographs of a durbar were typically taken to document royal visits from Britain or large assemblies, such as Lord Curzon's Durbar in 1903 or the Delhi Durbars of 1877 and 1911. These occasions, marked by pageantry that sometimes extended to multiple days, were attended by rulers, nawabs, nobles and intellectuals. Photographs and panoramas of durbars provide a rare visual glimpse of many leaders and notable persons of the country coming together, marking an event of historical importance.



41

## COLIN MURRAY

1875–76 PHOTOGRAPHS FROM THE  
BOOK IMPORTANT PERSONAGES  
CONNECTED WITH THE DURBAR OF  
1877 [SET OF 23]

1875–76

Albumin print on paper

**Rs 1,00,000–Rs 1,50,000**  
**\$1,400–\$2,100**

NON-EXPORTABLE

One Lot of 23 Photographs

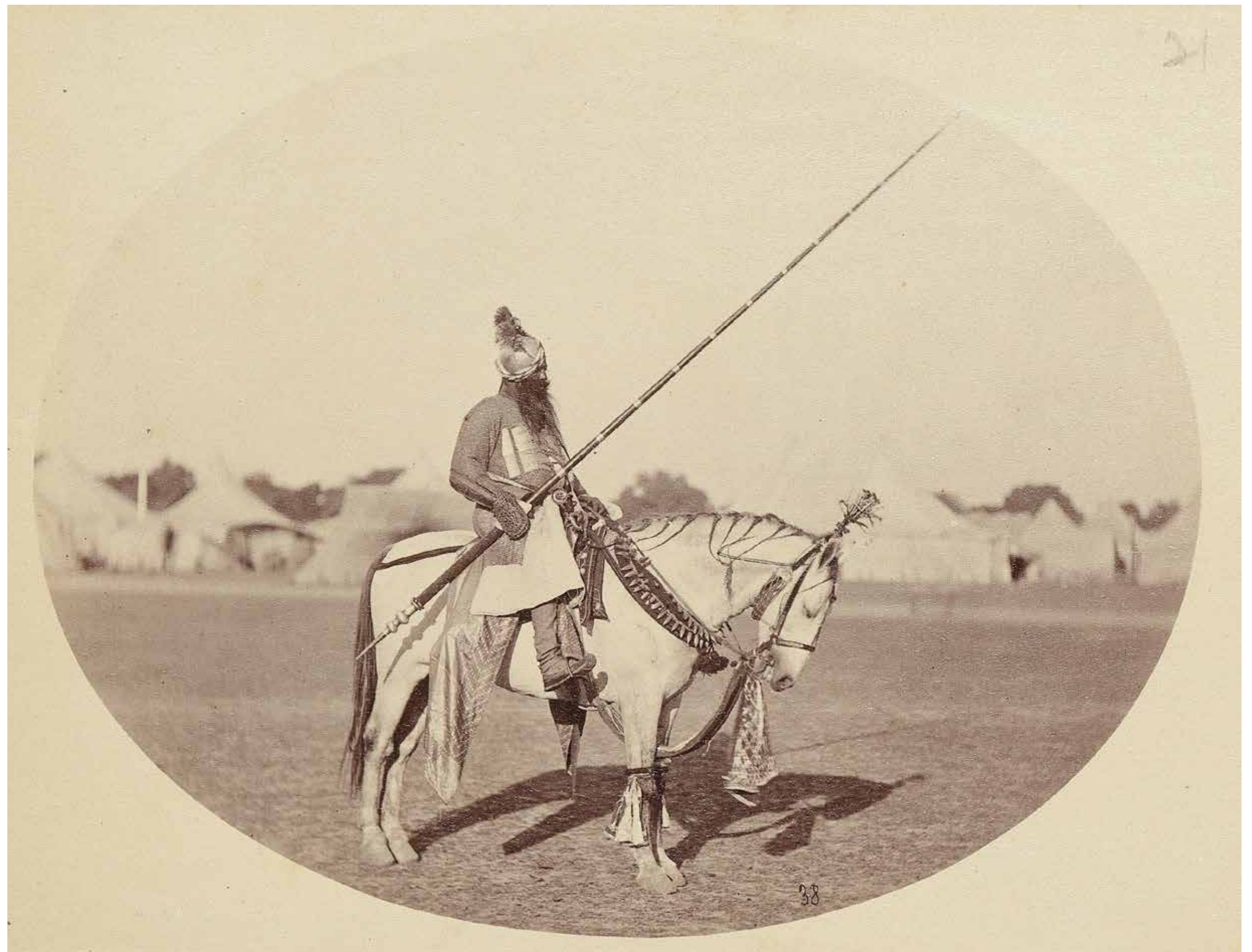
Albumen print

Published 1875–76

Average Size: 5.5 x 4 inches

The photographs are from the book  
"Important Personages connected  
with the Durbar of 1877"

The book documented The Tour  
of Princes of Wales, Later King  
Edward VII. Including photographs  
of Maharaja of Orcha on Horse  
Back; A Warrior of Orcha; Raja of  
Ulwar Favourite Horse; Ulwur State  
Palanquin; Ulwur State Elephants  
and Attendants; Bikaner Warriors in  
Chain Armours; Group of Bikaner  
Thakurs; Balochi Chiefs; Hunters,  
Cheetah; Falconer.













## BOURNE AND SHEPHERD STUDIOS

DELHI DURBAR, 1877 [SET OF 2]

Albumin print on paper

**Rs 30,000–Rs 40,000**

**\$420–\$560**

NON-EXPORTABLE

General View of The Great Darbar  
at Dehli

Bourne and Shepherd Studios

Albumen print

January 1877

Photo Size: 6 x 9.6 inches

General View of the Great Darbar  
at Dihli

Bourne and Shepherd Studios

Albumen print

January 1877

Photo Size: 6 x 9.6 inches





## WIELE AND KLEIN

DELHI DURBAR, 1903, DELHI [SET OF 8]

Platinum prints on paper

**Rs 75,000–Rs 1,00,000**

**\$1,050–\$1,400**

NON-EXPORTABLE

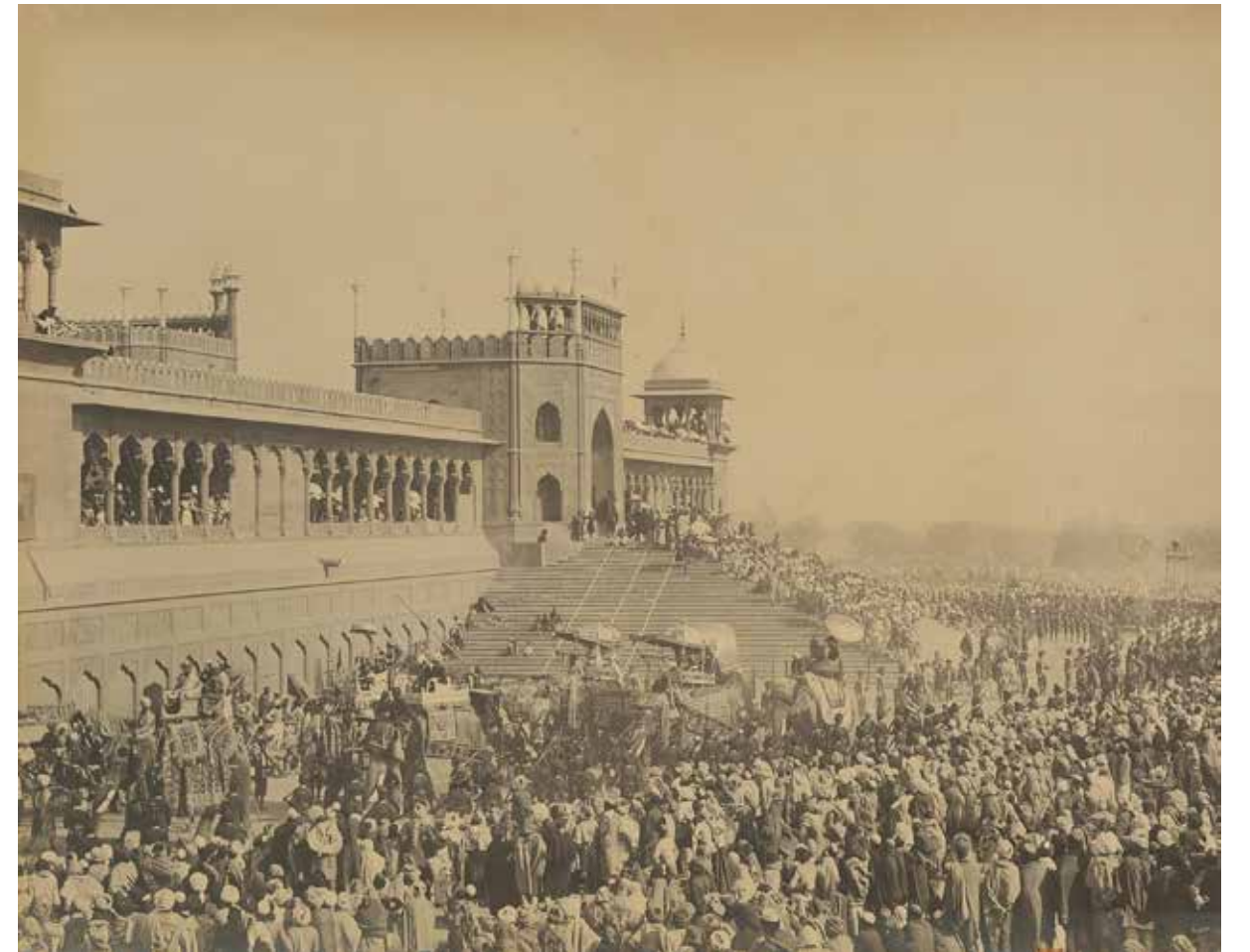
The Average Size of each photograph is 8.9 x 11.5 inches

Wiele and Klein Photographic Studio, was perhaps the biggest studio of the time in South India. In its heyday, apart from its popularity for its studio portraits, it built up an enviable reputation for its collection of photographs not only of Madras and the Presidency it was capital of, but also of major tourist centres in India like Mysore, Benares, Agra and Delhi. And all these were on glass plate negatives from which the firm made reproductions, ranging from postcards to large framed pictures to be hung in the homes of sahibs in India and at 'Home'.

The firm was founded by an Englishman named Wiele, probably sometime in the late 1880s. Before long, he took as partner a Theodor Klein, who was born of German parents in Madras. The earliest record of the firm Wiele and Klein is in 1890 when there's mention of it being a prize-winner at the Madras Fine Arts Exhibition. At 11, Mount Road, the studio was on the ground floor and Klein and his wife Valeska, whom he married in England in 1909, lived on the first floor, tending the store. Wiele, it would appear, preferred to move to the Blue Mountains, where the partners set up studios in Ooty and Coonoor around 1900.









## WIELE AND KLEIN

THE CORONATION DURBAR, DELHI, 1903 [SET OF 10]

Platinum prints on paper

**Rs 85,000–Rs 1,00,000**

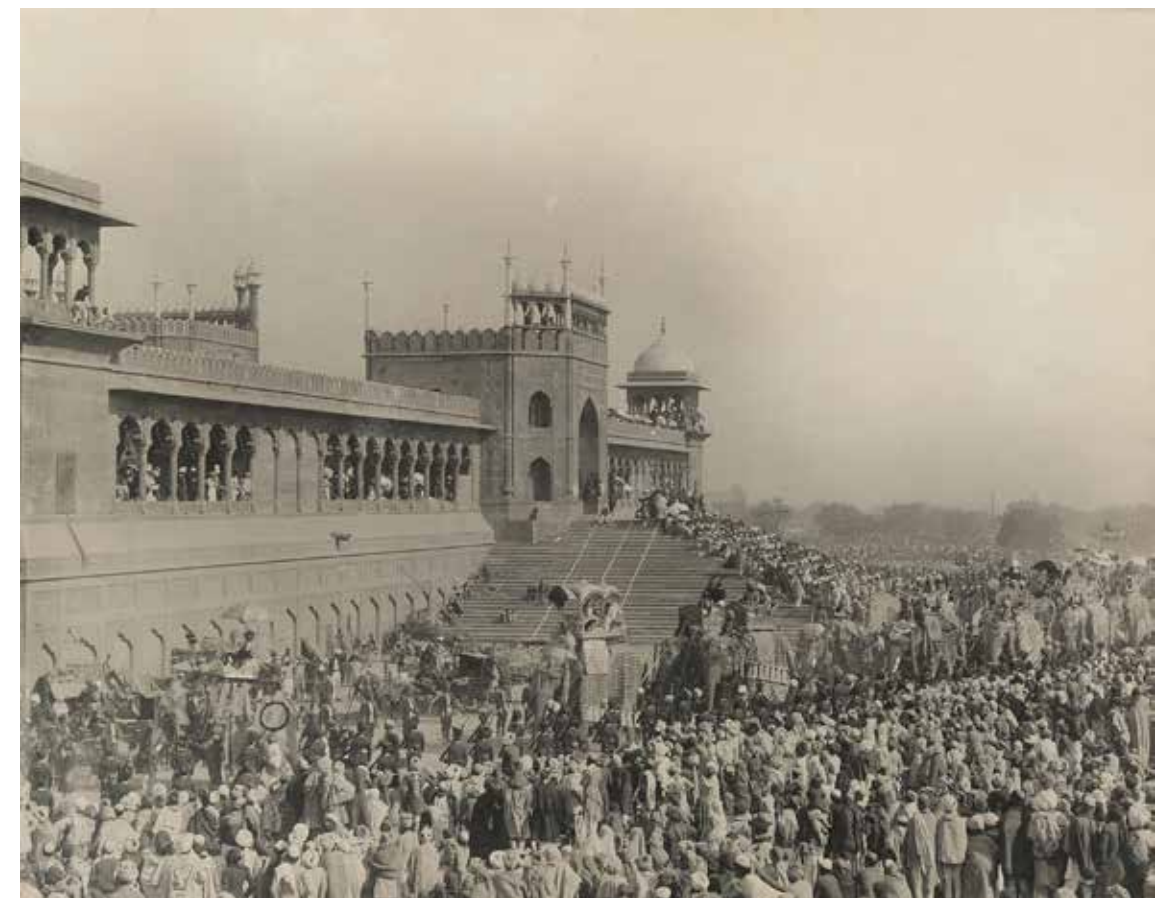
**\$1,190–\$1,400**

NON-EXPORTABLE

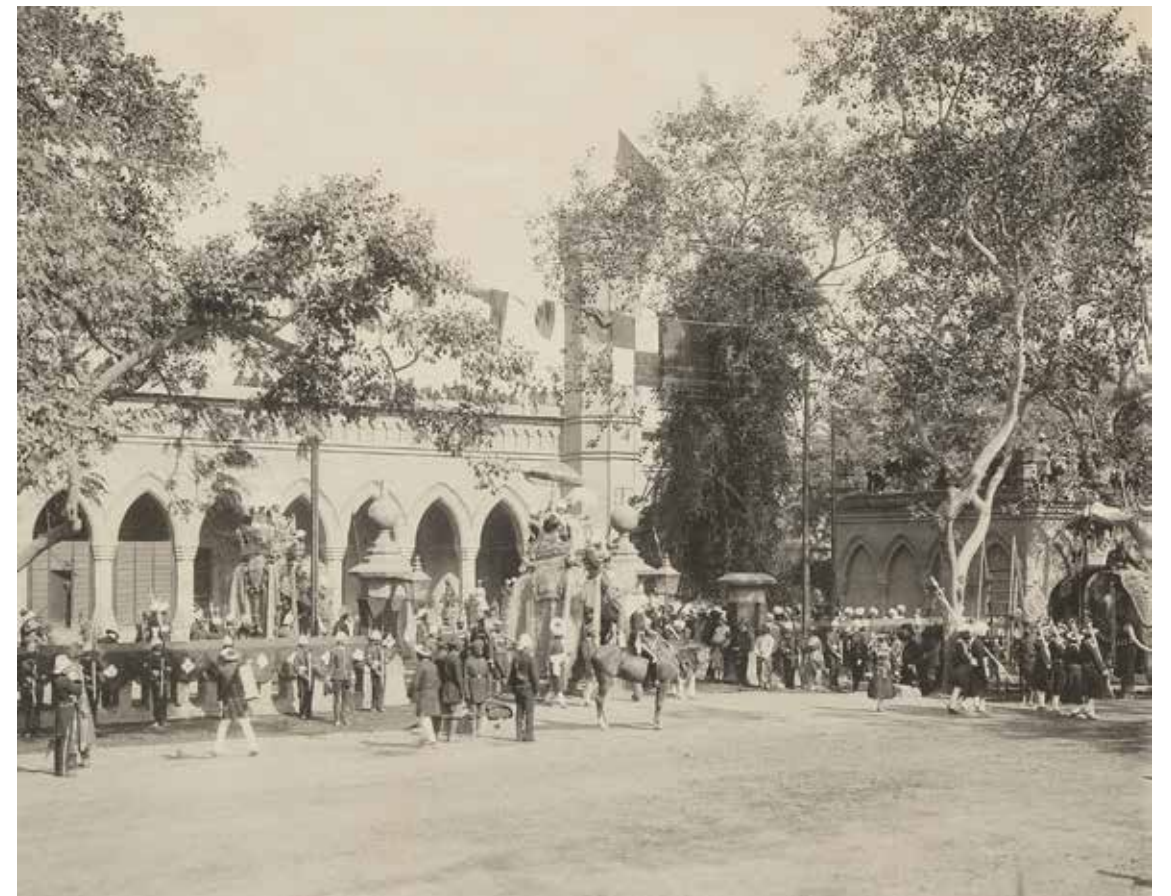
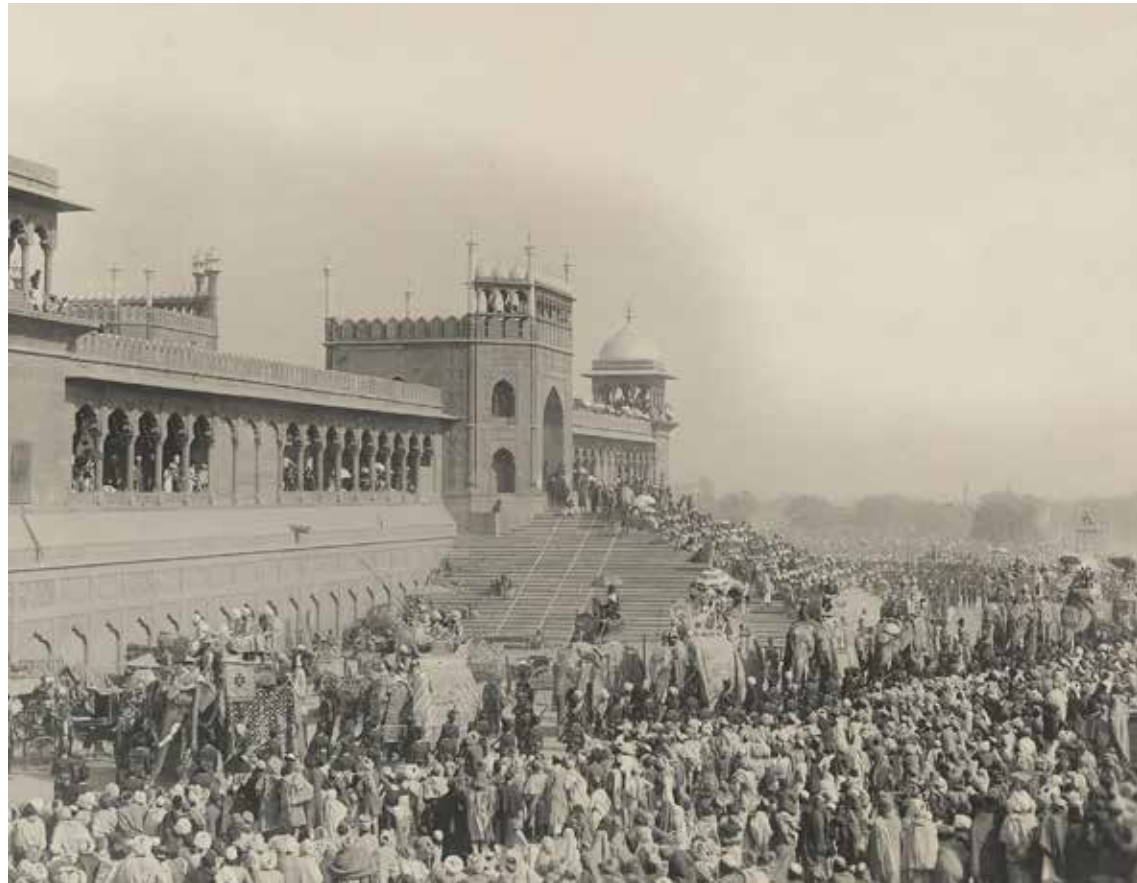
The Average size of each photograph is 8.9 x 11.5 inches

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BOURNE AND SHEPHERD

PANORAMA,1911 CORONATION DURBAR INVITATION, MAP

Silver gelatin print on paper

40,000–Rs 50,000

\$560–\$700

NON-EXPORTABLE

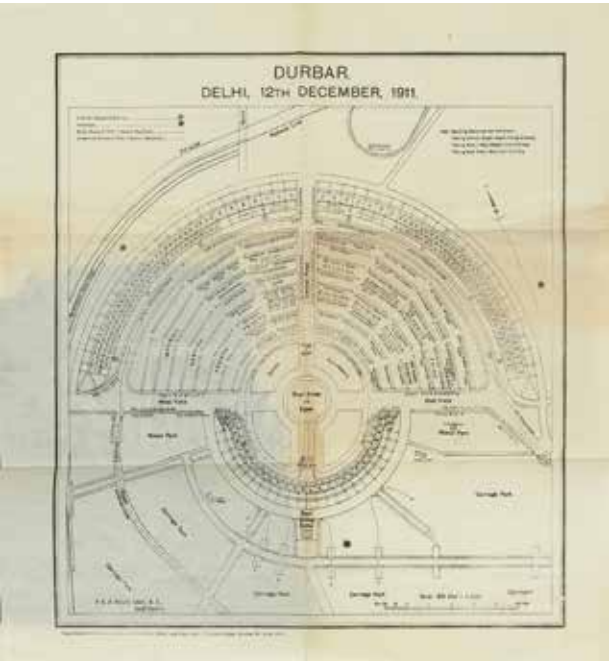
This lot has a printed official invitation card for The Investiture Ceremony to be held by The King–Emperor In The King–Emperor's Camp. December 14th, 1911, Delhi, India.

Issued to Elizabeth Wood, Famous Los Angeles Socialite and Mother of Actor Robert Stack (Untouchables) with mention of seating arrangement: Block W, No. 22. Glue residue on the reverse, corner creases, rather marked other wear. The back has a partial image of the seating layout. There is also an accompanying map which folds out to 13.6 x 15 inches

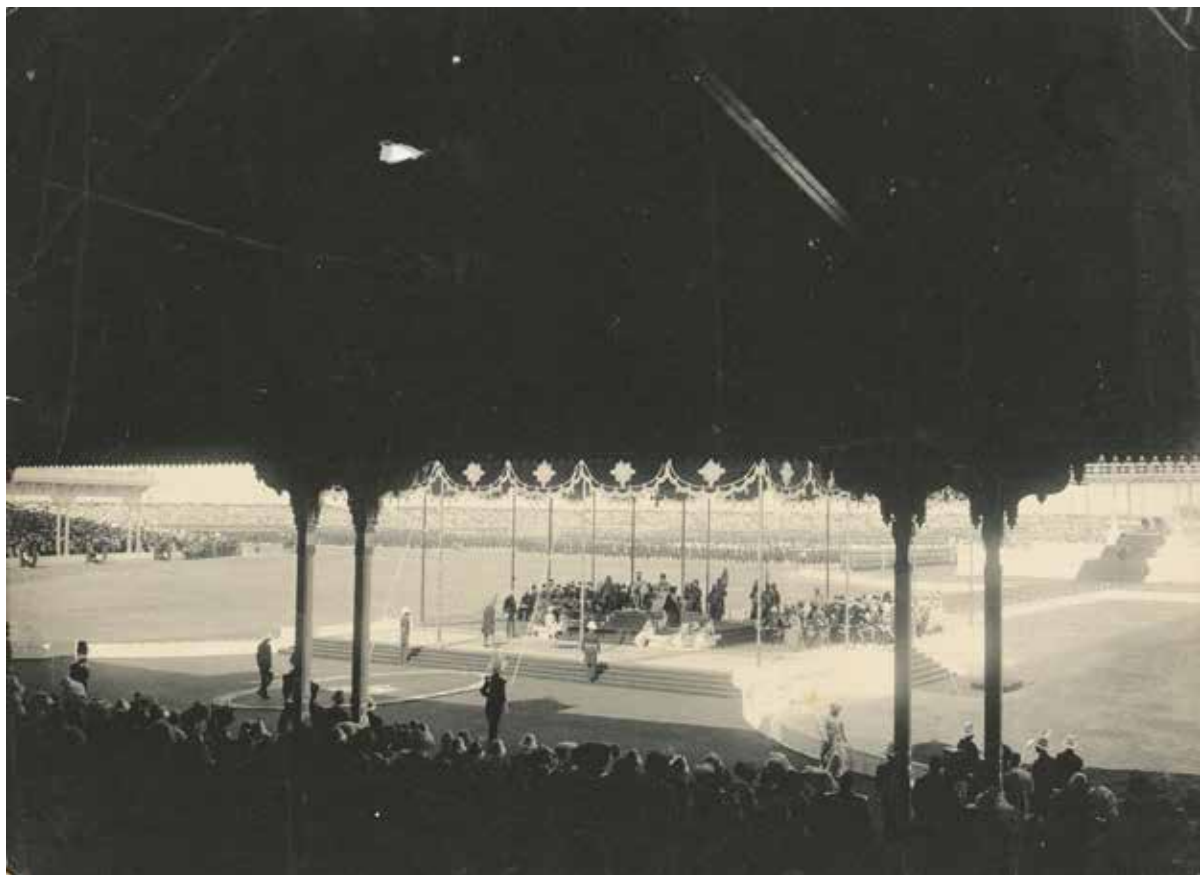
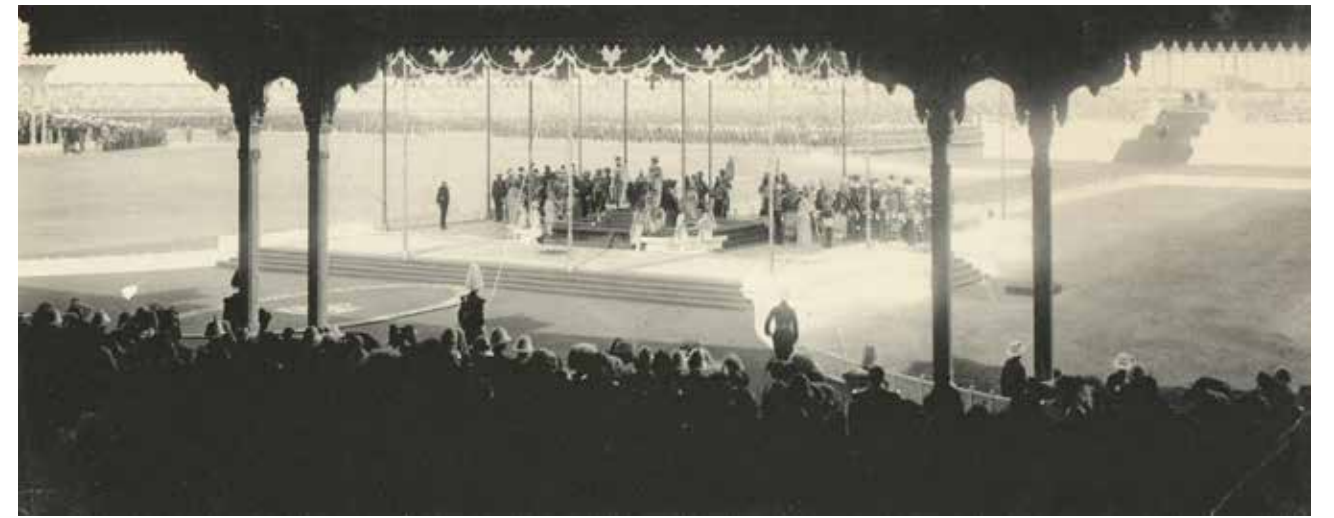
In addition to the unique invitation, there are five original platinum photographs, including one panoramic photo of the durbar measuring 7 x 52 inches (some fold marks)

Interesting rare collection of original photos of the Delhi Durbar of 1911 taken by Bourne & Shepherd company – the official photographers of the ceremony. Especially for this occasion “, they were given the title, 'Kaiser–e–Hind' which they still use as part of their official letterhead” (Wikipedia). This solemn ceremony at Coronation Park in Delhi lasted for 9 days (7–16 December 1911) and was the only one attended by the sovereign. The Durbar of 1911 is also famous for the fact that on December 12, 1911, George V, “the then Emperor of India along with Queen Mary, made the announcement that the capital of the Raj was to be shifted from Calcutta to Delhi. On December 15, 1911, they laid the foundation stone for Viceroy's residence, and New Delhi here, which was subsequently shifted to its present location on Raisina Hill near Rashtrapati Bhavan (President's House)” (Wikipedia).

Bourne & Shepherd established in 1863, was an Indian photographic studio and one of the oldest established photographic businesses in the world. At its peak, it was the most successful commercial firm in 19th–and early 20th–century India, with agencies all over India, and outlets in London and Paris, and also ran a mail order service.











## CITYSCAPES

One aspect of photography that has stood the test of time is that of imaging landscapes, cityscapes and panoramas – photographers have always documented the places where they resided and travelled to. In the 19th and early 20th century, photography was increasingly being used by architects and draughtsmen in lieu of drawings, and photographing places and monuments was popular among both amateur and commissioned photographers. Jyotindra Jain writes that in accordance with the times, “photographs of architectural monuments and heritages sites were situated between the scientific category of documentation and the aesthetic order of the picturesque. This led to the proliferation of photographic albums containing ‘views,’ ‘scenery’ and ‘glimpses’ of India.” (Raja Deen Dayal: The Studio Archives from the IGNCA Collection, New Delhi: IGNCA, 2010, p. 23) This can be seen in the following lots, which include views of Bombay, Delhi, Hyderabad and Agra, among many other cities, by acclaimed photographers including Lala Deen Dayal, Felice Beato, Emil Otto Hoppé and Samuel Bourne.



VARIOUS PHOTOGRAPHERS

SPECTACULAR ALBUM OF DELHI, AGRA, JAIPUR, BOMBAY AND DURBAR

Albumin print on paper

Rs 2,00,000–Rs 2,50,000

\$2,800–\$3,500

NON-EXPORTABLE

37 Full Page Photographs, 28 Half Page Photographs, 18 Photogravures of Bombay by Clifton and Company

LIST OF PHOTOGRAPHS:–

- 1 Panorama of Fort, Agra
- 2 Walls of Fort, Agra
- 3 Gate of Fort, Agra
- 4 Interior of Fort, Agra
- 5 Private Audience Hall and Jasmine Tower, Akbar's Palace Fort, Agra
- 6 Fort Agra; River Jumna and The Taj Mahal In The Distance
- 7 Taj Mahal, Agra
- 8 Tomb of Mumtaz Mahal
- 9 Entrance to Taj Mahal
- 10 The Taj as Seen From Jumna
- 11 Taj Mahal and Burning Ghat
- 12 Interior of Fort, Agra
- 13 Tomb, Agra
- 14 Ground Surrounding Tomb of Akbar Secundra
- 15 Mausoleum of Akbar Secundra
- 16 Delhi City Walls and Gate
- 17 Kashmir Gate
- 18 One of The Gates of The City Of Delhi
- 19 Red Fort
- 20 Alla–No–Deene Gateway
- 21 Golden Temple Amritsar Wrongly Written a Bit of Delhi

- 22 Audience Hall of Palace, Delhi
- 23 Interior of Palace, Delhi
- 24 Tablet To Soldier of Mutiny, May 11, 1857, Delhi
- 25 Deewan E Khas, Delhi
- 26 Interior of Temple, Delhi
- 27 Jama Masjid, Delhi
- 28 Iron Pillar On The Ridge, Delhi
- 29 Flagstaff Tower, Delhi
- 30 Viceroy State Entry, Delhi Durbar, 1903
- 31 Imperial Cadet Corps, Delhi Durbar 1903
- 32 Rewah State Carriage Delhi Durbar, 1903
- 33 Sikh Priest on Elephant, Delhi Durbar, 1903
- 34 Oldest Tomb in Delhi
- 35 Nizam Uddin Aulia Tomb
- 36 Old Fort Mosque, Delhi
- 37 Tomb of Mohd Shah from whom Kohinoor was Captured Delhi
- 38 Iron Pillar, Delhi
- 39 Kutub Minar, Delhi
- 40 Safdarjung's Tomb, Delhi
- 41 Mirza Johanger's Tomb, Delhi
- 42 Mausoleum of Humayun, Delhi
- 43 Sixty Four Pillar Hall, Delhi
- 44 Palace in Jaipur
- 45 Palace Grounds, Jaipur
- 46 Audience Room in Palace, Jaipur
- 47 Palace Grounds, Jaipur





48 Entrance to Palace, Jaipur

49 Palace in Jaipur

50 Palace Grounds, Jaipur

51 Elephant Ride to Amber

52 Camel Ride Jaipur

53 Favourite Horse of Maharaja, Jaipur

54 Hall of The Winds, Jaipur

55 Palace of Amber

56 Panorama from Fort, Amber

57 Audience Room, Amber

58 Road to Amber

59 Nautch Girl

60 Cook's Party on Way To Amber

61 Street Scene on Way To Amber

62 Museum of Jaipur

63 Jai Singh's Observatory, Jaipur

64 Decorated Ox Cart. br. 65 Scene At Nautch Dance, Jaipur

66 Bombay Station, Platinum print

67 Parsi Tower of Silence, Platinum print

68 View From Malabar Hill

69 Victoria Gardens Bombay

70 Bombay Harbour from Apollo Bunder

71 View From Clock Tower, Bombay

72 Queen's Road, Bombay

73 Gpo And Fountain, Bombay

74 Club House, Bombay

75 Hindoo Monkey Temple, Bombay

76 Statue In Bombay

77 Village Scene, Bombay

78 University Library And Clock Tower, Bombay

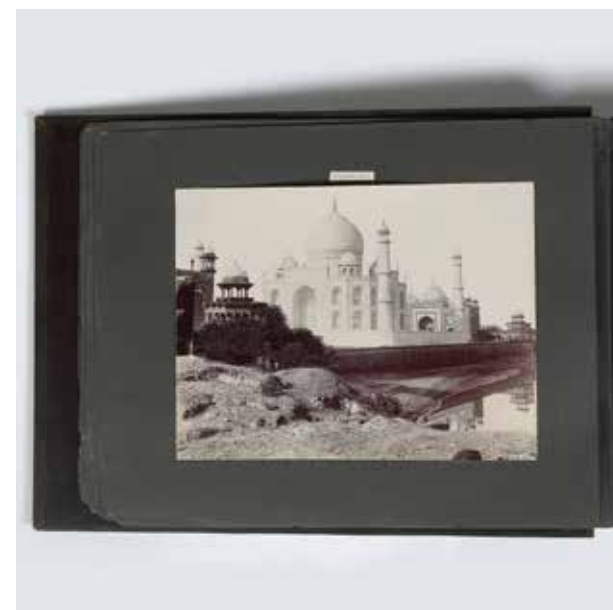
79 European Statue

80 Bombay Harbour from Apollo Bunder

81 Elephanta Caves

82 Elephanta Caves

83 The Triad Elephanta





VARIOUS PHOTOGRAPHERS

VIEWS OF BOMBAY, 1870s –1900s [SET OF 12]

Silver gelatin print on paper

Rs 1,15,000–Rs 1,30,000  
\$1,610–\$1,820

NON-EXPORTABLE

Muharram Procession

Albumen print

Photo Size: 7 X 9 Inches

Bombay 2 Albumen Photographs on One Sheet

One Showing Esplanade and Second one Unidentified

Circa 1870s

Photo Size: 7.5 x 12.6 inches

Ladies Gymkhana Malabar Hill

Albumen print

Circa 1870s

Photo Size: 7.6 x 9.6 inches

Elephanta Caves from Bombay

Albumen print

Circa 1880s

Photo Size: 7 x 9.6 inches

Bombay Coppersmith Street

Albumen print

Photo Size: 7 x 9 inches

.br.Bombay from Malabar Hill

Albumen print

Circa 1880s

Photo Size: 9.3 x 7.5 inches

Parsi: Towers of Silence

Albumen print

Circa 1880s

Photo Size: 9.3 X 7.3 inches

British Lady Being Carried By Servants in a Palanquin  
with en route to Matheran

Albumen print

Circa 1880s

Photo Size: 9.3 X 7.3 inches

Boats in Bombay Harbor

Circa 1880s

Photo Size: 9.3 X 7.3 inches

Bhendi Bazaar

Albumen print

Circa 1870s

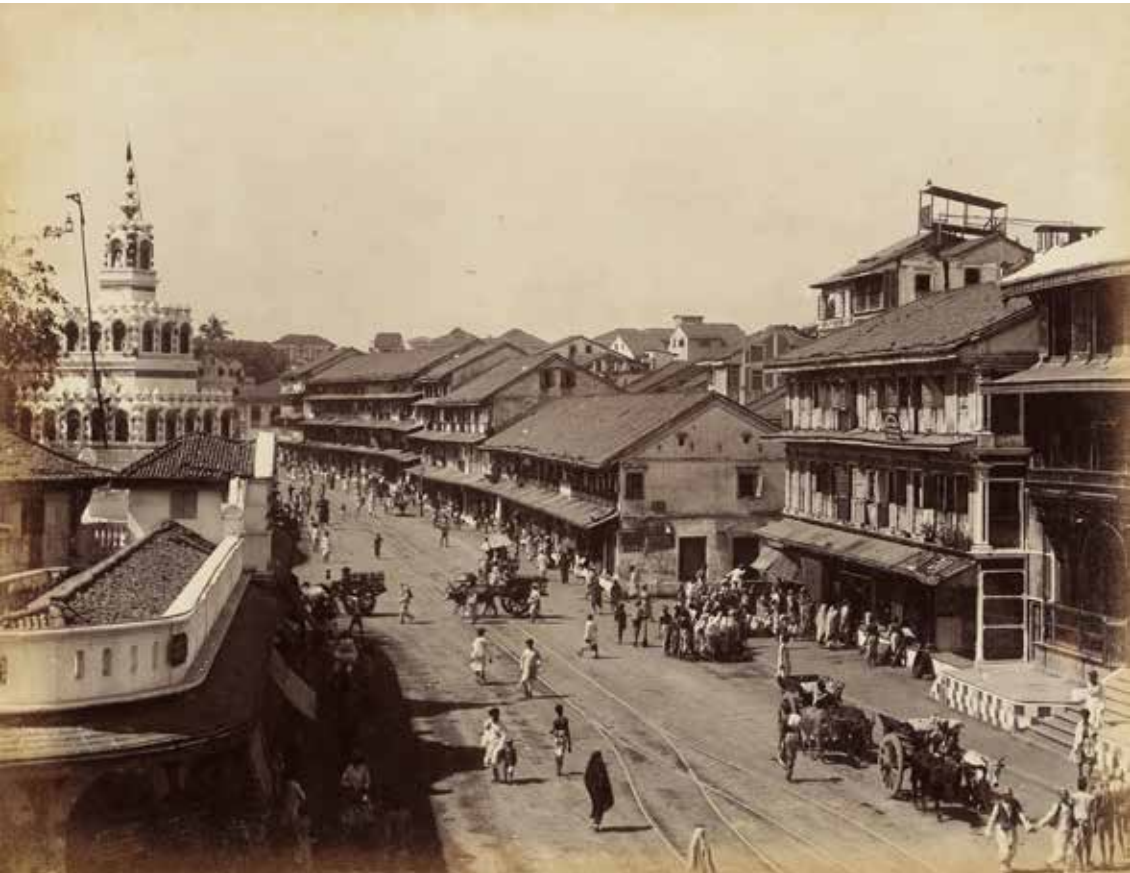
Photo Size: 9.5 x 7.5 inches.br.

Victoria Terminus

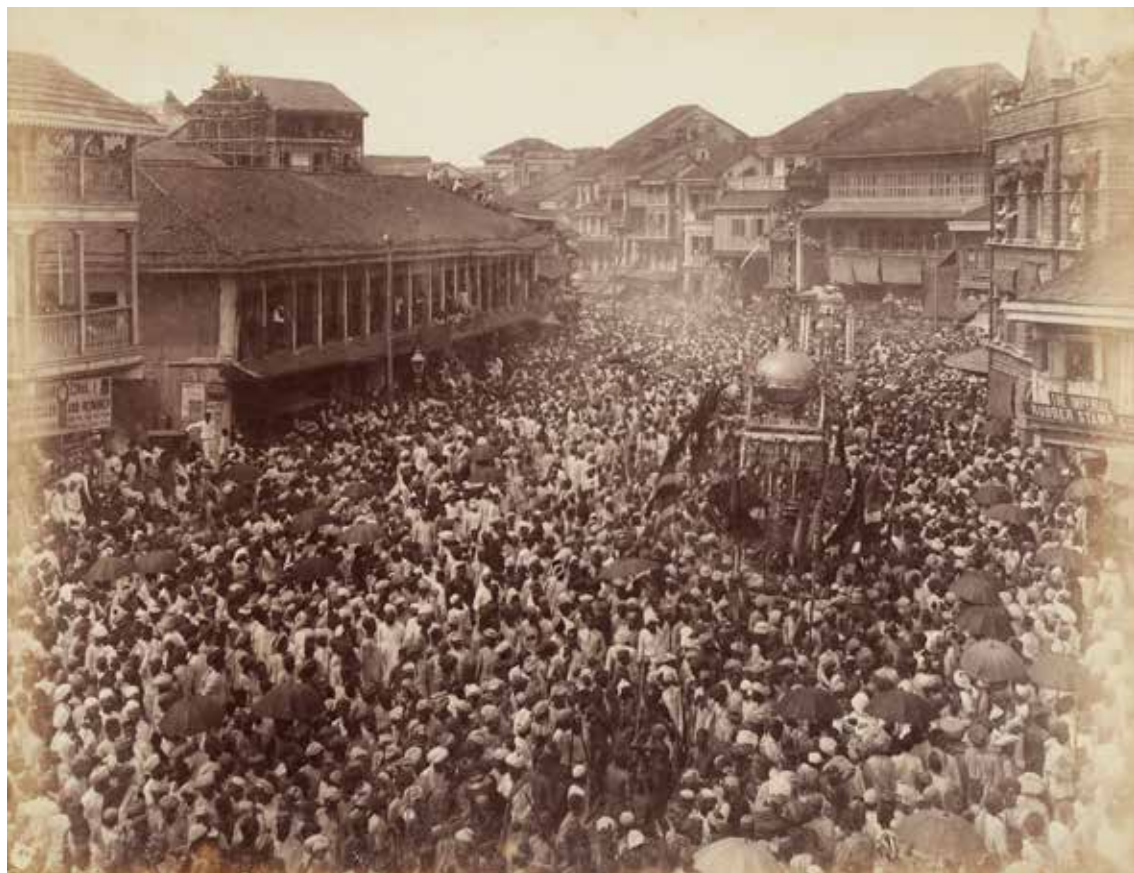
Albumen print

Circa 1880s

Photo Size: 9.5 x 7.5 inches









VARIOUS PHOTOGRAPHERS

VIEWS OF BOMBAY, 1870S –1900S [SET OF 12]

Albumen print on paper

Rs 1,15,000–Rs 1,30,000  
\$1,610–\$1,820

NON-EXPORTABLE

Girgaum Road	Victoria Station	Bombay
Albumen print	1900s	Silver Gelatin Photograph
Circa 1870s	Photo Size: 9.5 x 7.5 inches	R V Kooty Photographers, GhatKopar
Photo Size: 11 x 8.6 inches		Circa 1930s
	Moharrum	Photo Size: 11 x 8.2 inches
Nice Splendid View of Harbor	Albumen print	
Albumen print	Circa 1880s	British Cemeteries in Bombay
Circa 1880s	Photo Size: 7.5 x 9.25 inches	Circa 1870s
Photo Size: 9.5 x 7.5 Inches		Albumen print
	Street View	Photo Size: 7.5 x 9.2 inches
Bombay overlooking Gowalia Tank	Albumen print	
Albumen print	Circa 1880s	
Circa 1880s	Photo Size: 11.4 x 9 inches	
Photo Size: 9.5 x 7.24 inches		
	Esplanade Road	
Bombay Malabar Point	Albumen print	
Albumen print	Circa 1870s	
Circa 1880s	Photo Size: 8.6 x 11 inches	
Photo Size: 7.25 x 9.5 inches		
	Bombay [?] Nice Panoramic View of The Harbour	
Bombay	Albumen print	
Francis Frith and Company	Circa 1870s	
Albumen print	Photo Size: 7 x 9 inches	
Circa 1870s		
Photo Size: 8.1 x 6.4 inches		









VARIOUS PHOTOGRAPHERS

VIEWS OF BOMBAY, 1870S –1900S [SET OF 11]

Albumin print on paper

Rs 1,00,000–Rs 1,50,000  
\$1,400–\$2,100

NON-EXPORTABLE

Kalbadevi Road, Bombay  
Bourne And Shepherd  
Albumen print  
Circa 1890s  
Photo Size: 9.1 x 7.1 inches

Byculla Hotel Bombay  
Francis Frith  
Albumen print  
Circa 1870s  
Photo Size: 8.1 x 6.1 inches

Garden Facing Watson Hotel,  
Bombay  
Samuel Bourne  
Albumen print  
Circa 1870s  
Photo Size: 11.5 x 8.5 inches

Law Courts, Bombay  
Bourne And Shepherd  
Albumen print  
Circa 1870s  
Photo Size: 11 x 8.6 inches

Bhendi Bazar, Bombay  
Bourne And Shepherd  
Albumen print  
Circa 1890s  
Photo Size: 9.25 x 7 inches

Victoria Terminus, Bombay  
Albumen print  
Circa 1890s  
Photo Size: 9.25 x 7.25 inches

St Peter’s Cathedral Bombay & High  
Court Bombay  
Bourne And Shepherd.br.Circa  
1870s  
Photo Size: 5 x 8 inches and 8.2 x 5.2  
inches. 2 Photographs on one sheet

Municipality Office, Bombay  
Albumen print  
Photo Size: 6.25 x 4.25 inches  
Along With Photo of Taj Mahal  
Photo Size: 6 x 4 inches, 2  
Photographs pasted on one sheet

Bombay Harbour  
Albumen print  
Circa 1870s  
Photo Size: 9.5 x 7 inches

Afghan Church, Bombay  
Albumen print  
Circa 1880s  
Photo Size: 9.25 x 7.5 inches

Yacht Club, Bombay  
Albumen print  
Circa 1870s  
Photo Size: 11.6 x 8.5 inches









WILLIAM JOHNSON AND WILLIAM HENDERSON

VIEW OF THE TOWN HALL: BOMBAY [SET OF 2]

CIRCA 1905

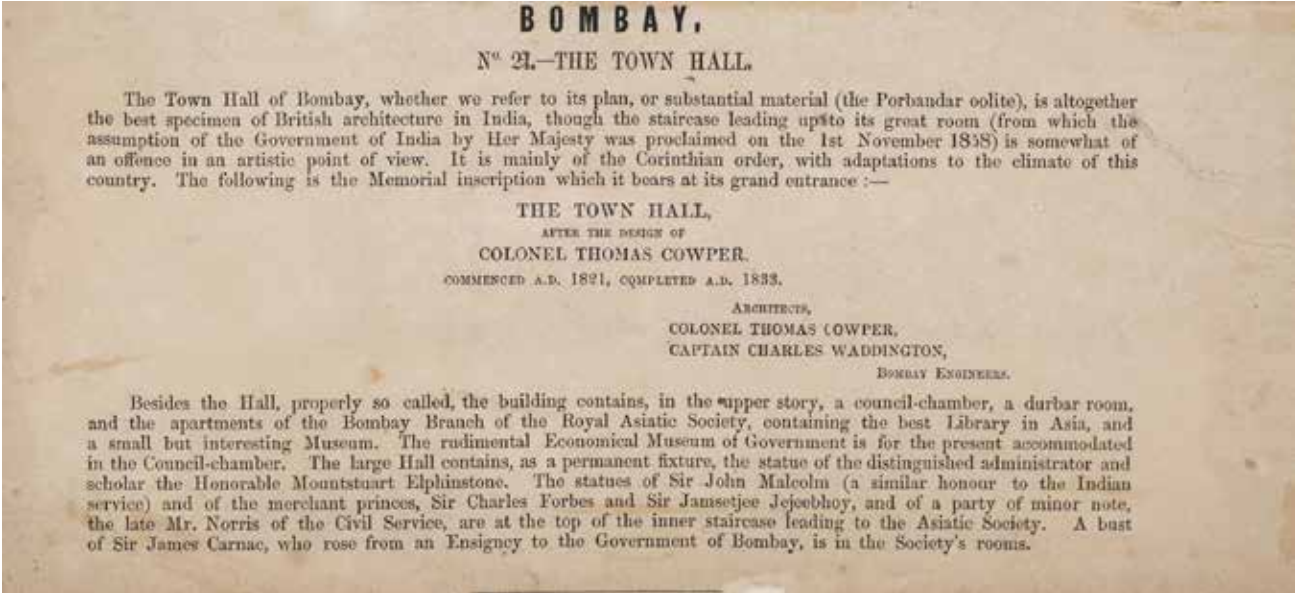
Rs 20,000–Rs 30,000

\$280–\$420

NON-EXPORTABLE

Albumin print on paper

7.75 in x 10.25 in | 20 cm x 26 cm





## SAMUEL BOURNE (1834 – 1912)

VIEWS OF DELHI, 1860s [SET OF 10]

Albumin print on paper

**Rs 60,000–Rs 75,000**

**\$840–\$1,050**

NON-EXPORTABLE

An attractive collection of classical architectural photos of Delhi taken by Samuel Bourne. Sharp and detailed, the images show some famous examples of the ancient Mughal architecture in Delhi.

The average size of each photograph is 6.6 x 9.6 inches

The Palace (Red Fort) at Lahore Gate, New Delhi

Samuel Bourne

Albumen print

1866

View of the Lahori Gate in the Red Fort, with its ramparts, moat, and chattris or decorative domed pavilions. The gate's arched opening is topped with the carving of another arch. Visible in the foreground is a native man looking down into the dry moat, while a few more people can be seen on the bridge on the center–left area of the image. (The J. Paul Getty Museum)

Chandni –chouk, principle Street in Delhi

Samuel Bourne

Albumen print

1860s

This photograph shows Chandni Chowk, the principal street of Shahjahanabad, the seventh city of the seven historical cities of Delhi. The sides of the road are lined with shops and artisans selling their wares. The road was built in 1650 by Jahanara Begum, the daughter of the emperor Shah Jahan. It led from the Red Fort, Shah Jahan's fortified palace, and was 40 yards wide and 1,520 yards long. Originally, a canal ran the entire length of the road and into the Fort, providing water for drinking

and irrigation. The canal fell into disuse and was covered over by the British between 1840 and the 1860s. This photograph shows the raised cement bed that runs through the centre of the road where the canal used to be. (V & A Museum)

Chausath Khamba

Samuel Bourne

Albumen print

Chausath Khamba tomb, which is located Nizamuddin district of Sufi Muslim tombs and shrines in New Delhi, India. This historic landmark was originally erected during the 17th century as a mausoleum for Mirza Aziz Koka. The edifice is comprised of Mughal architecture.

Humayun's Tomb

Samuel Bourne

Albumen print

General View of Delhi from Fort

Samuel Bourne

Albumen print

1865

Photograph of the courtyard of the Jami Masjid, Delhi, taken by Samuel Bourne in the 1860s. The Jami Masjid was the principal mosque of Shah Jahan's new capital city Shahjahanabad. The largest mosque in India, it was the last great architectural venture of Emperor Shah Jahan (r.1628–58), the most prolific builder of the Mughal dynasty. It took six years to build and functioned as a congregational mosque which could hold 250,000 people. Approached via broad flights of steps its three





gateways lead into a huge courtyard with a central tank for ritual ablutions. The mosque is built of red sandstone with white marble. The main building is topped by three onion-shaped domes of white marble striated with thin strips of black marble and is flanked by two minarets, 130 ft high. (British Library Board)

Motee Masjid, Delhi

Samuel Borne

Albumen print

1865

View along the central aisle of the Moti Masjid (Pearl Mosque) at Agra, showing a vista of cusped arches, taken by Samuel Bourne in the 1860s. The Moti Masjid was built by Emperor Shah Jahan (r.1627–1658) at the highest point in the Agra Fort complex. It was completed in 1655, taking seven years to build. The mosque sits on a platform and consists of a large courtyard surrounded by continuous arcades and a prayer hall. The prayer hall has three aisles, each with seven bays and is surmounted by three elegant marble domes with gilded spires. The prayer chamber has coloured strips set into the floor to denote separate prayer spaces. The central courtyard contains a square marble tank and a sundial in the shape of an octagonal marble pillar. The impact of the Moti Masjid or Pearl Mosque is to be accounted for by “its proportion, building materials and ...cohesive harmony which is the hallmark of the best Mughal architecture”. The north and south side have gateways crowned by marble cupolas. (British Library Board)

Tomb of Tughlaq

Samuel Bourne

Albumen print

1866.br. Photograph of ruins of a building in the foreground. The tomb is in the centre. It has a large wall surrounding it, and a domed tower supported by scaffolding.

Tomb of Nizamuddin Auliya

Samuel Bourne

Albumen print

1866

Nizamuddin Dargah is the dargah (mausoleum) of

famous Sufi saint Nizamuddin Auliya. Situated in the Nizamuddin West area of Delhi.

Tomb of Safdurjung

Samuel Bourne

Albumen print

circa 1860

Jama Masjid

Samuel Bourne

Albumen print

The Masjid-i Jahan-Numa (World-reflecting Mosque), commonly known as the Jama Masjid of Delhi, is one of the largest mosques in India. It was built by Mughal emperor Shah Jahan between 1644 and 1656 at a cost of 1 million rupees and was inaugurated by an imam from Bukhara, present-day Uzbekistan. The mosque was completed in 1656 AD with three great gates, four towers and two 40 m high minarets constructed of strips of red sandstone and white marble. The courtyard can accommodate more than 25,000 persons. There are three domes on the terrace which are surrounded by the two minarets. On the floor, a total of 899 black borders are marked for worshippers. The architectural plan of Badshahi Masjid, built by Shah Jahan's son Aurangzeb at Lahore, Pakistan, is similar to the Jama Masjid, Delhi. (Wikipedia)

Samuel Bourne (1834 – 1912) was a British photographer known for his prolific seven years' work in India, from 1863 to 1870. Together with Charles Shepherd, he set up Bourne & Shepherd first in Shimla in 1863 and later in Kolkata (Calcutta); the company closed in June 2016.

In 1859, he displayed photographs at the Nottingham Photographic Society's annual exhibition. The following year, his photographs were also shown in London, at the London International Exhibition of 1862. This reception he received motivated him to give up his position at the bank, and set sail for India to work as a professional photographer; arriving in Calcutta early in 1863. (Wikipedia)

.br.Bourne was joined in 1864 by Charles Shepherd, to form 'Bourne & Shepherd', which became the premier photographic studio in India, and until it closed in June

2016 was perhaps the world's oldest photographic business.

Bourne spent six extremely productive years in India, and by the time he returned to England in January 1871, he had made approximately 2,200 fine images of the landscape and architecture of India and the Himalayas. Working primarily with a 10 x 12 inch plate camera, and using the complicated and laborious Wet Plate Collodion process, the impressive body of work he produced was always of superb technical quality and often of artistic brilliance.

His ability to create superb photographs whilst travelling in the remotest areas of the Himalayas and working under the most exacting physical conditions places him firmly amongst the very finest of nineteenth-century travel photographers.





BOURNE AND SHEPHERD

VIEWS OF DELHI BY BOURNE [SET OF 11]

Albumin print on paper

Rs 75,000–Rs 1,00,000  
\$1,050–\$1,400

NON-EXPORTABLE

An attractive collection of classical architectural photos of Delhi taken by Samuel Bourne. Sharp and detailed, the images show some famous examples of the ancient Mughal architecture in Delhi.

The average size of each photograph: 6.6 x 9.6 Inches

The Kutub Minar, Great Arch and Iron Pillar

Samuel Bourne

Albumen print

Circa 1866

8.6 x 11 inches

Frontal view of an ornately carved stone arch in ruins and a slender pillar topped with a decorated capital.

This photograph shows the screen of the Quwwat-ul-Islam mosque. The screen, which is often referred to as the 'Great Arch', is 6.7 metres wide and 16 metres high. An inscription on the central arch states that it was built in 1199 by Qutbuddin Aibak..br>It was one of the first Islamic monuments to be built by Hindu craftsmen in India. The craftsmen used the traditional method of laying blocks of stone horizontally and rounding the sides of individual stones to create the curve of the arch. The screen was ornately decorated with carved calligraphy and repeating scroll-like designs.

The pillar on the left is made of pure iron. It is 7.2 metres high (93 cm of which is below ground) and was brought to this spot from elsewhere. It carries a Sanskrit inscription which records that it was erected by King Chandra, a devotee of the god Vishnu. The king has now been identified as Chandragupta II (AD 375–413) and the pillar is dated to the 4th century. (V & A Museum)

Interior of Palace, Diwan-i Khas or Hall of Private Audience, Red Fort, Delhi

Samuel Bourne

Albumen print

Circa 1866

Interior view of the Diwan-i-Khas, or the Hall of Private Audience, in the Red Fort, an intricately decorated hall, supported by several pillars. The decoration consists of geometric and floral designs and covers the entirety of the hall. (The J Paul Getty Museum)

Ferozeshah Kotla

Samuel Bourne

Albumen print

Another View Nizamuddin Aulia

Samuel Bourne

Albumen print

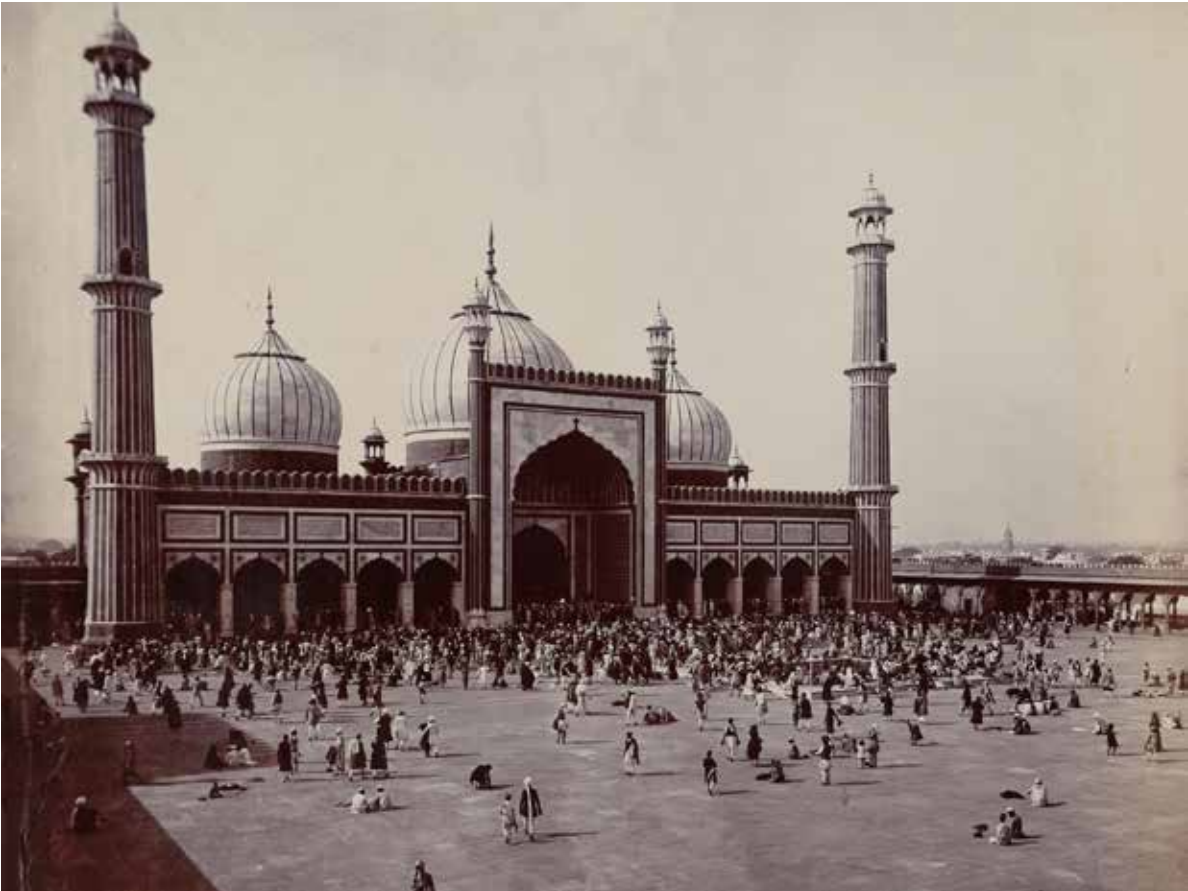
Kashmir Gate

Samuel Bourne

Albumen print

Circa 1866

View of ruined stone walls with two arched gateways and a bridge over a dry moat. Two native men can be seen standing on the bridge. Also visible are trees and the top of a domed building in the background. (The J Paul Getty Museum)





Panoramic View of Area around Jama Masjid  
Samuel Bourne  
Albumen print  
Circa 1866  
Photograph of an exterior view of the Jama Masjid, Delhi. A large number of people stand and sit in a square in front of the mosque. The Mosque was built in 1648.

View from the meadows, showing the Bridge and Fort of Selimghur  
Samuel Bourne  
Albumen print  
circa 1860s  
This photograph shows the river Yamuna with a railway bridge running over it. Beyond the bridge on the right-hand side is the Red Fort. On the left-hand side is the Salimgarh Fort, which was built by Islam Shah (reigned 1545–1554) also known as Salim Shah. At the time of his death, only the walls had been constructed, after which it was abandoned. The British built the railway line through the fort. (V & A Museum)

Tomb of Shams-ud-Din Iltutmish  
Samuel Bourne  
Albumen print  
circa 1860s  
Photograph of Iltutmish's tomb in Delhi from 'Earl of Jersey collection' was taken by Samuel Bourne in the 1860s. Shams-ud-Din Iltutmish (r.1211–1236) continued to develop the Qutb Minar complex started by his father-in-law Qutb-ud-din Aybak (r.1206–1210). His tomb was built c.1236 in his extension to the Quwwat-ul-Islam mosque. This photograph shows the interior chamber of the mosque decorated with Islamic inscriptions and arabesques carved into the white marble. (British Library Board)

The Purana Kila, Old Fort  
Samuel Bourne  
Albumen print  
Circa 1866  
Distant view of Purana Qila from across the dirt plain

surrounding it. A high perimeter wall surrounds the fort, with several round bastions at various points along the wall. Humayun's Gate sits on the left side, with two chattris visible atop the Barbican on both sides.

View of Jumma Masjid  
Bourne and Shepherd Studios  
Silver gelatin print  
Circa 1903  
Size: 8.6 x 11 inches  
View of the Jama Masjid, a large mosque complex with two minarets, large domes, and a flight of steps that leads down from its gate to the street level. Visible in the foreground is an enclosed garden, part of an adjacent building. Also visible are a number of people dressed in traditional garments, engaged in various activities. (The J Paul Getty Museum)

Iron Pillar Delhi  
Albumen print  
Signed in Negative 1346  
Circa 1866  
Photo Size: 11 x 9.1 inches

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VARIOUS PHOTOGRAPHERS

VIEWS OF DELHI, 1890S [SET OF 8]

Rs 40,000–Rs 50,000  
\$560–\$700

NON-EXPORTABLE

Jama Masjid and Around, Delhi

Albumen print

Photo Size: 8.6 X 10.6 inches

Kutub Minar Showing Inscriptions on Kutub Minar

Albumen print

Photo Size: inches

Hall Of Audience, Red Fort

Albumen print

Photo Size: inches

Hindu Temple and Colonnade near Kutub Minar

Albumen print

Photo Size: inches

Canopy and Dias of Peacock Throne, Delhi

Albumen print

Photo Size: inches

A Screen of Durbar Hall,Red Fort, Delhi

Albumen print

Photo Size: 9.6 X 8 inches

Interior Moti Masjid Delhi, Albumen print, Samuel Bourne, Circa 1860s, Signed In Negative No. 1229, 11.5 x 9.5 inches

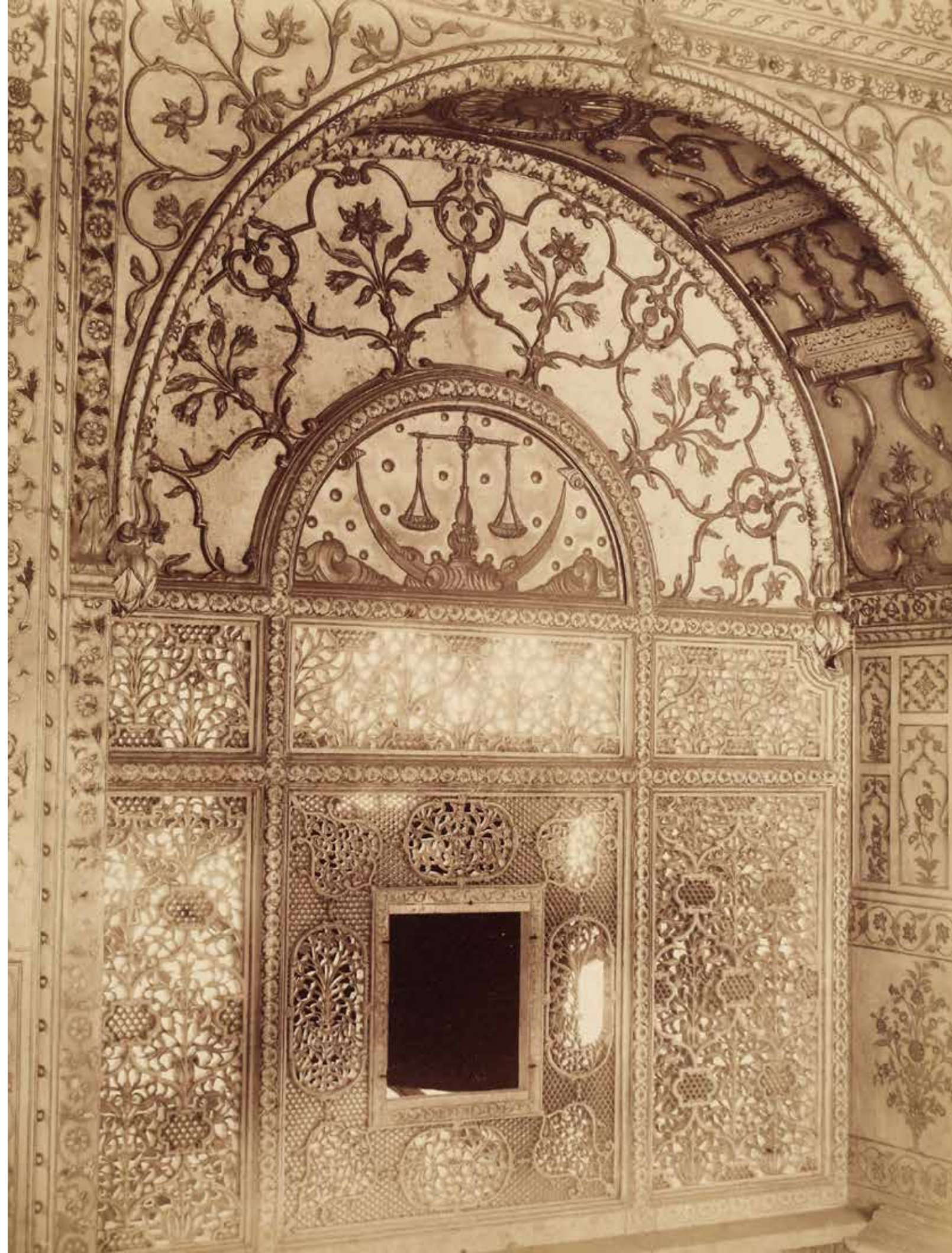
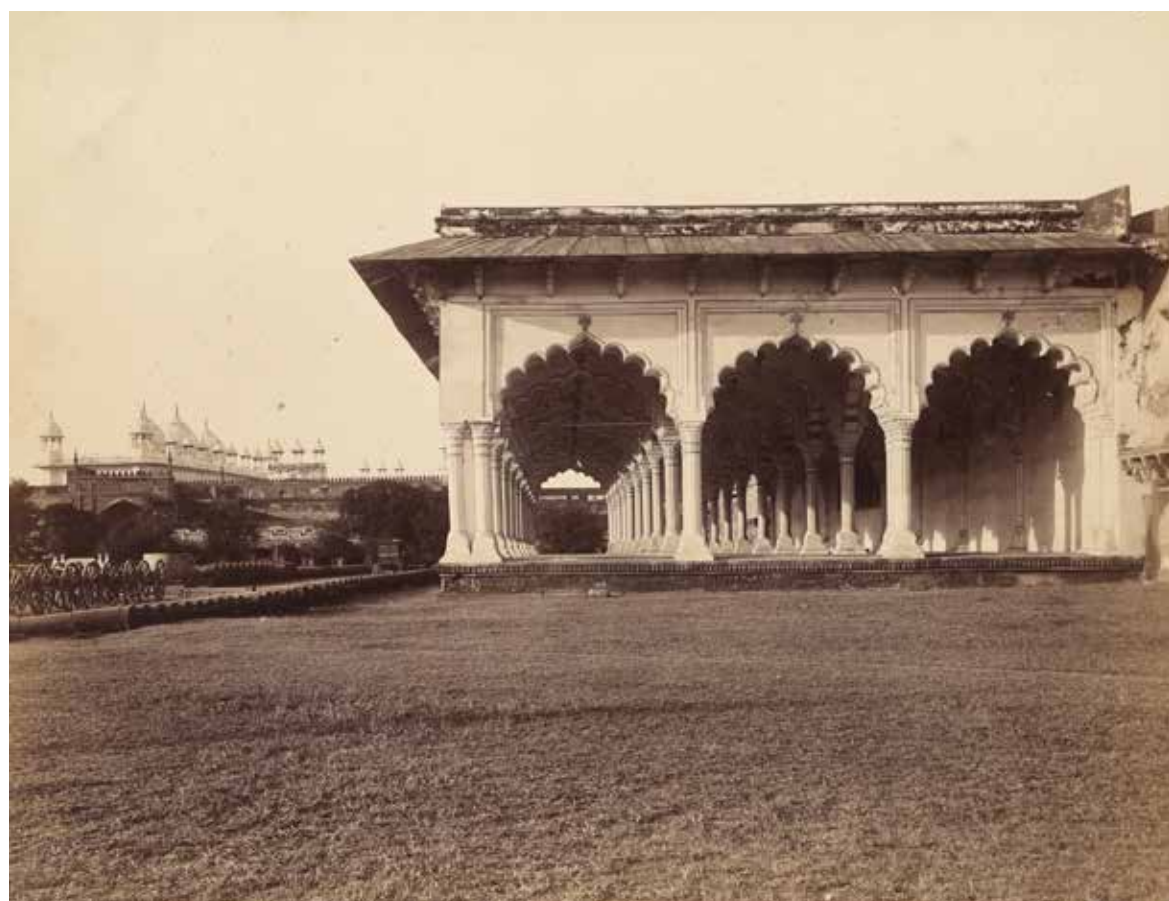
Kutub Minar, Full View

Albumen print

Photo Size: inches









BOURNE AND SHEPHERD AND LALA DEEN DAYAL

VIEWS OF DELHI [SET OF 9]

Albumin print on paper

Rs 50,000–Rs 75,000  
\$700–\$1,050

NON-EXPORTABLE

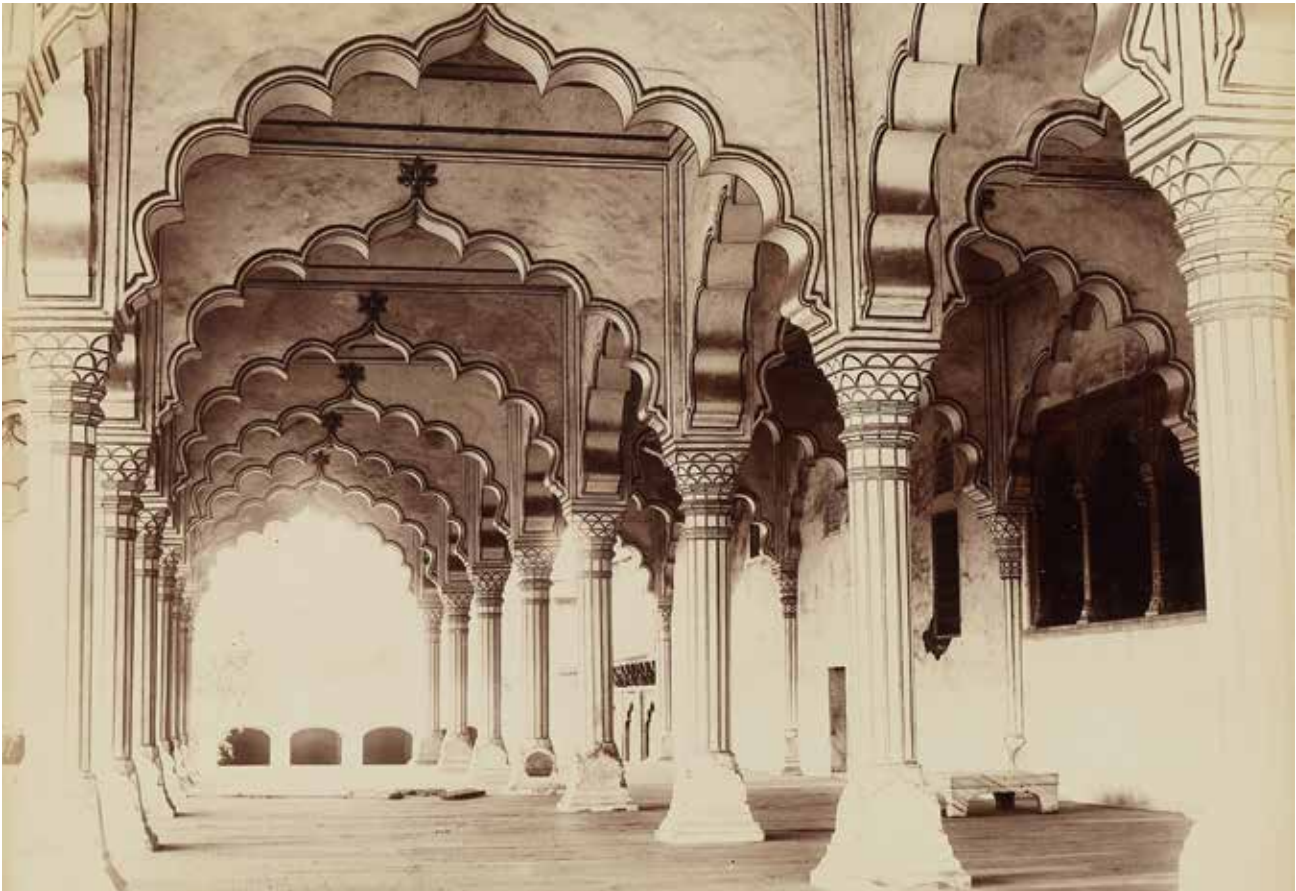
Kutub Minar  
Bourne and Shepherd  
Photo Size: 11.6 x 8.6 inches  
  
The Kootub (A Nice Panoramic View of The Area Around Kutub)  
H. Harvey  
Circa 1870s.br.Photo Size: 8.5 x 6.2 inches

Panoramic View of Delhi Showing Jama Masjid and area around it  
Circa 1860s  
Photo Size: 5.6 x 8.75 inches  
  
Iron Pillar Kutub Minar  
Albumen print  
Circa 1880s  
Photo Size: 8.2 x 11 inches

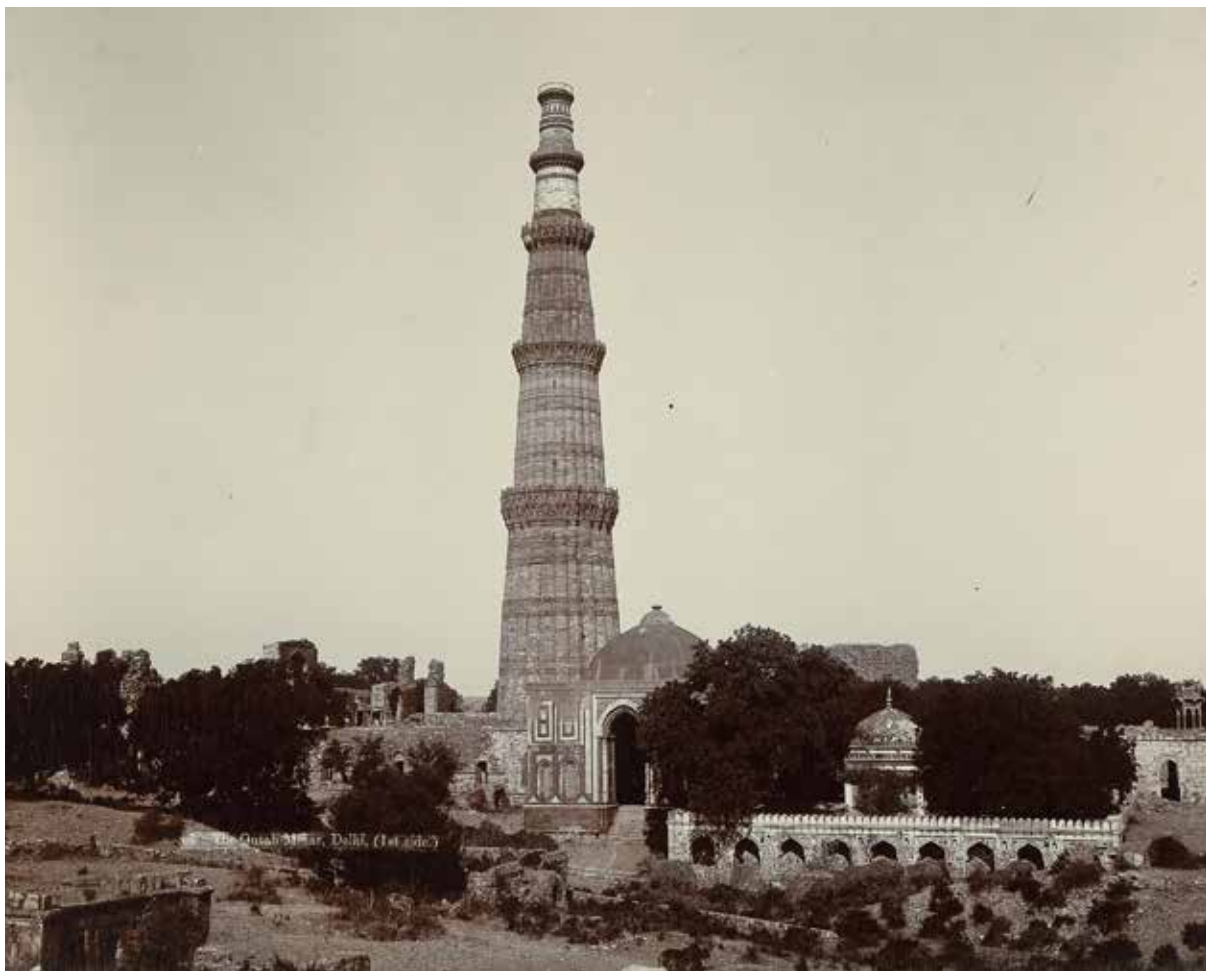
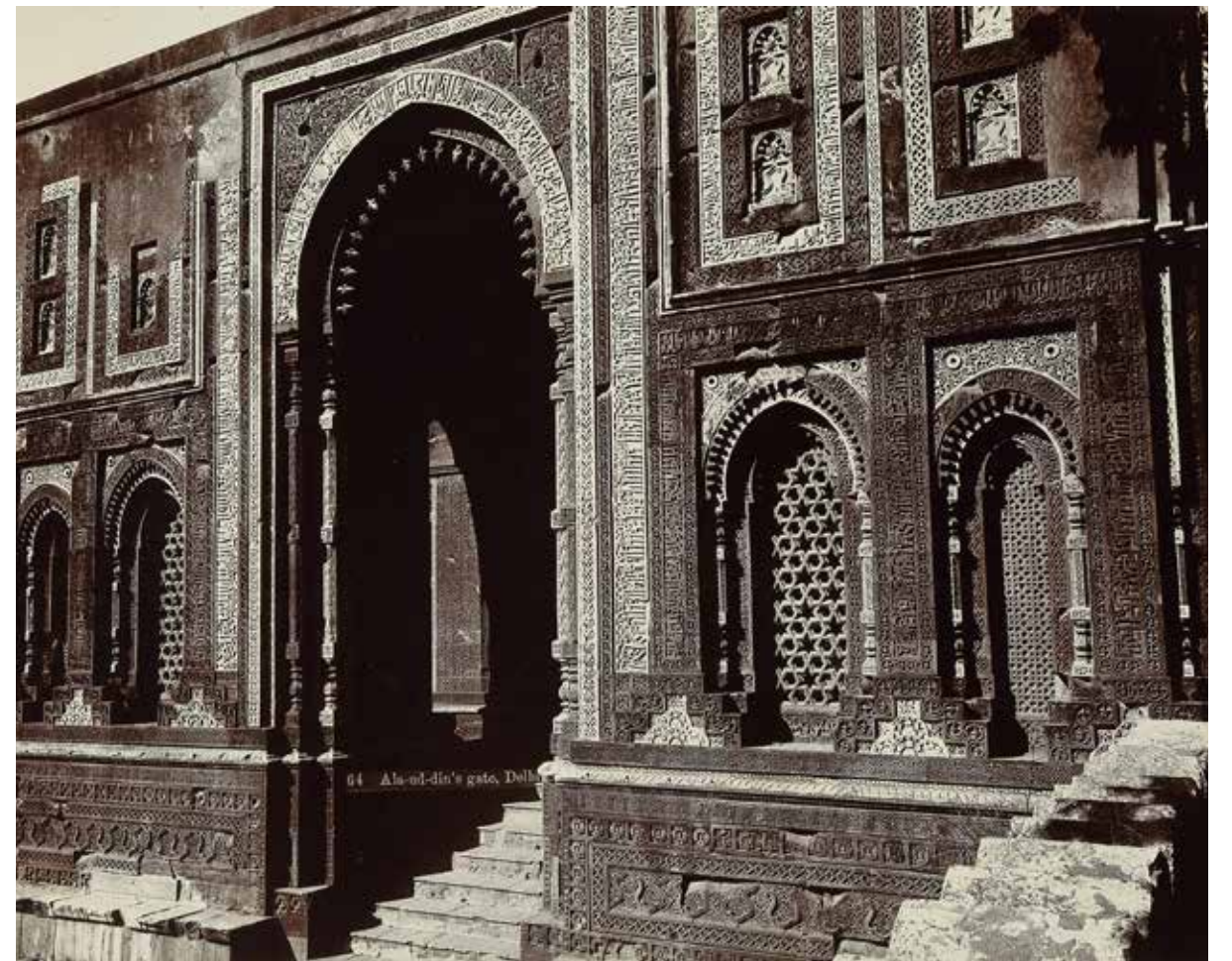
Nice View of Jama Masjid and area around it  
Lala Deen Deendayal  
Circa 1880s  
Photo Size: 8 x 11 inches  
  
The Jumma Musjid, Delhi  
Bourne and Shepherd  
Albumen print  
Signed in Negative 1355  
Photo Size: 8.5 x 11.5 inches

Deewan E Aam, Red Fort  
Bourne and Shepherd  
Photo Size: 10.8 x 8.4 inches

Ala–Ud–Din’s Gate, Delhi, Near Kutub Minar  
Bourne and Shepherd  
Photo Size: 8 x 11.6 inches.br.  
Red Fort From Elephant Gate (A Nice Rare View of The Red Fort Displaying Union Jack)  
Albumen print  
Circa 1880s  
Photo Size: 8.5 x 11 inches









BOURNE AND SHEPHERD AND LALA DEEN DAYAL

VIEWS OF DELHI [SET OF 8]

Albumin print on paper

Rs 50,000–Rs 75,000

\$700–\$1,050

NON-EXPORTABLE

A Nice Panoramic View of The Jama Masjid and Area Around It

Lala Deen Deendayal [?]

Albumen print

Photo Size: 6 x 8.5 inches

Cashmere Gate Delhi

Albumen print

Circa 1870s

Photo Size: 8 x 11 inches

Delhi, The Mutiny Memorial and The Gate of the Old Magazine

Silver Gelatin print

Photo Size: Both 10.5 x 8.2 inches

Deewan –E–Khas, Delhi Fort

Albumen print

Circa 1870s

Photo Size: 10 x 7.8 inches

Jama Masjid

Albumen print

Circa 1870s

Photo Size: 9.5 x 7 inches

The Photo Was Printed from a damaged glass negative

Jama Masjid, Delhi

Silver Gelatin print

Circa 1900s

Possibly Showing Some Event Like Durbar, or Friday namaz gathering, with thousands of people, along with tongas moving and parked in the parking

Photo Size:9.5 x 7.5 inches

Cashmere Gate

Francis Frith

Albumen print

Circa 1870s

Photo Size: 8.1 x 6.2 inches

Moti Musjid Delhi

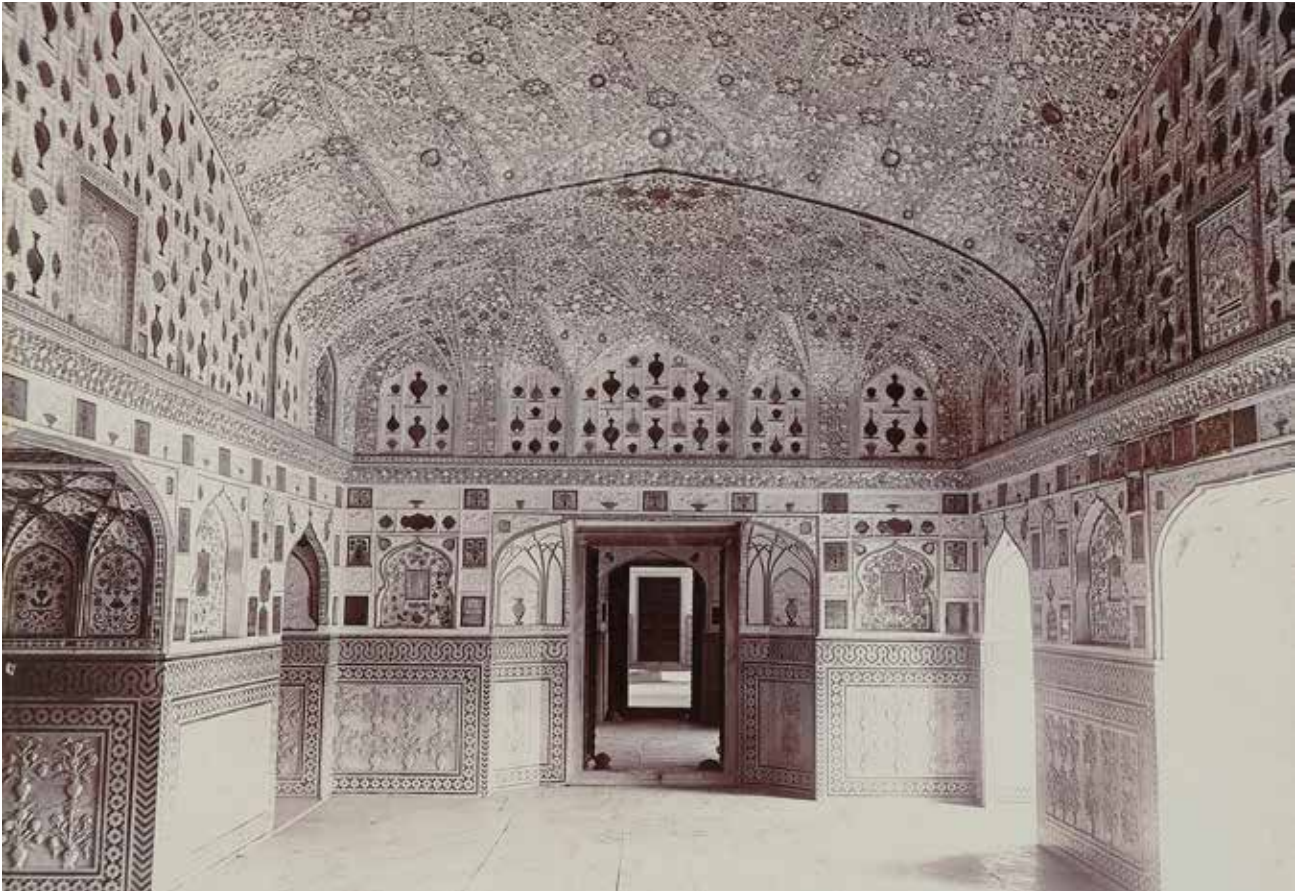
Bourne And Shepherd

Albumen print

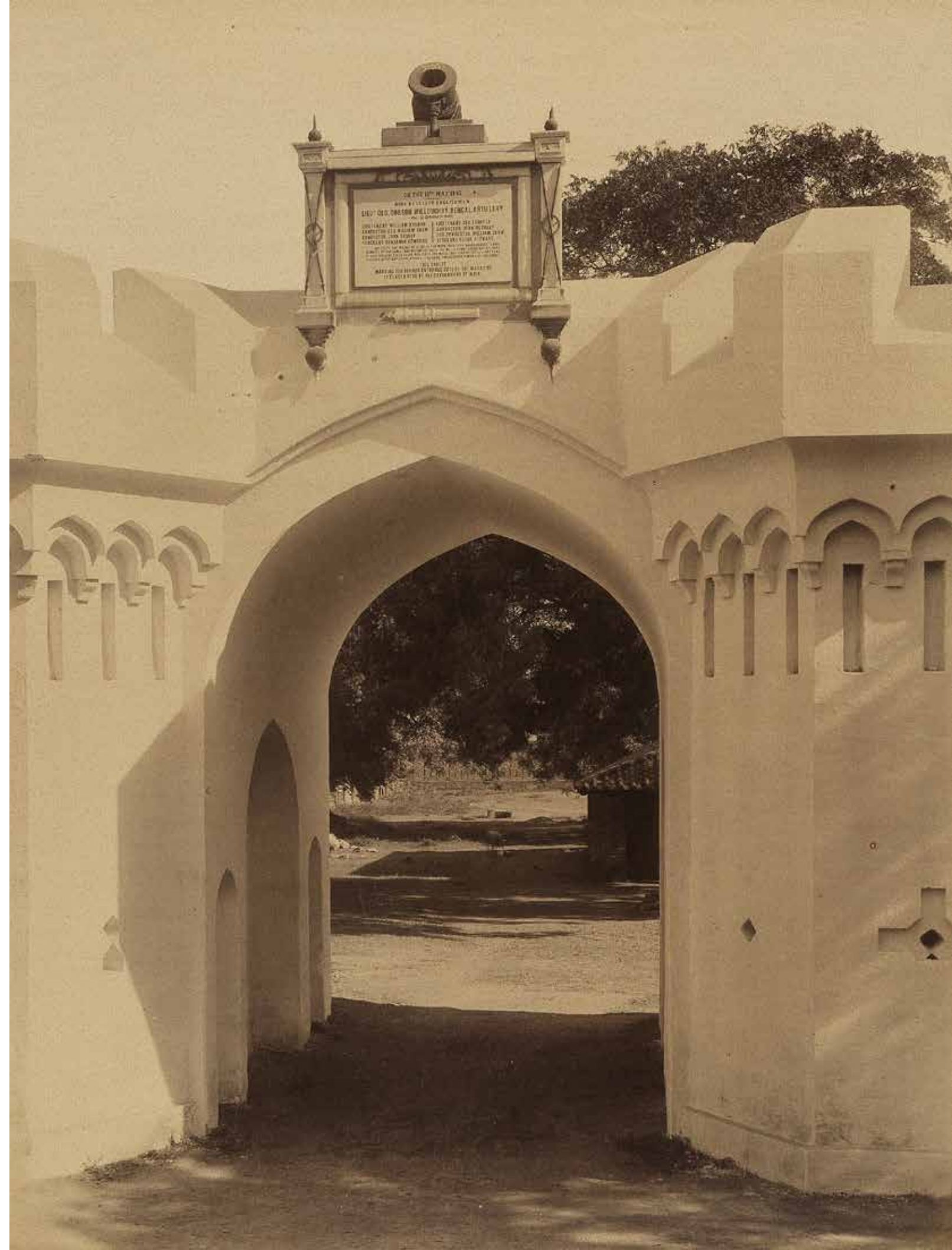
Circa 1860s

Signed In Negative by Bourne, Negative No.1351

Photo Size: 11.6 x 9.6 inches









56

## VARIOUS PHOTOGRAPHERS

VIEWS OF AGRA, 1860S TO 90S [SET OF 10]

Albumin print on paper

**Rs 45,000–Rs 50,000**

**\$630–\$700**

NON-EXPORTABLE

Entrance to Taj, Agra

Taj Mahal, Agra

Tomb of Etimud Dowlah

Tomb of Etimud Dowlah: Front West View

Church at Agra

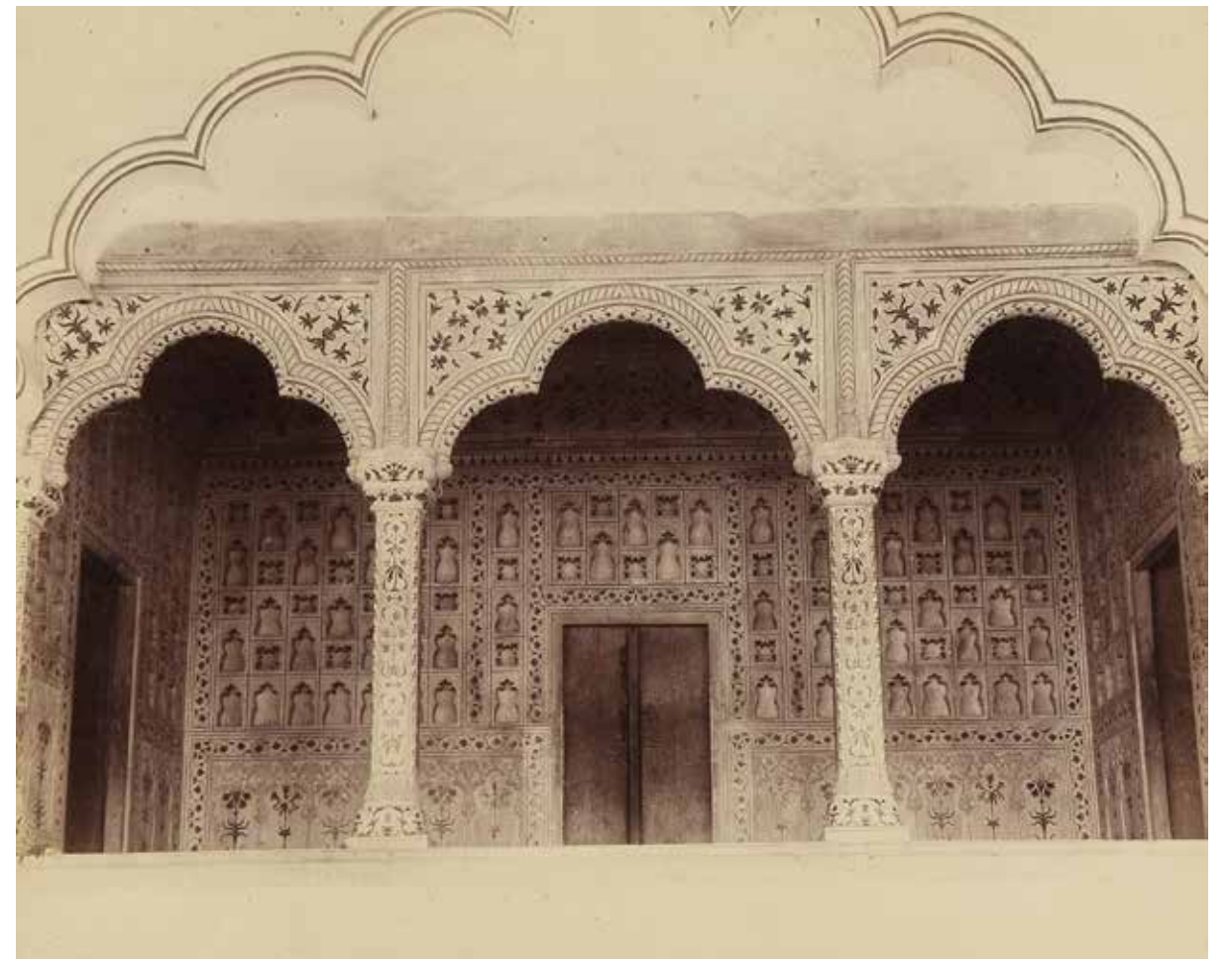
Marble Screen of a Tomb at Agra

Tomb of Etimad Uddowlah Agra, by Hy. J Bliss, Grantham and Newark, USA, Size: 8 x 10.75 inches

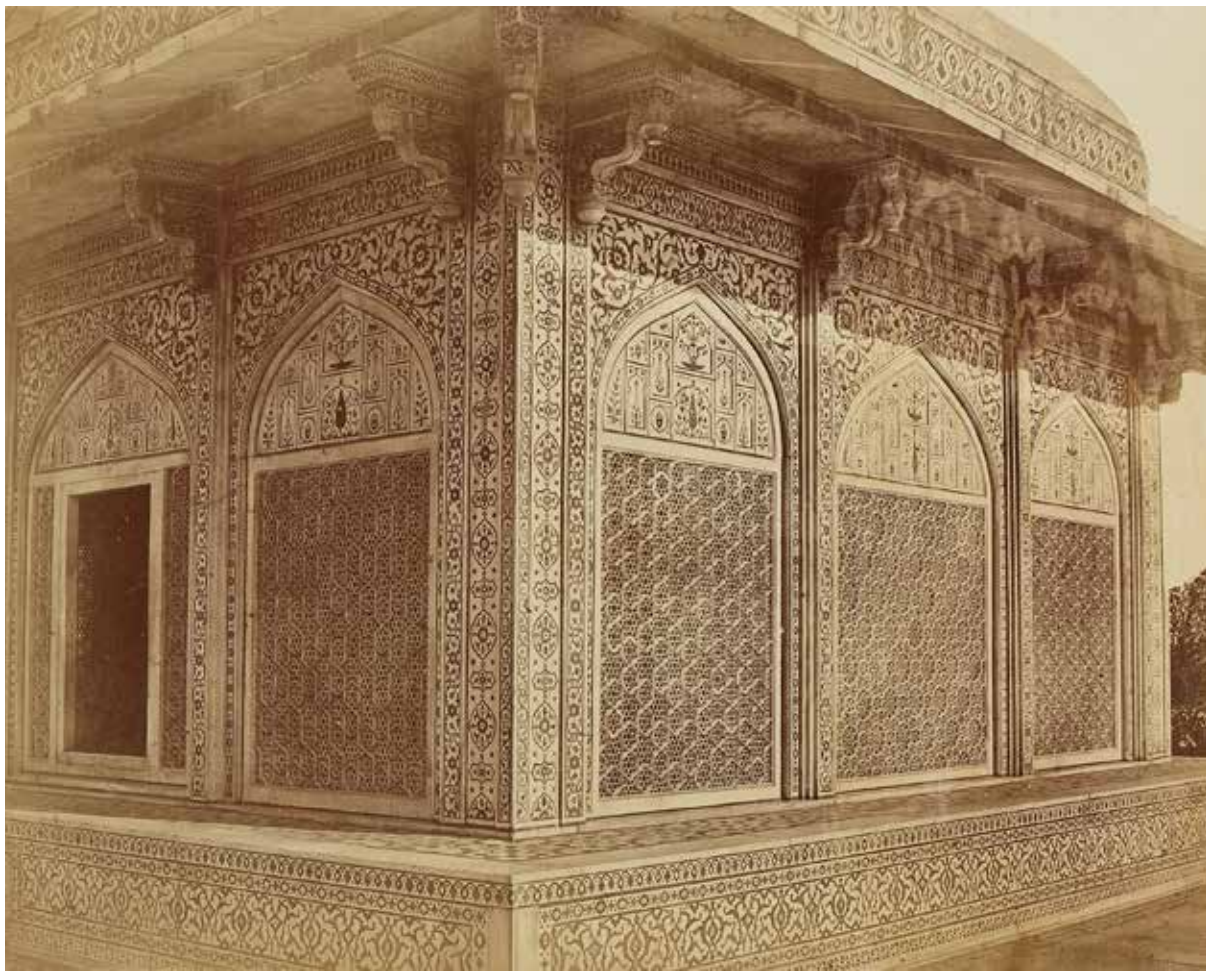
Zenana Apartments Palace, Agra

Interior of Pearl Mosque, Agra

Tomb of Etimud Dowlah, Agra









## VARIOUS PHOTOGRAPHERS

VIEWS OF AGRA, 1860S TO 90S [SET OF 14]

Albumin print on paper

**Rs 60,000–Rs 75,000**

**\$840–\$1,050**

NON-EXPORTABLE

Interior of Moti Masjid at Agra Fort, 9.10 x 7.10 inches

Secundra Agra, Circa 1870s, Size: 8.6 x 11 inches

Taj Mahal from the Corner of Quadrangle, Circa 1880s, Size: 11.5 x 9.5 inches

Taj Mahal, Nice View with Gardens and Fountains, Albumen print, Circa 1890s, 9.25 x 7.25 inches

Taj Mahal: Another View, Silver Gelatin print, Circa 1900s, 11.6 x 8.6 inches

Taj Mahal with a nice reflection in the water, Silver Gelatin print, Circa 1900s, 11.4 x 8.5 inches

Entrance to Taj Mahal, Albumen print, Circa 1890s, 9.5 x 7.25 inches

Delhi Gate of Agra Fort, Albumen print, Circa 1890s, 9.6 x 7.1 inches

Panchmahal Agra, Silver Gelatin, Circa 1890s, 9.5 x 7.10 inches

Carved Pillar at Fatehpur Sikri, Agra, Albumen print, Circa 1870s, 8.1 x 6 inches

Fatehpur Sikri, Akbar's Office, Samuel Bourne, Albumen print, Circa 1860s, Signed In Negative No.1268, 9.6 x 11 Inches

Moti Mosque Agra, Samuel Bourne, Albumen print, Signed In Negative No.1227, 12.6 x 7.6 inches

Bourne Marble Tomb Of Sheik Salim Chisti, Albumen, Circa 1860s, Signed In Negative No 1265 Size 11.7 x 9.6 inches

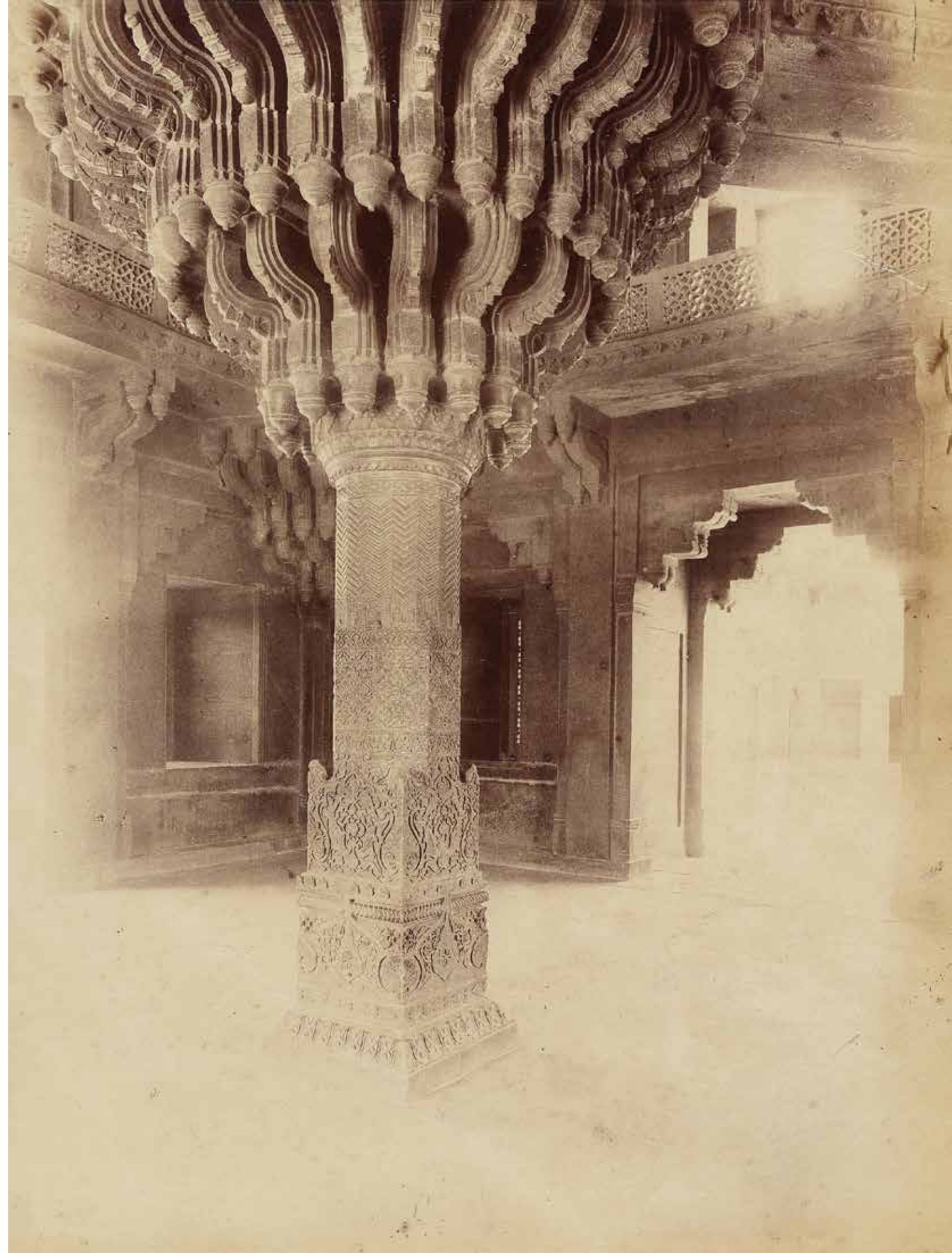
Tomb of Etimad–ud–dowlah J.Bliss

Newark and Grantham, USA

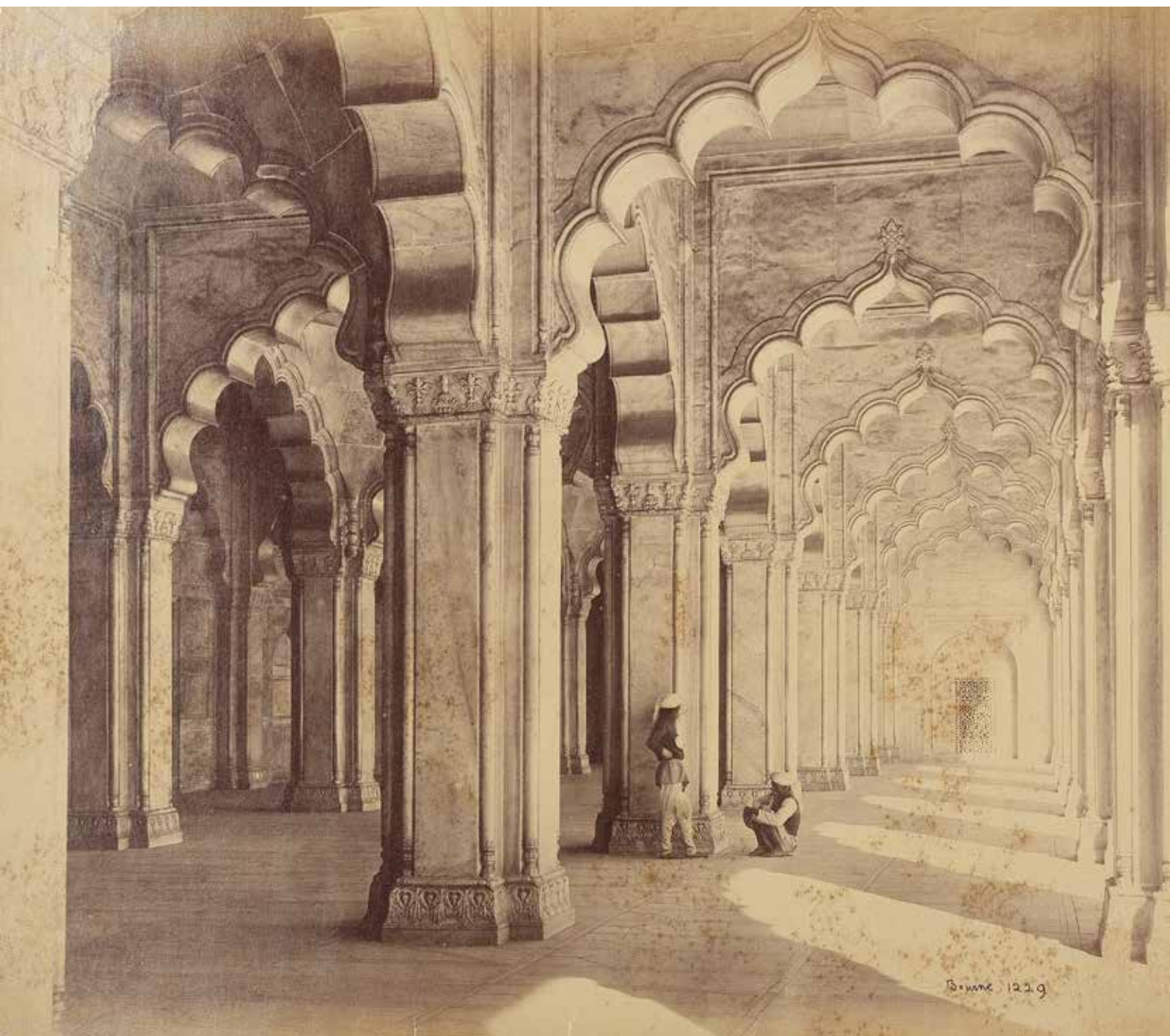
Photo Size: 8.6 X 10 .6 inches













## VARIOUS PHOTOGRAPHERS

AGRA: ALBUM WITH 29 ORIGINAL ALBUMEN PHOTOGRAPHS

**Rs 1,00,000–Rs 1,50,000**

**\$1,400–\$2,100**

NON-EXPORTABLE

An Album with Photographs of Agra

Oblong, 29 x 40 x 8 cm

Contemporary dark brown leather with 4 raised bands on the spine and gilded text of the title of the album

- 1) Taj Gateway; 17.7 x 23.5 cm
- 2) Entrance to the Taj Mahal; 22 x 28 cm
- 3) View of Innerside of the entrance to Taj Mahal and fountain; 20.7 x 28 cm
- 4) Taj Mahal from river Jamuna 1890; 22 x 28 cm
- 5) Side view of Taj Mahal, with one mosque in distance; 22.5 x 28 cm
- 6) The Taj Mahal, taken from the top of the entrance with a glimpse of Yamuna behind; 22 x 28 cm
- 7) Taj Mahal; 22.5 x 27.5 cm
- 8) Taj Mahal from the Yamuna; 22.5 x 27.5
- 9) Part of screen (inlaid marble) round tomb of Shahjahan in Taj, Agra; 21 x 27.5 cm
- 10) Part of screen (inlaid marble) round tomb of Shahjahan in Taj, Agra; 28 x 22 cm
- 11) Near view of the Taj Mahal; 21.5 x 27 cm
- 12) Still nearer view of the Taj Mahal with reflection in the fountain; 21.5 x 26.5 cm
- 13) The fort, Agra; 22 x 27.5 cm
- 14) The Jasmine Palace in the fort, Agra– all inlaid marble; 22.5 x 22 cm
- 15) The Moti Masjid Mosque in the fort, Agra; 22 x 27 cm
- 16) The zenana in the fort of Agra showing river Yamuna through the window; 21.5 x 27 cm
- 17) The Itmat–ud–daulah's tomb; 21 x 27.5 cm

18) The Itmat–ud–daulah's tomb, closer view; 21 x 27.5 cm

19) Near view of the upper part shown in the last view– all inlaid marble; 22 x 27.5 cm

20) Gate of victory, Futtehpore Sikri; 21.5 x 29 cm

21) Great Gate of Futtehpore Sikri; 21.5 x 29 cm

22) The Great Quadrangle and Sheikh Chisti's tomb, Futtehpore Sikri; 19 x 30.5 cm

23) Tomb of Salim Chisti, Futtehpore Sikri; 22 x 28 cm

24) Hide and seek house, Futtehpore Sikri; 22 x 28 cm

25) Marble tomb of Sheikh Salim Chisti, Futtehpore Sikri; 19 x 28.2 cm

26) Marble lacework in Salim Chisti tomb; 23 x 29.5 cm

27) Mausoleum of Akbar showing marble sarcophagus, Sikandra (a suburb of Agra); 21.5 x 29 cm

28) Agra city and railway station from the fort; 21.5 x 28 cm

29) View of the barracks from top of the hospital; 15.5 x 21 cm

11.5 in x 15.75 in | 29 cm x 40 cm



6. The Taj Mahal- taken from top of the entrance with glimpse of Jamuna behind.

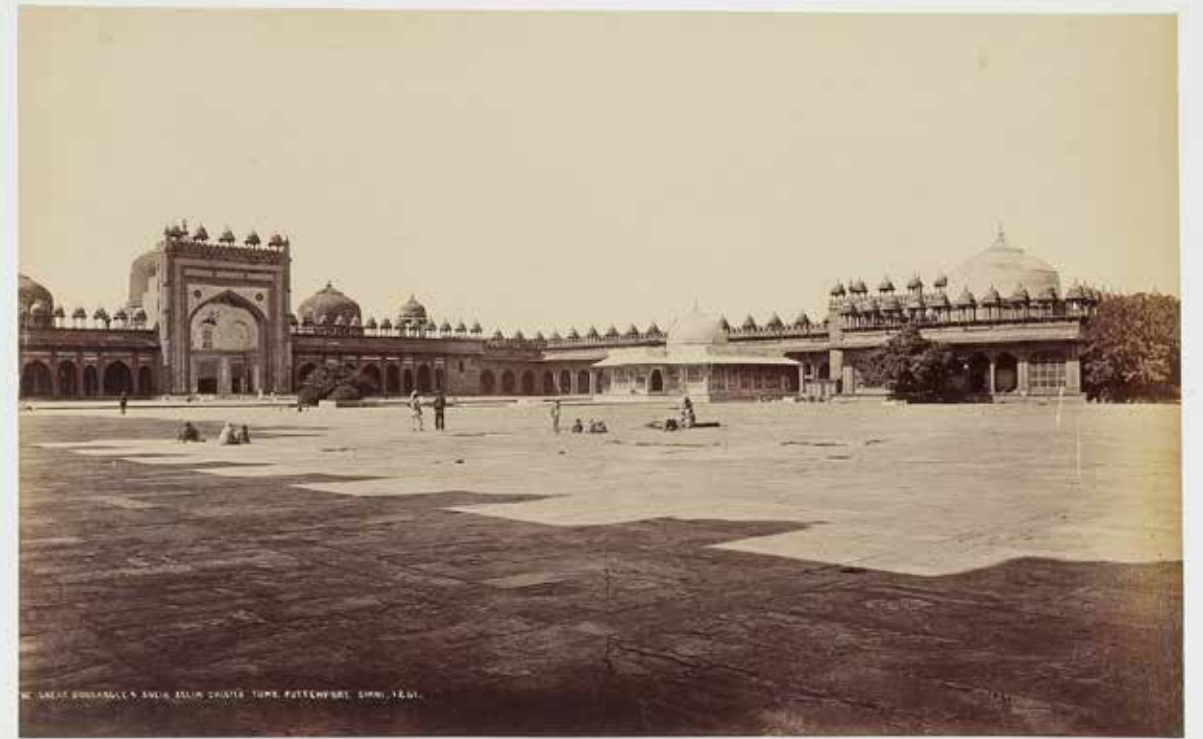


18. The Itmat-ud-daula's Tomb.





2. The entrance to the Taj Mahal.



22. The Great Quadrangle & Sheikh Chisti's Tomb, Fatehpore Sikri.



4. Taj Mahal from river Yamuna 1890.



15. The Moti Masjid Mosque in the fort - Agra.



VARIOUS PHOTOGRAPHERS

VIEWS OF CALCUTTA [SET OF 7]

ALBUMIN PRINT ON PAPER

Rs 35,000–Rs 40,000

\$490–\$560

NON-EXPORTABLE

Eden Gardens, Calcutta

Unknown Photographer

Albumen print

Photo Size: 9 x 7.15 inches

Lower Courts Calcutta from Eden Gardens

Stratton

Albumen print

Photo Size: 7.15 x 10.6 inches

Government House, Calcutta

Stratton

Albumen print

Photo Size: 10.6 x 7.15 inches

Calcutta

Unknown Photographer

Albumen print

Photo Size: 8.15 x 11.15 inches

Great Banyan Tree, Calcutta

Unknown Photographer

Photo Size: 11 x 8.6 inches

Calcutta Maidan View 1

Sache

Albumen print

Circa 1870s

Photo Size: 7.8 x 11.3 inches

Calcutta Maidan View 2

Sache

Albumen print

Circa 1870s

Photo Size: 11.2 x 8 inches









## LALA DEEN DAYAL (1844 – 1905)

VIEWS OF HYDERABAD [SET OF 7]

SILVER GELATIN PRINT ON PAPER

**Rs 1,00,000–Rs 1,25,000**

**\$1,400–\$1,750**

NON-EXPORTABLE

Lord Curzon with his Wife posing in front of Hunted Tiger in Hyderabad

Lala Deen Dayal

1902

Photo Size: 10.5 x 8 inches

Their Excellencies Lord and Lady Curzon And Party with H.H. The Nizam at Chowmahala Place

Lala Deen Dayal.br.Circa 1890s

Photo Size: 11 x 7.5 Inches

The Viceregal Party at The Residency

Lala Deen Dayal

Circa 1890s

Photo Size: 11 x 7 Inches

Nizam of Hyderabad, along With Courtiers Etc

Lala Deen Dayal

Silver Gelatin print.br.Circa 1900s

Photo Size: 10.75 x 9 Inches

Grand Duke Alexander of Russia and Companions after a Cheetah hunt in March Albumen print

1891

Photo Size: 11.3 x 8.5 inches

The British Residency at Hyderabad

Albumen print

Circa 1890s

Photo Size: 11.1 x 7.4 inches

Tombs of Golconda, Hyderabad

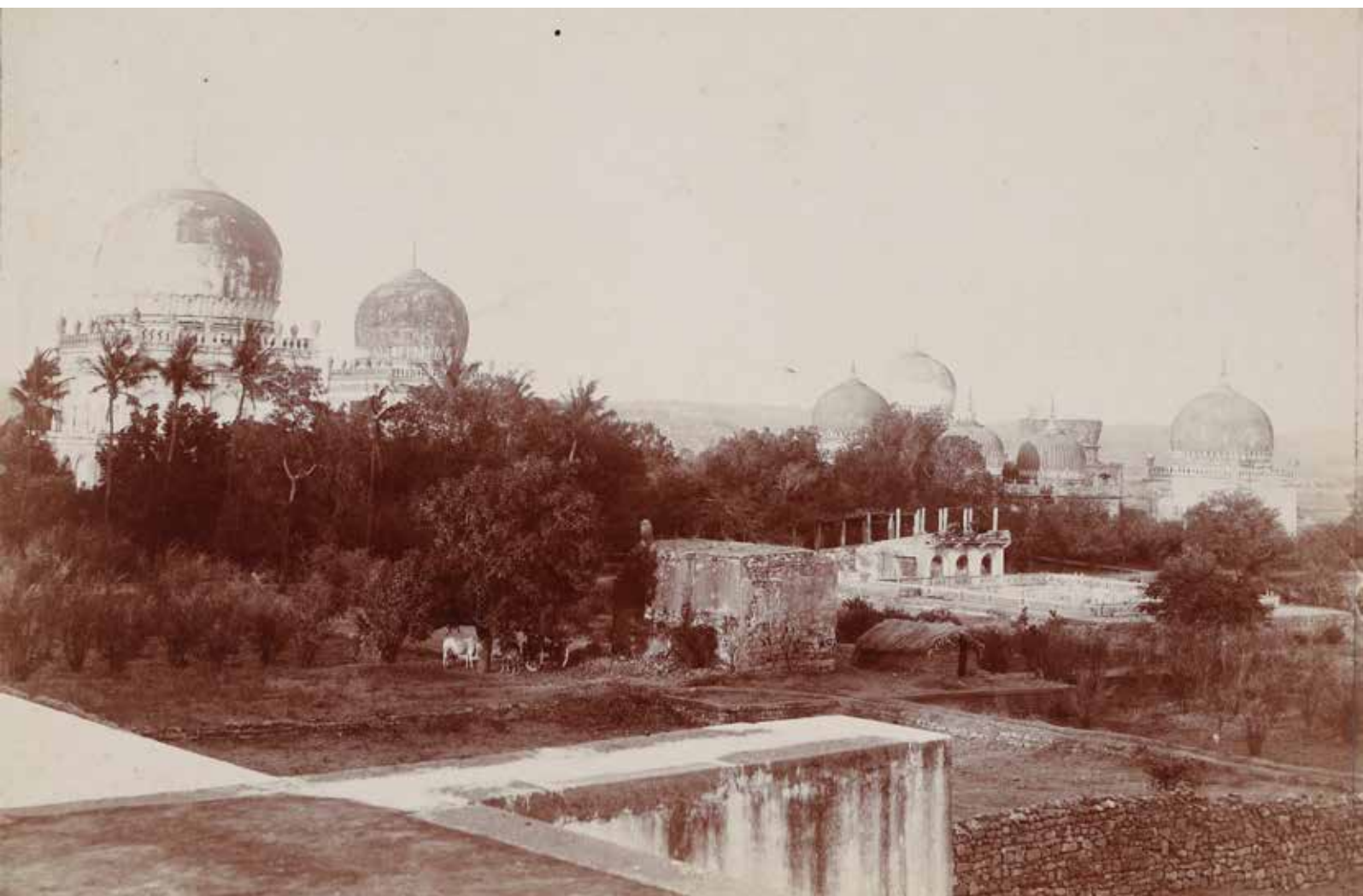
Silver Gelatin print

Circa 1890s

Photo Size: 11 x 7.7 inches









EMIL OTTO HOPPE (1878 – 1972)

VIEWS OF HYDERABAD [SET OF 2]

SILVER GELATIN PRINT ON PAPER

Rs 40,000–Rs 60,000  
\$560–\$840

NON-EXPORTABLE

City High Courts Hyderabad

E O Hoppe

Semi-gloss double weight fibre silver gelatin print on paper

Circa 1920s–30s

Photo Size: 6.5 x 9.25 in

With Credit stamp, agency stamps and notations on verso

Walls of Golconda Fort near Hyderabad

E O Hoppe

Semi-gloss double weight fibre silver gelatin print on paper

Circa 1920s–30s

Photo Size: 9.25 x 7 in

With Credit stamp, agency stamps and notations on verso





LALA DEEN DAYAL (1844 – 1905)

EARLY VIEWS OF HYDERABAD [SET OF 10]

Rs 1,50,000–Rs 2,00,000  
\$2,100–\$2,800

NON-EXPORTABLE

General View of Charminar

Lala Deen Dayal

Albumen silver print

Circa 1880s

Wet stamp for "Lala Deen Dayal & Sons, Secunderabad"  
at verso

Tombs of Golconda

Lala Deen Dayal

Albumen silver print

Circa 1890s

Wet stamp for "Lala Deen Dayal & Sons, Secunderabad"  
at verso

The Golconda Fortress has been the Fort of the Qutub Shahi, dynasty who ruled Hyderabad from the XVIth to the XVIIth centuries. Queen Hayat Baksh was the wife of Muhammad Quli Shah. (British Library Board)

View of Musi River

Lala Deen Dayal

Albumen silver print

Circa 1880s

Wet stamp for "Lala Deen Dayal & Sons, Secunderabad"  
at verso

Photograph of the River Musi near Hyderabad in Andhra Pradesh photographed by Deen Dayal in the 1880s. The Musi, a tributary of the Krishna, or Kistna river, is 52 miles long from its source in the western Anantgiri hills to the eastern boundary of Hyderabad city. Muhammad

Quli Qutb Shah (r.1580–1612) founded Hyderabad city beside the River Musi in 1591.(British Library Board)

Golconda Fort

Lala Deen Dayal

Albumen silver print

Wet stamp for "Lala Deen Dayal & Sons, Secunderabad"  
at verso

Principal Street View

Lala Deen Dayal

Albumen silver print

Circa 1880s

Wet stamp for "Lala Deen Dayal & Sons, Secunderabad"  
at verso

The Charminar is Hyderabad's most famous landmark and in this vintage image, we see the Mecca Masjid on the far right. In the foreground are the crossroads that terminate at the main gates or Kaman's of the old city. These streets formed the stone arcaded historic bazar called patthergatti famed for its trade in pearls, diamonds and other wares.

Gulzar Houz/Gulzar House is a historic fountain located in Hyderabad, India. It is located near Charminar. The fountain is in the middle of the road between Charminar and Madina building.

The area between the four arches of Charkaman was a vast square called Jilu Khana or the Guard's Square. In the centre of the square was the Char-Su-Ka-Hauz (the cistern of four cardinal points). This was later





known as "Suka–Hauz" and now Gulzar Houz. It was an octagonally shaped water reservoir made for quenching the thirst of the Nizam's soldiers. At that time, there were four streams flowing from this fountain, dividing each of the Radial roads into two halves. (British Library Board)

The Residency

Lala Deen Dayal

Albumen silver print

Circa 1880s

Wet stamp for "Lala Deen Dayal & Sons, Secunderabad" at verso

The building was instigated by Colonel James Achilles Kirkpatrick (1764–1805), the British Resident who ousted the French and established British supremacy in Hyderabad in 1798. He negotiated several treaties on behalf of the Governor–General with the Nizam of Hyderabad before he died while on a visit to Calcutta in 1805. The Residency was designed by Samuel Russell, son of the artist John Russell (1744–1806) and was built between 1803 and 1806. The construction was paid for by the Nizam of Hyderabad. This is a view of the front of the building with its Corinthian portico crowned by a pediment showing the arms of the East India Company. Colossal lion sculptures flank the steps up to the entrance.(British Library Board)

Chowmahalla Palace

Lala Deen Dayal

Albumen silver print

Circa 1880s

Wet stamp for "Lala Deen Dayal & Sons, Secunderabad" at verso

The Chaumhalla Palace complex is made up of four palaces: the Afzal Mahal, Mahtab Mahal, Tahniyat Mahal and Aftab Mahal, all arranged around a central courtyard garden with a marble cistern in the centre. The Chaumhalla Palace was commenced in 1750 with later additions by successive Nizams.

The right part of an elevated view of Chowmahalla Palace. Two buildings with Ionic and Corinthian porticos

face a central water tank and garden. A number of people can be seen standing on one side of the water tank. The Mecca Masjid, also known as Makkah Masjid, a large mosque topped with domes on two of its corners, and the Char Minar or Charminar, a ceremonial structure with four arches and minarets that are topped with domes, can be seen on the centre–right area of the image.(British Library Board)

Golconda Fort

Lala Deen Dayal

Albumen silver print

Circa 1880s

Wet stamp for "Lala Deen Dayal & Sons, Secunderabad" at verso

View of the Golconda or Golkonda Fort, a fortified complex sprawled across a hilly landscape. The complex lies in a state of ruin with parts of it overgrown with bushes. Two men can be seen standing near the fort. (British Library Board)

The Ruth (Nature Conveyance)

Lala Deen Dayal

Albumen silver print

Wet stamp for "Lala Deen Dayal & Sons, Secunderabad" at verso

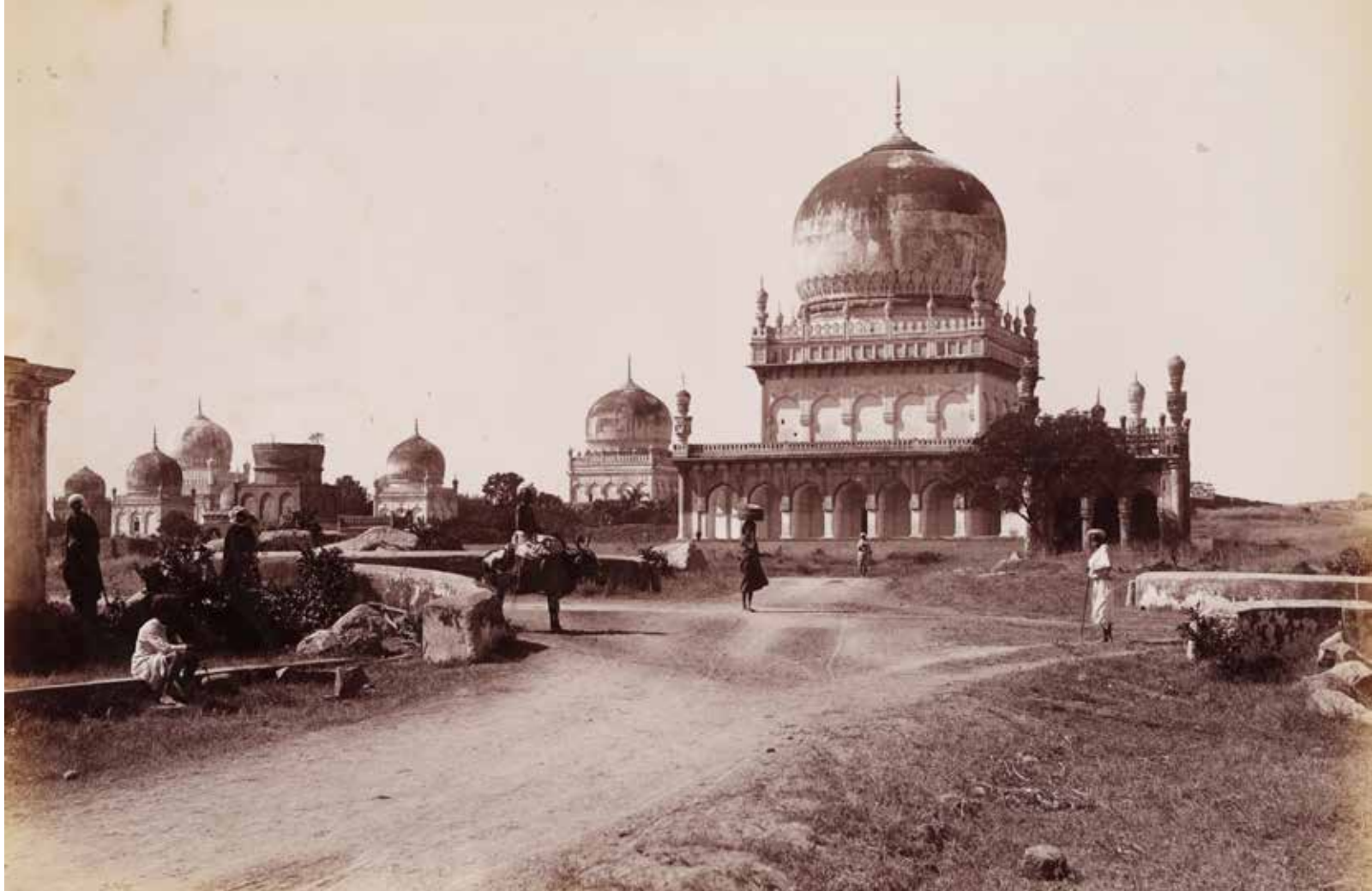
Interior of the Hindu Colonnade at the Kutub, Delhi

Lala Deen Dayal

Albumen silver print

Circa 1860s

Wet stamp for "Lala Deen Dayal Photographer, Indore" at verso





## LALA DEEN DAYAL (1844 – 1905)

VISIT OF THEIR EXCELLENCIES LORD AND LADY LANSDOWNE TO HYDERABAD (DECCAN)

**Rs 2,50,000–Rs 3,00,000**

**\$3,500–\$4,200**

NON-EXPORTABLE

Visit of their Excellencies Lord and Lady Lansdowne to Hyderabad (Deccan), 1892, Lala Deen Dayal, State Photographer

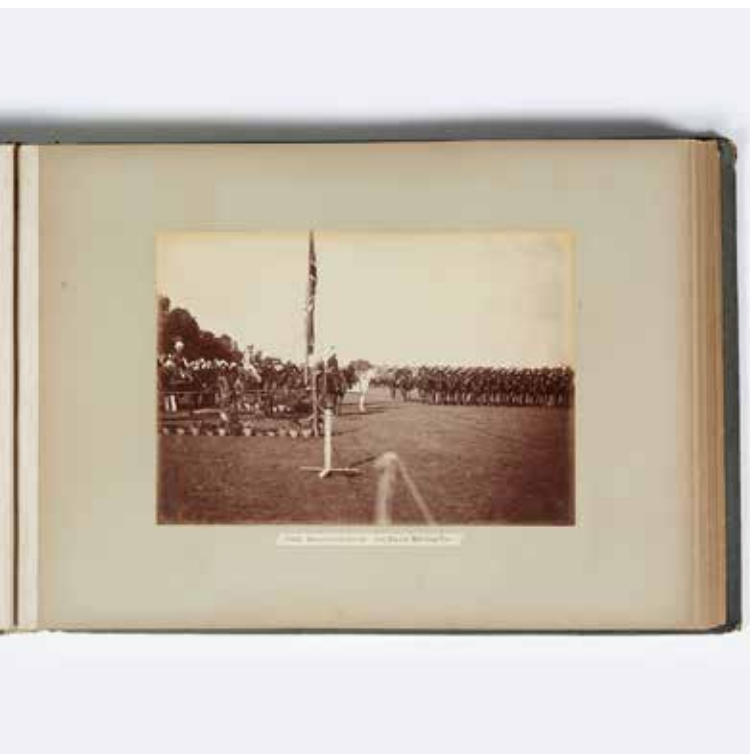
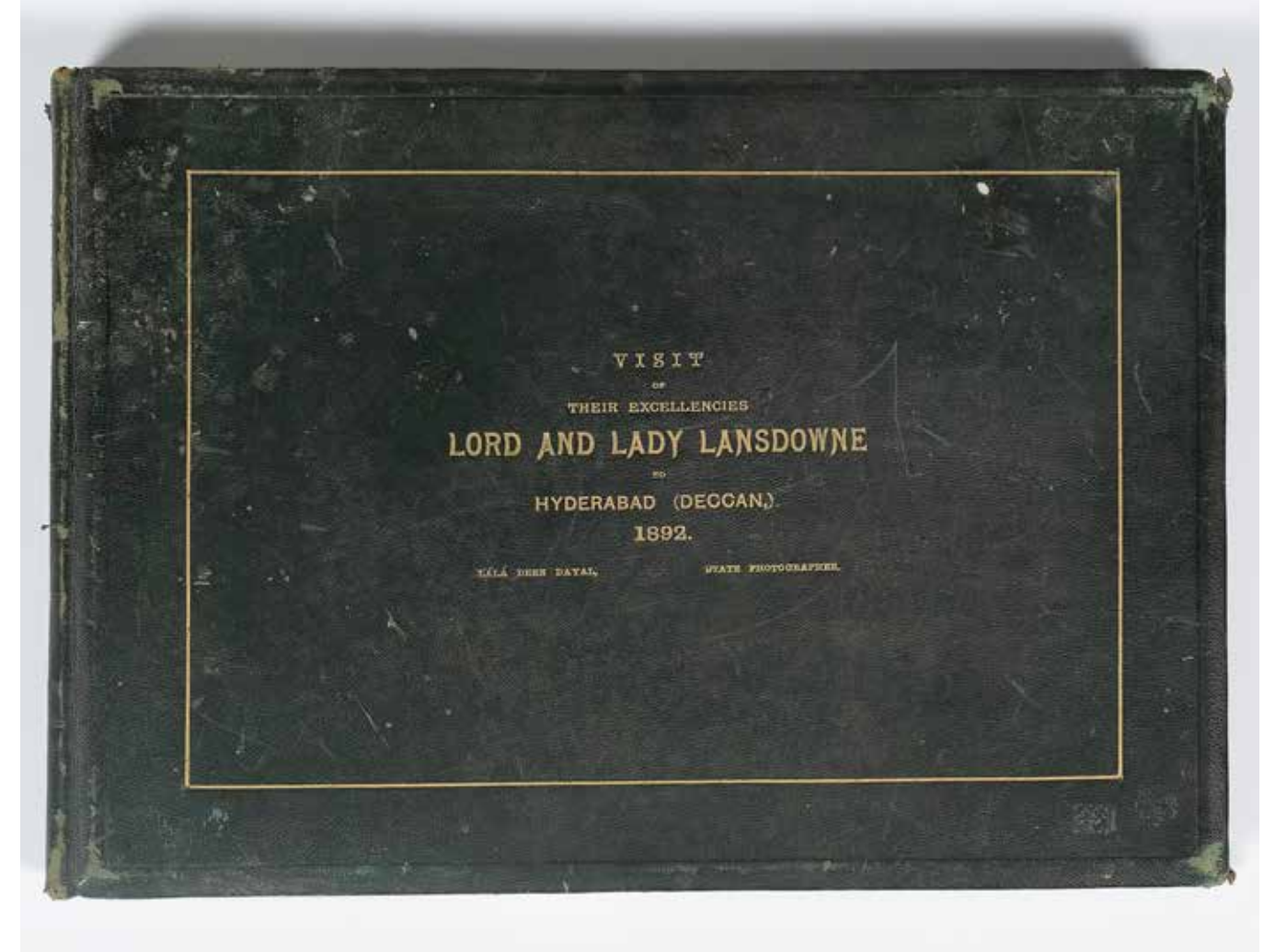
Lala Deen Dayal

1892

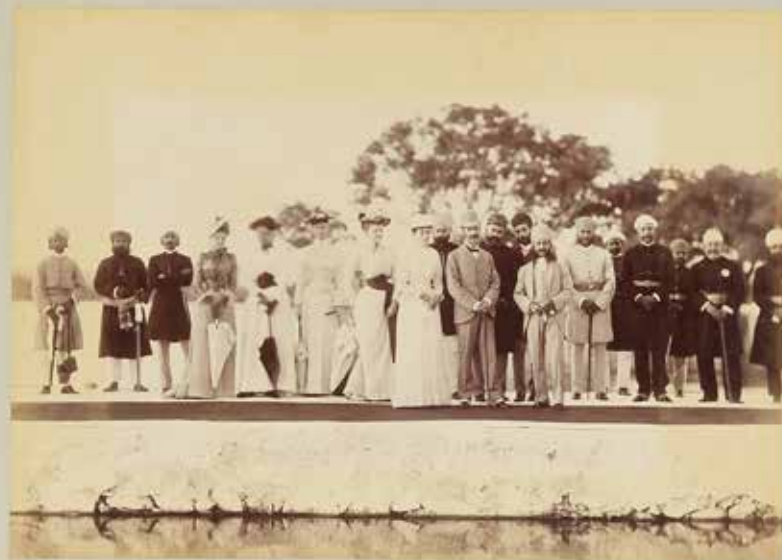
Presentation album, 33 albumen prints stuck down on a thick mount board, with each photograph numbered and with a printed caption at the bottom of the photograph.

Green leather, gilt, title and photographer's credit in gilt on front cover, oblong album: 34 x 48 cm.

Lala Deen Dayal (b. 1844) also known as Raja Deen Dayal was an Indian British photographer. His career began in the mid-1870s as a commissioned photographer and eventually, he set up studios in Indore, Mumbai and Hyderabad. He became the court photographer to the sixth Nizam of Hyderabad, Mahbub Ali Khan Asif Jah VI, who awarded him the title Musawwir Jung Raja Bahadur, and he was appointed as the photographer to the Viceroy of India in 1885. He received the Royal Warrent from Queen Victoria in 1897.







11110. Water party at Mt. Aso.



11141. Departure from Fukuoka.



11112. Fukuoka Palace.



11124. Archway, Chong Ching City.



## FELICE BEATO (1832 – 1909)

VIEWS OF LUCKNOW AND CALCUTTA [SET OF 3]

SALT PRINTS ON PAPER

**Rs 60,000–Rs 75,000**

**\$840–\$1,050**

NON-EXPORTABLE

La Martinere College, Lucknow

Felice Beato

Salt prints

1858

9.6 X 11.6 in (24 x 29 cm)

Photograph of La Martiniere, Lucknow, from the Album of Miscellaneous views in India, taken by Felice Beato in 1858. La Martiniere (also known as Constantia) was built by Frenchman Claude Martin (1735–1800) in 1795, though he died before its completion in 1802. This example of European architecture later influenced the development of hybrid Indo–European architecture in Lucknow in the 19th century. Initially designed as a country house, it is used as a school for boys. This is a view from the lake looking towards the building. The tall fluted column standing in the lake in the foreground was a later addition, designed by J.P. Parker. (British Library Board)

Government House, Calcutta

Attributed to Felice Beato

Salt prints

6.6 x 8.6 in (16.5 x 21.5 cm)

Government House, Eastside, Calcutta

Attributed to Felice Beato

Salt prints

6.6 x 8.6 in (16.5 x 21.5 cm)

All these three photographs come from an album by Felice Beato hence it can be assumed that the other two photographs of Calcutta are by Felice Beato too.





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## LALA DEEN DAYAL (1844 – 1905)

VIEWS OF AHMADABAD AND GUJARAT [SET OF 39]

1900S

SILVER GELATIN PRINT ON PAPER

**Rs 1,50,000–Rs 2,00,000**  
**\$2,100–\$2,800**

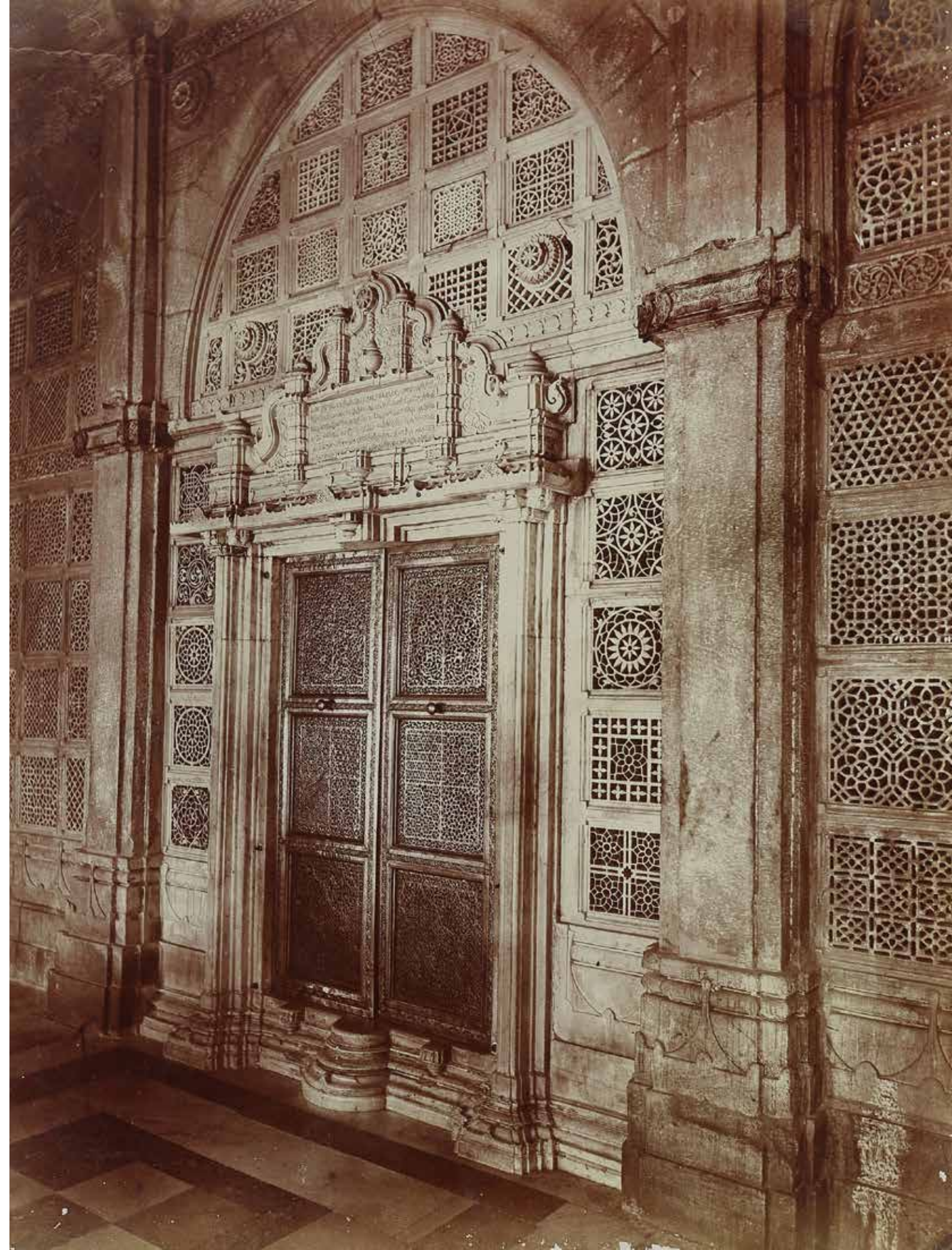
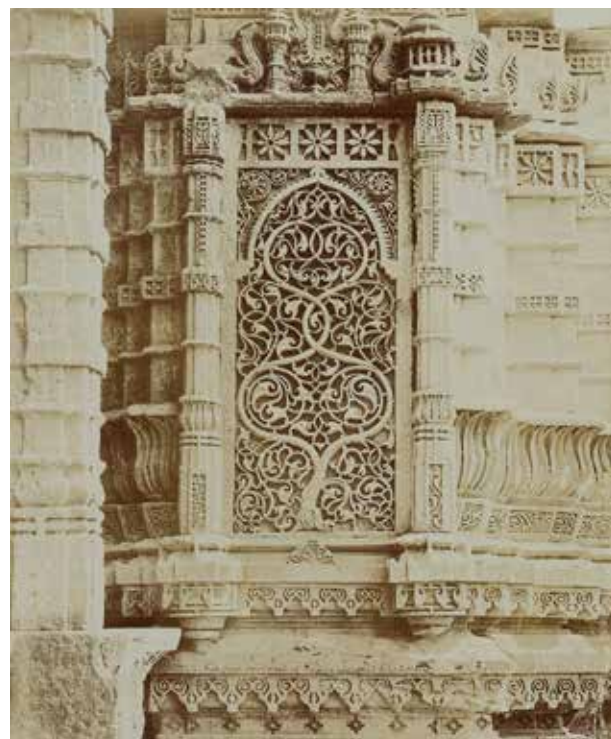
NON-EXPORTABLE

A Couple of Photographs Signed in Negative

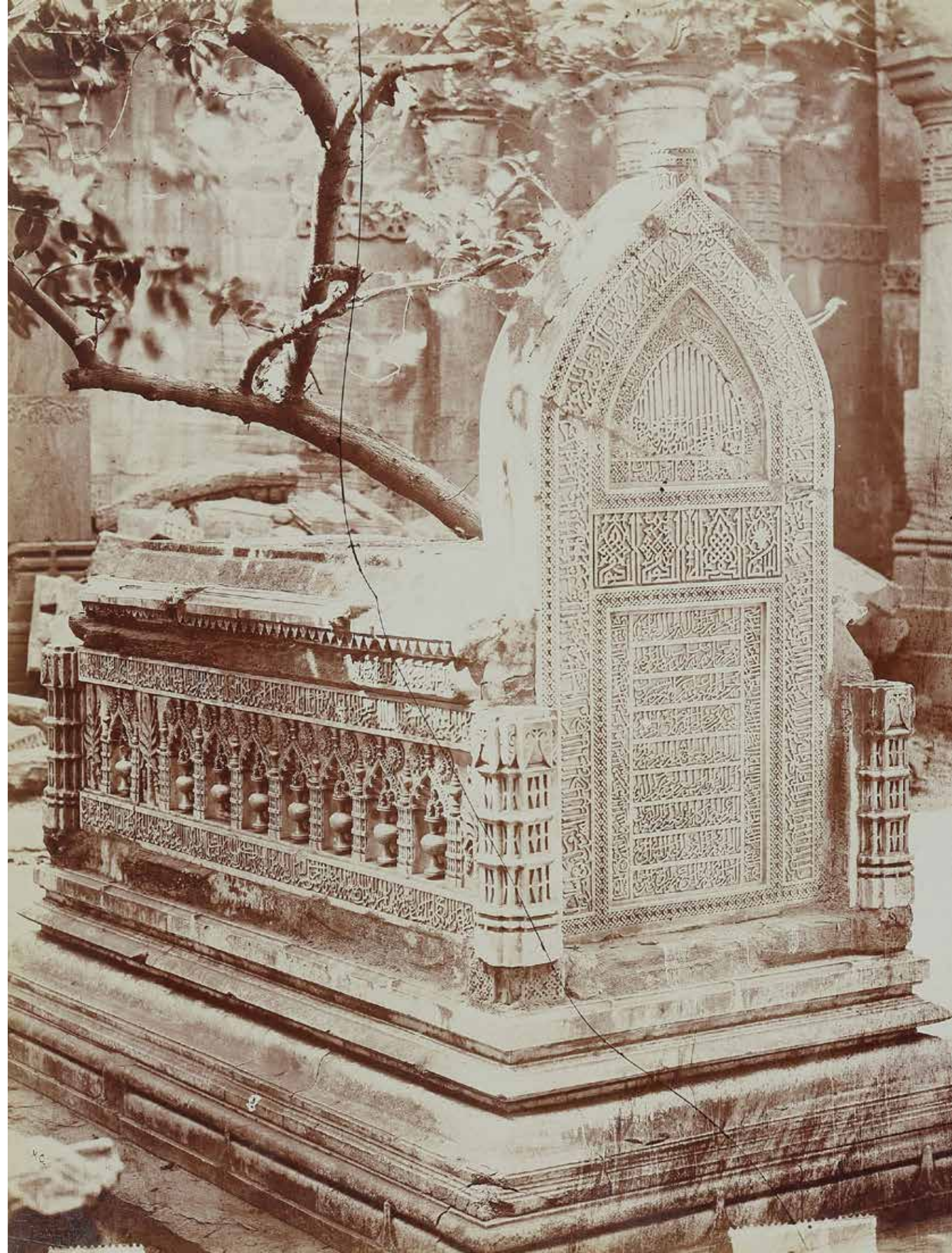
Average Size: 9.25 x 10.6 inches

Larger, Smallest Size: 9.75 x 8 inches

NON-EXPORTABLE









66

## LALA DEEN DAYAL (1844 – 1905)

VIEWS OF AHMADABAD AND GUJARAT [SET OF 39]

1900s

Silver gelatin print on paper

**Rs 1,50,000–Rs 2,00,000**

**\$2,100–\$2,800**

NON-EXPORTABLE

A Couple of Photographs Signed In Negative

Average Size: 9.25 x 10.6 inches

Larger, Smallest Size: 9.75 x 8 inches





LALA DEEN DAYAL (1844 – 1905)

WESTERN INDIA – UDAIPUR, JAIPUR, ALWAR [SET OF 24]

CIRCA 1880S

ALBUMIN PRINT ON PAPER

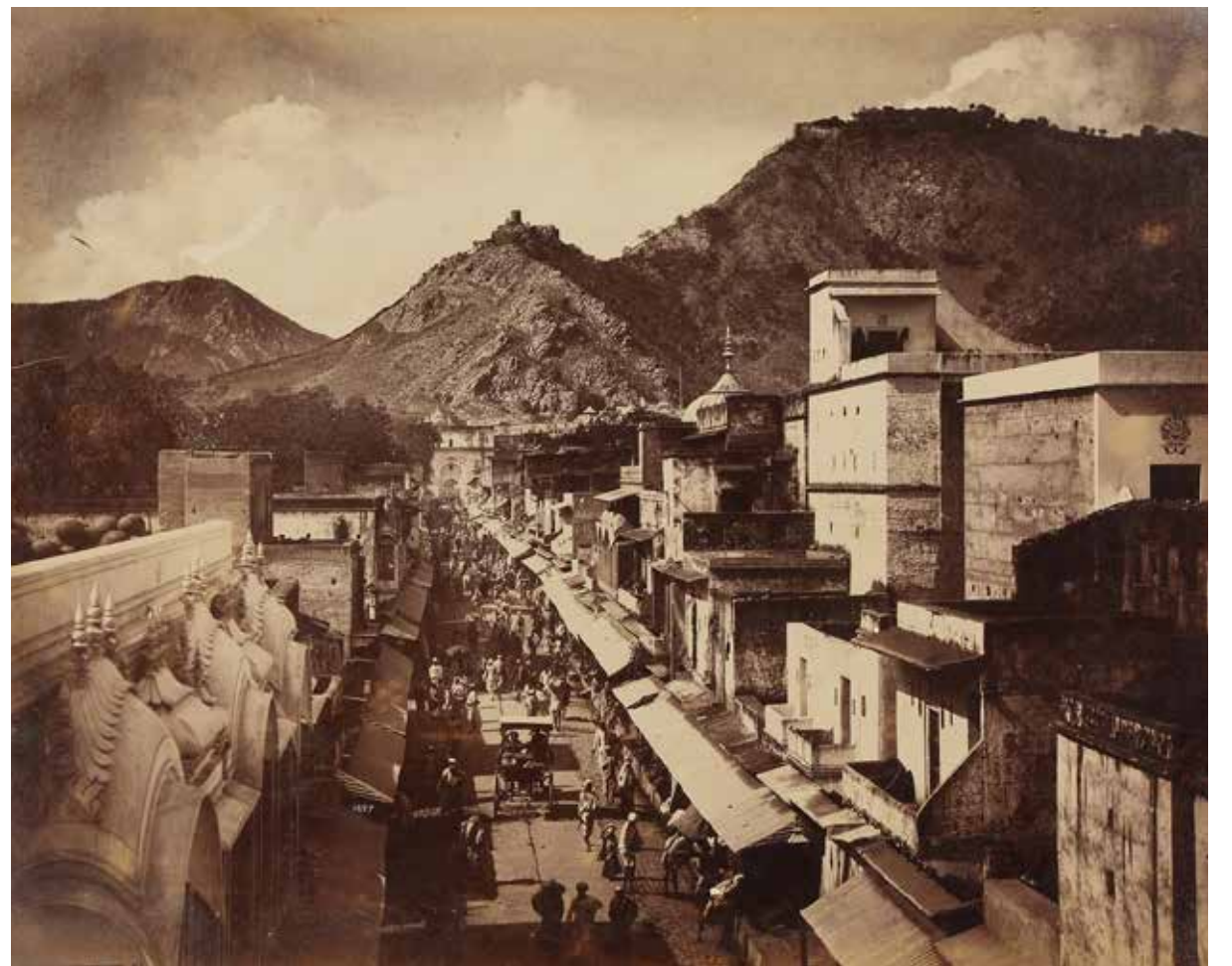
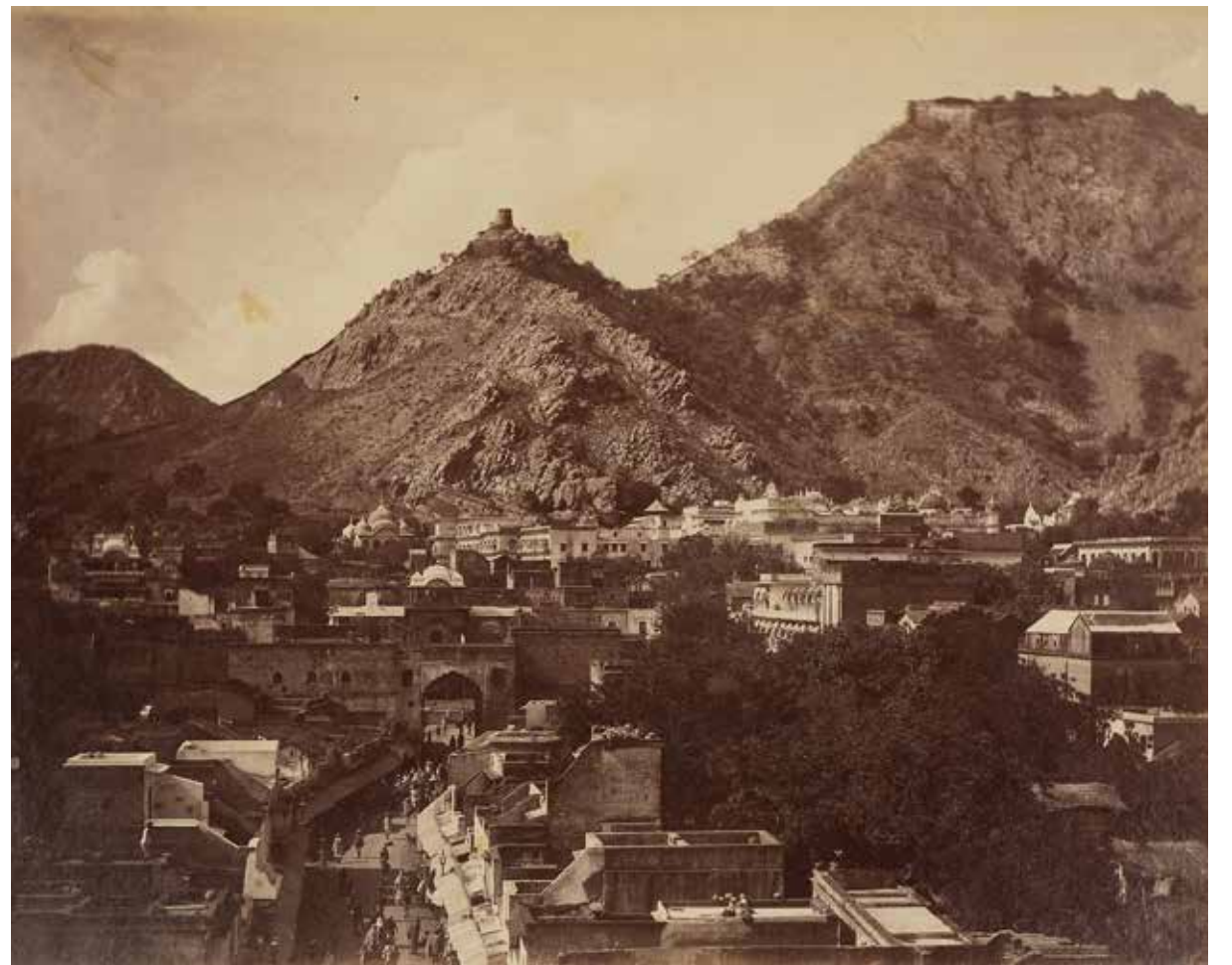
Rs 2,25,000–Rs 2,50,000  
\$3,150–\$3,500

NON-EXPORTABLE

- 1 Marble Cenotaphs of Maharaja Ulwur, 11 x 8.5 inches
- 2 Old Palaces and Buildings, Alwar, 11 x8.5 inches
- 3 Old Palaces and Buildings, Alwar, 9.6 x7.5 inches
- 4 Street View of Alwar, 10.6 x 7.6 inches
- 5 Palace Rajasthan, 10.5 x 7.5 inches
- 6 Group Gathering showing Maharaja and Soldiers Etc, Rajasthan, 9.5 x 5.2 inches
- 7 Street Scene of Rajasthan, 10 x 7.5 inches
- 8 Road Side View, Rajasthan, 9.6 x 8 inches
- 9 Old Houses with Horse Carriage, Rajasthan, 10.7 x 8 inches
- 10 Udaipur Lake with Palace, 11 x 8 inches
- 11 Udaipur Lake with Palace View, 11 x 8 inches
- 12 Cenotaph of Sangram Singh Ji, Udaipur, 11x 8.5 inches
- 13 Jagdish Temple, Udaipur, 11 x 8.6 inches
- 14 Jaipur Pond with Washerman, Showing Amber Fort on Hill In Background, 22 x 7.5 inches
- 15 Lake View from Amber Fort, Jaipur, 10.5 x 7.5 inches
- 16 Areas around Amber Fort, Jaipur, 10 x 7.6 inches
- 17 People Welcoming the King, Minor Damage in the Image. Rest Good, 8 x 7 inches
- 18 Palace Fort Lake Amber, Jaipur, 10.5 x 8.5 inches
- 19 Gathering Near Temple, Jaipur 10.5 x 7.2 inches
- 20 Hawa Mahal Jaipur 10 x 7.5inches
- 21 Main Streets of Jaipur, 10.5 x 7.1 inches
- 22 Johri Bazar, Jaipur, 10.5 x 7.6 inches
- 23 Lake Fort Palace Amber Different View 10.6 x 8 inches
- 24 Rambagh Palace, Jaipur, 9.5 x 5 inches









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## LALA DEEN DAYAL (1844 – 1905)

INDIAN MONUMENTS BY LALA DEEN DAYAL [SET OF 7]

Circa 1880s

Albumin print on paper

**Rs 80,000–Rs 1,00,000**

**\$1,120–\$1,400**

NON-EXPORTABLE

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Taj Mahal at Agra

River Side Ghat, Minor Tear Neatly Restored, 10.5 x 8 inches

Chattar Manzil, Lucknow, 10.6 x 8 inches

Seven Pagoda Mahabalipuram, 10.7 x 8 inches

Two Pagodas South India, 11.2 x 8.2 inches

Trichinopoly, 11 x 8.2 inches

Thousand Pillar Hall, Trichinopoly









VARIOUS PHOTOGRAPHERS

JAIPUR: ALBUM WITH 22 ORIGINAL ALBUMEN PHOTOGRAPHS

Rs 1,00,000–Rs 1,50,000  
\$1,400–\$2,100

NON-EXPORTABLE

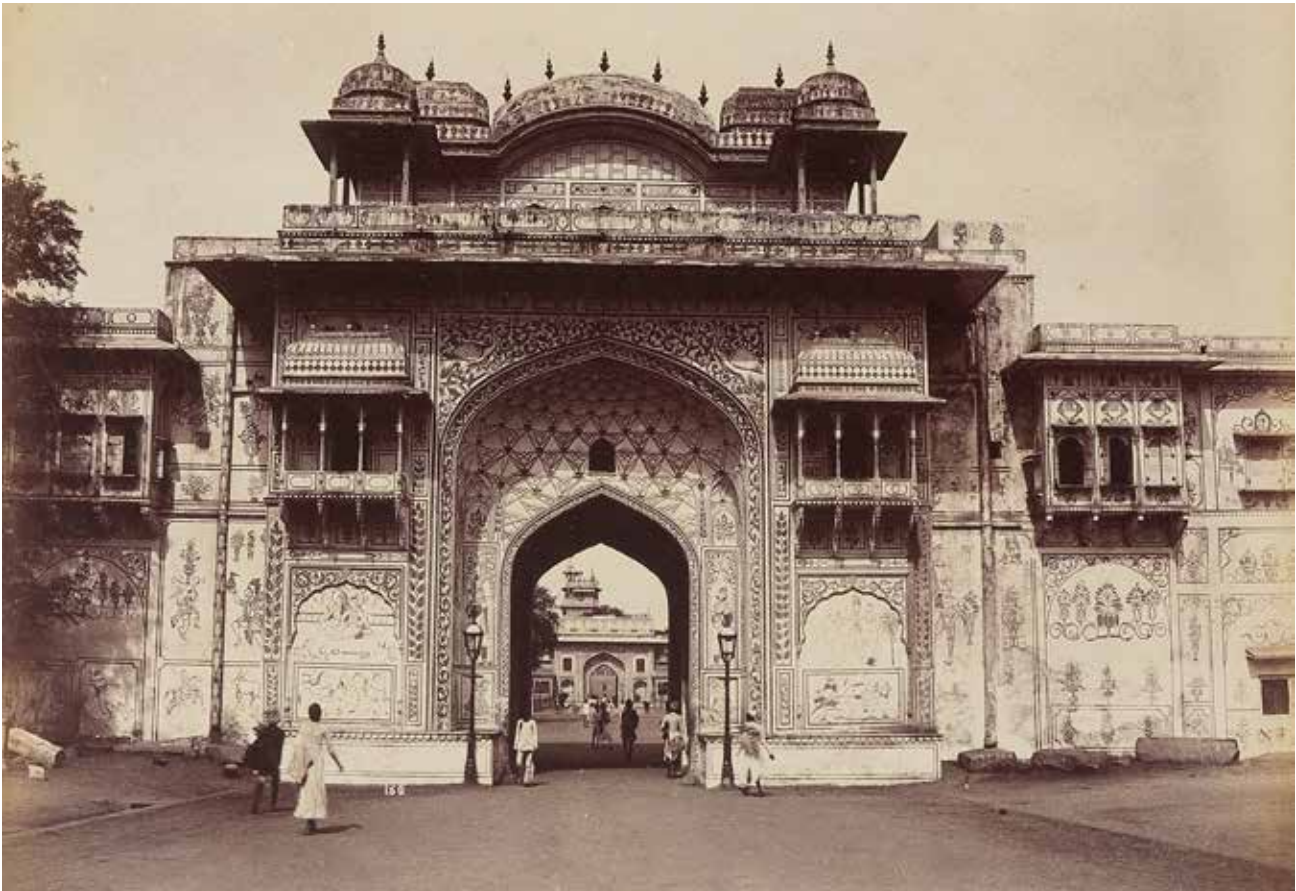
An Album with Photographs of Jaipur

Oblong, 29 x 40 x 4 cm

Contemporary dark blue leather with 4 raised bands on the spine and gilded text of the title of the album

- 1) The square showing the Maharaja Palace (Palace of Wind) Jeypore; 22 x 29 cm
- 2) A street showing the Royal stables, Jeypore; 19.5 x 28.5cm
- 3) The street showing the royal stables on a different occasion; 20 x 26.5 cm
- 4) Street view of the Jeypore city; 21.5 x 28.2 cm
- 5) Another view of the main street with the Palace of wind at the end in the left hand side; 21 x 26.5 cm
- 6) The main street, Jeypore; 20.5 x 28.5 cm
- 7) The street outside the stable during a great festival, Jeypore; 20.5 x 27 cm
- 8) Panorama of the Palace and street; 21.5 x 28 cm
- 9) Maharaja Palace from the garden, Jeypore; 20.7 x 26.7 cm
- 10)The entrance to Maharaja Palace, Jeypore; 20.2 x 28 cm
- 11) The Palace of the wind, Jeypore; 27.5 x 22 cm
- 12) The Museum– centre of the public garden designed by Jacob RE; 21.5 x 28 cm
- 13) Another view of the ancient city of Amber, which has been uninhabited for 300 years; 20.5 x 27 cm
- 14) Another view– this city was abandoned over 300 years ago, as it was too small and there was no room to increase it on account of surrounding mountains, Jeypore city was then built; 21.5 x 27 cm
- 15) The ancient palace in abandoned city of Amber; 21 x 29 cm
- 16) General view of forts and palace, Amber 6 miles from Jeypore; 21.5 x 27 cm

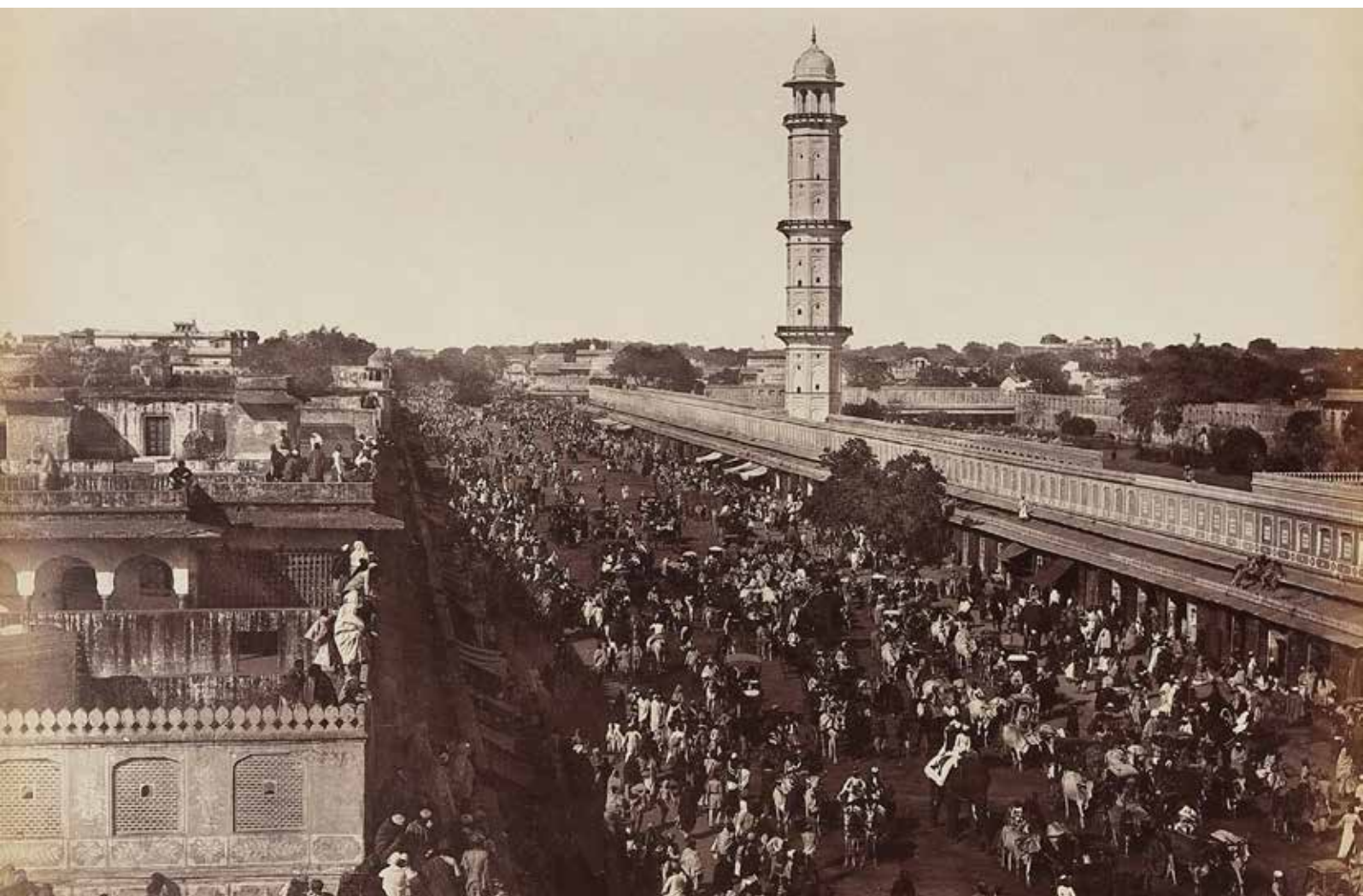
- 17) Road leading to Amber; 21 x 28 cm
- 18) Amber fort; 21 x 26 cm
- 19) Diwan Khana or Public audience hall at Amber; 21.5 x 29.5 cm
- 20) Old Royal tomb on the road from the city of Jeypore to old city of Amber; 27 x 20.5 cm
- 21) The lake or tank Ajmer. Rajpootana with Taragarh hill sanatorium behind; 20 x 27 cm
- 22) Panorama of Lake and toad rock; 21.5 x 27 cm







9. Maharaja Palace from the garden - Jeypore.



15. The ancient palace in abandoned city of Amber.



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## JOSHI AND VARA

JAMNAGAR: AN ALBUM WITH 43 ALBUMEN PHOTOGRAPHS

**Rs 90,000–Rs 1,00,000**

**\$1,260–\$1,400**

NON-EXPORTABLE

Jamnagar. Photoes [sic] by Joshi & Vara. By Special Appointment to H. H. The Maharaja Jam Saheb of Jamnagar

Title stamped in gilt on the upper cover along with decorative border along the edges and a gilded decorative arabesque at the back

Joshi & Vara Studio

Jamnagar

Circa 1920

46 mounted silver gelatin prints and 1 panoramic view of the palace, folded in 3 parts (a small piece is torn away from one mount, not affecting photograph).

Original brown morocco album gilt, gilt edges

Oblong, 29.5 x 36 x 5.5 cm

11.5 in x 14.25 in | 29.5 cm x 36 cm









WILLIAM HENRY PIGOU AND THOMAS BIGGS

DHARWAR AND MYSORE,1866 [SET OF 6]

1866

ALBUMIN PRINT ON PAPER

Rs 1,00,000–Rs 1,25,000  
\$1,400–\$1,750

NON-EXPORTABLE

Six architectural views by Biggs, Pigou and O'Neill, Albumen prints, printed captions and plate numbers pasted on mounts, 1866 (6)

These plates are taken from Architecture in Dharwar and Mysore  
Photographed by the Late Dr Pigou, Bombay Medical Service, A.C.B. Neill Esq. and Colonel Biggs, Late of the Royal Artillery  
Published for the Committee of Architectural Antiquities of Western India under the Patronage of Premchund Raichund by Colonel Meadows Taylor and James Fergusson Published in 1866 (from paper negatives originally taken in the 1850s).

- The Palace, Seerhuttee (plate LXXXVII)
- The Great Temple. Southern Pavillion, containing the Great Bull, Hullabeed (plate XXX)
- A temple at Lukhmeshwur (plate XLIX)
- Street of Pilgrims' Houses, Beejanuggur (plate LXVII)
- Great Gateway of a temple, Beejanuggur (plate LXXVIII)
- General view from the South–west, Hullabeed (plate VII)

Images approximately 27.5 x 38 cm





BOURNE AND SHEPHERD AND T PAAR

VIEWS OF DARJEELING [SET OF 14]

Albumin print on paper

Rs 50,000–Rs 75,000  
 \$700–\$1,050

NON-EXPORTABLE

The Chowrasta Darjeeling

Thomas Paar

Silver gelatin print

Circa 1920s

11.1 x 8.1 inches

Snowys from Beech Wood

Thomas Paar

Silver gelatin print

Circa 1920s

11 x 7.8 inches

J Burlington Smith: Darjeeling  
 Showing Toy Train

Silver gelatin print

Circa 1890s

Minor Chip to Right Hand Corner

11.3 x 8.2 inches

Cane Bridge on Runjeet River

Bourne Signed Negative Number  
 1879

Albumen print

Circa 1860s

9.6 x 11.6 inches

General View of Jalapahar

Thomas Paar

Silver gelatin print

Circa 1920s

11.5 x 9.1 inches

J Burlington Smith: Darjeeling, The  
 Loop

Silver gelatin print

Circa 1890s

11.3 x 8.1 inches

Lamas

Bourne and Shepherd, Delhi Durbar

Silver gelatin print

Circa 1903

8 x 11 inches

Darjeeling Mountain Ranges

Silver gelatin print

11.2 X 9.1 inches

J Burlington Smith: Darjeeling

Silver gelatin print

Circa 1890s

8 x 11 inches

Darjeeling in winter from Cart Road

Thomas Paar

Silver gelatin print

Circa 1920s

11.3 x 8 inches

The Snowy Range from Birch Hill

Thomas Paar

Silver gelatin print

Circa 1920s

11.1 x 8.1 inches

J Burlington Smith: Darjeeling  
 Showing Himalayan Peaks

Silver gelatin print

Circa 1900s

8 x 6.3 inches

Cloud Study, Darjeeling

Silver Gelatin print

Circa 1920s

9.5 x 7.5 inches

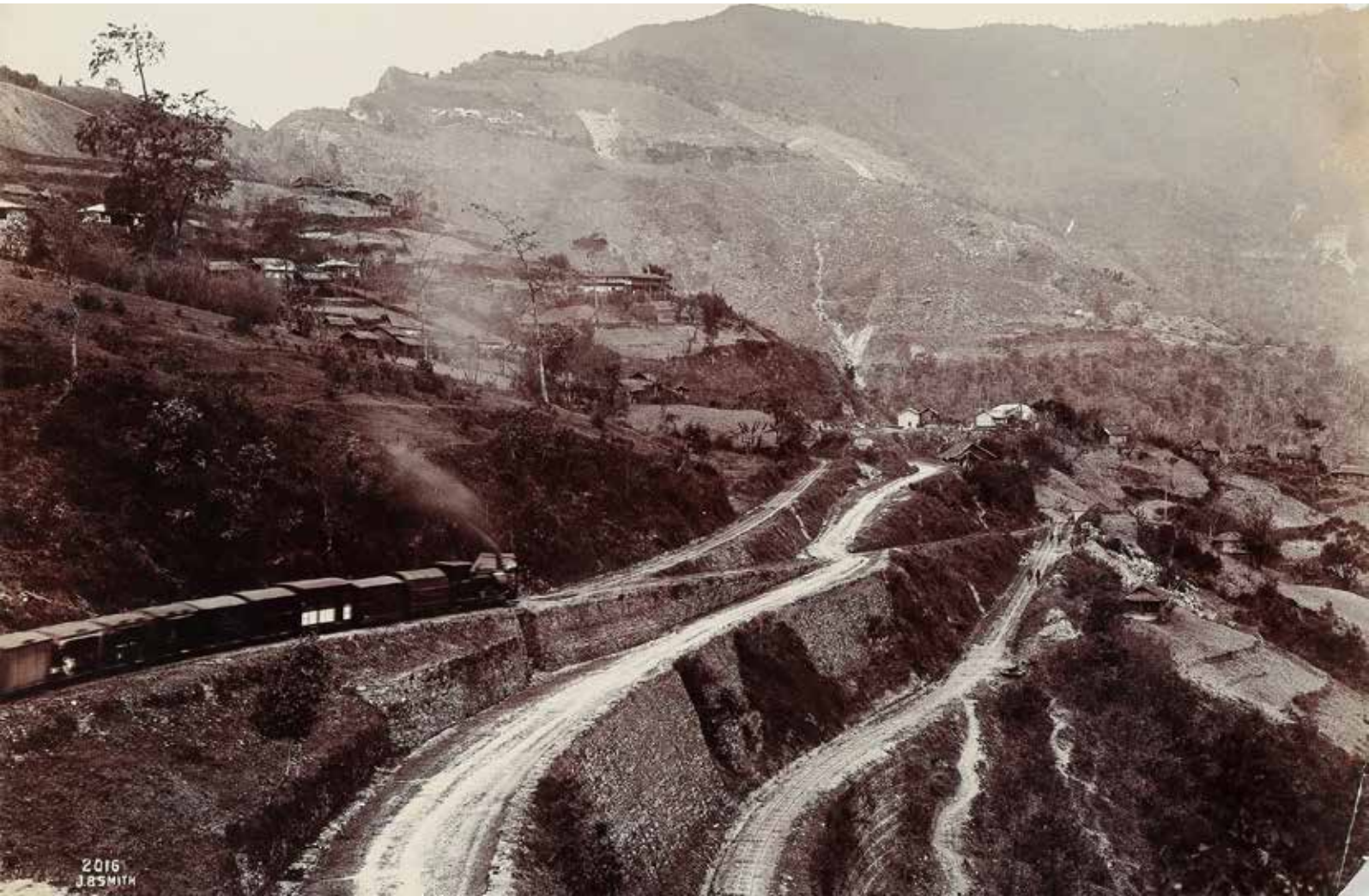
Darjeeling, Himalayan Peaks

J Burlington Smith

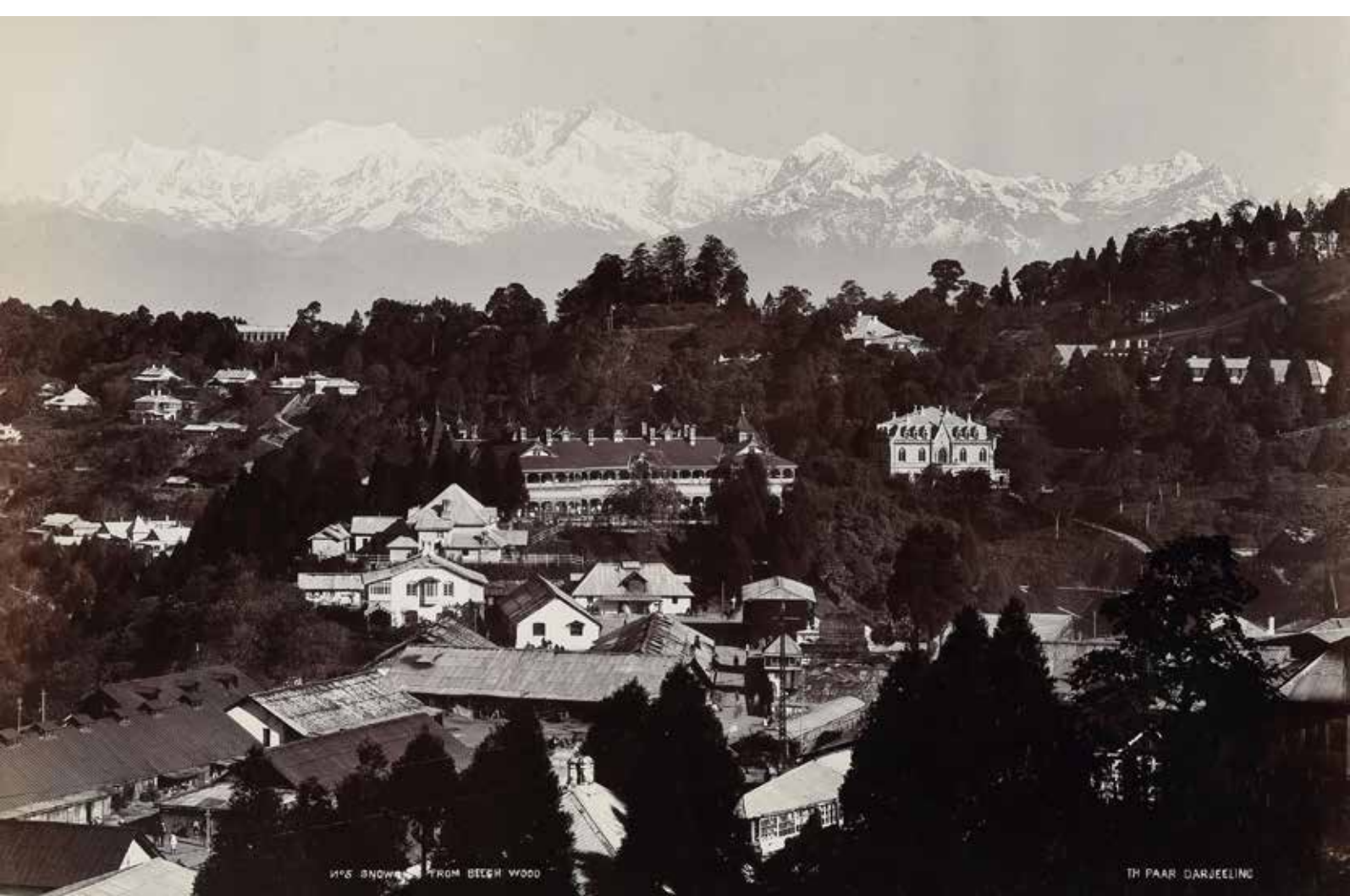
Silver gelatin print

Circa 1900s

8 x 6 inches









T A RUST

VIEWS OF MUSSOORIE [SET OF 6]

SILVER GELATIN PRINT ON PAPER

Rs 25,000–Rs 35,000

\$350–\$490

NON-EXPORTABLE

Views of Mussoorie

T.A.Rust

Silver Gelatin Print

Photo Size:11 x 8.3 inches

Views of Mussoorie

T.A.Rust

Silver Gelatin Print

Photo Size:11 x 8.3 inches

Views of Mussoorie

T.A.Rust

Silver Gelatin Print

Photo Size:11 x 8.3 inches

Views of Mussoorie

T.A.Rust

Silver Gelatin Print

Photo Size:11 x 8.3 inches

Views of Mussoorie

Albumen print

Circa 1870S

Photo Size:10.6 x 8.6 inches

Views of Mussoorie

Francis Frith.br.Albumen print

Photo Size:8.2 x 6 inches





BOURNE AND SHEPHERD AND FRANCIS FRITH

VIEWS OF SIMLA AND HIGH HIMALAYAS, 1860S–1880S [SET OF 13]

ALBUMIN PRINT ON PAPER

Rs 1,25,000–Rs 1,50,000  
\$1,750–\$2,100

NON-EXPORTABLE

Camp of officers 23rd Pioneers near Teranda, Himalaya Samuel Bourne Albumen print Circa 1863 Photo Size: 11.5 x 9.5 inches The view shows an army camp in the woods at Tarunda, Wanga Valley, India	Annandale Simla Samuel Bourne Photo Size: 9.5 x 11.6 inches	Simla, Samuel Bourne, Signed In Negative 64 Albumen print Circa 1870s Photo Size: 11.5 x 9 inches
The Mall near Woodville Samuel Bourne Negative No 1799 Photo Size: 11 x 9 inches	Gaddies, Dalhousie and Chamba Samuel Bourne Photo Size: 9 x 11 inches	Simla [?] A Nice View Albumen print Circa 1880s Photo Size: 7.9 x 10.5 inches
Post office Simla, 1880s, albumin,captioned in negative	Simla Francis Frith Circa 1870s Photo Size: 8 x 6.2 inches	
Simla Signed Bourne Negative No 1819 Photo Size: 9.5 x 11 inches	Simla Francis Frith Circa 1870s Photo Size: 8.2 x 6.4 inches	
Snowy Peaks Range at the Head of Buspa Valley Samuel Bourne Photo Size: 12.5 x 7.5 inches	Snow Clad Peak Views, High Himalayas Albumen print Circa 1870s Photo Size: 11 x 8.4 inches	













75

## ARTHUR NEVE (1859 – 1919)

KASHMIR AND LADAKH ALBUM WITH 28  
PHOTOGRAPHS

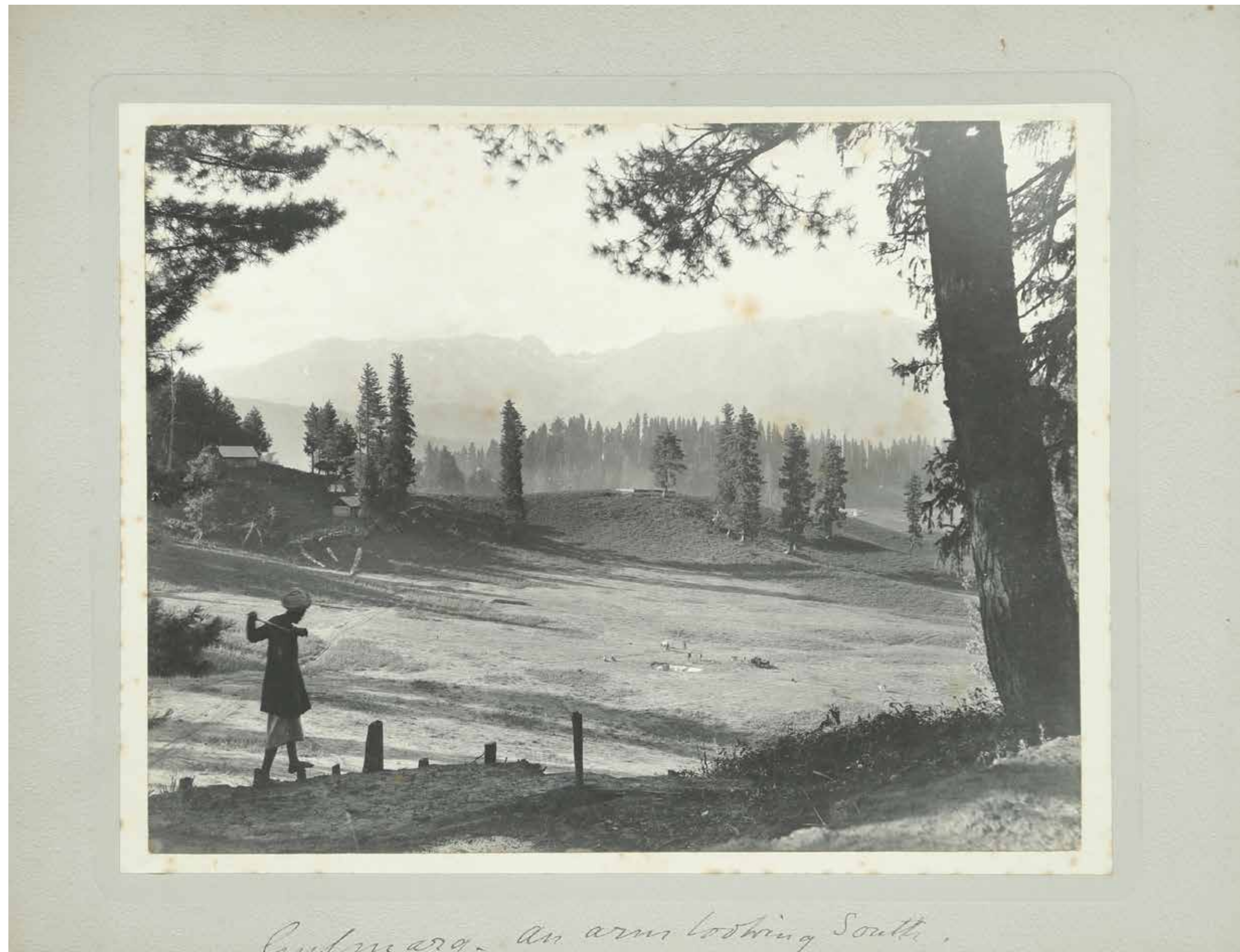
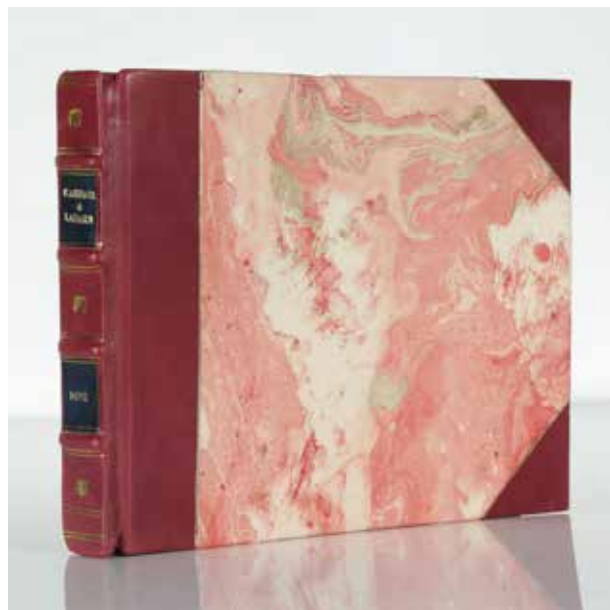
PLATINUM PRINTS ON PAPER

**Rs 30,000–Rs 50,000**

**\$420–\$700**

NON-EXPORTABLE

Contemporary marble boards with photographs of  
various sizes pasted on grey heavy card mounts.



Culmarg. An arm looking South.





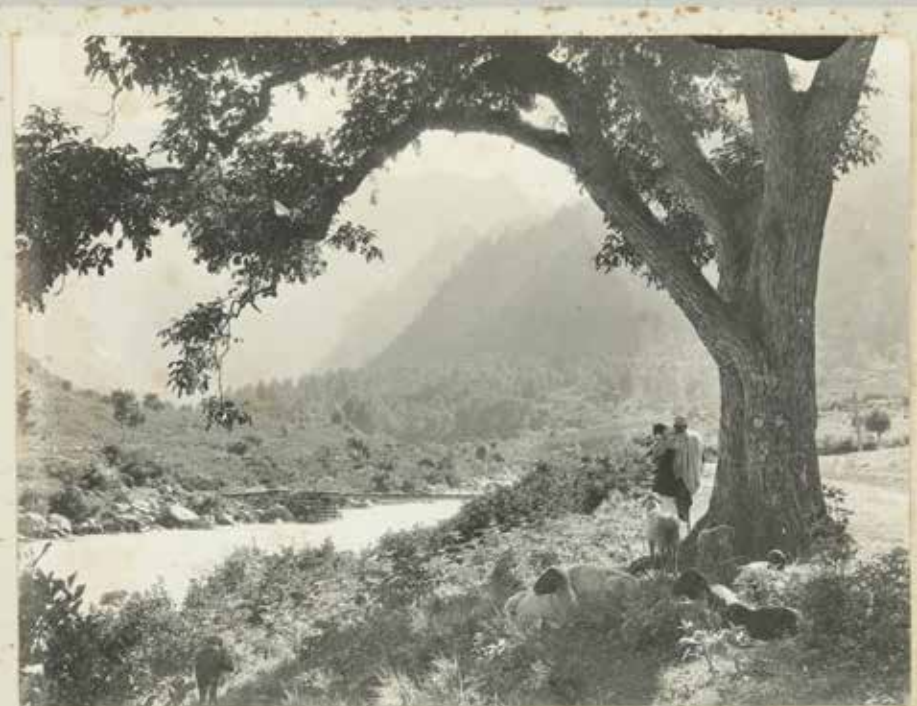
*Peach blossom in the Michat Bagh*



*The flower girl - a Boat man's daughter*



*Nadim Bagh*



*Revil - in Sind Valley*



76

## W W HOOPER

VIEWS OF MADURAI AND HUNTING SCENES [SET OF 5]

Albumin print on paper

**Rs 50,000–Rs 60,000**

**\$700–\$840**

NON-EXPORTABLE

Madurai

Albumen print

Photo Size: 7.5 x 6.5 inches



Pagoda at Gingee, South India

Albumen print

Photo Size: 8 x 5.5 inches

Two Hunters Shooting atop a Hill

Photo Size: 8 x 5.25 inches

Hunters Posing after Shooting an Elephant

Photo Size: 9 x 7 inches

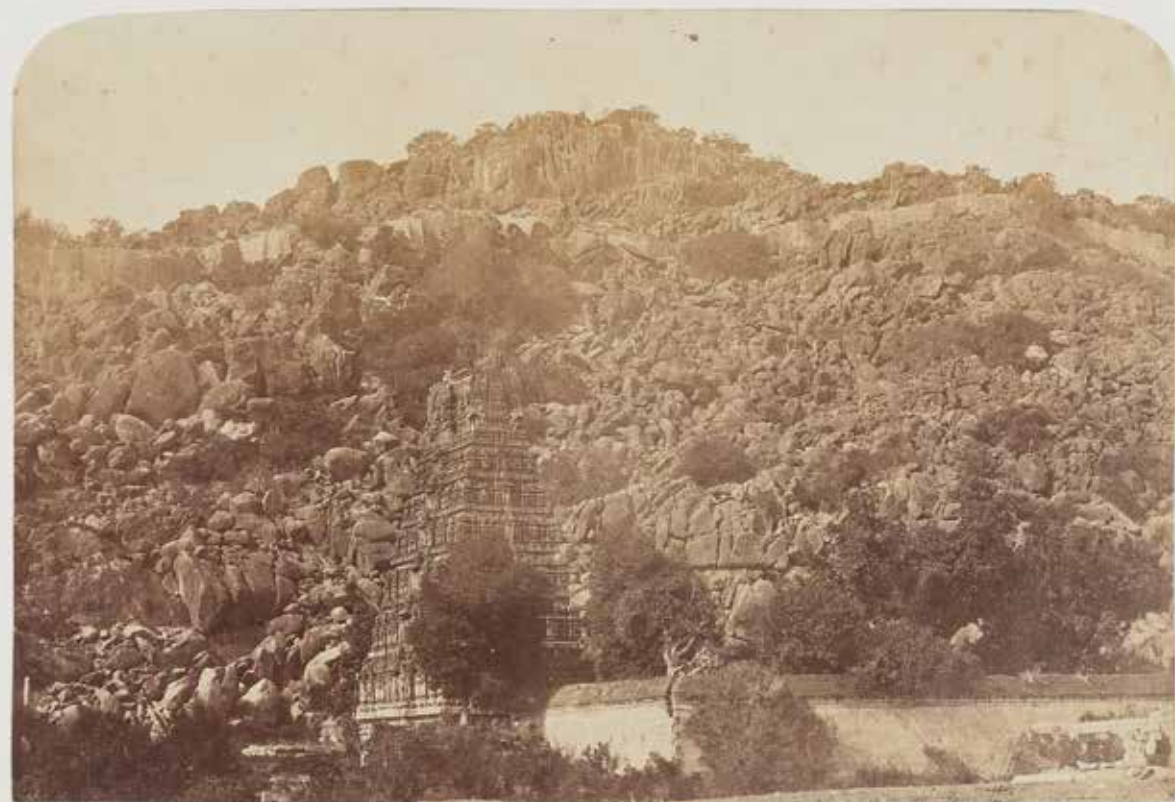
Upper Cascade and Ford at Palanki

W W Hooper was a Colonel in the 7th Madras Cavalry in 1858 and a keen amateur photographer. Hooper was seconded from his military duties in order to photograph a series of ethnographical images in the Central Provinces of India. Produced in 8 volumes by subscription between 1868 – 1875, 'The People of India' contained much of Hooper's work and that of many other photographers. His photo-montage work illustrating tiger hunting was produced ca. 1872 and Hooper photographed the victims of the Madras Famine in c1878. Heading the Burma Expeditionary Force as Provost Marshal he photographed the campaign and his album 'a Series of One Hundred Photographs' was published in 1887.



*Pagoda at Madurai*

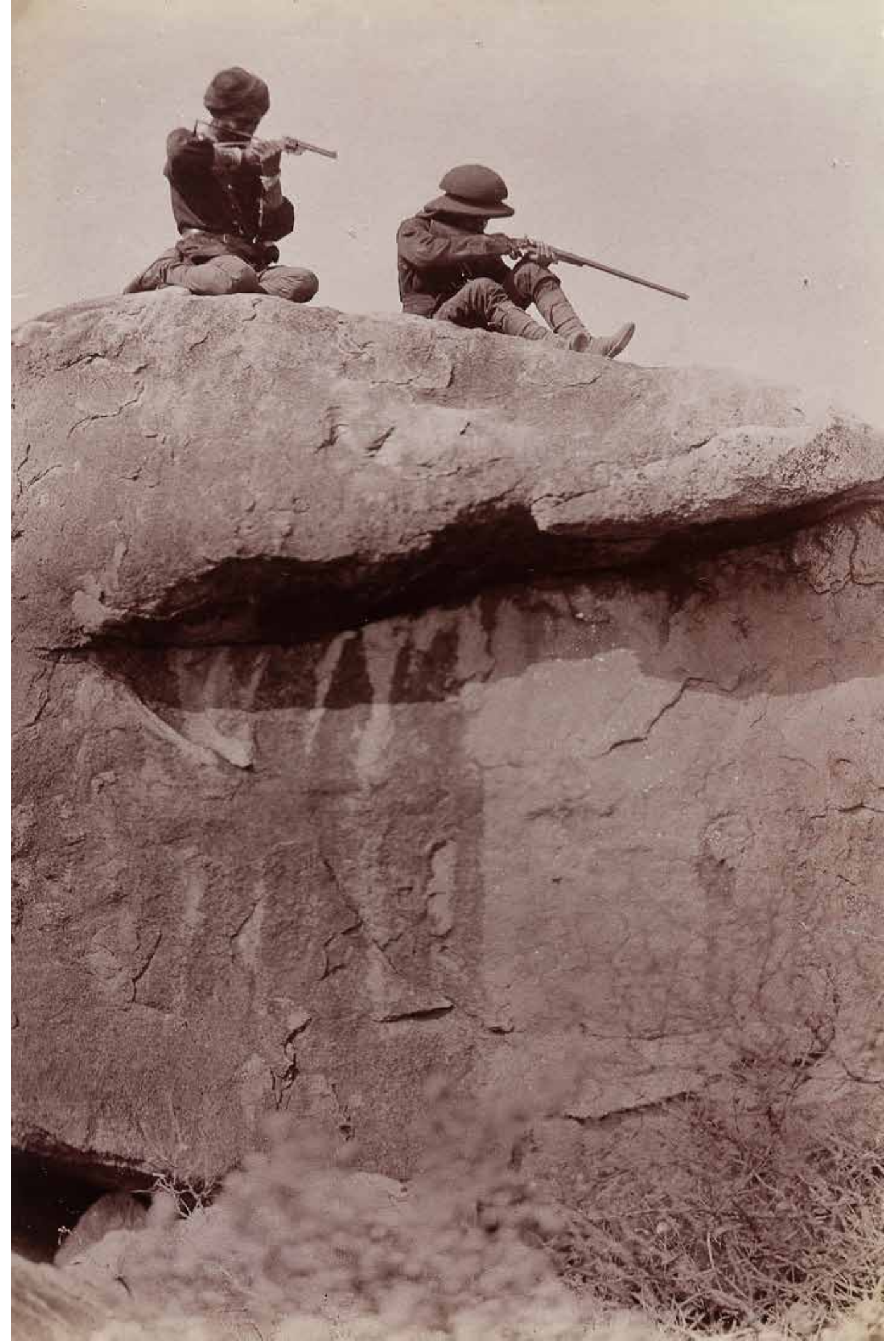




*Pagoda at Gingee. S. Tondia*



*Upper Cascade and Pond at  
Palani*





VARIOUS PHOTOGRAPHERS

VIEWS OF INDIAN CITIES AND MONUMENTS 1870S TO 1900S [SET OF 12]

Albumin print on paper

Rs 75,000–Rs 1,00,000  
\$1,050–\$1,400

NON-EXPORTABLE

Golden Temple, Amritsar  
Albumen print  
Circa 1870s  
Photo Size: 9 x 11 inches

Carved Stone Temple Tanjore  
Albumen print  
Circa 1870s  
Signed In Negative No 2049  
Photo Size: 9 x 11 inches

Religious Wood Chariot, South India  
Albumen print  
Circa 1880s  
Photo Size: 7 x 9 inches

Meenakshi Amman Temple, Madurai  
Albumen print  
Circa 1880s  
Photo Size: 11.6 x 8.6 inches

Parvati Hill And Lake Poona  
Albumen print  
Circa 1880s  
Photo Size: 7.5 x 9.25 inches

Parvati Hill And Lake Poona  
Different View  
Albumen print  
Circa 1880s  
Photo Size: 9.5 x 7.5 inches

Temple South India  
Lala Deen Deendayal [?]  
Silver Gelatin print  
Circa 1900s  
Photo Size: 8.5 x 10.5 inches

Temple South India  
Lala Deen Deendayal [?]  
Silver Gelatin print  
Circa 1900s  
Photo Size: 10.6 x 9.6 inches

Temple South India  
Lala Deen Deendayal (not sure)  
Silver Gelatin print  
Circa 1900s  
Signed Negative No 282  
Photo Size:10.5 x 9 Inches

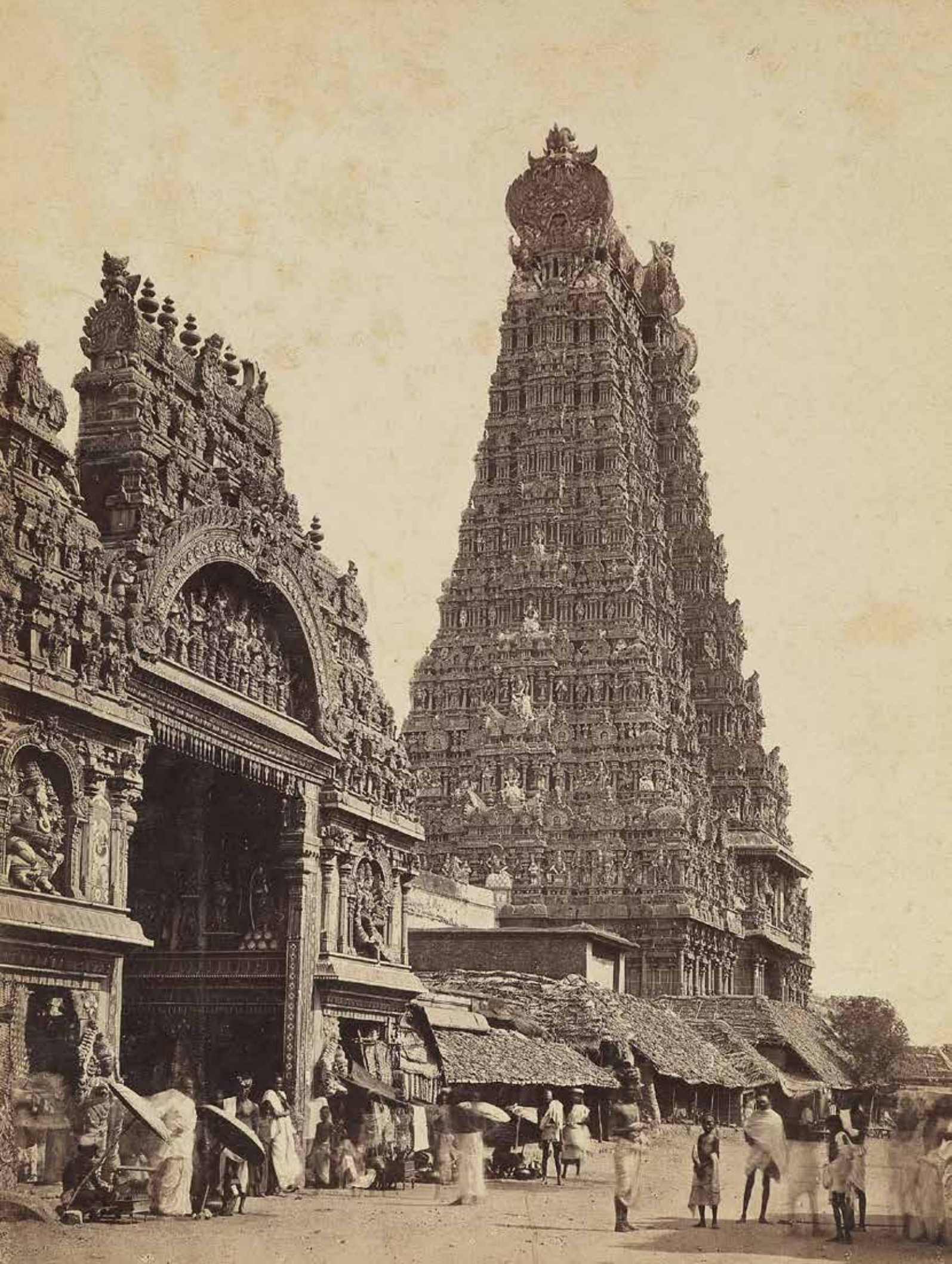
Stupa at Sanchi  
Lala Deen Deendayal [?]  
Silver Gelatin print  
Circa 1900s  
Photo Size: 9.25 x 11 inches

Stupa at Sanchi  
Lala Deen Deendayal [?]  
Silver Gelatin print  
Circa 1900s  
Photo Size: 9.25 x 11 inches

Gol Gumbaz Bijapur  
Lala Deen Deendayal [?]  
Silver Gelatin print  
Circa 1900s  
Photo Size: 11 x 9 inches









VARIOUS PHOTOGRAPHERS

VIEWS OF INDIAN CITIES AND MONUMENTS 1870S TO 1900S [SET OF 15]

ALBUMIN PRINT ON PAPER

Rs 75,000–Rs 1,00,000

\$1,050–\$1,400

NON-EXPORTABLE

Vishnu Pud and other temples, Benares  
Samuel Bourne  
Circa 1866  
Signed in negative by Bourne, 1190  
Photo Size: 11.5 x 9 inches

Cawnpore – Scene of the Slaughter by Nana Sahib  
Samuel Bourne  
Circa 1866  
Signed in negative by Bourne no 1208  
Photo Size: 12 x 7.5 inches

Lahore, 2 Photographs on One Sheet  
Front: Tomb of Ranjit Singh  
Back: View Of Lahore  
Albumen print  
Circa 1880s

Temple South India  
Lala Deen Deendayal [?]  
Silver Gelatin print  
Circa 1900s  
Photo Size: 11 x 9.5 inches

Dal Lake Kashmir  
Silver Gelatin print  
Circa 1900s  
Photo Size: 8.3 x 5.8 inches  
  
Taj Mahal  
Albumen print  
Circa 1880s  
Photo Size: 11.1 x 8.5 inches

Shiva Caves of Ellora  
Francis Frith  
Albumen print  
Circa 1870s  
Photo Size: 8.4 x 6.2 inches  
  
The Ajanta Caves  
Taurines  
Albumen print  
Circa 1880s  
Photo Size: 9.2 X 7.5 inches

Carved Work in Ajanta Temple Cave  
Taurines.br.Albumen print  
Circa 1870s  
Photo Size: 7 x 9.5 inches

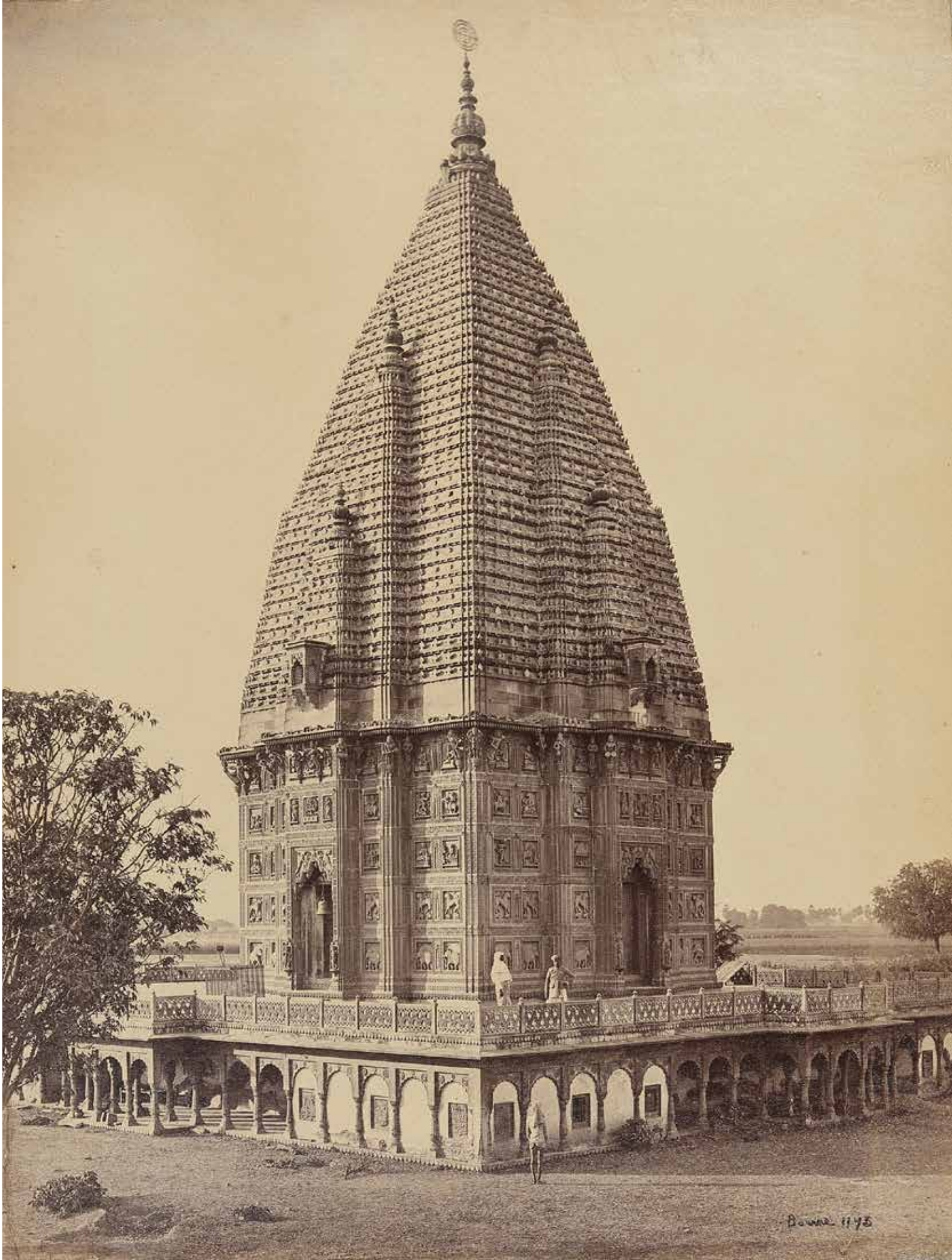
Memorial Well Cawnpore  
Samuel Bourne  
Albumen print  
Circa 1870s  
Photo Size: 9 x 10.2 inches

The Residency Lucknow  
Bourne And Shepherd  
Albumen print  
Circa 1870s  
Photo Size: 11 x 8 inches

A Nice Early Coastal View of India  
Albumen print  
Circa 1870s  
Photo Size: 7 x 9 inches

Ellora Caves [?]  
Albumen print  
Circa 1870s  
Photo Size: 10.25 x 8 inches

Sumeree Temple at Ramnugger  
Samuel Bourne  
Circa 1866  
Signed by Bourne in negative 1175  
Photo Size: 11.4 x 9 inches









VARIOUS PHOTOGRAPHERS

VIEWS OF INDIAN CITIES AND MONUMENTS 1870S TO 1900S [SET OF 14]

Albumin print on paper

Rs 80,000–Rs 1,00,000

\$1,120–\$1,400

NON-EXPORTABLE

Benares  
Bourne And Shepherd  
Albumen print  
Circa 1860s  
Signed In Negative by Bourne,  
Negative Number 1168

Benares City From The Ganges  
Francis Frith  
Albumen print  
Photo Size: 8.25 x .25 inches

Dalhousie from the Wall.br.Samuel  
Bourne [?]  
Albumen print  
Circa 1870s  
Photo Size: 11 x 8.6 inches

Kaiser Pasand Palace, Lucknow  
Francis Frith  
Circa 1870s  
Albumen print  
Photo Size: 8.25 x 6.25 inches

Kodaikanal, South India  
Albumen print  
Photo Size: 7.6 X 10.2 inches

Marble Rocks on Narmada,  
Jabalpur  
Francis Frith  
Circa 1870s  
Albumen print  
Photo Size: 8.1 x 5.5 inches

Kashmir  
Craddock  
Albumen print  
Circa 1870s  
Photo Size: 10 x 9.5 inches

View On Dal Lake, Kashmir  
Silver Gelatin  
Photo Size: 9.25 x 7.1 inches

Kaiser Bagh Lucknow  
Sache  
Albumen print  
Circa 1880s .br.Photo Size:10.6 x 8.5  
inches

The Chuttur Manzil, Lucknow  
Albumen print  
Circa 1880s  
Photo Size: 8.5 x 6.2 inches

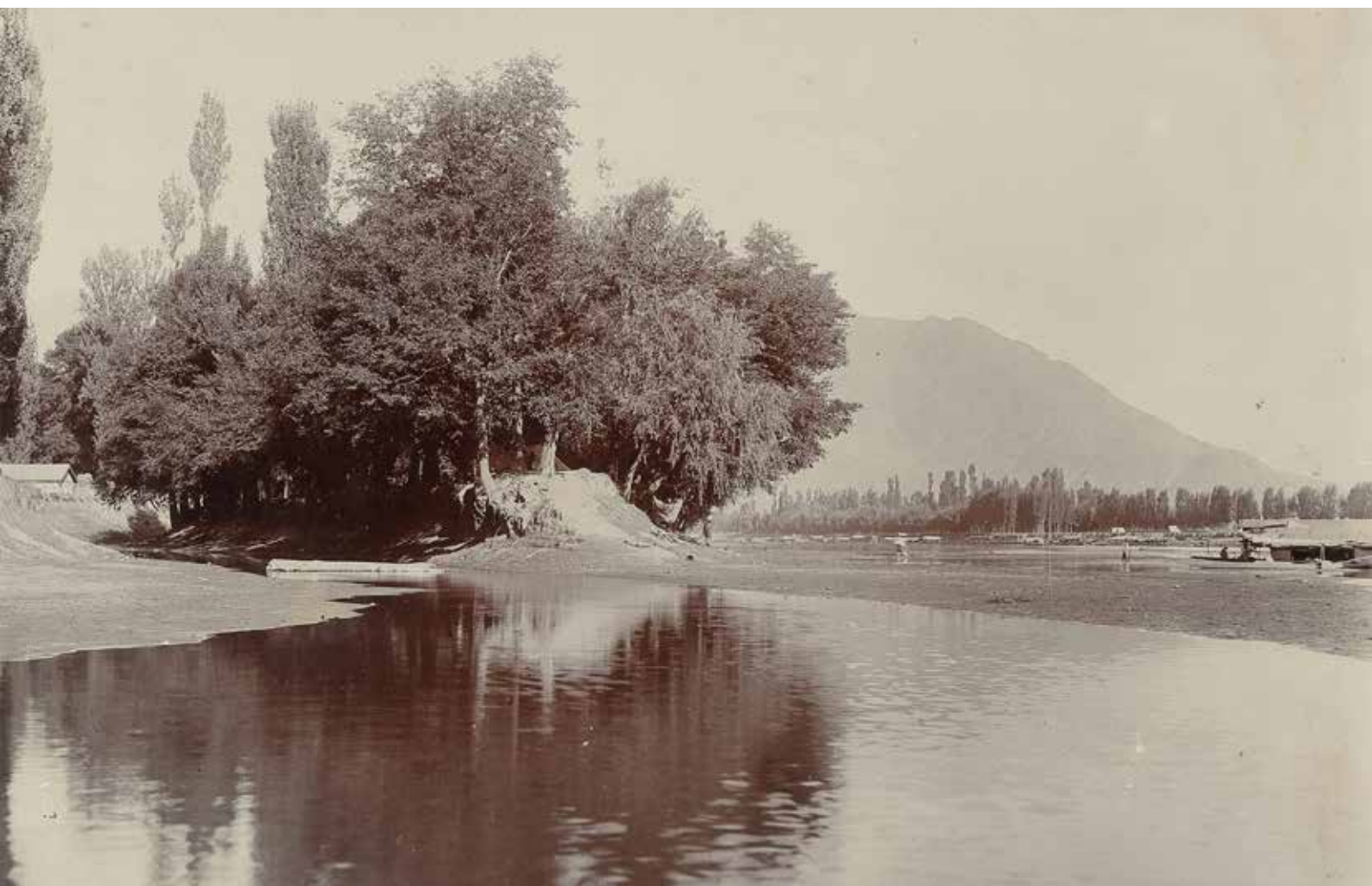
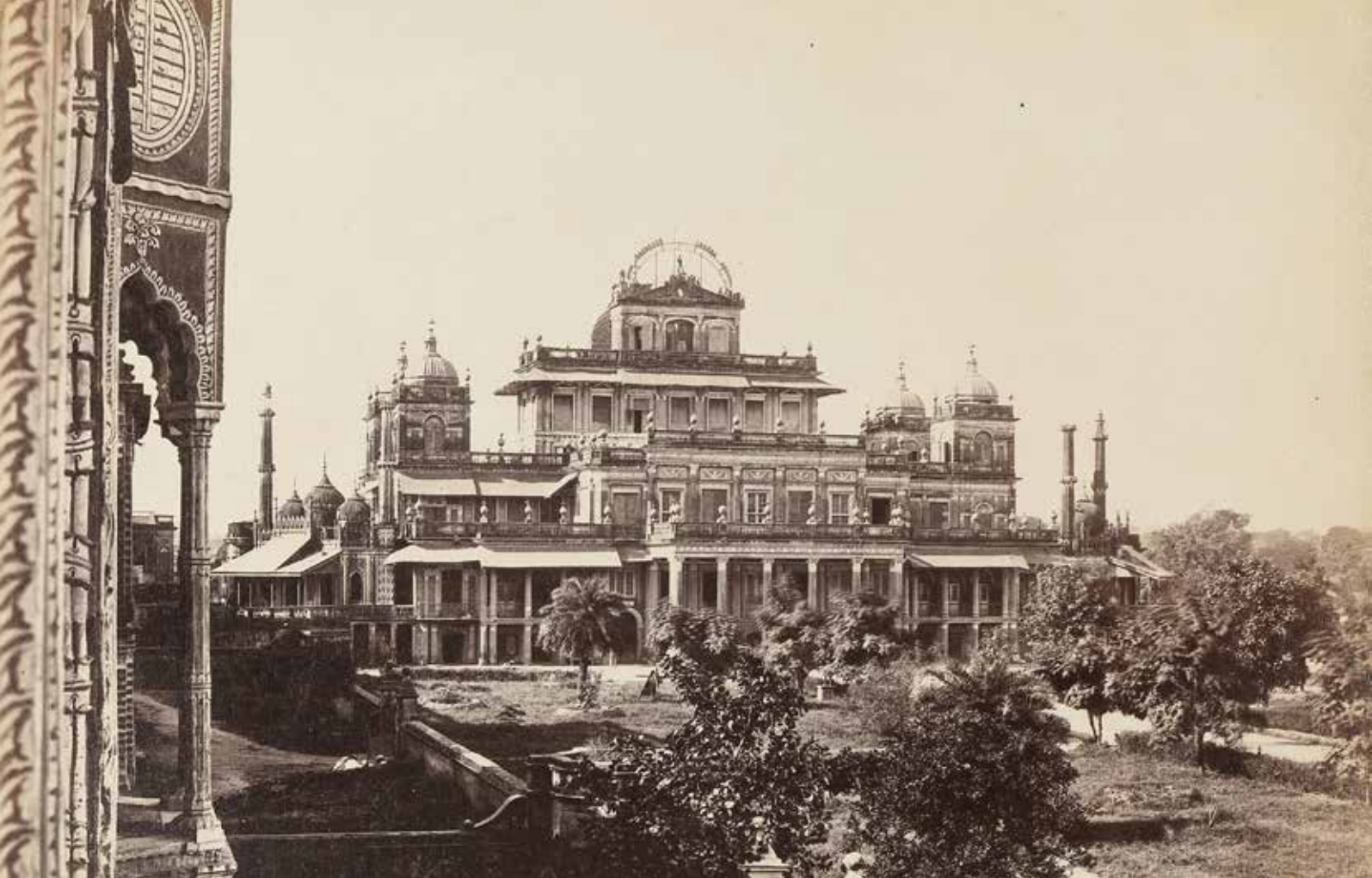
Lucknow showing The Interior of  
Residency  
Albumen print  
Circa 1870s  
Photo Size: 8 x 6 inches

A portion of Palace Built by  
Bulwinder Singh, Bharatpoor  
Samuel Bourne  
Albumen print  
Circa 1860s  
Photo Size:11.6 x 9.6 Inches

Craddock, Mughal Gardens  
Kashmir, 1870S, 9.2 X 11. 5 inches  
and Royal Train on Verso









80

## BOURNE AND SHEPHERD

DELHI AND AGRA ALBUM WITH 31 PHOTOGRAPHS

Silver gelatin print on paper

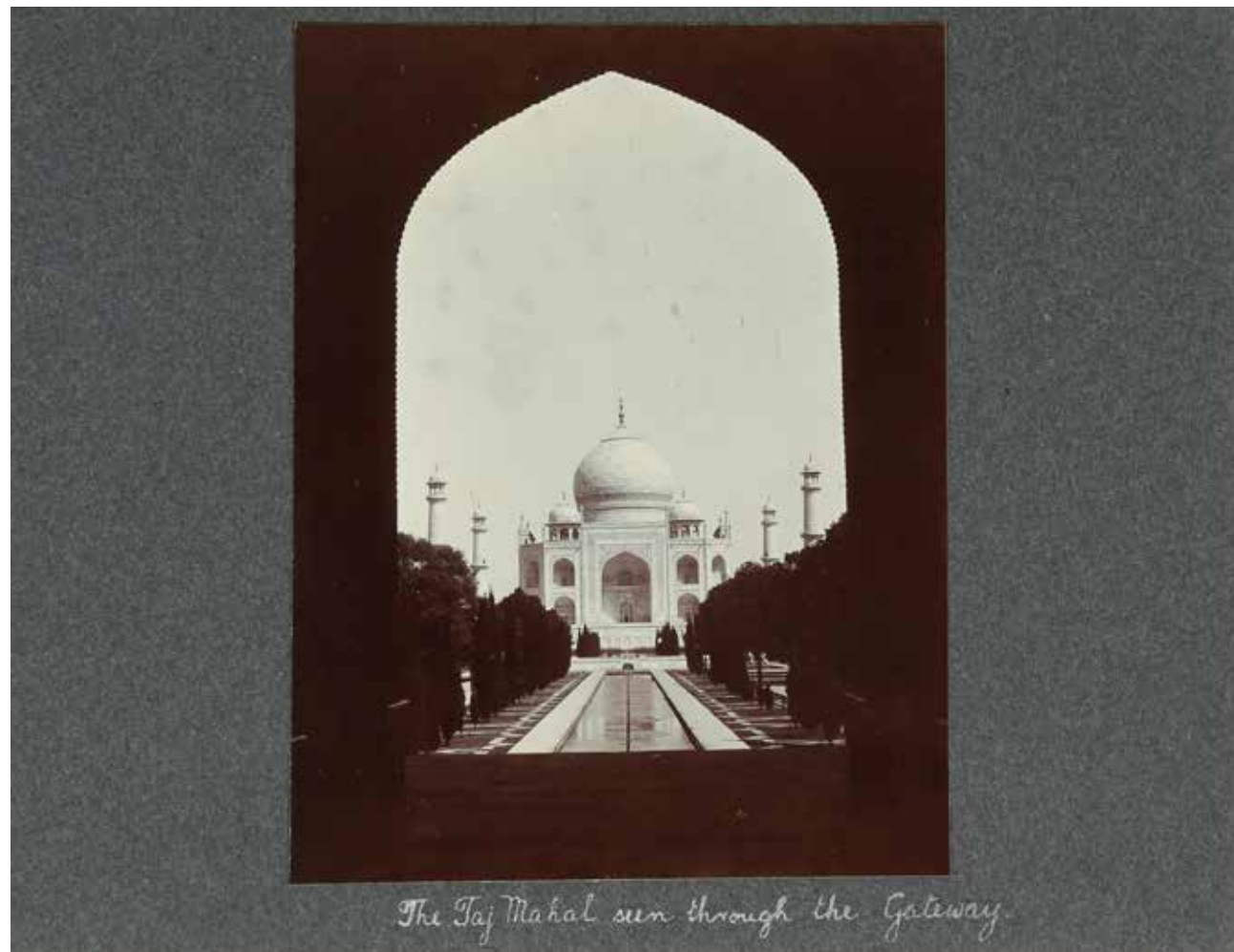
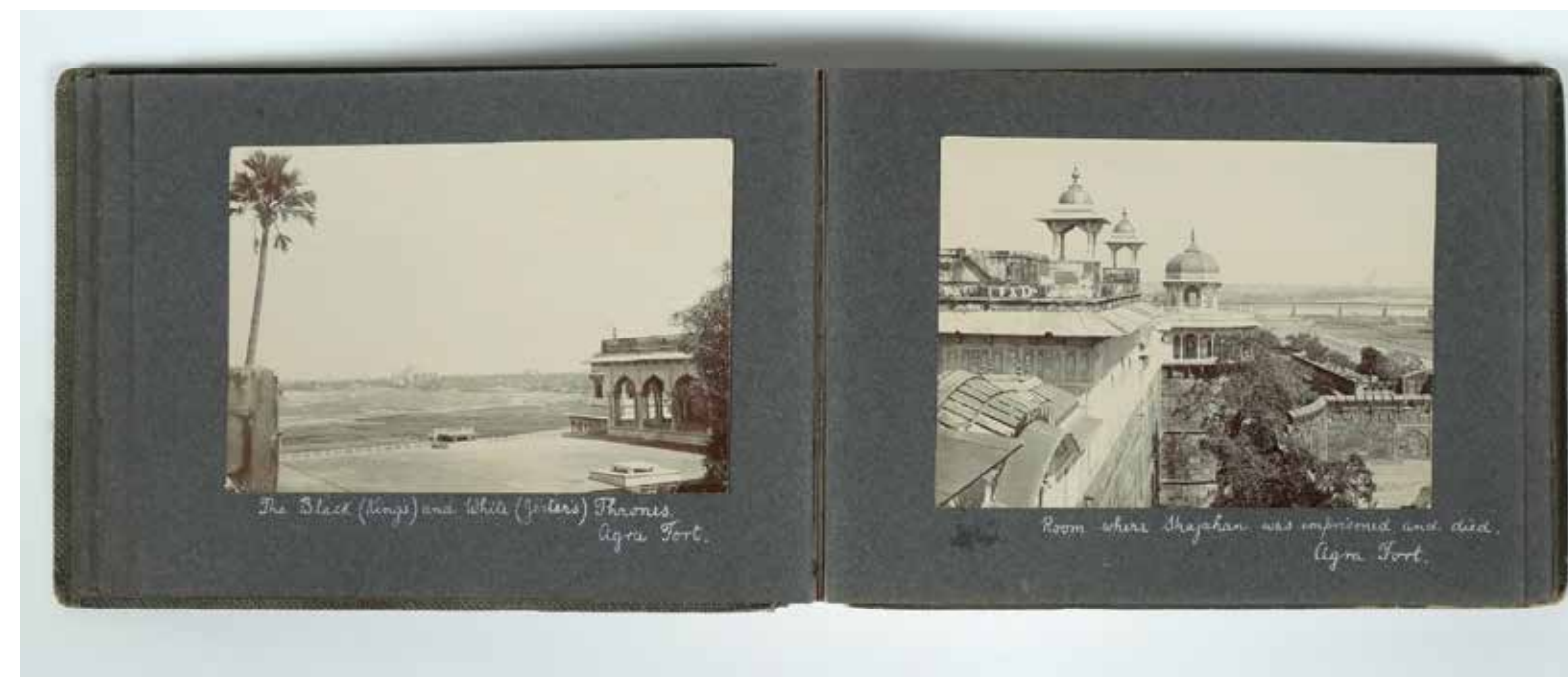
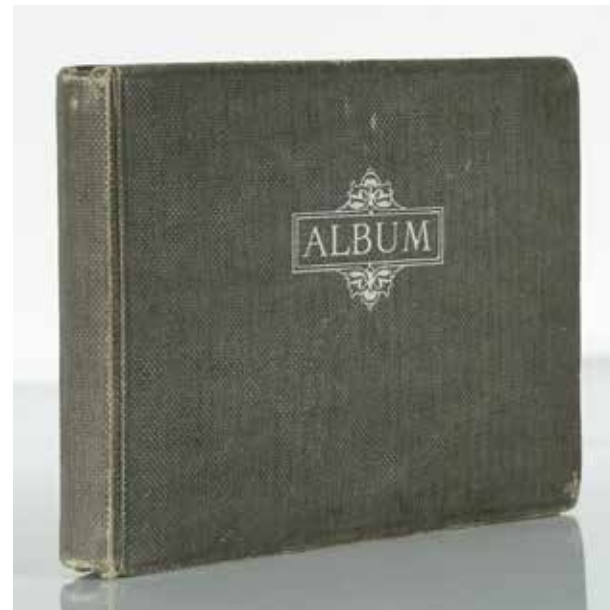
**Rs 25,000–Rs 30,000**

**\$350–\$420**

NON-EXPORTABLE

Average photo size: 4 x 6 in

Grey cloth board with photographs pasted on thick grey mounts





81

## UNKNOWN PHOTOGRAPHER

CALCUTTA, MULTAN, PORT BLAIR,  
DALHOUSIE, CHAMBA [ALBUM OF 23  
PHOTOGRAPHS]

1870s

Albumin print on paper

**Rs 1,25,000–Rs 1,50,000**

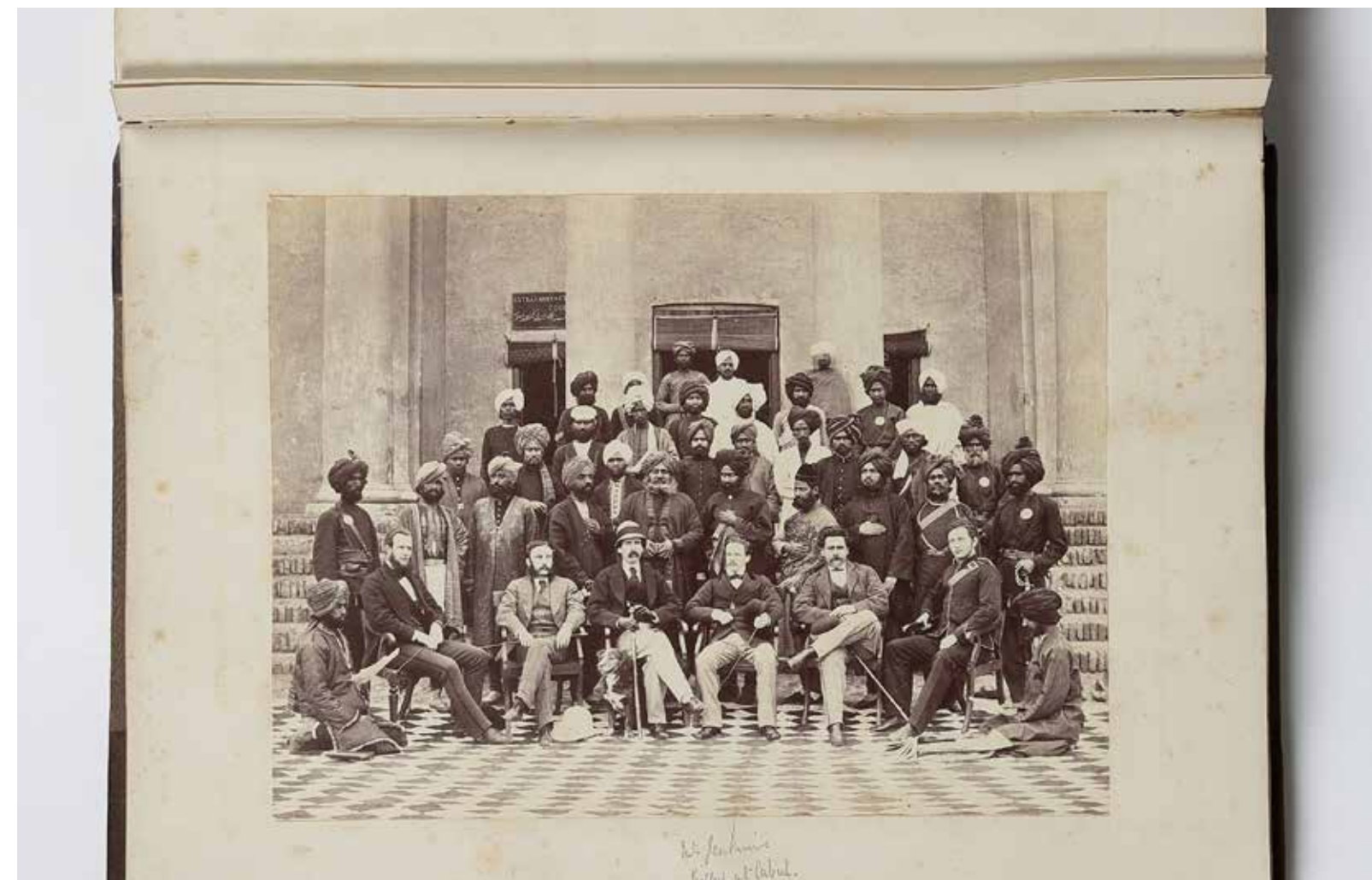
**\$1,750–\$2,100**

NON-EXPORTABLE

Photographs of mostly 10 x 12 inches

Circa 1870s

Half leather bound with photographs pasted on paper





82

## BOURNE AND SHEPHERD

AN ALBUM WITH VIEWS OF INDIA

**Rs 2,00,000–Rs 2,50,000**

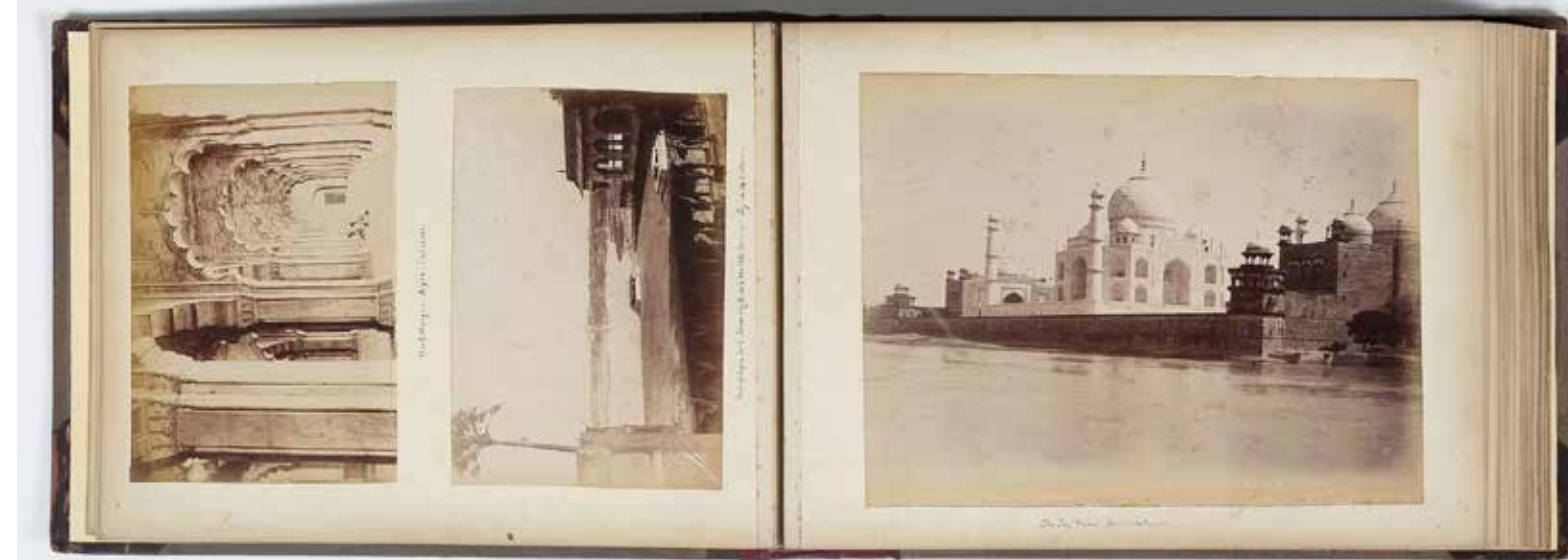
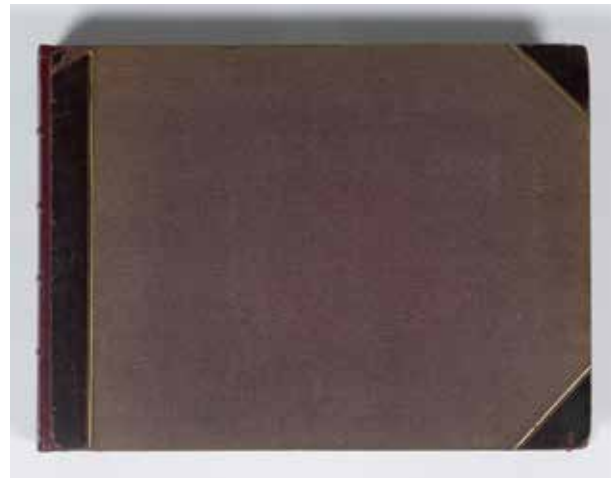
**\$2,800–\$3,500**

NON-EXPORTABLE

An Album with 61 albumen prints with different views of India mostly by Bourne and Shepherd pasted on thick boards

Half maroon leather board with raised bands and gilded title of the album at the spine.

Oblong album, 28 x 38 x 3 cm





83

## BOURNE AND SHEPHERD

AN ALBUM WITH VIEWS OF INDIA [48 PHOTOGRAPHS]

**Rs 2,00,000–Rs 2,50,000**

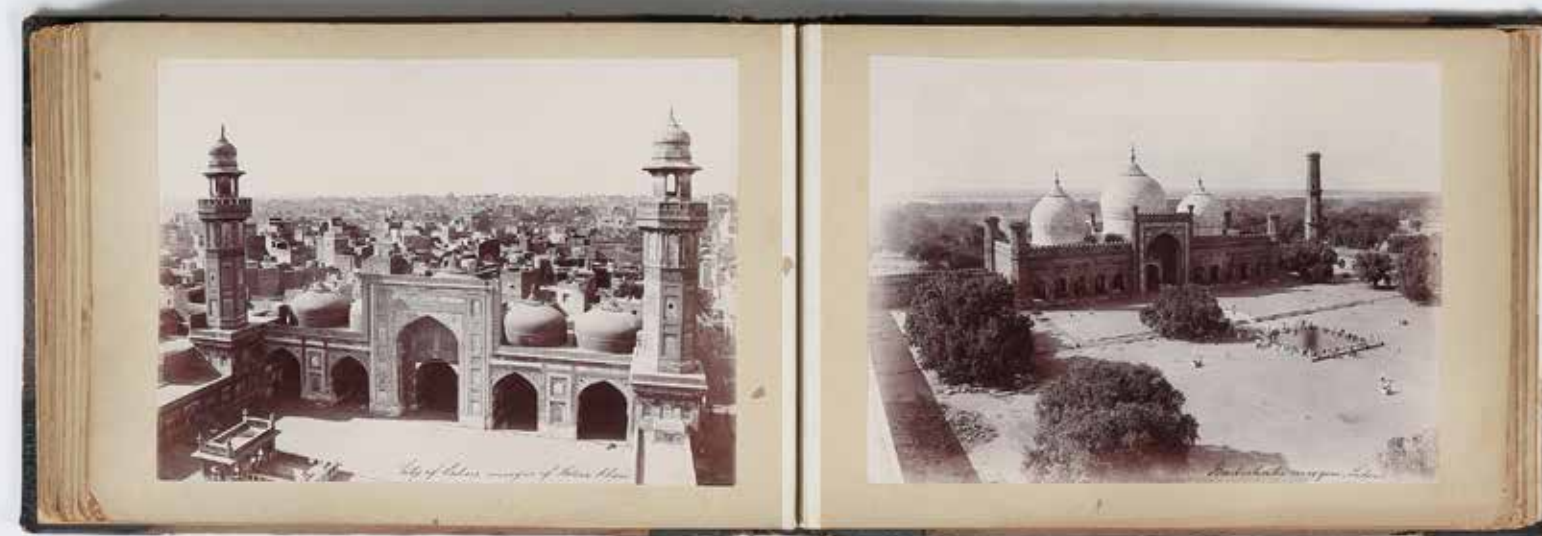
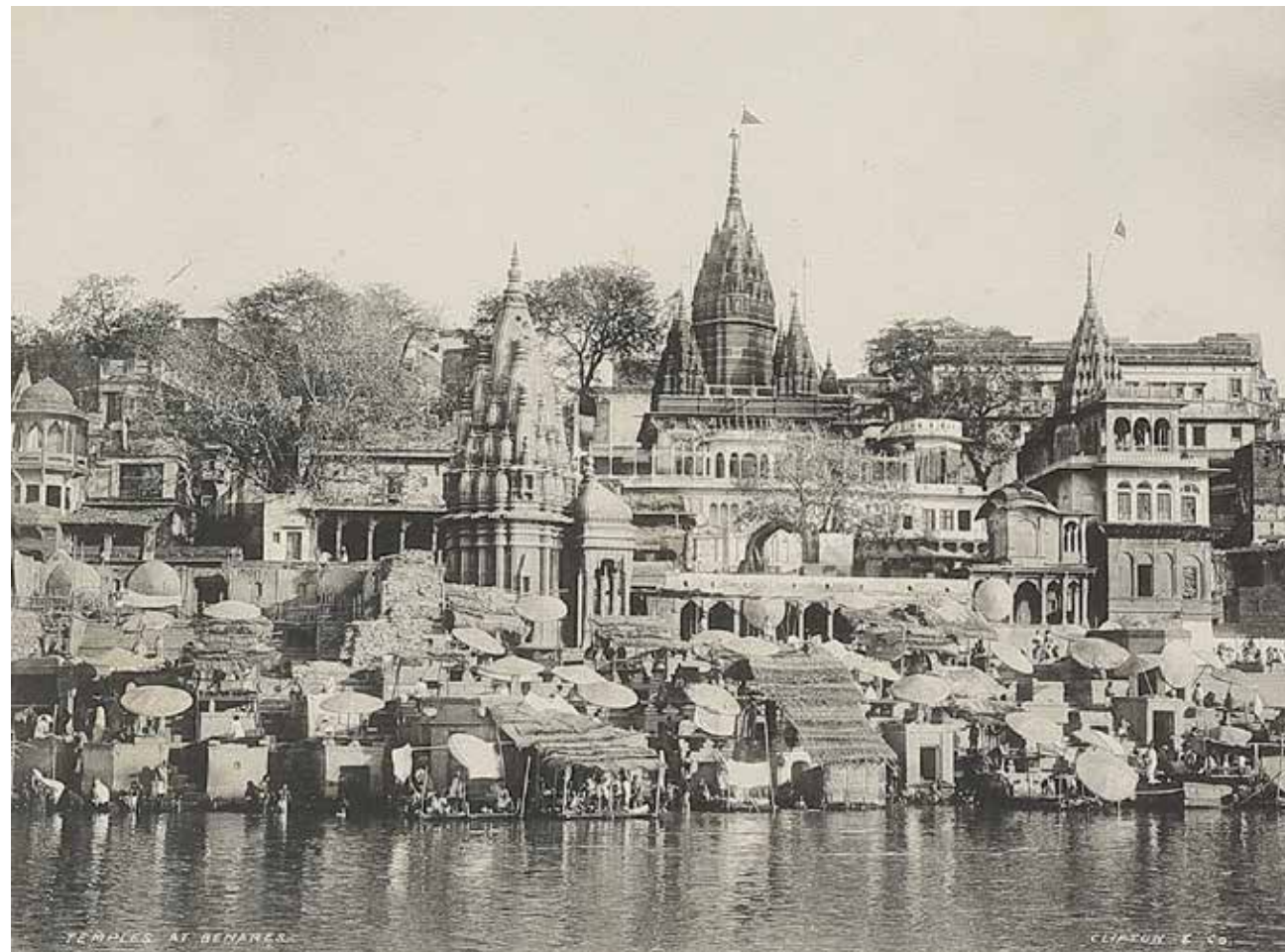
**\$2,800–\$3,500**

NON-EXPORTABLE

An Album with 48 albumen prints with different views of India mostly by Bourne and Shepherd pasted on thick boards

Black leather board

Oblong album, 28 x 38 x 3 cm





VARIOUS PHOTOGRAPHERS

TRAVELLING AND TRANSPORTATION, COLONIAL ERA [SET OF 7]

Rs 45,000–Rs 65,000

\$630–\$910

NON-EXPORTABLE

Two Sons of a Distinguished Family In A Chauffer Driven  
Vintage Car

K. Vardharajan Studios, Porbandar

Silver Gelatin print

Dated 7/1/1930

Photo Size: 9.6 X 11.25 inches

British Lady in a hand driven carriage by an Indian servant

Silver Gelatin print

Circa 1890s

Photo Size: 4.6 x 6 inches

Native Boat in a River,

Albumin

Circa 1890S

Size 9.25 x 7 inches

Royal Horse Driven Carriage

Albumen print

Circa 1880s

Photo Size: 11 x 8.5 inches

Unidentified Princess Posing In Front of Car

EOS Studios, Bombay

Silver Gelatin print

In a Nice original folder

Photo Size: 8.6 X 11.6 inches

Ekka Travelling South Africa, Showing Indians

Silver Gelatin print

Bower Studio, Durban

Circa 1890s

Photo Size: 5.75 x 8 inches

Young Prince in a Pony Driven Carriage

Silver Gelatin print

Circa 1920s

Photo Size: 9 x 11.6 inches





85

## LALA DEEN DAYAL (1844 – 1905)

ALBUM OF MAHARAJA HOLKAR WITH VIEWS OF INDORE

Albumin print on paper

**Rs 2,50,000–Rs 3,00,000**

**\$3,500–\$4,200**

NON-EXPORTABLE

Maharaja Holkars personal Album with a total of 46 photographs showing various views of Indore city.

An album with pasted photographs of different sizes:

5 x 8 in / 8 x 20.5 in / 10 x 13.5 in / 12.5 x 9 in

The front cover of the album is missing



1018 - Shivratri fair on the holy ghats at Mahandata.



1054 - The right bank on the Nerbudda river Oskarja



## CLYDE WADDELL

A YANK'S MEMORIES OF CALCUTTA

1946

Silver gelatin print on paper

**Rs 1,50,000–Rs 2,00,000**

**\$2,100–\$2,800**

Black with nut and bolt binding album measuring 337 x 260 mm, with 60 silver gelatin prints loosely inserted in corner slits on pages, with extended typescript captions beneath each image. The album is prefaced by a one-page printed introduction by M. Charles Preston of New York City, 'ex-enlisted man, former CBI'er and co-worker with the author on Phoenix Magazine in Calcutta, India.' This introduction, which includes a half-tone illustration of the photographer with a snake charmer, describes Waddell's career as a war photographer in Asia and the genesis of this album. According to this account, Waddell was a chief photographer for the Houston Press before entering the US Army and coming to the India-Burma Theatre in November 1943, where he was attached to the Public Relations Staff of Southeast Asia Command 'with the express purpose of acting as personal press photographer for Supreme Commander Admiral Lord Louis Mountbatten.' He accompanied Mountbatten throughout Southeast Asia until February 1945, when he was assigned as news photographer to Phoenix Magazine, 'a 24-page picture weekly sponsored by the combined U.S.-British command'. On leave in Calcutta after the liberation of Singapore, 'He took these pictures at the behest of many friends who had been constantly asking him for photos of Calcutta scenes. By the time he completed this project, which brought him into some of the remotest out-of-bounds areas (and even on top of Calcutta's Howrah Bridge), he was flooded with requests from Americans and British for copies of his photographs. That is how this book was born. Requests became so numerous and response to the effort so enthusiastic that Waddell felt compelled to make the album more generally available through fellow 'GI' agents. It is hope you will enjoy your album as much as I enjoyed the association with Clyde during

its production. As a documentary of Calcutta, it's tops.'

The album contains candid shots of scenes that had rarely been captured on film before. Some are market and street and river scenes, with a few interior pictures of temples, train stations, an opium den, and a brothel. Many of the photographs feature American soldiers stationed in Calcutta or document American military landmarks in Calcutta, such as the U.S. Army headquarters, a hotel for U.S. Army officers, and the American Red Cross Burra Club. A few of these images are very graphic, and you do not realize what is being portrayed until reading the caption.

The photographs in sequence in the album is mentioned below:—

[Chowringhee Road, Calcutta.]

[View of the River Hugli from the Howrah Bridge, looking north, Calcutta.]

[Aerial view of Calcutta from the Howrah Bridge, looking south.]

[Hindusthan Building, Calcutta.]

[Corner of Harrison Street and Strand Road, Calcutta.]

[View looking south along Chowringhee Road, with the Dhurumtollah Mosque in the foreground, Calcutta.]

[Karnani Estates, U.S. Army officers apartment hotel, Calcutta.]

[The American Red Cross Burra Club, Calcutta.]

[Old Court House Street, Calcutta.]

[Old Court House Street, Calcutta.]

[Sikh taxi driver and American G.I.s, Calcutta.]





[Tram, Calcutta.]

[Street performer, Calcutta.]

[Snake charmer, Calcutta.]

[Snake charmer, Calcutta.]

[Street scene with American G.I.s, Calcutta.]

[Professor Sher Mohamed, Theatrical performer, Calcutta.]

[Street scene, Calcutta.]

[Shitalanatha Jain Temple, Calcutta.]

[Kalighat Temple, Calcutta.]

[Hindu woman praying at linga shrine, Calcutta.]

[Brahmins worshipping in the Kalighat Temple, Calcutta.]

[Bathing ghat near the Kalighat Temple, Calcutta.]

[Nimtollah Burning Ghat, Calcutta.]

[Nakodha Mosque, Calcutta.]

[Indian women in the grounds of the Shitalanatha Jain Temple, Calcutta.]

[Portraits of two Indian actresses, Binota Bose and Mrs Rekha Mullick, Calcutta.]

[Woman and child in the street, Calcutta.] .br.[Marble Palace, Calcutta.]

[Queueing to buy kerosene, Calcutta.]

[Woman dying in the street, Calcutta.]

[March during the Calcutta Tramway Workers' Union strike, Calcutta.]

[Howrah Bridge, Calcutta.]

[Street scene outside the Calcutta Stock Exchange.]

[View on the Hugli, Calcutta.]

[Loading ships at the Port of Calcutta.]

[Howrah Railway Station, Calcutta (Haora).]

[Interior of Howrah Railway Station, Calcutta (Haora).]

[Indians waiting for a train at Howrah Railway Station, Calcutta (Haora).]

[Roadside shop, probably near Howrah Railway Station, Calcutta (Haora).]

[The New Market (Sir Stuart Hogg Market), Calcutta.]

[American G.I.s buying souvenirs, Calcutta.]

[American G.I.s buying souvenirs, New Market, Calcutta.]

[Street scene with shoeshine boys outside the New American Kitchen, Calcutta.]

[Street traders and American G.I.s, Chowringhee Road, Calcutta.]

[Street traders and American G.I.s, Chowringhee Road, Calcutta.]

[American G.I.s buying souvenirs, Chowringhee Road, Calcutta.]

[American G.I.s at a bookstall, Calcutta.]

[Street scene at night, with hack gharries, Calcutta.]

[Street scene with shoemakers, Calcutta.]

[Street people asleep, Calcutta.]

[Chinese opium den, Calcutta.]

[American G.I. and prostitutes, Calcutta.]

[Eating breakfast on the pavement, Park Street, Calcutta.]

[Fruit vendor, Calcutta.]

[Drying cakes of cow dung for fuel, Calcutta.]

[Paan seller, Calcutta.]

[Street barbers, Calcutta.]

[Cocanut market, Cornwallis Street, Calcutta.]

[Washermen at work, Calcutta.]



1. Chowringhee Street—Calcutta's main thoroughfare, an amazing parade of fascinating sights and sounds. Every soldier who has trod its length retains memories of one of the most colorful and interesting streets in the world.



5. A bewildering mass of billboards at the corner of Harrison Street (Burra Bazar) and Strand Road. One of the oldest sections of Calcutta, at the foot of Howrah Bridge, it is a fine vantage point for photographing the passing parade of oddly dressed natives and curious vehicles.



## UNKNOWN PHOTOGRAPHER

ROERICH FAMILY ALBUM, WITH VIEWS OF KULU AND LADAKH, 1920s

Silver gelatin print on paper

**Rs 1,35,000–Rs 1,50,000**

**\$1,890–\$2,100**

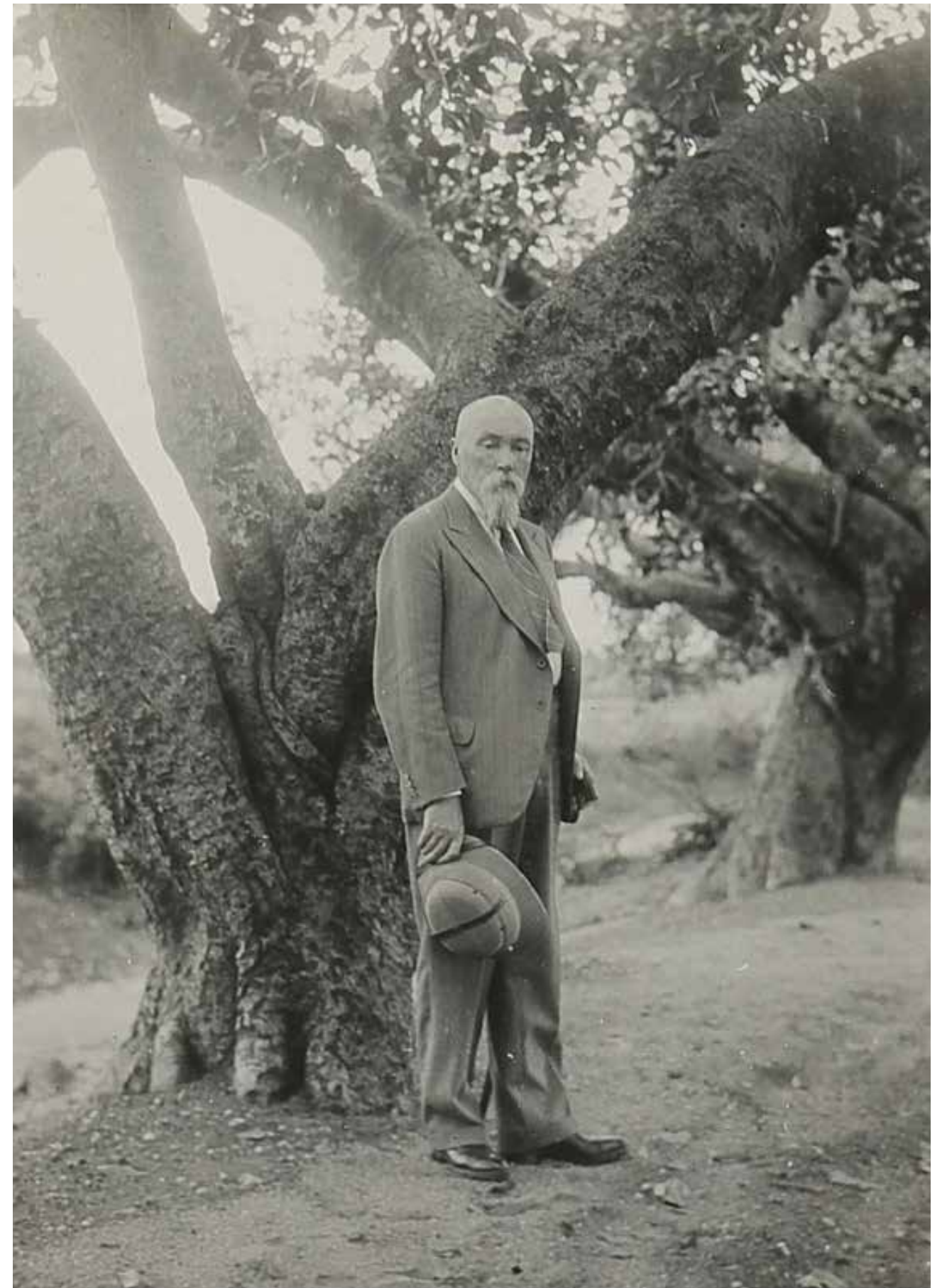
This album is a personal family album of Roerich along with members of the Roerichs family and their expeditions with 39 and 2 loose individual gelatin silver prints of various sizes on off-white heavy card mounts, the larger prints mounted mostly one-per-page, others mounted in various patterns. An original black leather album, the upper cover has embossed design pattern around a central gilded image of birds sitting on a branch. Oblong, 4.5 x 7.25 in (11.5 x 18.5 cm.)

Photo of Roerich Museum slightly damaged from one corner with loss

Album size: 9.6 x 7.6 inches

Photo of Roerich with his Son

Size: 8 x 6 inches





## UNKNOWN PHOTOGRAPHER

VISIT OF SRI JAWAHARLAL NEHRU TO U.S.S.R, YUGOSLAVIA, POLAND, CZECHOSLOVAKIA, AUSTRIA AND ITALY  
1955

**Rs 60,000–Rs 80,000**  
**\$840–\$1,120**

An Album of a Visit of Sri Jawaharlal Nehru to U.S.S.R, Yugoslavia, Poland, Czechoslovakia, Austria and Italy (Set of 2)

Published by Press Information Bureau, Ministry of Information and Broadcasting, Government of India

June–July 1955

Original dark black mount album with the gilded title on the front cover along with laces at the spine (each)

Oblong, 31.5 x 38.5 x 3.5 (each)

Both the albums have collectively 277 [140/137] individual black and white silver gelatin photographs of various sizes mounted on thick black tinted paper, the large prints been mounted mostly on top, smaller prints mounted in various patterns at lower bottom. First starting pages have the details of the photographs typewritten including the dates, places, description and page no.

12.5 in x 15.25 in | 31.5 cm x 38.5 cm

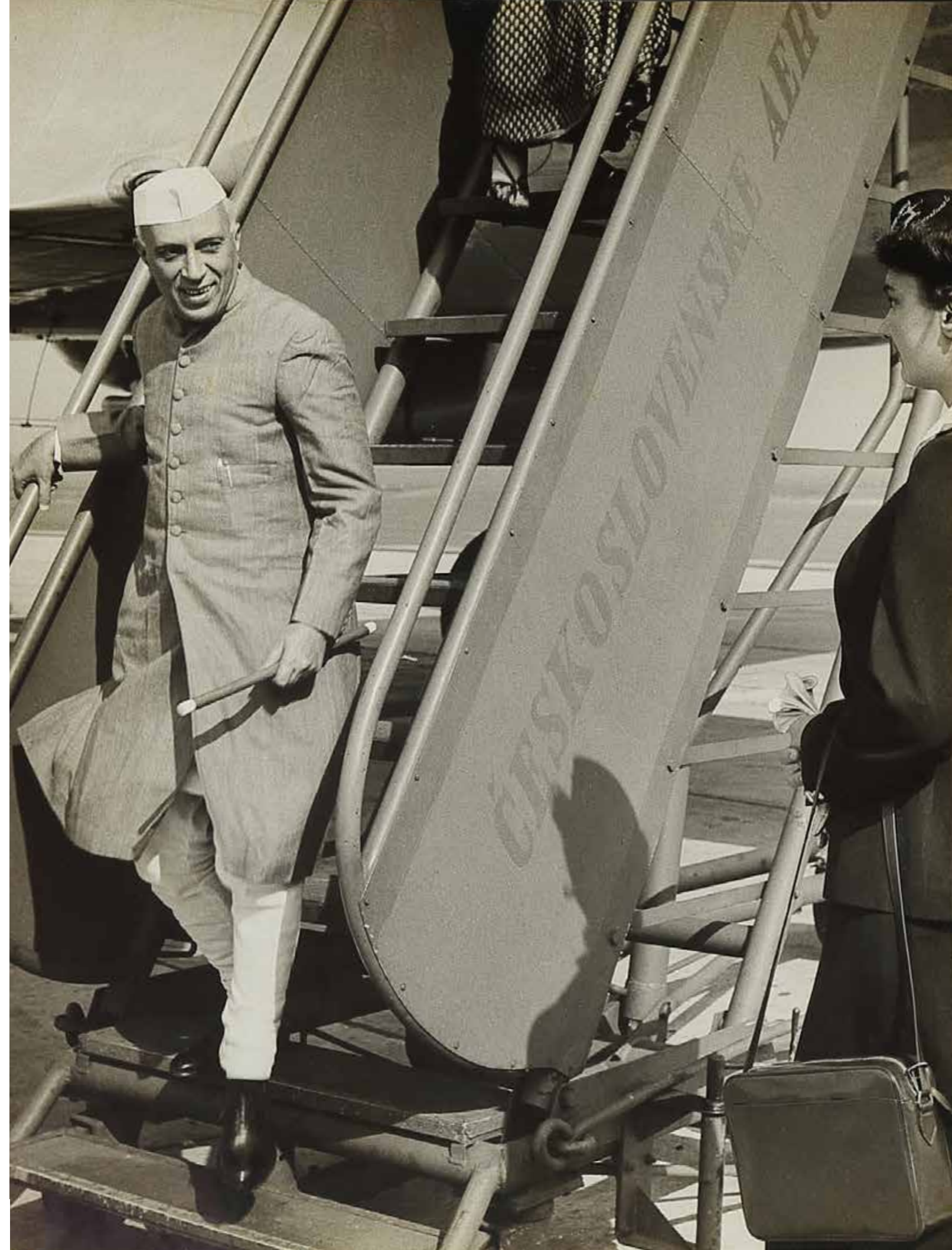
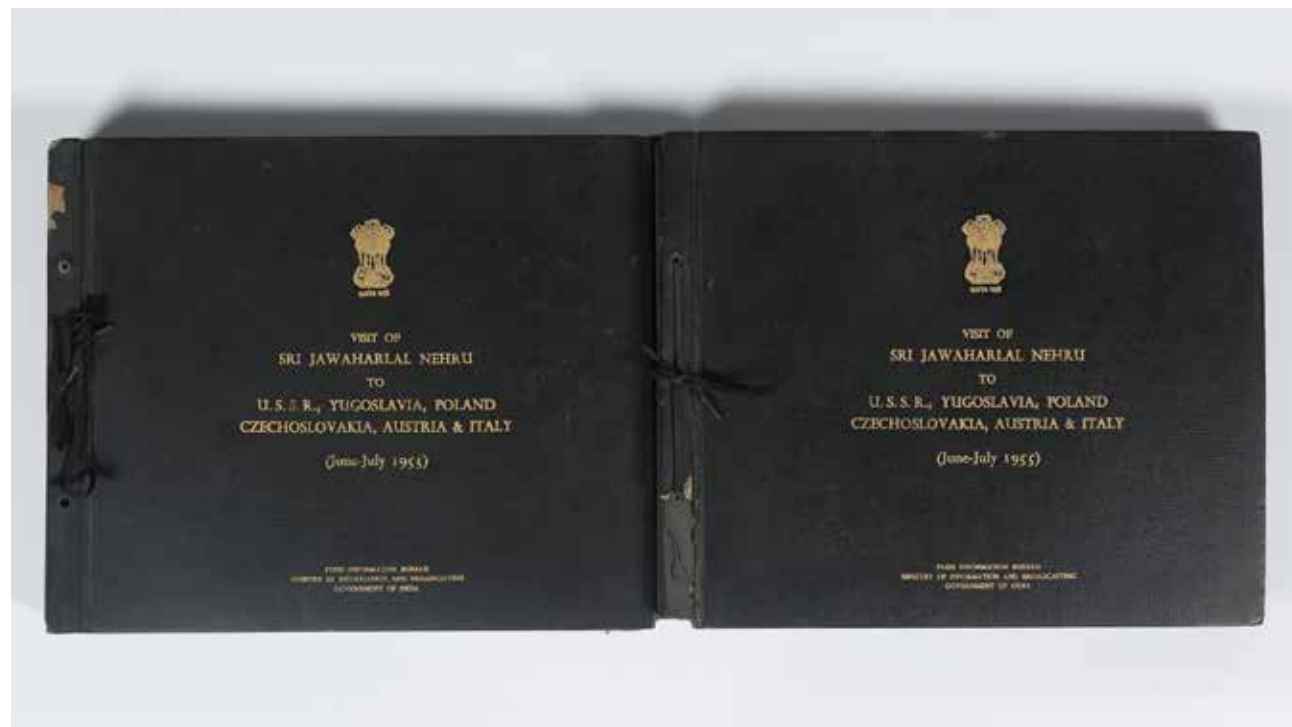




PHOTO SERVICE COMPANY

RABINDRANATH TAGORE. PORTRAITS [SET OF 2]

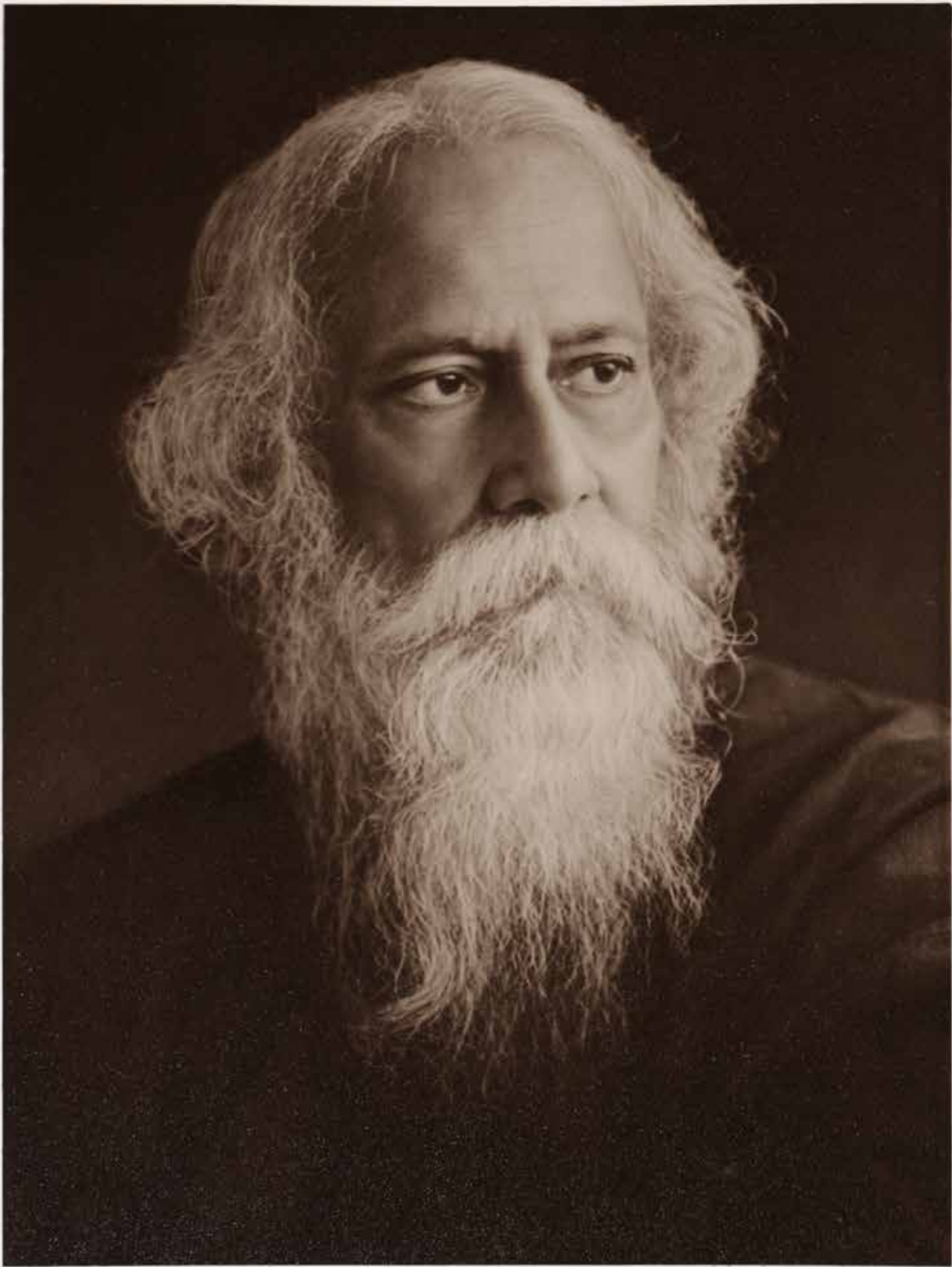
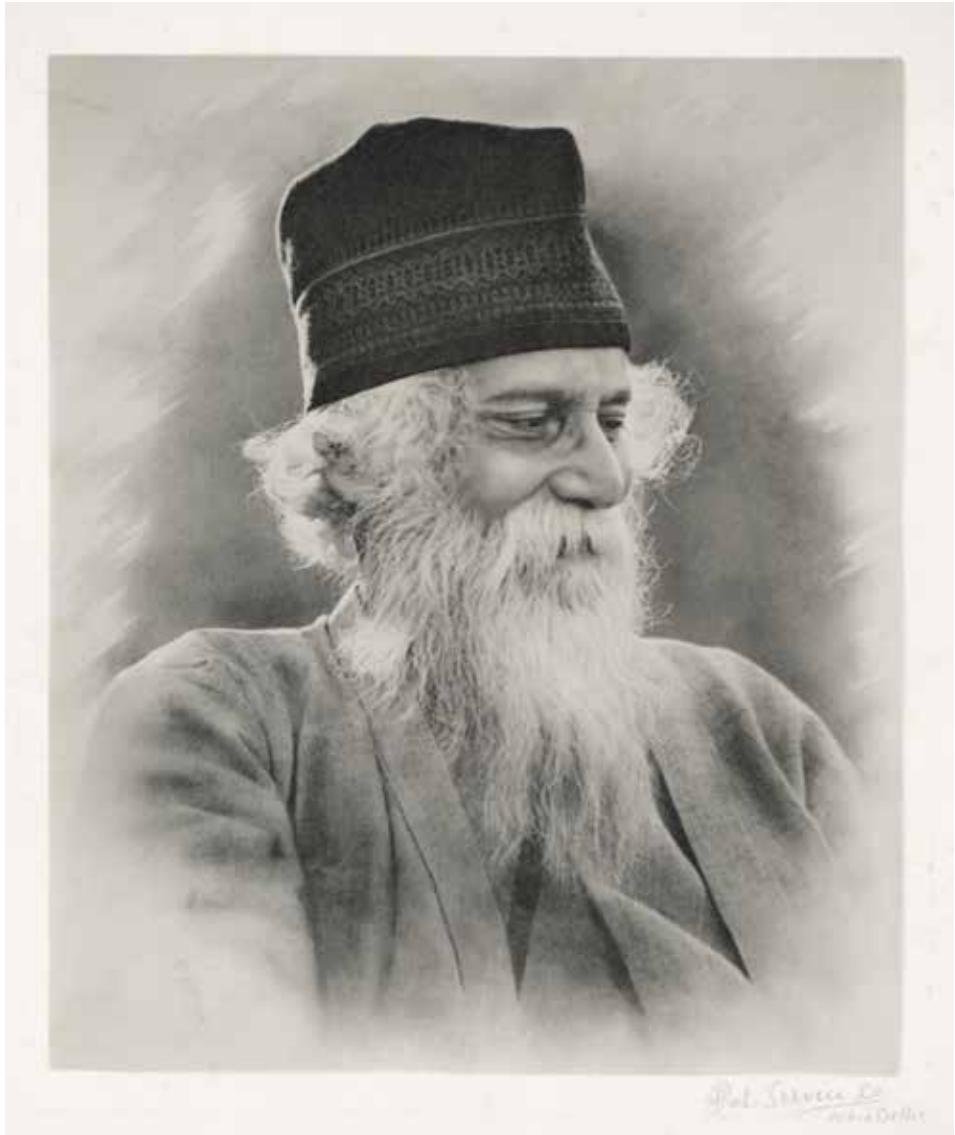
1940s

Rs 20,000–Rs 30,000  
\$280–\$420

BLACK AND WHITE PHOTOGRAPHS

Rabindranath Tagore  
Photo Service Company, New Delhi  
Photo Size: 8.6 x 6.6 inches

Rabindranath Tagore  
Photo Service Company, New Delhi  
Photo Size: 8.6 x 7 inches





## VARIOUS PHOTOGRAPHERS

BRESSON, RAGHU RAI, BISCHOFF, MCCURRY ETC, LIMITED EDITION PHOTO PRINTS BY MAGNUM PHOTOS (SET OF 16)

Photographic print on paper

**Rs 1,15,000–Rs 1,30,000**  
**\$1,610–\$1,820**

Mother and Son at Car Window, Bombay, India, Steve  
McCurry, 1996, Ltd Edition Photo Print 2001, 11.6 x 13.6  
inches

Mount Abu, India, Carl De Keyzer, 1986, Ltd Edition  
Photo Print 2001, 11.7 x 13.6 inches

Monsoon In Bombay, Carl De Keyzer, 1985, Ltd Edition  
Photo Print 2001, 11.6 x 13.6 inches

Ablutions of Pilgrims, Bruno Barbey, 1975, Ltd Edition  
Photo Print 2001, 11.6 x 13.6 inches

Dyeing Saris, Henri Cartier Bresson, 1966, Duo Black  
Photolithography, Ltd Ed of 2500 Copies, Printed on  
heavy and glossy art paper by George Water Productions,  
San Francisco, C 2000, 11.2 x 14.3 inches

The Ganges river. Offerings. Varanasi, Ferdinando Scianna, 1972, Ltd Edition Photo Print 2001, 13.6 x 11.6 inches

INDIA. The Kathakali Dance School, Werner Bischoff, 1952, Ltd Ed 2006, 11.6 x 8.2 inches

INDIA. State of Rajasthan. Town of Jaipur. The Observatory, Werner Bischof, 1952, Ltd Edition Photo Print 2006, 11.6 x 8.2 Inches

Construction of A Dam, Damodar Valley, India, Werner Bischoff, 1951, Ltd Edition Photo Print 2006, 11.6 x 8.2 inches

Maharashtra, Ian Berry, 1999, Print, Ltd Edition Photo  
Print 2008, 9.3 x 6.6 inches

Chawri Bazar, Delhi, Raghu Rai, 1972, Ltd Edition Photo  
Print 2008, 9.3 x 6.6 inches

Delhi, India, Raghu Rai, 1989, Hachette Fascicoli, Ltd  
Edition Photo Print 2005, 16.5 x 11.6 inches

Kumbh Mela Festival, Allahabad, Marilyn Silverstone,  
1960, India. 16.5 x 11.6 inches

Ltd Edition Photo Print 2005, Hachette Fascicoli, 16.5 x 11.6 inches

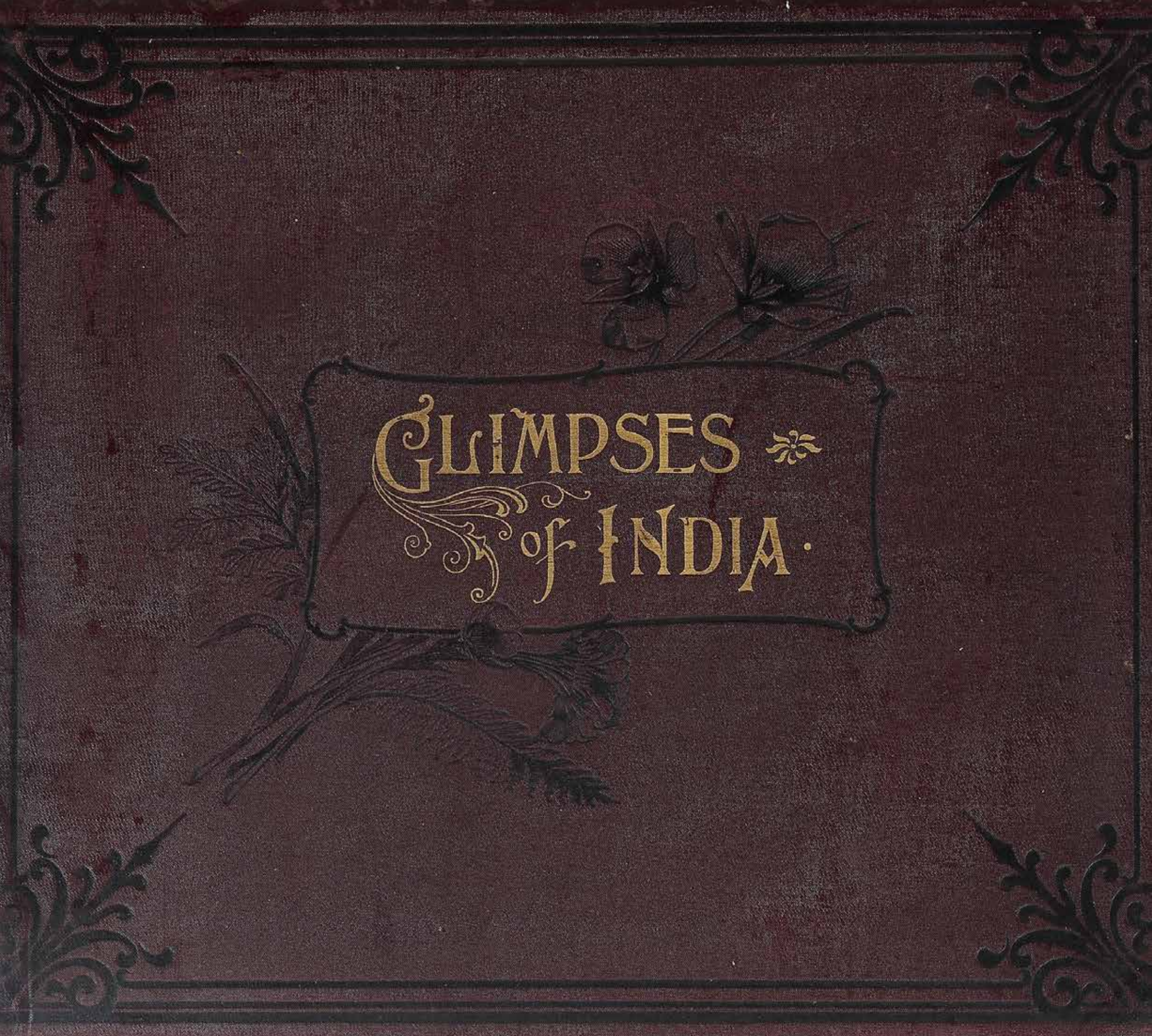
Seller Of Flowers, Bombay, India, Paolo Pellegrin, 2005,  
Ltd Edition Photo Print, 2005, Hachette Fascicoli, 16.5 x  
11.6 inches

The Narmada River, Gianni Berengo Gardin, 1978, Ltd  
Edition Photo Print, 1980, 548/1000,  
11.6 x 15.7 inches

Gianni Berengo Gardin: House From Residents In Paliya,  
India, 1979, Ltd Edition Photo Print, 548/1000, 11.6 x 15.7  
inches







# GLIMPSES of INDIA.

## PHOTOGRAPHY BOOKS

Lots 91 to 103 comprise a range of books on photography that span the various themes in this auction. Vistas of various Indian cities can be seen in rare volumes such as the first edition of *Glimpses of India* (c. 1896) by J H Furneaux, described as “a grand photographic history,” and Henri Cartier Bresson’s *Beautiful Jaipur* (1948) – his second book, preceded only by the Museum of Modern Art’s exhibition catalogue in 1947. Francesca H Wilson’s 1876 collection *Rambles in Northern India* includes 12 mounted photographs featuring various sites of the Indian mutiny. More comprehensive books such as *The Imperial Coronation Durbar (Illustrated): Delhi 1911* and H. I. M. King *George V and Princes of India and Indian Empire* (1937) provide an important historical and visual record of events in India in the first half of the twentieth century. The section rounds off with a set of 7 recently published and critically acclaimed books on early Indian photography.



DEENDAYAL'S: GLIMPSES OF NIZAM'S DOMINIONS

Rs 1,50,000–Rs 2,00,000  
\$2,100–\$2,800

NON-EXPORTABLE

TITLE: Glimpses of the Nizam's Dominions

SUBTITLE: Being an exhaustive photographic history of the Hyderabad State, Deccan, India : With nearly 600 Superbly Reproduced Views of Peoples, Cities, Towers, Mosques, Cave Temples, Forts, Tombs, Ruins, Palaces, Public Buildings, and Natural Wonders, all of which have been specially taken for the purpose by high-class photographers : Published by special permission, and under the direct patronage of His Highness the Nizam's Government : With Descriptive Text, comprising Particulars of the Archaeology, History, Ethnology, Religions, Topography, Forestry, and Geology of the Country, to which are added Biographical Accounts and Portraits of the Nobility and other Prominent Residents in the territory of His Highness the Nizam, all of which have been prepared from material personally collected by A Claude Campbell

AUTHOR: A Claude Campbell

PUBLISHER: C.B. Burrows, made by the Historical Publishing Company, Philadelphia, PA.

PLACE: Bombay and London

YEAR: 1898

BINDING: Rebound in full calf

NO.OF PAGES: 525

SIZE:

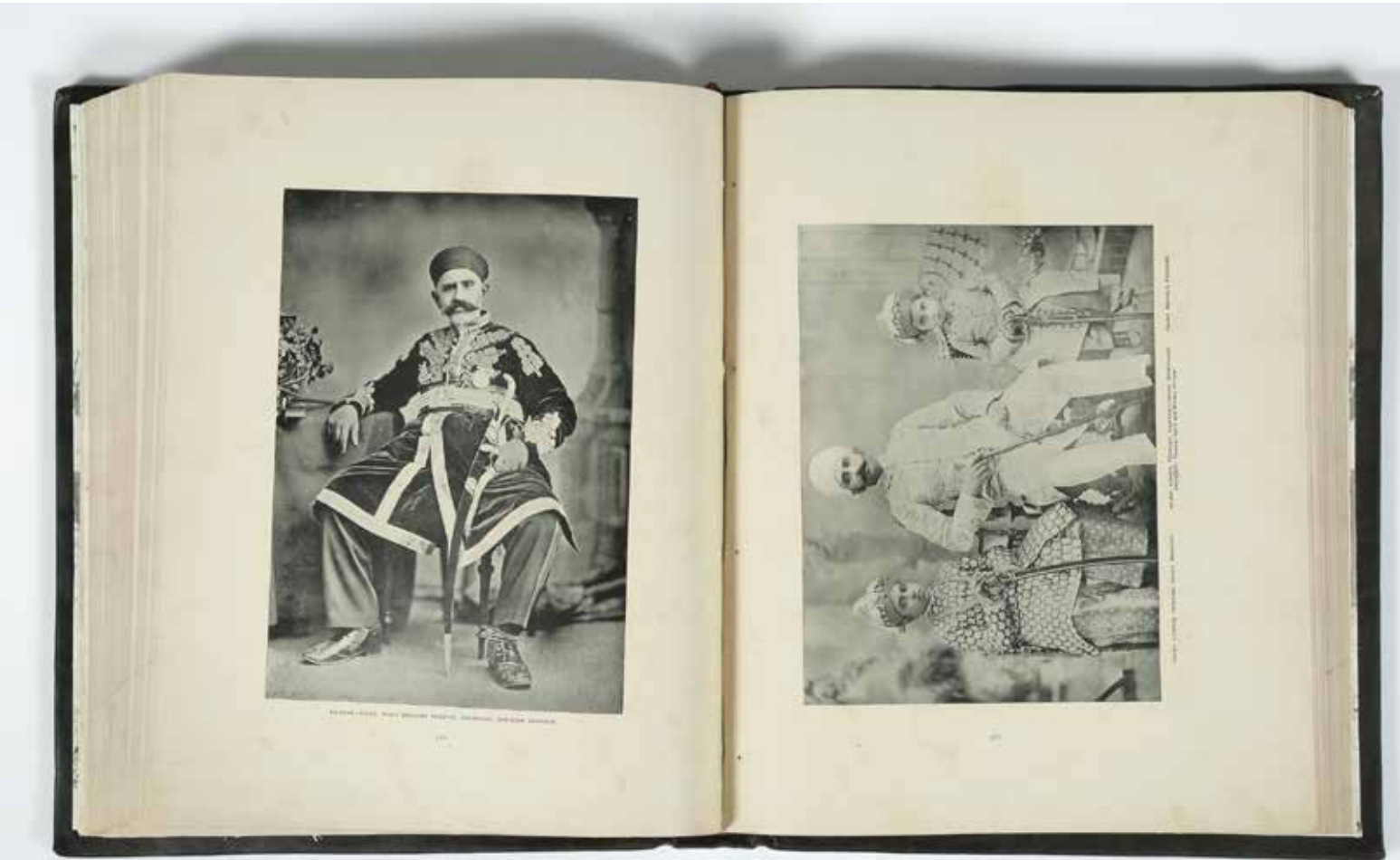
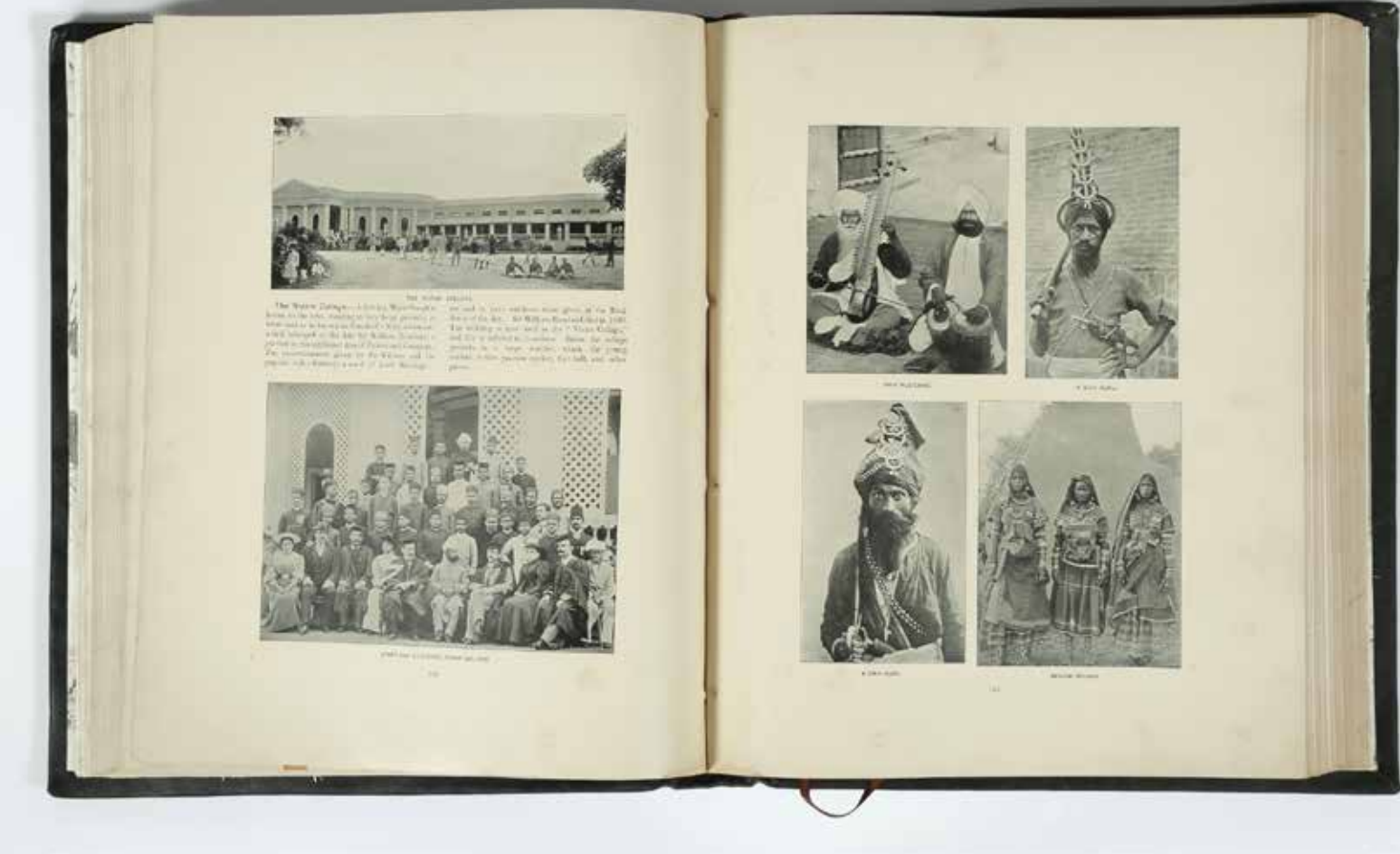
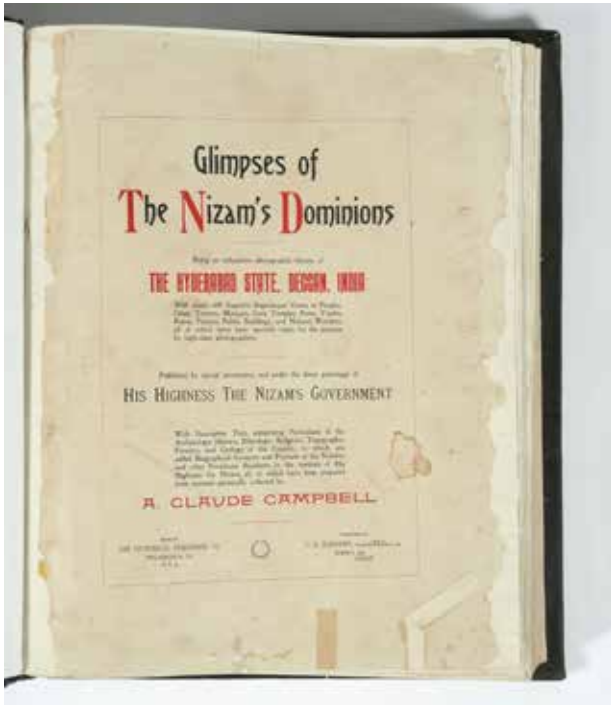
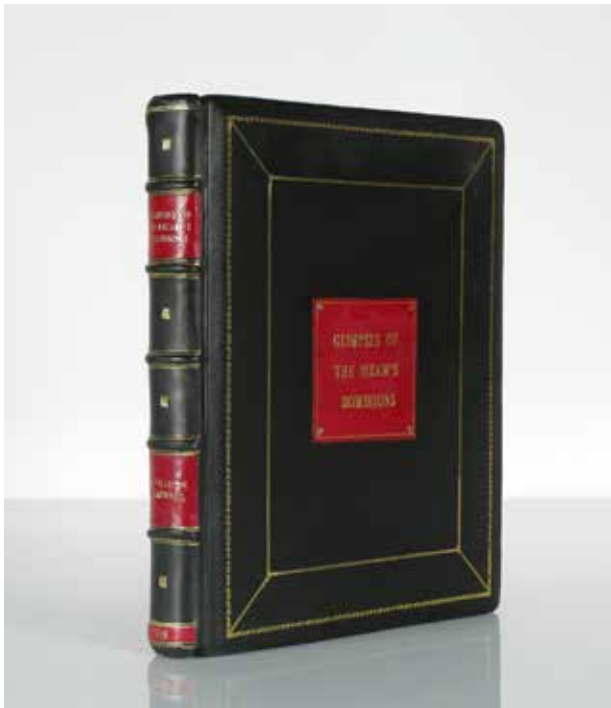
Height: 40.6 cm

Width: 33 cm

Depth: cm

Illustrated with over 600 photographic illustrations of the Hyderabad state, Deccan, India, after original photographs by Deendayal. Title page and a few other pages repaired from blank margins, otherwise overall a good copy of this rare work.

16 in x 13 in | 40.6 cm x 33 cm





## MUTINY MONUMENTS: RAMBLES IN NORTHERN INDIA

**Rs 1,50,000–Rs 2,00,000**

**\$2,100–\$2,800**

NON-EXPORTABLE

TITLE: Rambles in Northern India

SUBTITLE: With Incidents And Descriptions Of Many Scenes Of The Mutiny, Including Agra, Delhi, Lucknow, Cawnpore, Allahabad, Etc. With Twelve Large Photographic Views, by Francesca H. Wilson, Author of "Truth Better Than Fiction," Etc."

AUTHOR: Francesca H. Wilson

PUBLISHER: Sampson Low, Marston, Low and Searle, Crown Buildings, 188, Fleet Street

PLACE: London

YEAR: 1876

BINDING: Publisher's Green Cloth Gilt, All Edges Gilt

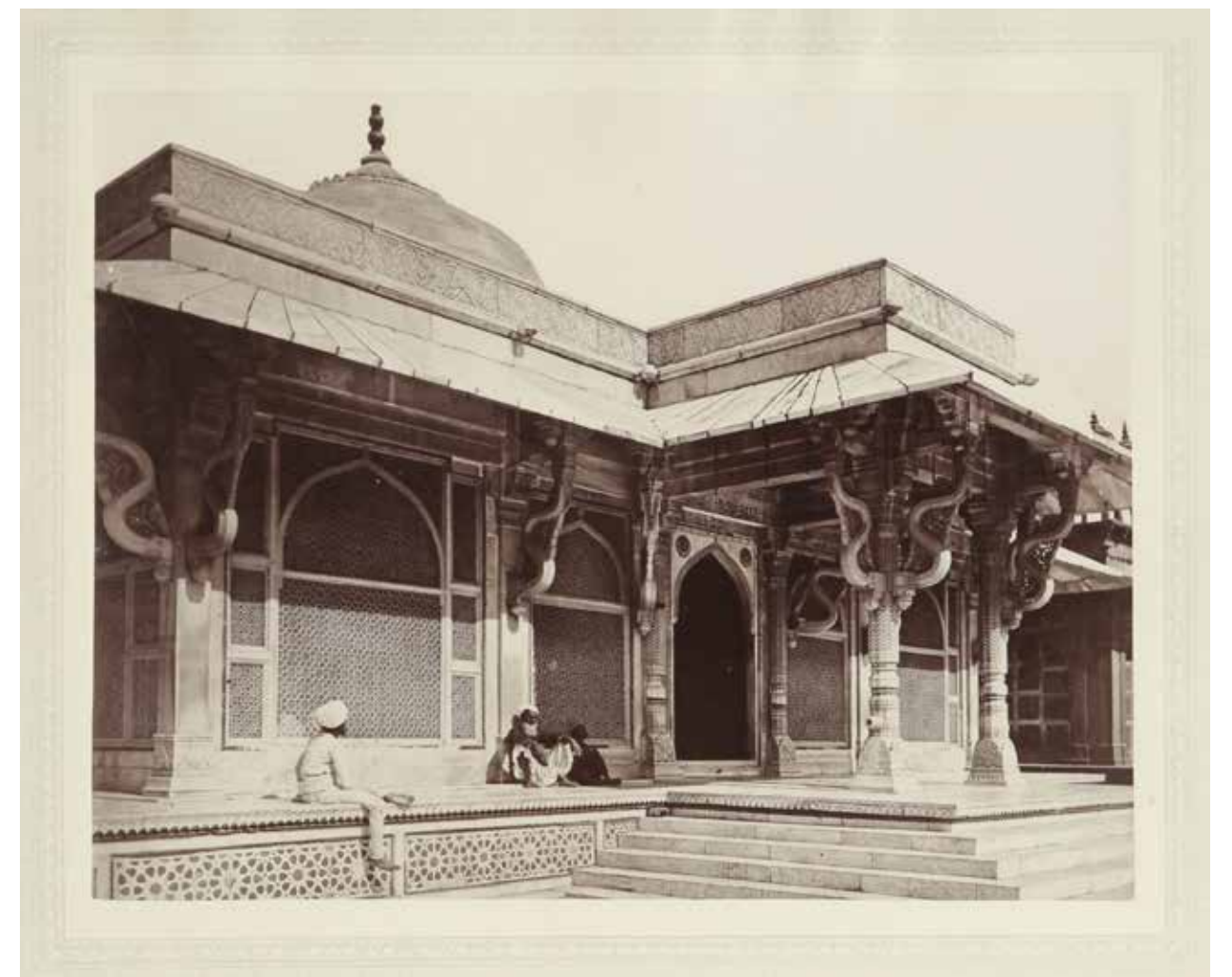
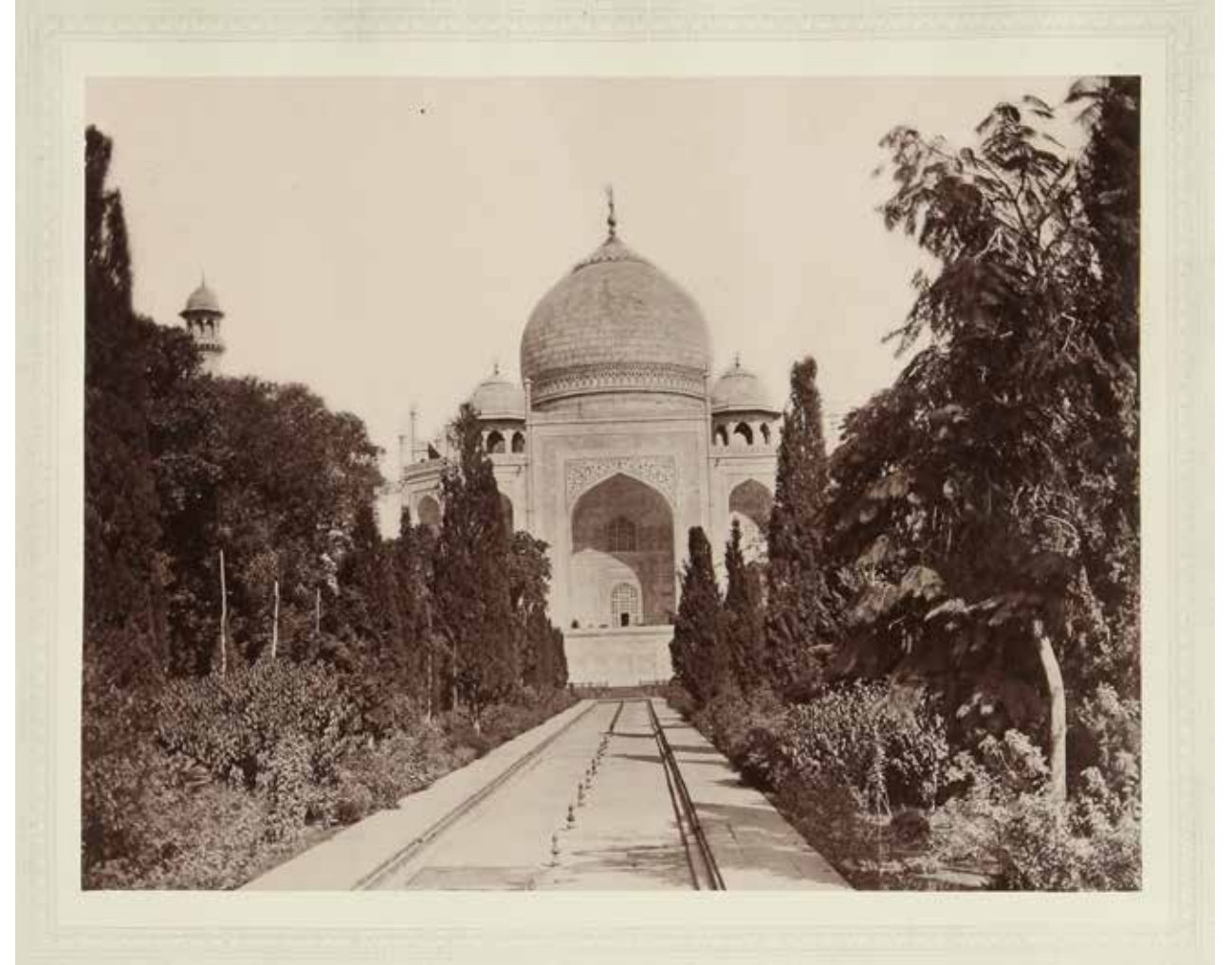
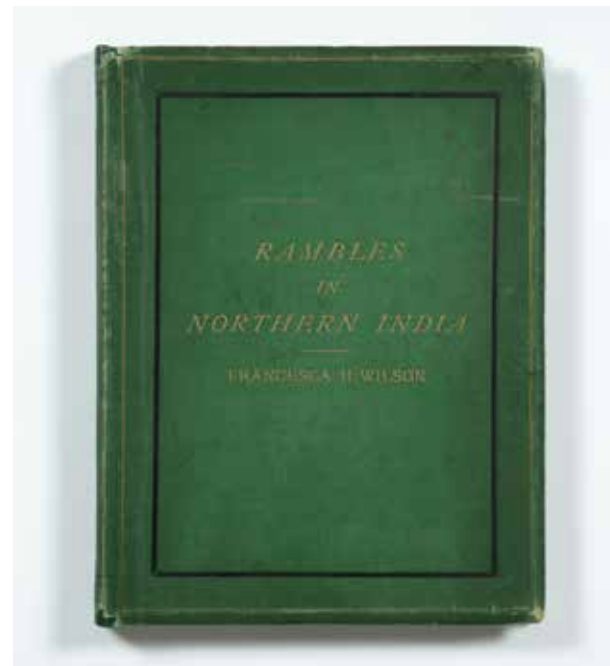
NO.OF PAGES: 86 pp, 12 Mounted Photographs, each 5.6 x 7.2 in

SIZE:

Height: 27.9 cm

Width: 21.8 cm

Including the following photographs, each with imprinted title and caption on mount: Great Gateway at Futtehpore Sikree; Golden Temple of Umritsur; Tomb of Runjeet Singh at Lahore; Taj Mahal and Garden, Agra; Tomb of Isman Dowlah, Agra; Tomb of Sheik Selim Christi at Futtehpore, Sikree; Cashmere Gate, Delhi; Ruins of the Flagstaff Tower and Other Buildings in the Residency at Lucknow; Bailey Gate, Residency, Lucknow; Havelock's Tomb at Lucknow; Memorial Well at Cawnpore; Suttee Chowra, or Massacre Ghaut, at Cawnpore.





## HENRI CARTIER-BRESSON'S BEAUTIFUL JAIPUR

Rs 1,50,000–Rs 2,00,000

\$2,100–\$2,800

TITLE: Beautiful Jaipur

AUTHOR: Henri Cartier Bresson

PUBLISHER: Information Bureau, Government of Jaipur  
[The Times of India Press, Bombay]

PLACE: Jaipur

YEAR: 1948

EDITION: First

BINDING: Illustrated red cloth, with printed dust jacket having black titles and illustration of a vase of flowers on the cover

NO.OF PAGES: 75 pages including 64 photographs reproduced in semitone

SIZE:

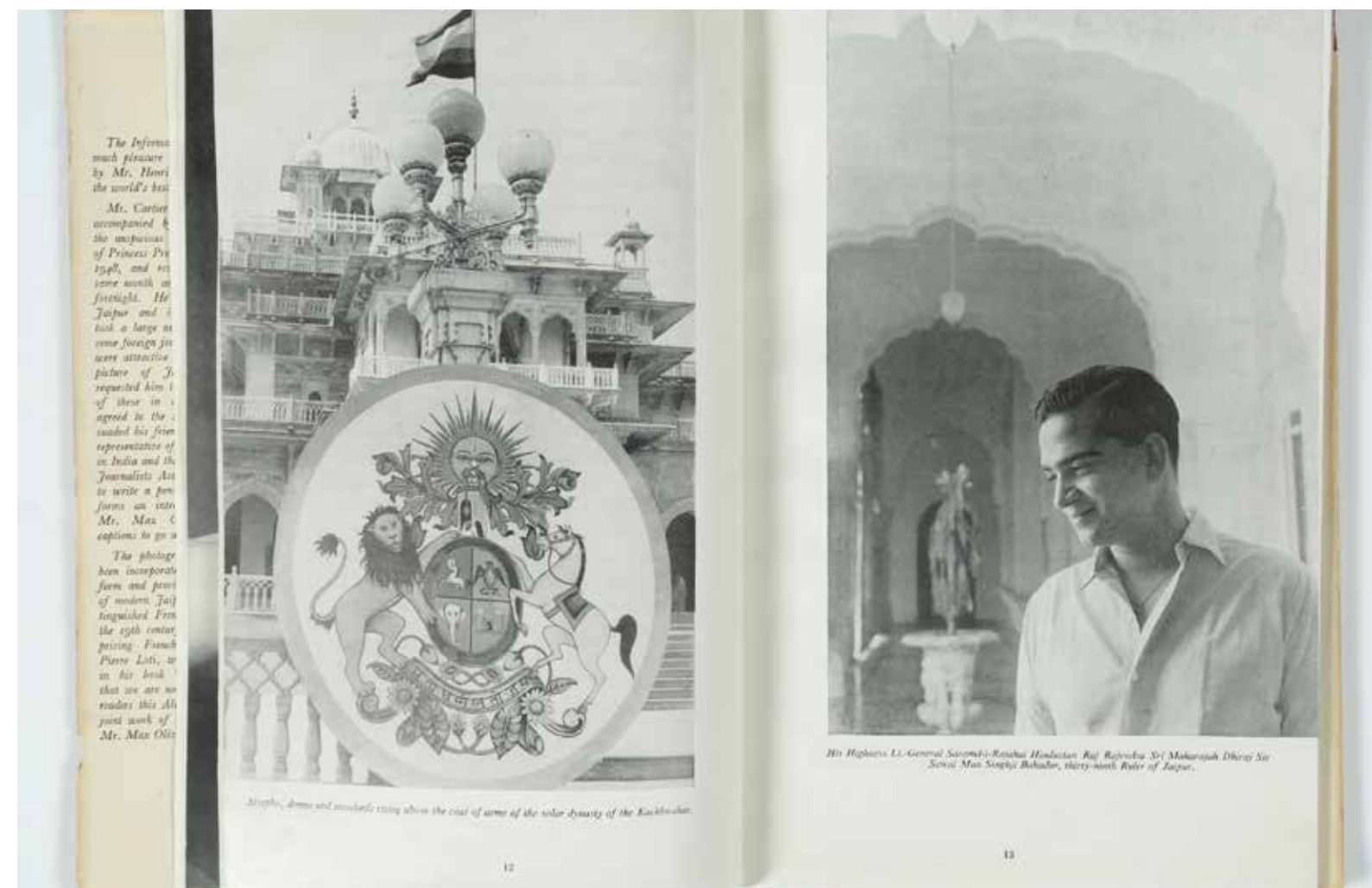
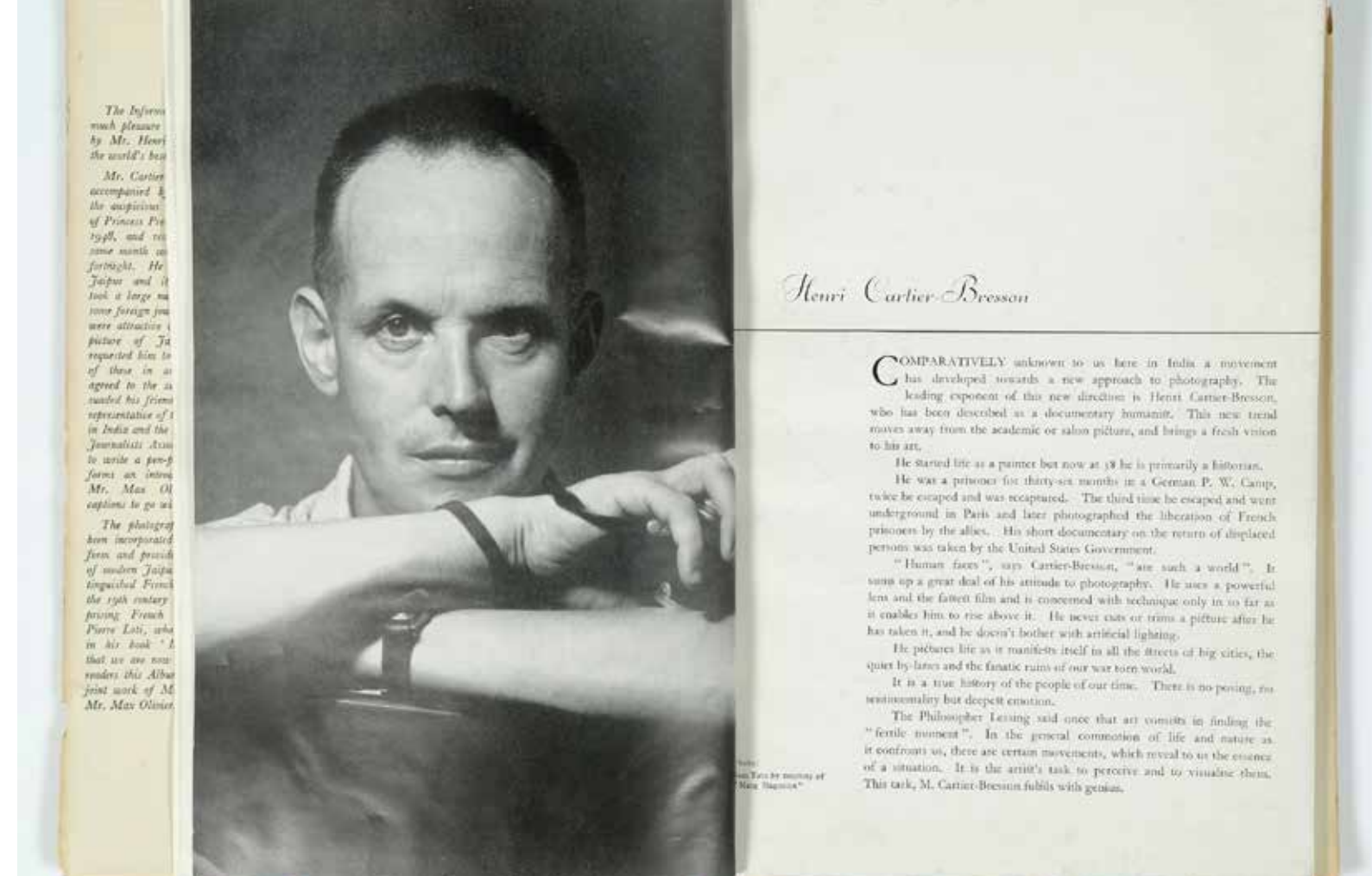
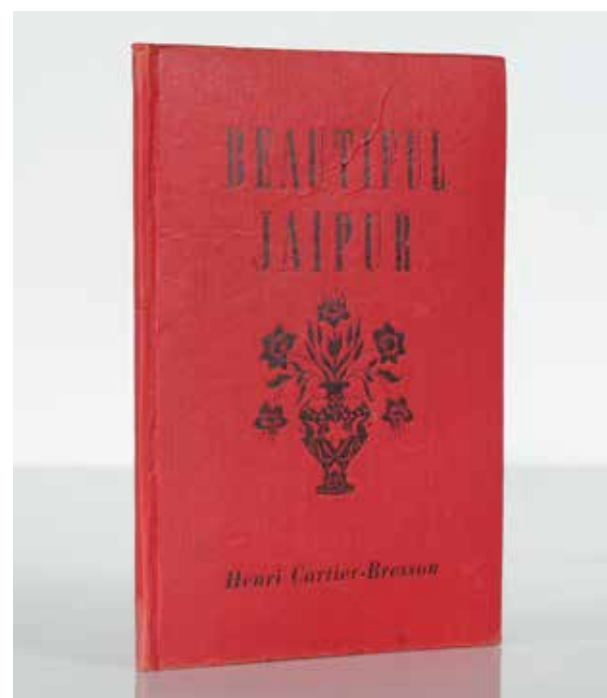
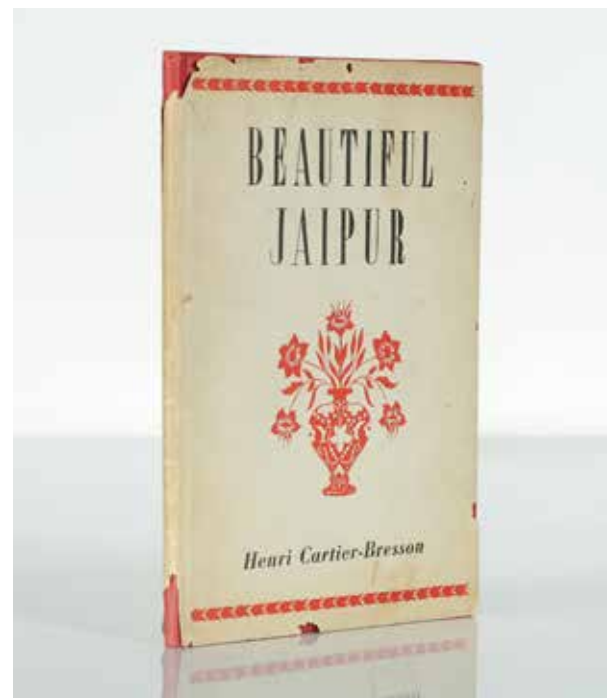
Height: 24.7 cm

Width: 17.7 cm

Depth: 2 cm

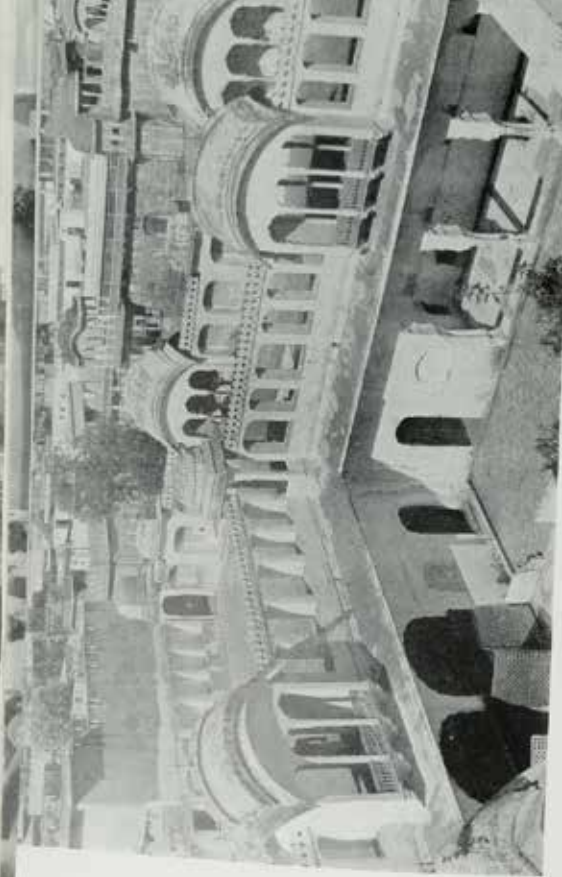
Rarest book by Henri Cartier-Bresson, whose photographs were taken during his trip to India on the occasion of the wedding of Princess Premkumari Sahiba in May 1948, with his wife Eli. It is a book that praises the climate of Jaipur and the beauty of architecture. This publication was made four years before the release of the book "IMAGE A LA SAUVETTE" (The Decisive Moment).

Preceded only by the Museum of Modern Art (MoMA) exhibition catalogue from 1947, this is the photographer's rare second monograph. Practically Henri Cartier-Bresson's first book.

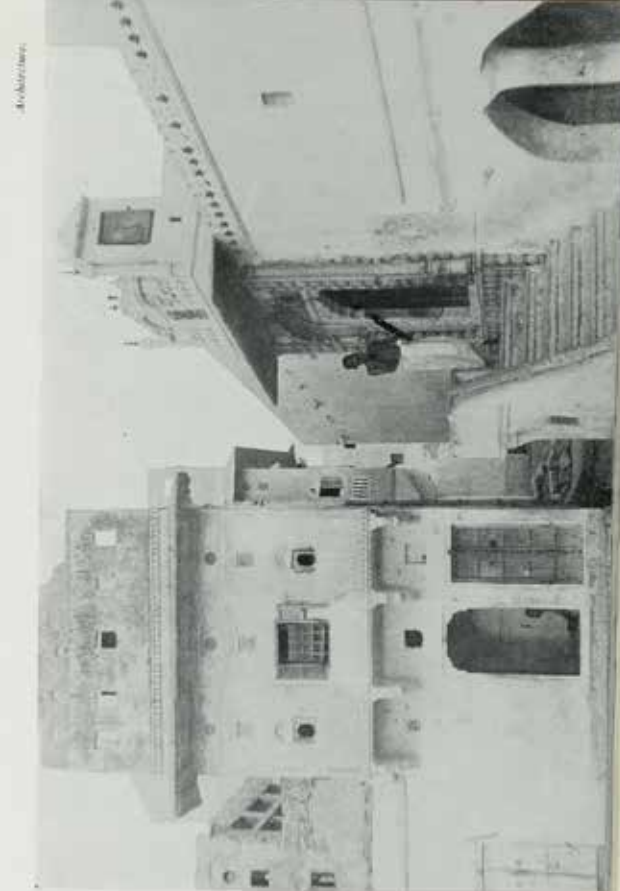




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Architecture.



Architecture.

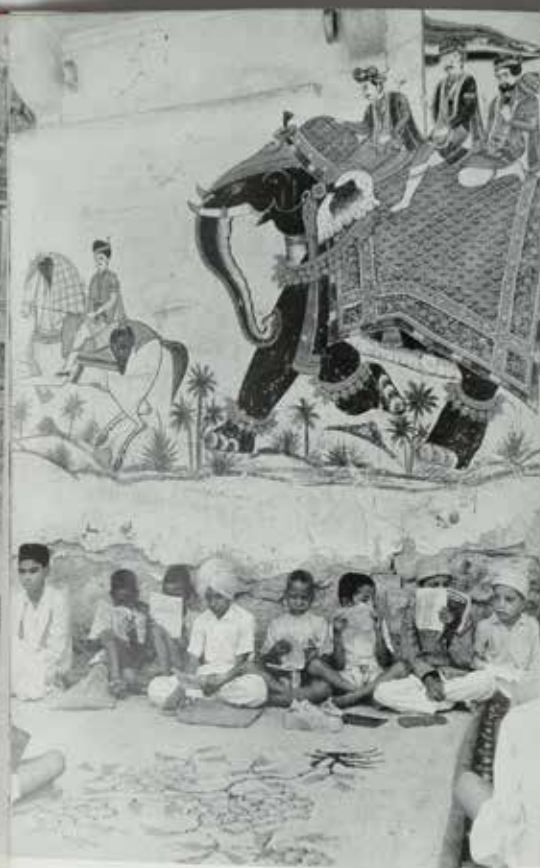


A staircase in Hapur ...



... where Hindu gods and goddesses.

THAKAL  
ER.



The school under the marital festival.



But the water is always pure ...



Before they can be immersed and worshipped ...



... the Gods have to be carved in marble or stone.



## 1911 DURBAR: THE IMPERIAL CORONATION DURBAR (ILLUSTRATED)

**Rs 75,000–Rs 1,00,000**

**\$1,050–\$1,400**

NON-EXPORTABLE

TITLE: Imperial Coronation Durbar Book (Illustrated)

VOLUME: No 1 of 2 only

AUTHOR:

PUBLISHER: The Imperial Publishing Co. (Khosla Bros.);  
Printed at the Addison Press, Madras

PLACE: Lahore (Punjab)

YEAR: 1911

BINDING: Original Decorated Black Calf, Fresh Spine,  
Slight Marginal Staining to first few leaves, Else Good

NO.OF PAGES: 482 pages profusely illustrated with b/w  
plates throughout printed on art paper

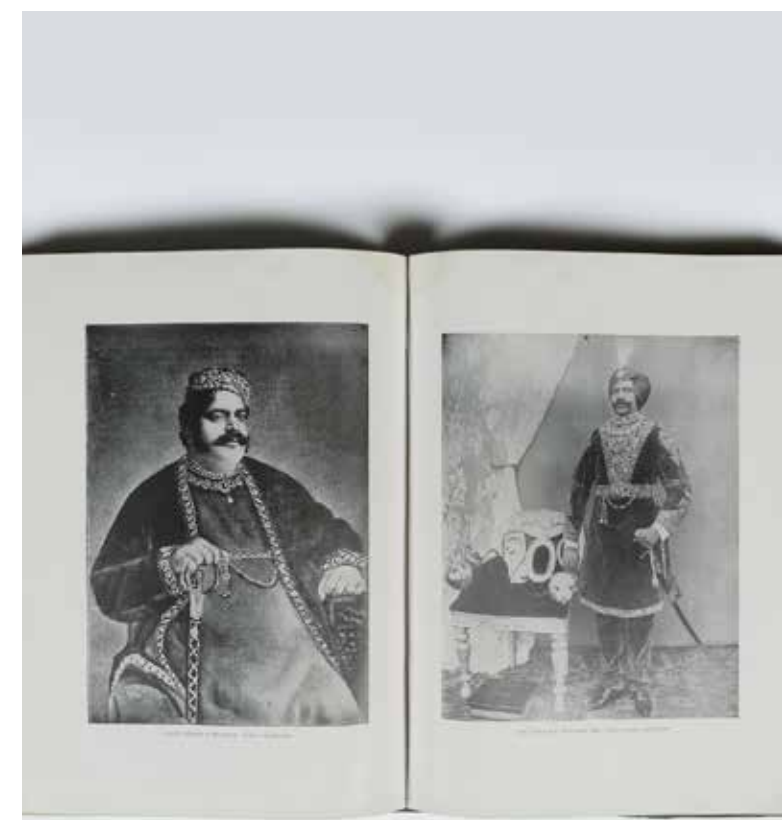
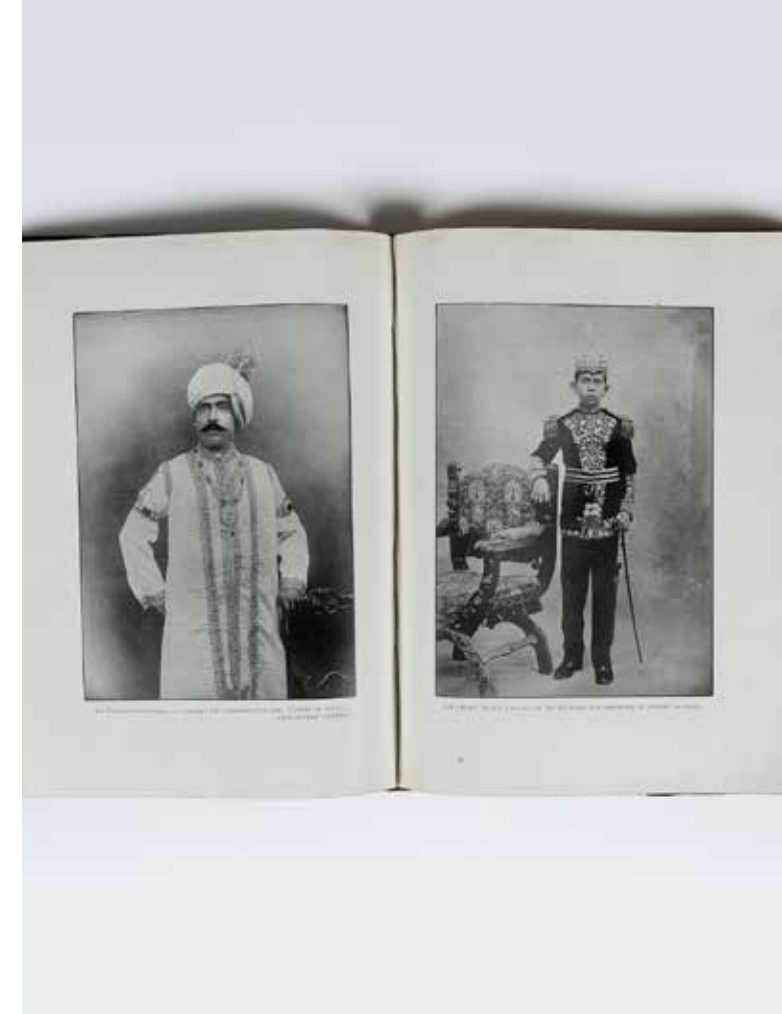
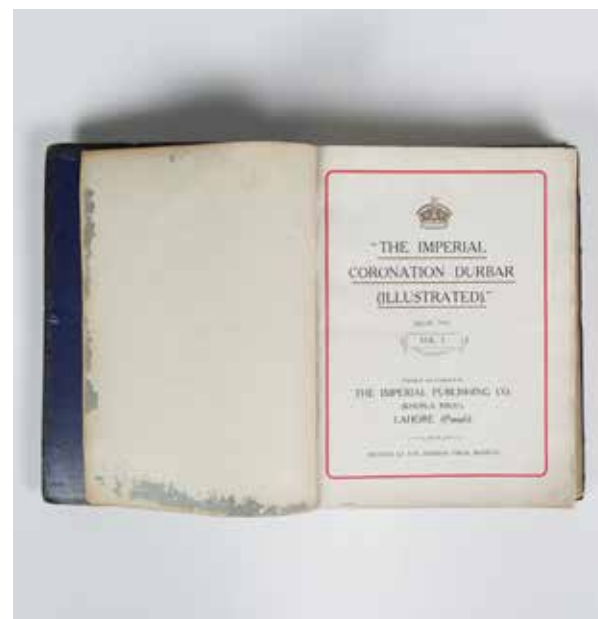
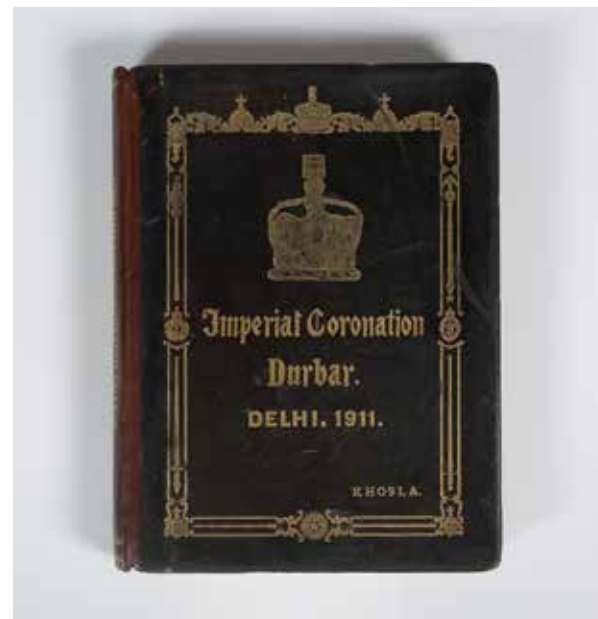
SIZE:

Height: 32.8 cm

Width: 25 cm

Contains around 1000 biographical notices, most  
with photos. A note in the Preface explains that "Such  
photographs & biographies as have not reached us for  
insertion in the present volume will be included ...

Covers Major Princely States Like Hyderabad, Mysore  
Jind, Kapurthala, Patiala, Nabha, Baroda Etc, And Princes  
And Zamindars of The Presidencies of Bengal, Bombay,  
Madras, Punjab, United Provinces Agra And Oudh and  
many other princely states.





## H.I.M. KING GEORGE V AND PRINCE OF INDIA AND INDIAN EMPIRE

Rs 75,000–Rs 1,00,000

\$1,050–\$1,400

TITLE: H.I.M. King George V and Princes of India and Indian Empire (Historical–Biographical)

AUTHORS: K.R. Khosla and R.P. Chatterjee

PUBLISHER: Imperial Publishing Co.

PLACE: Lahore

YEAR: 1937

BINDING: Hardbound

NO.OF PAGES: 492 including 9 tipped color plates and numerous b & w illustrations

SIZE:

Height: 32.8 cm

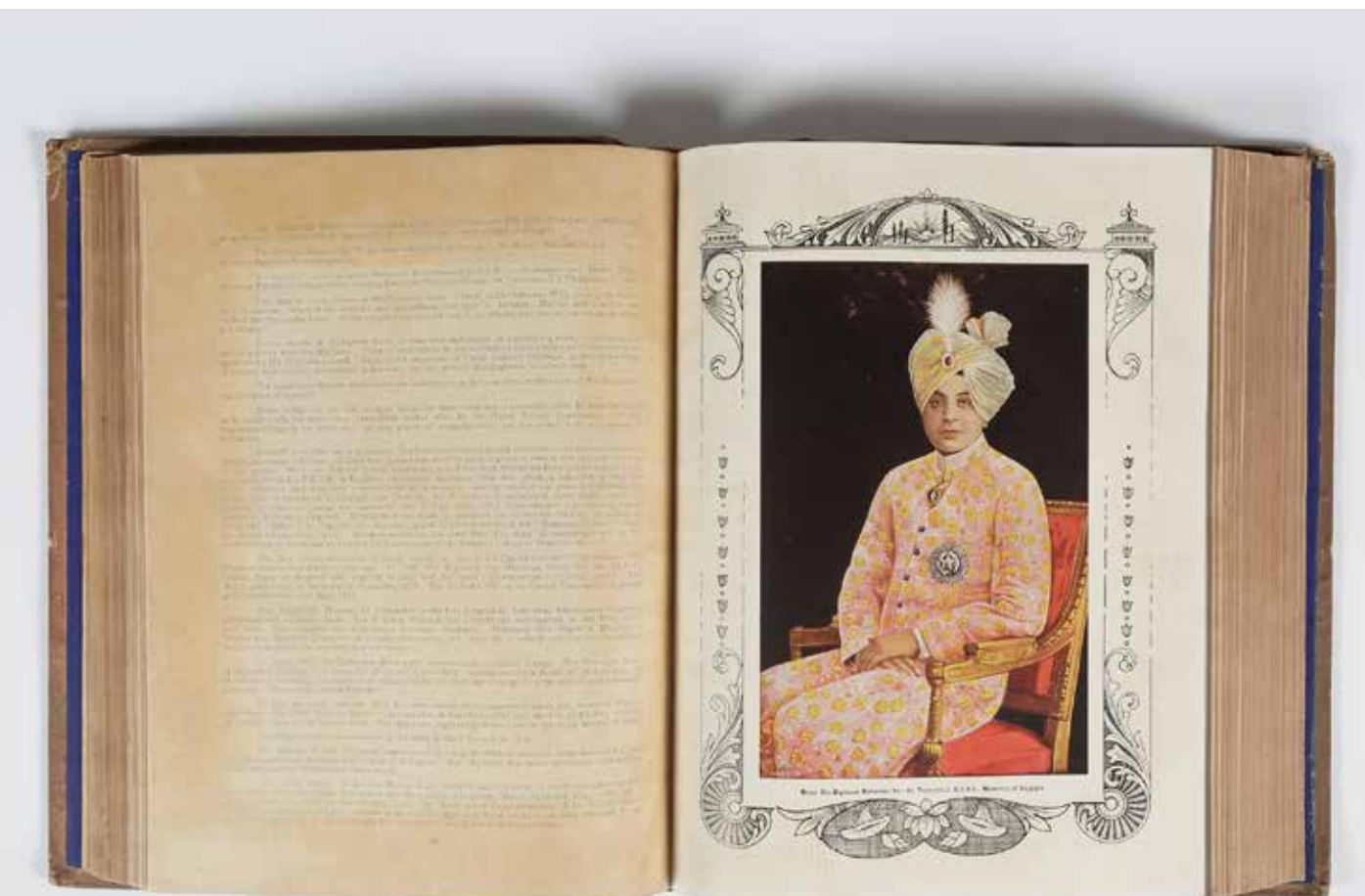
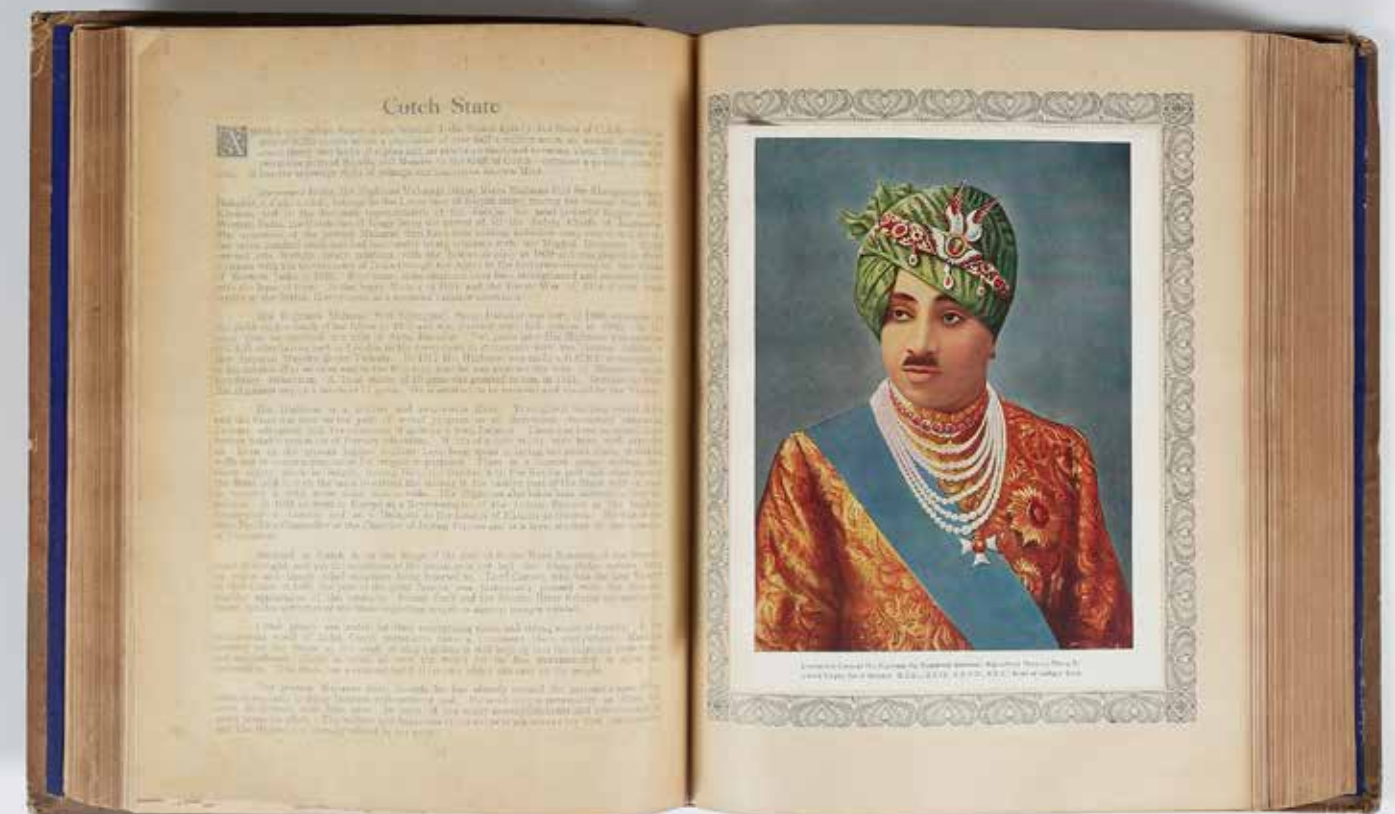
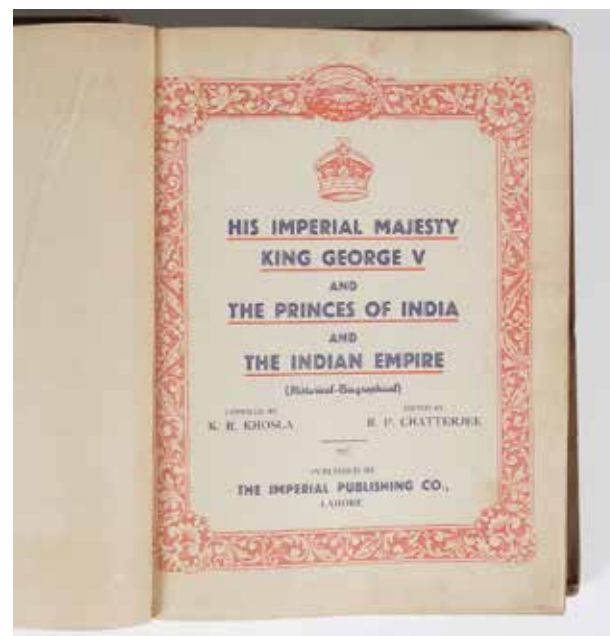
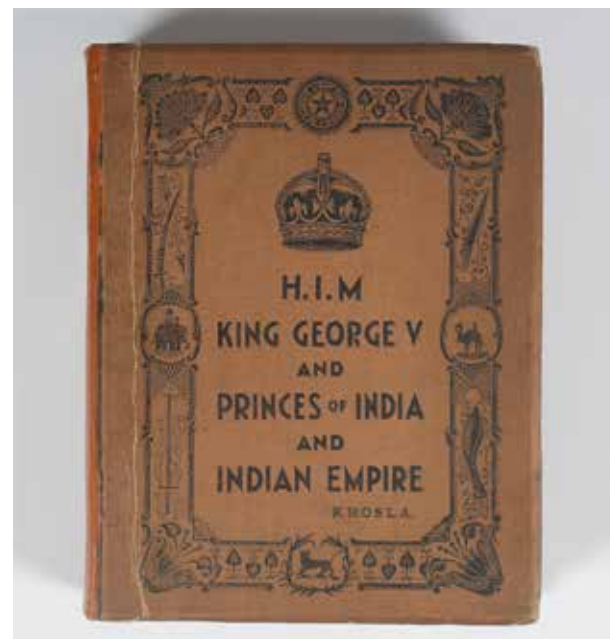
Width: 25.5 cm

Depth: 5.5 cm

A presentable pictorial and historical record of the life and times of the most beloved of Kings in Indian history and of the great and important part played by India in the evolution of his memorable reign in its multiracial beneficence and progress and in the appreciation of it in its proper impact.

The book was originally planned and prepared as a Silver Jubilee souvenir.

It was intended to be issued in two separate publications viz., "HIS IMPERIAL MAJESTY KING GEORGE V AND THE PRINCES OF INDIA" and "HIS IMPERIAL MAJESTY KING GEORGE V AND THE INDIAN EMPIRE". But it was decided to give to the readers the advantage of securing both these works in one volume.





## BENGAL AND ASSAM, BEHAR AND ORISSA

**Rs 60,000–Rs 75,000**

**\$840–\$1,050**

NON-EXPORTABLE

TITLE: Bengal and Assam, Behar and Orissa

SUBTITLE: Their history, people, commerce and industrial resources

AUTHOR: Somerset Playne and J.W. Bond

EDITOR: Arnold Wright

PUBLISHER: The Foreign and Colonial Compiling & Publishing Co.

PLACE: London

YEAR: 1917

BINDING: Original Morocco gilt with decorated border tooled in gold, inset with tiger head, decorated spines

NO.OF PAGES: 768 pages, printed on art paper, profusely illustrated with B/W plates

SIZE:

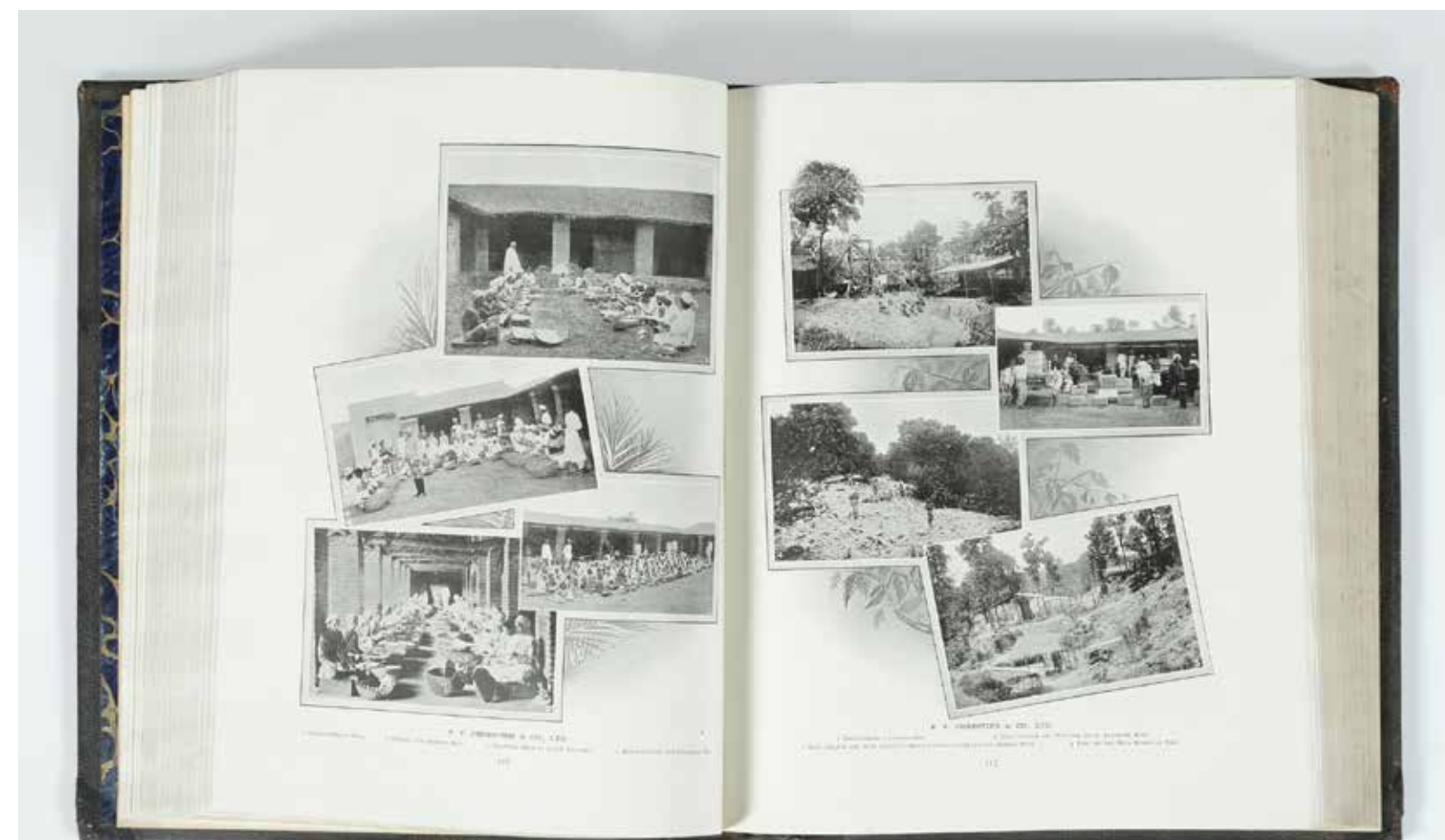
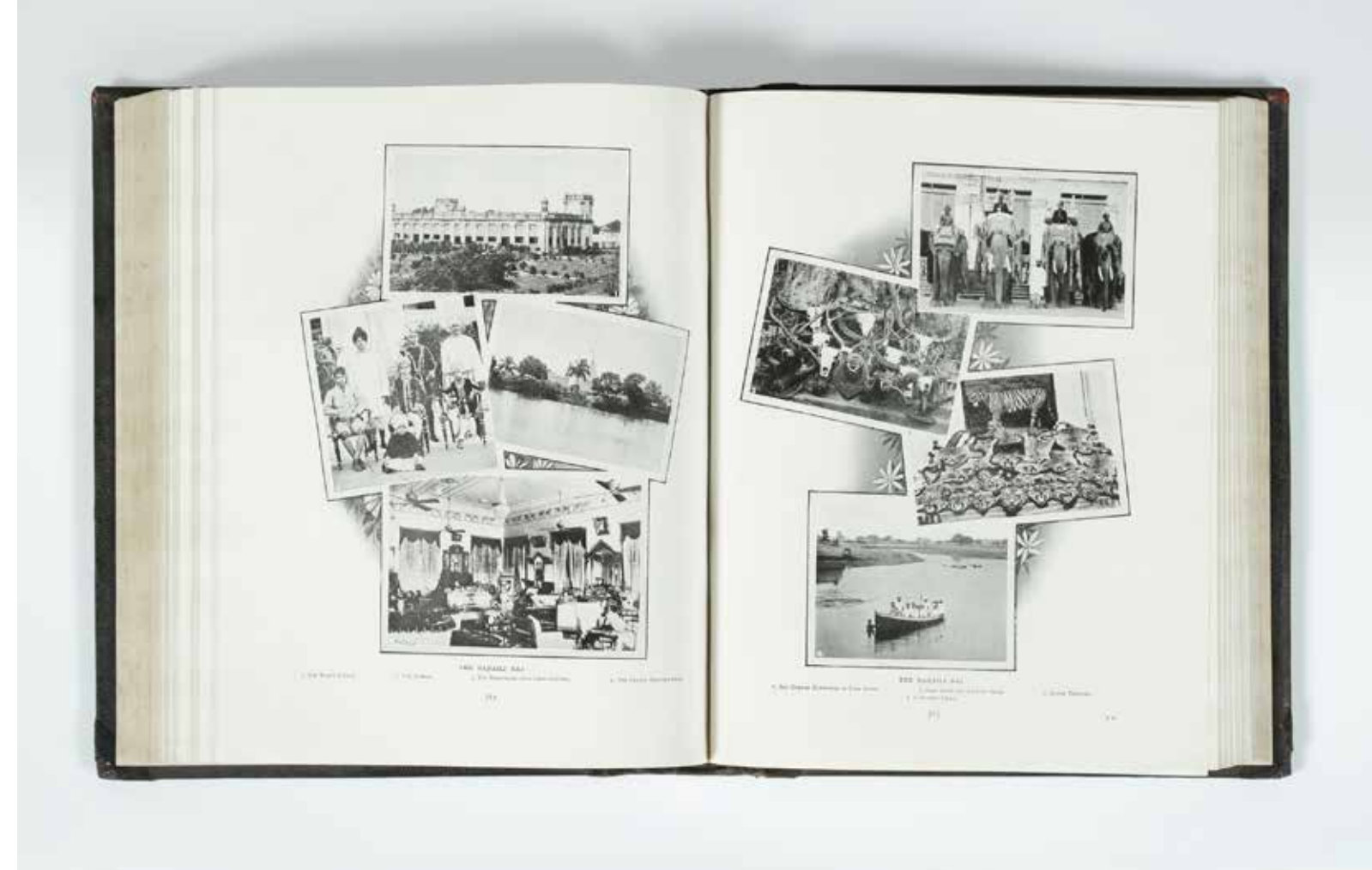
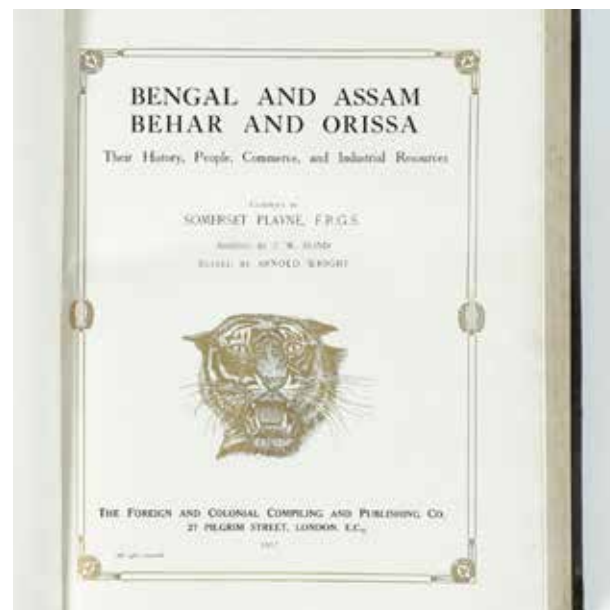
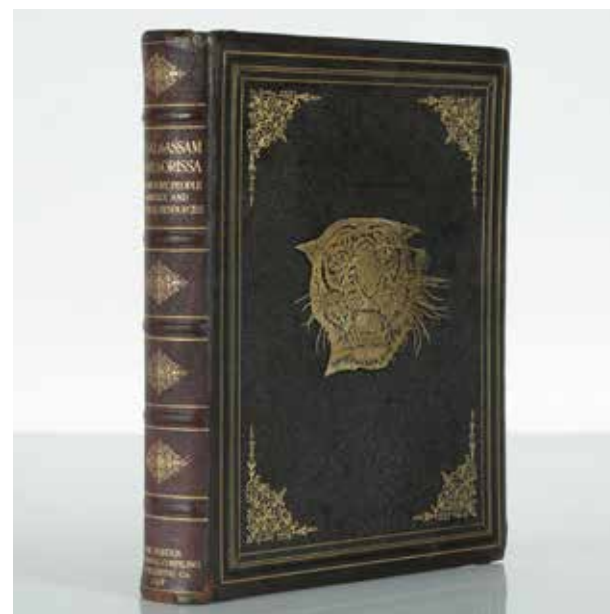
Height: 30.4 cm

Width: 25.5 cm

Depth: 4 cm

The book is the creation of Somerset Playne, a tireless traveller, explorer and chronicler of the length and breadth of the British Empire when it was at its zenith. A fellow of the Royal Geographical Society, he began The Foreign and Colonial Compiling and Publishing Company in 1908 for producing books, "giving the history, commerce, industries and resources of each country; to prove what industrial enterprise could attain under new and sometimes hard conditions."

The book is an in depth study of the Bengal Presidency and its subdivisions, containing hundreds of plates





ROYAL TOURS IN INDIA,1905–6,1911–12 [SET OF 3]

Rs 60,000–Rs 75,000  
\$840–\$1,050

NON-EXPORTABLE

a)  
TITLE: The Royal Tour In India, A Record Of Tour Of H.R.H The Prince Princess Of Wales In India And Burma, From Nov 1905 To March 1906  
AUTHOR: Stanley Reed  
PUBLISHER: Bennett Coleman And Co  
PLACE: Bombay  
YEAR: 1906  
BINDING: Original blue cloth gilt

NO.OF PAGES: 510, printed on specially made thick art glossy paper, containing 30 full–page portraits of British Royal families, Princes, Princesses, Governors, Indian Kings, 57 full page pp of diff ceremonies, processions, rituals, diff places of India & 213 small pp of aforesaid items  
SIZE:  
Height: 31.7 cm  
Width: 25.4 cm  
Depth: 2 cm

The book consists of Index to Places visited, Route Map of the tour of the Prince of Wales, 34 chapters along with The Prince of Wales Guildhall speech, other speeches in India, list of appointments in the Royal Victorian order made by his royal highness, list of knighthoods conferred by his Royal Highness, list of Gentlemen visited by his royal highness at Karachi with the Indian orders to which they have been appointed by his majesty the king–emperor of India, native titles, the shooting record, the prince of Wales household.

The illustrations were taken from photographs by Raja Deen Dayal & Sons and by Bourne and Shepherd. This important tour visited Bombay, Indore, Udaipur, Jaipur,

Bikanir, Lahore, Peshawar, The Khyber, Rawalpindi, Jammu, Amritsar, Delhi, Agra, Gwalior, Lucknow, Calcutta, Rangoon, Madras, Mysore, Bangalore, Hyderabad, Benares, Aligarh, Quetta, Chaman & Karachi. As well as views of the tour there are numerous architectural views and portraits of princes and rulers, officials, etc. A most useful work of record for Imperial India. The tour took place 30 years after the visit of the Prince's father (who was later Edward VII). The Prince and Princess enjoyed their trip and were to visit India again for a Coronation tour in 1911 when the Prince became George V.

b)  
TITLE: The King and Queen in India, 1911–12  
AUTHOR: Stanley Reed  
PUBLISHER: Bennett Coleman And Co  
PLACE: Bombay  
YEAR: 1912  
BINDING:  
NO.OF PAGES: 350 Pages, Printed On Art Paper, Profusely Illustrated With Portraits of Indian Maharajas (Contains a beautiful panorama of Delhi Durbar 1911)  
SIZE:  
Height: 30.4 cm  
Width: 25.4 cm  
Depth: 2 cm

c)  
TITLE: The Coronation Souvenir  
EDITOR: Cawas N Daji  
PUBLISHER: Souvenir Publishing Company  
PLACE: Bombay  
YEAR: 1937  
BINDING: D/W Hardbound  
NO.OF PAGES: 152 Pages, Printed On Art Paper, Profusely Illustrated With Portraits of Indian Maharajas Some Coloured. Nice Condition Overall, Couple of First and last pages slightly stained.  
SIZE:  
Height: 31.7 cm  
Width: 25.4 cm.brDepth: 2 cm

A Collection of Articles Published to Commemorate the Coronation of King George VI. With Plates, Including Portraits.  
  
12.5 in x 10 in | 31.7 cm x 25.5 cm





GLIMPSES OF INDIA

Rs 20,000–Rs 25,000  
\$280–\$350

NON-EXPORTABLE

A SUMPTUOUS PUBLICATION ON 19TH CENTURY PHOTOGRAPHY IN INDIA

TITLE: Glimpses of India: A Grand Photographic History of India of the Land of Antiquity, the Vast Empire of the East

SUBTITLE: With 500 superbly reproduced camera-views of her cities, temples, towers, public buildings, fortifications, tombs, mosques, palaces, waterfalls, natural wonders, and pictures of the various types of her people. Also, supplementary photographic views of Burmah, Ceylon, Cashmere and Aden

AUTHOR: J. H. Furneaux

PUBLISHER: Historical Publishing Company

PLACE: Philadelphia

YEAR: c. 1896

BINDING: Fine leather binding with 4 raised bands and gilted text at the spine

NO.OF PAGES: xv, 544 pages, profusely illustrated with plates, repair to title page, and couple other pages in front and back including index page

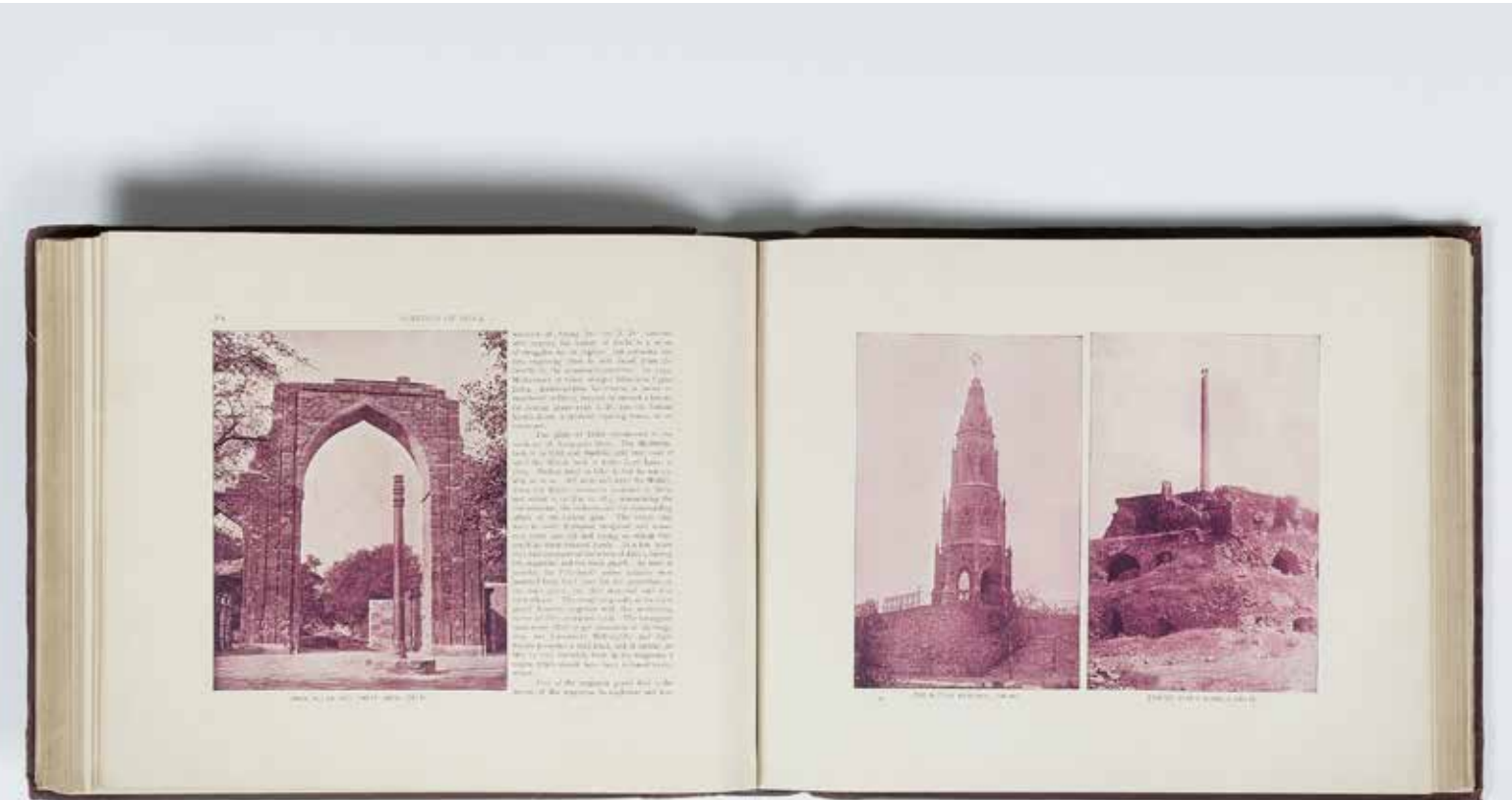
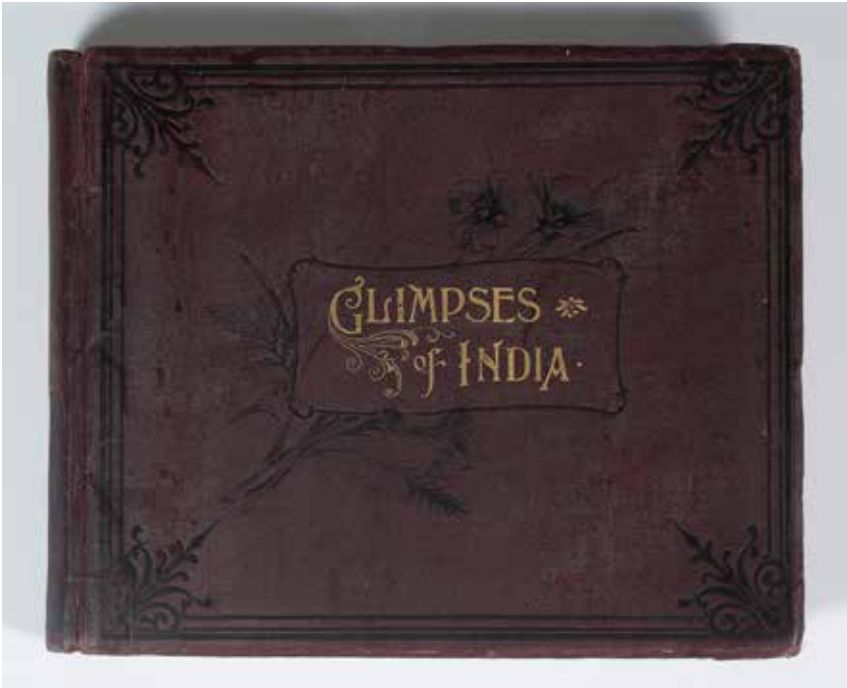
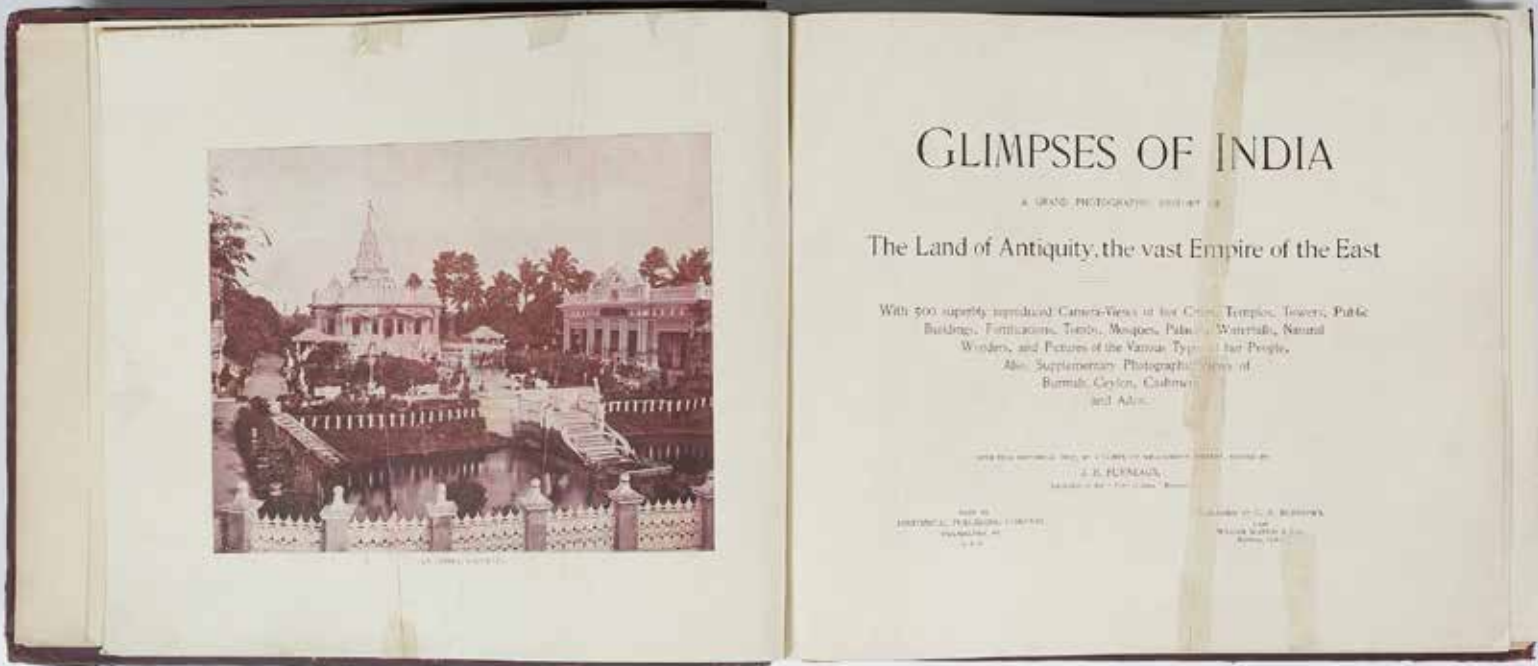
SIZE:

Height: 29 cm

Width: 35 cm

Depth: 4 cm

The first edition of this work on the history of India, written from a British colonial viewpoint. Featuring eight rare coloured photographic plates, including a frontispiece. 'With full historical text, by a corps of well-known writers, edited by J. H. Furneaux'. J. H. Furneaux was a sub-editor in the then British-owned Times of India in Bombay. Written around forty years after the first national uprising in India in 1857, Furneaux's loyalty to British rule can be seen throughout the work, as he explains how British forces successfully suppressed the 30,000 mutineers.





THE TOURISTS GUIDE TO LUCKNOW: IN FIVE PARTS

Rs 50,000–Rs 75,000

\$700–\$1,050

NON-EXPORTABLE

TITLE: The Tourists Guide to Lucknow: In Five Parts

EDITOR: EH Hilton

PUBLISHER: London Printing Press

PLACE: Lucknow

YEAR: 1894

BINDING: Bound in Contemporary half calf with marbled boards

EDITION: 2nd, Revised and Illustrated

NO.OF PAGES: 163 pages along with 26 original mounted and tipped in photographs (platinum and couple of albumen)

SIZE: 8.6 X 5.6 inches

Great Imambara

Hosainabad Entrance

Hosainabad Imambara

Shah Nazaf Near Secundrabagh

Alum Bagh

Banqueting Hall General Hospital

Banqueting Hall Residency

Near Redan

La Martinere College

One of the rarest accounts of Lucknow and Lucknow monuments, other editions of the book come with printed plates, However, This Edition Is Extremely Scarce And Rare.

LIST OF PLATES

Residency

Wingfield Park

La Martinere

Machi Bhawan.br.Bailey Guard Gate

Memorial Cross

Flagstaff Tower

The Tykhana Where The Women And Children Took Refuge, The Rooms Are Underground

Residency

Left Of Bailey Guard Gate

Moti Mahal Entrance

Moti Mahal

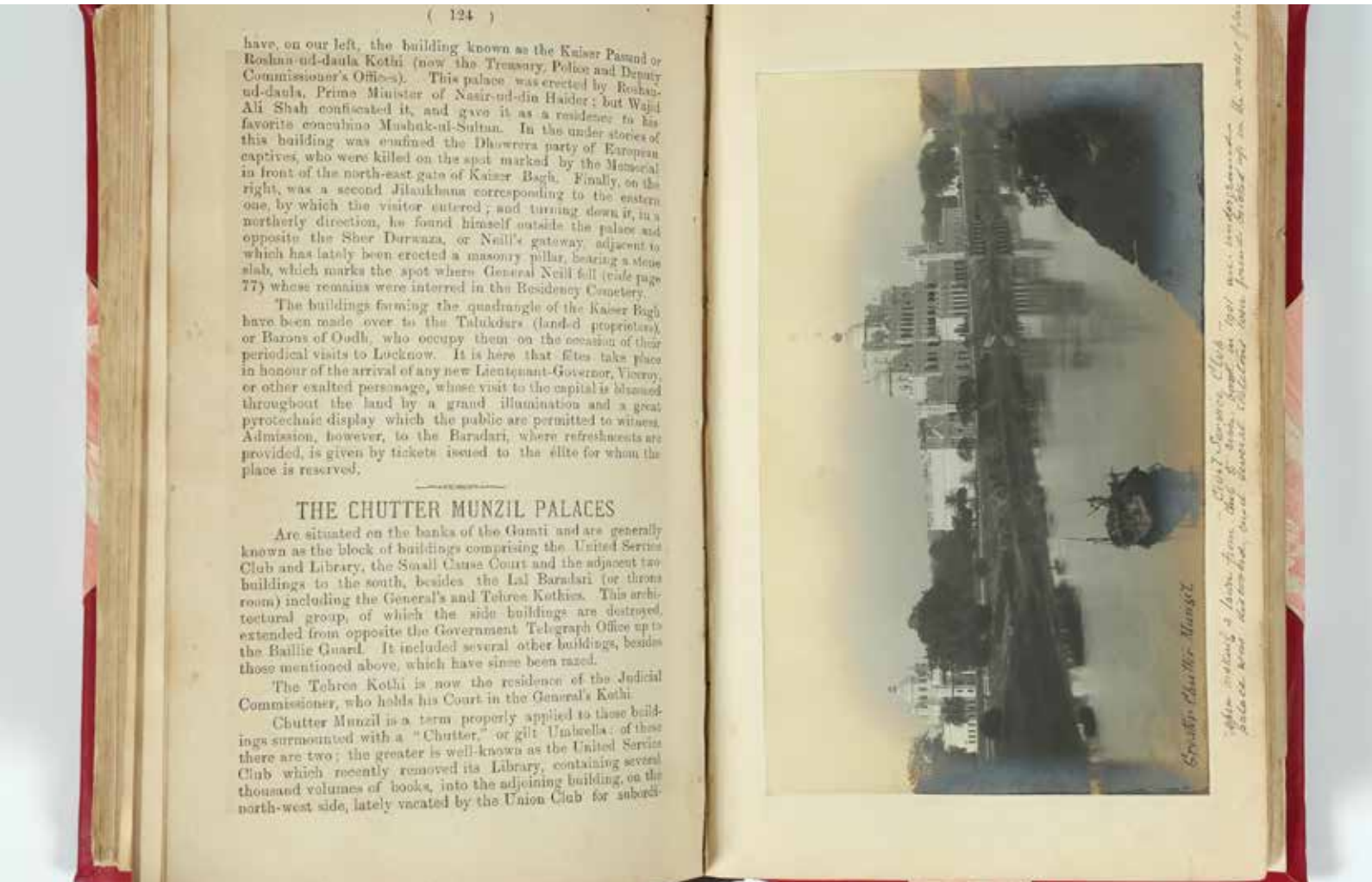
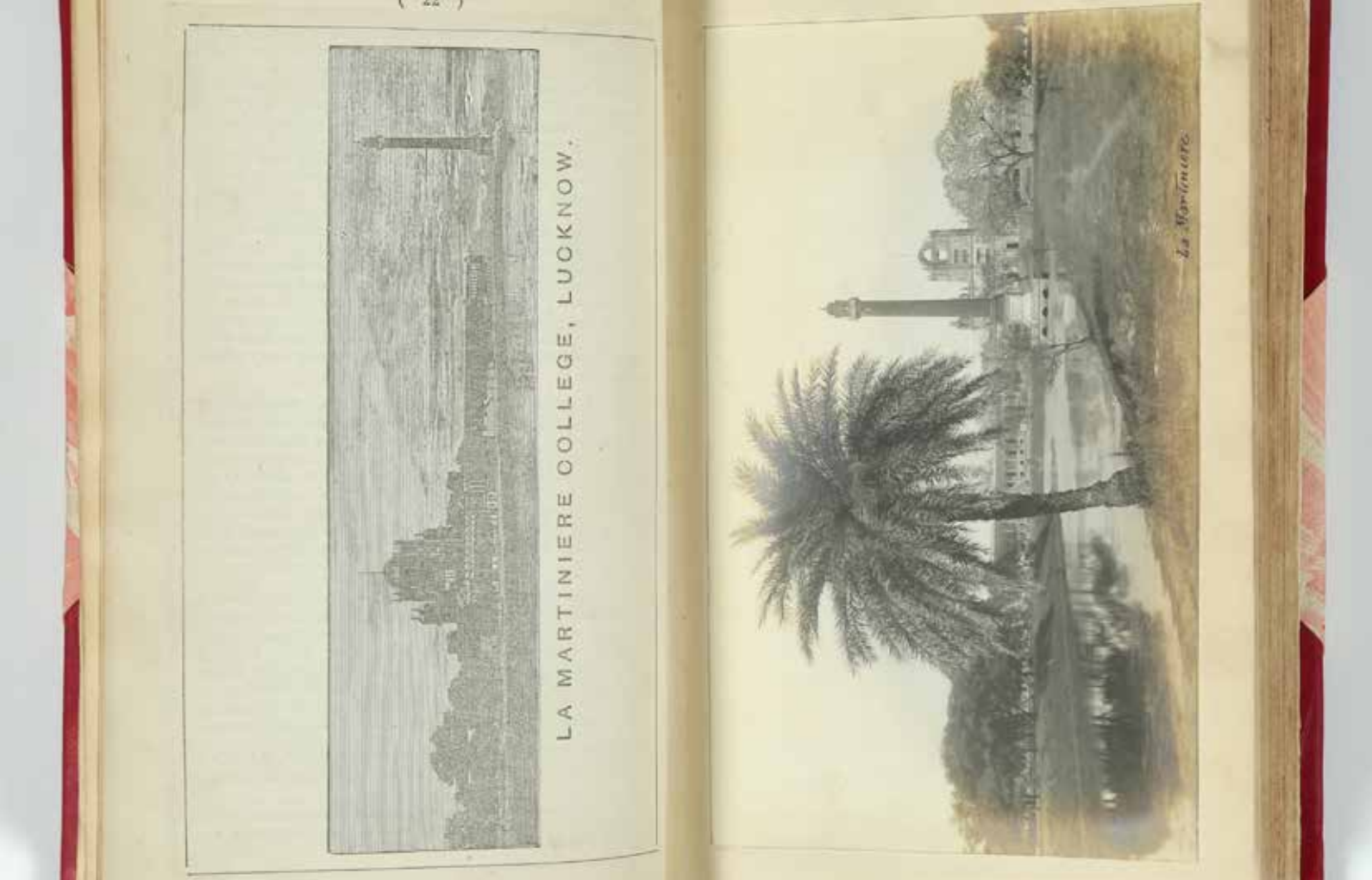
Residency

Tomb Of Mohd Ali Shahs Daughter Hosainabad

Dilkusha Palace

Greater Chuttur Manzil

Lesser Chuttur Manzil





## TREE AND SERPENT WORSHIP

**Rs 2,65,000–Rs 3,00,000**

**3,710–\$4,200**

NON-EXPORTABLE

TITLE: Tree and Serpent Worship

SUBTITLE: Illustrations of Mythology and Art in India in the First and Fourth Centuries after Christ: from the sculptures of the Buddhist topes at Sanchi and Amravati

AUTHOR: James Fergusson

PUBLISHER: India Museum: India Office (W. H. Allen & Co.)

PLACE: London

YEAR: 1868

BINDING: Publisher's red half hard-grain morocco on green sand-grained cloth, title gilt to the spine, neatly rebacked with the original spine laid down, large Naga Raja disk gilt to the upper board, top edge gilt, marbled endpapers.

NO.OF PAGES: xii + 247 pages including lithographic decorative title after a drawing of the northern gateway at Sanchi by Lieut--Col. Maisey and 40 other similar plates after Maisey, 57 mounted albumen prints. Of these photographs, 37 were taken by William H. Griggs (1832–1911) in 1854 and 20 were taken by James S. Waterhouse (1842–1922) in 1866. 2 of them across two pages, a double-page coloured plan, a full-page tinted map, and numerous wood-engravings to the text.

SIZE:

Height: 34.5 cm

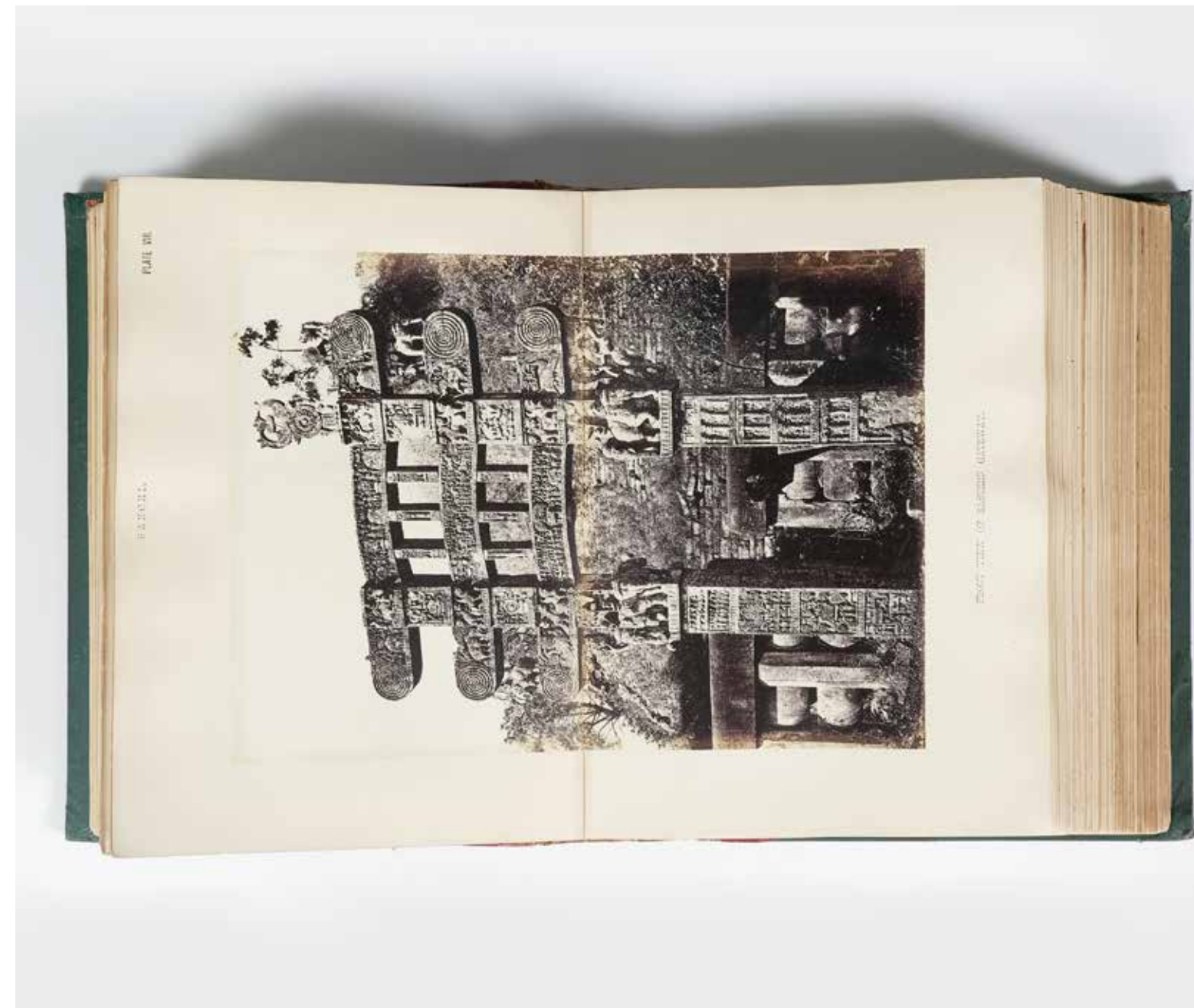
Width: 28 cm

Depth: 7 cm

While Burne-James seems not to have been in any way influenced by Indian art, a serpentine theme certainly can be detected running through his work, famously in his *The Doom Fulfilled* (Perseus slaying the Sea Serpent); in the windows of St. Margaret's, Rottingdean; and his "portrait" of Sidonia von Bork with her robe patterned with "branching and knotted snakes, black upon the golden stuff"; but most suggestively the pencil sketch

Serpent Women around Globe at the Art Institute of Chicago (The Leonora Hall Gurley Memorial Collection, 1922.1121) which seems to refer to the various serpent discs discussed in the present work. Although the book has been described as "fanciful" (David Boyd Haycock in ODNB), it remains an important record and is a superb example of an early photographically illustrated book involving three of the key players in the development of the form. James Fergusson (1808–1886), was one of Victorian Britain's most prominent architectural historians, respected by Ruskin, and the dedicatee of Schliemann's great work *Tiryns*, as "the historian of architecture, eminent alike for his knowledge of art and for the original genius which he has applied to the solution of some of its most difficult problems". However, he had no university education and began his career working for the family firm of Fairlie, Fergusson & Co. in Calcutta, before going into business as an indigo planter, he quickly made his fortune "and was able to retire, and as 'an expert draughtsman with a camera-lucida' he explored India 'chiefly on a camel's back, from end to end and from side to side' exploring the rock-cut temples of Ajanta, Ellora, and elsewhere" (ODNB). In 1866, he was preparing a display on Indian architecture for the 1867 Paris Exhibition and was looking for sculptures, or architectural fragments, to cast "to draw attention....[and] give some character" to his exhibition of photographs. He was "not a little astonished" to discover that "large collection of marbles" from Amravati Tope – a site that he had "thought it well worth [making] a voyage to India especially for the purpose of exploring" – were stored for their preservation in the coach-house of the India Museum at Leadenhall Street (Preface). So he set to work on a monograph describing the site, and to this end, the pieces were photographed by William Griggs, the Museum photographer, and inventor of the photolithographic process by which many of the plates in the present work were produced. In the course of his researches on the subject, Fergusson then uncovered "a beautiful series of drawings" of Sanchi Tope in the Indian Office library, at the same time receiving "a set of photographs" of the same monument from Lieut.

James Waterhouse, which lead him to reconsider the form of the book, expanding it to combine the accounts of the two monuments. Waterhouse, whose images of Sanchi Tope arrived so serendipitously, went on to become President of the Royal Photographic Society 1905–6, having been awarded the Society's Progress Medal in 1891 for his work on dye sensitising; and Griggs' pioneering work in chromo photolithography, and with the half-tone and collotype processes lead to him being obituarized by the *Printer's Register* as "that venerable craft father of ours".





ILLUSTRATIONS OF BUILDINGS NEAR MUTTRA AND AGRA

Rs 2,00,000–Rs 2,50,000

\$2,800–\$3,500

NON-EXPORTABLE

TITLE: Illustrations of Buildings near Muttra and Agra  
SUBTITLE: Showing the Mixed Hindu–Mahomedan Style of Upper India. Prepared at the India museum under the authority of the secretary of state for India in council, from photographs, plans, and drawings taken by order of the government of India, by Henry Hardy Cole, lieutenant, R.E., late superintendent, Archæological survey of India, North–western Provinces.

AUTHOR: Henry Hardy Cole

PUBLISHER: India office, sold by W. H. Allen and Co.

PLACE: London

YEAR: 1873

BINDING: Contemporary calf-backed boards, spine lettered in gilt

NO.OF PAGES: 116 pages including 42 photographed plates and 12 lithographed plates and plans

Height: 33.8 cm

Width: 25 cm

Depth: 2.5 cm

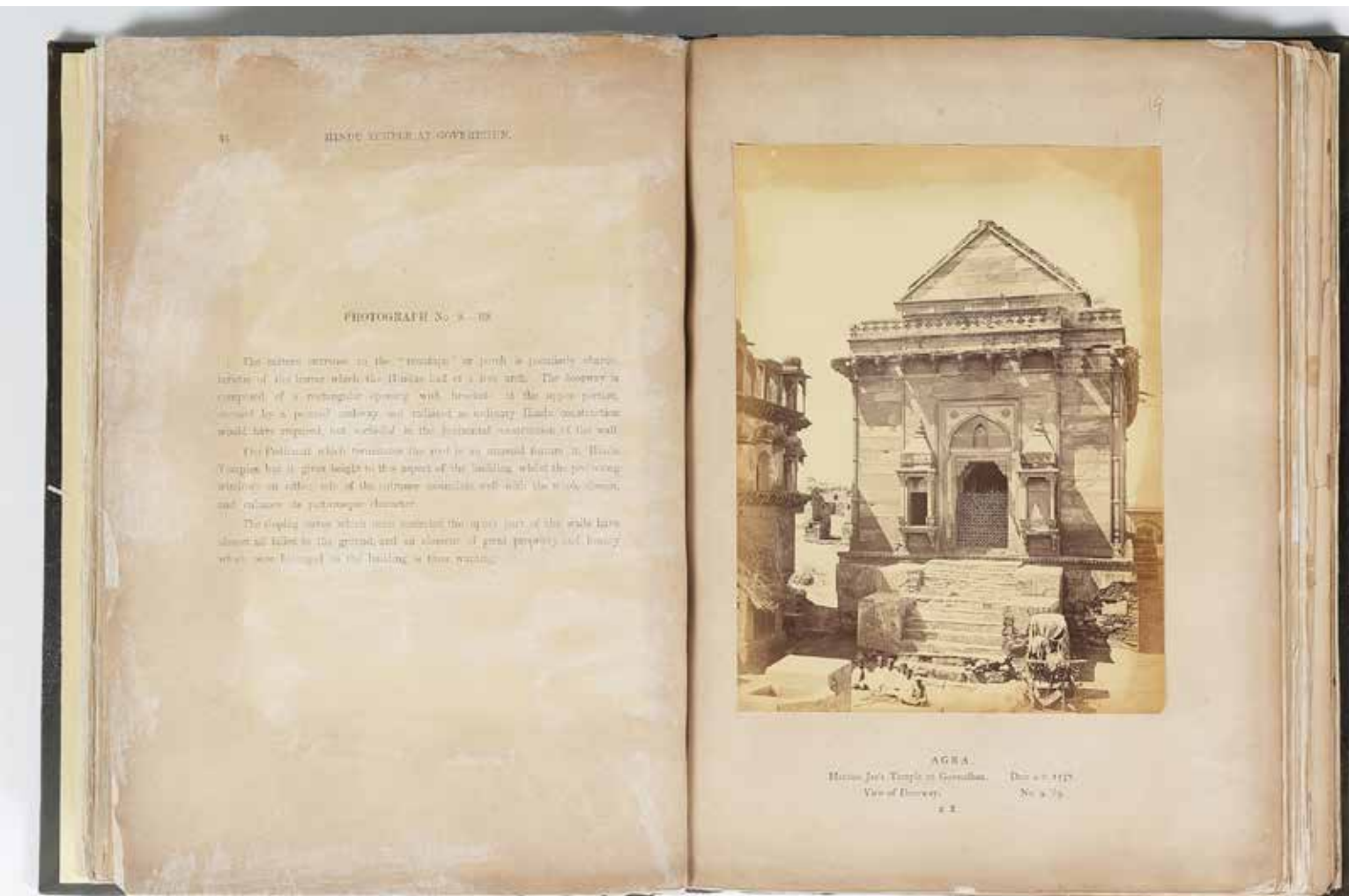
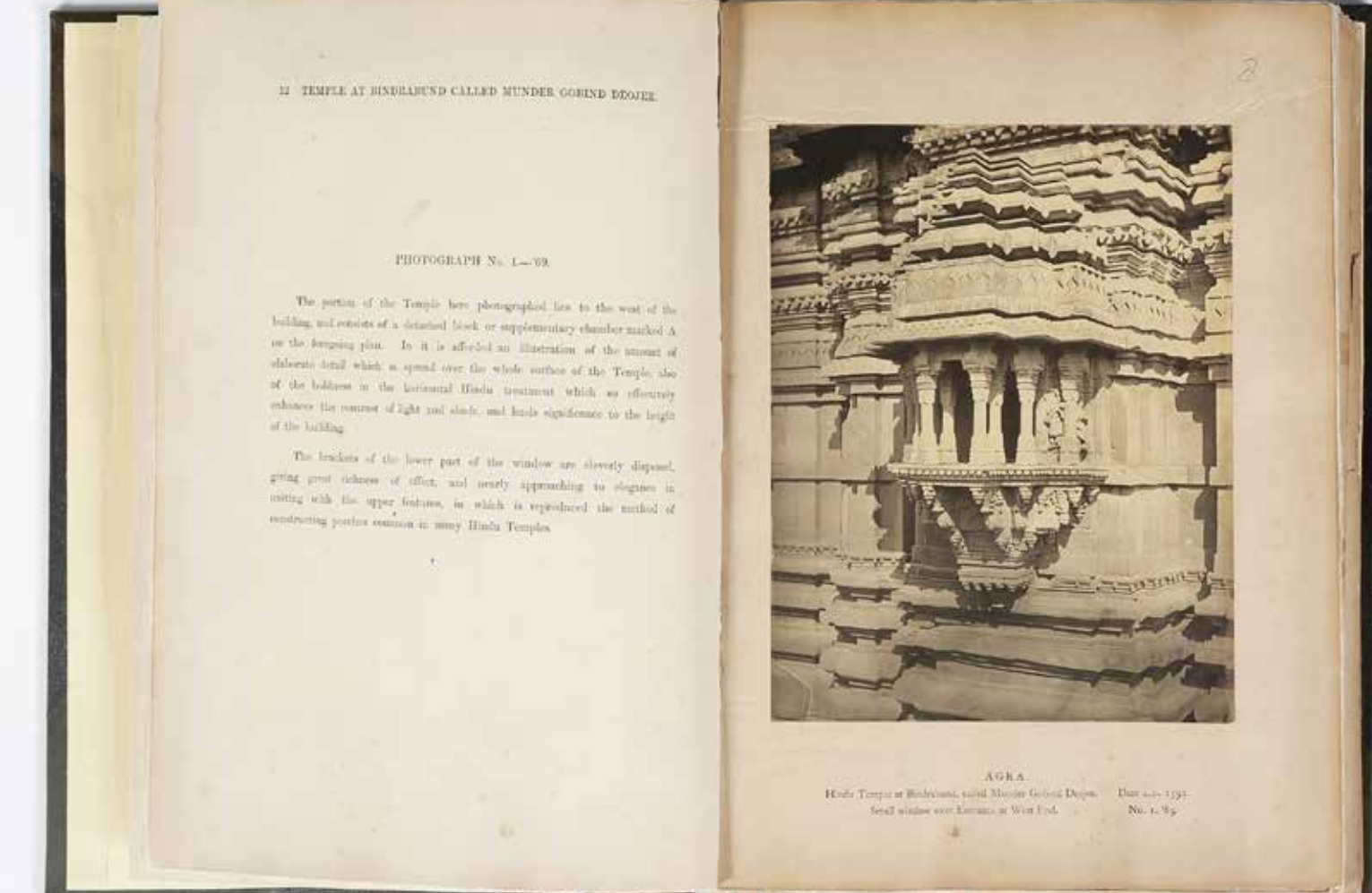
The full-sized Plans and Drawings, here represented by reduced Lithographs, were commenced at Bindrabund, in the North–western Provinces of India, in February 1869.

Two native surveyors, Thakoor Dass and Habeeb–oo–lah, were employed in obtaining measurements of the Temples and buildings and assisted HH Cole in preparing pencil drawings on the spot. On Mr Cole's return to England in the summer of 1869, these drawings were completed and reduced by means of photolithography.

The Reverend Mr Simpson, Chaplain of Muttra, was appointed by the Government of the North–western Provinces to take photographs, and by a mutual arrangement he visited Mr Cole's camps at Bindrabund, Deeg, Goverdhun, and Futtehpoore Sikree, in order to agree on the points of view which were most desirable to obtain in the buildings.

The Mixed Hindu–Mahomedan style of Upper India was evolved under somewhat singular circumstances, and it is an illustration of the various forms it assumed that the Photographs and Plans of this work were produced.

Previous to the sixteenth century, Mahomedan Princes had not refrained from persecuting the idolatrous Hindus, and it was not until Akbar's reign that a more merciful policy was inaugurated, which, with other good results, encouraged the arts of both races, and gave rise to a mixed style in the buildings of that period.





LADAKH EARLIEST PHOTOS: DESCRIPTION OF A MYSTIC PLAY  
AS PERFORMED IN LADAK, ZASKAR, ETC

Rs 1,00,000–Rs 1,50,000

\$1,400–\$2,100

NON-EXPORTABLE

TITLE: Description of a Mystic Play as Performed in Ladak, Zaskar, etc

EDITOR: Captain H H Godwin–Austen

PUBLISHER: Baptist Mission Press

PLACE: Calcutta

YEAR: 1865

BINDING: Rebound in marbled boards, Original pink titled wrappers bound in

EDITION: First

NO.OF PAGES: 10, illustrated with 10 very early original albumen print photographs mounted on blank leafs within the text. Contained in an issue of the "Journal of the Asiatic Society of Bengal," Vol. xxxiv, Part 1, No. 2. This is a complete issue.

SIZE: 9.5 x 6 inches

Avg photo size 2.5 x 2.5 inches

An exceptionally early primary source photographic record of a remarkable culture, being a firsthand account of a theatrical play which was traditionally performed at festivals twice annually in the principal Buddhist monasteries. Exceedingly scarce, this work by leading

Karakorma surveyor Godwin–Austen contains original photographs mounted within the text – very early, and possibly the first photographs ever taken of the region. The photographs, taken by Captain Melville, illustrate monks in elaborate costumes, and others playing the dungchen (a long Tibetan horn). The men had the distinct privilege of attending the performance at the Hemis Buddhist monastery near Leh and witnessing an ancient custom that is virtually obsolete today.

The photographs are generally found in slightly faded condition except for a couple of photographs which have rich tones.

Godwin–Austin, explorer and geologist, was the greatest authority of his day on the Karakoram mountains. He joined the Great Trigonometrical Survey of India in 1856 and travelled extensively in the Himalayan Regions, making several ascents above 20,000 feet. In 1862 he surveyed upper Changchenmo, Pangong district, and the Zaskar ranges, resulting in his "Notes on the Pangong Lake District of Ladakh (1864)" as well as the present account. Godwin–Austen published many scientific monographs during his career.





ASSORTED BOOKS OF VINTAGE PHOTOGRAPHY [SET OF 7]

Rs 30,000–Rs 40,000  
\$420–\$560

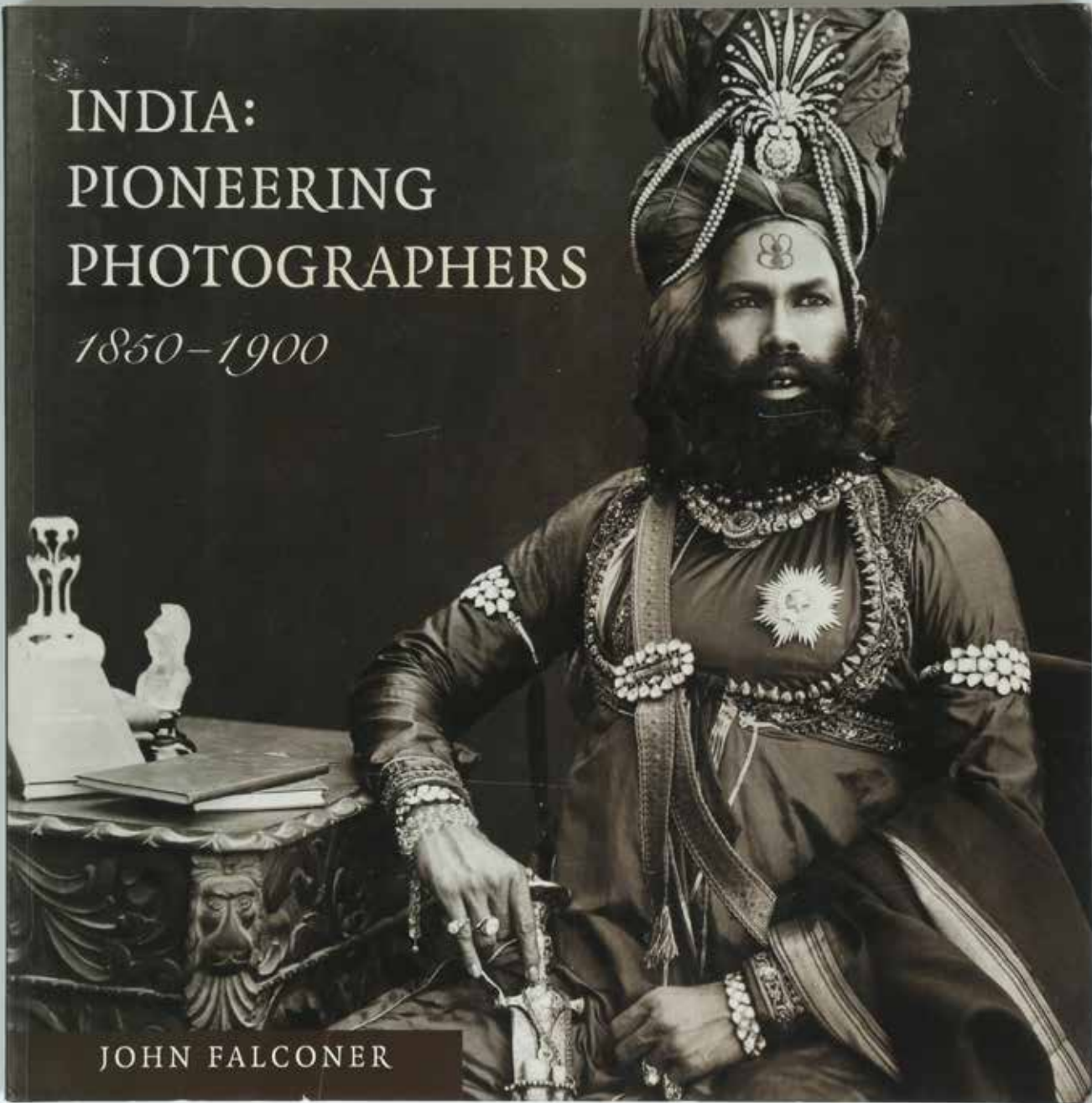
a)  
TITLE: Through Indian Eyes: 19th and Early 20th Century Photography From India  
AUTHOR: Judith Mara Gutman  
PUBLISHER: Oxford University Press / International Center of Photography  
PLACE: New York  
YEAR: 1982  
BINDING: Hardcover with dust jacket  
NO.OF PAGES: xii, 198 pp., fully illustrated from colour and b&w photos and other illustrations  
SIZE:  
Height: 27.9 cm  
Width: 22.8 cm  
Depth: cm

An incomparable historical survey. This is the catalogue that accompanied the exhibition which opened at the International Center of Photography, May 14, 1982, and toured until 1985

b)  
TITLE: Raja Deen Dayal: Prince of Photographers  
AUTHOR: Narendra Luther  
PUBLISHER: Creative Point  
PLACE: Hyderabad  
YEAR: 2003  
BINDING:  
NO.OF PAGES: 158, profusely illustrated with B/W Plates  
SIZE:  
Height: 27.9 cm  
Width: 27.9 cm  
Depth: cm

c)  
TITLE: Aperture and Identity: Early Photography in India  
EDITOR: Rahaab Allana  
PUBLISHER: Marg Publications  
PLACE: Bombay  
YEAR: 2009  
VOIUME: 61, No.1  
BINDING: Softcover  
NO.OF PAGES: 137 plus advertisements along with colour & b/w illustrations  
SIZE:  
Height: 30.4 cm  
Width: 24.3 cm  
Depth: 2 cm

d)  
TITLE: The Colonial Eye: Early Portrait Photography in India  
EDITORS: Ludger Derenthal, Raffael Dedo Gadebusch and Katrin Specht  
PUBLISHER: Koehler + Amelang GmbH  
PLACE: Leipzig  
YEAR: 2012  
BINDING: Hardcover  
NO.OF PAGES: 208 Pages, 262 colour images  
SIZE:  
Height: 31 cm  
Width: 25 cm  
Depth: 2 cm





e)

TITLE: Raja Deen Dayal: The Studio Archives from the IGNCA Collection

EDITOR: Jyotindra Jain

PUBLISHER: Indira Gandhi National Centre for the Arts (IGNCA).br.PLACE: New Delhi

YEAR: 2010

BINDING: Hardcover

NO.OF PAGES: 81

SIZE:

Height: 31 cm

Width: 25 cm

Depth: 2 cm

f)

TITLE: Reverie and Reality: 19th Century Photographs of India from the Ehrenfeld Collection

AUTHOR: Robert Flynn Johnson

PUBLISHER: Fine Arts Museum of San Francisco

PLACE: San Francisco

YEAR: 2003

BINDING: Softcover

NO.OF PAGES: xii, 188

SIZE:

Height: 32 cm

Width: 25.4 cm

g)

TITLE: India: Pioneering Photographers, 1850–1900

AUTHOR: John Falconer

PUBLISHER: The British Library and The Howard and Jane Ricketts Collection

PLACE: London

YEAR: 2001

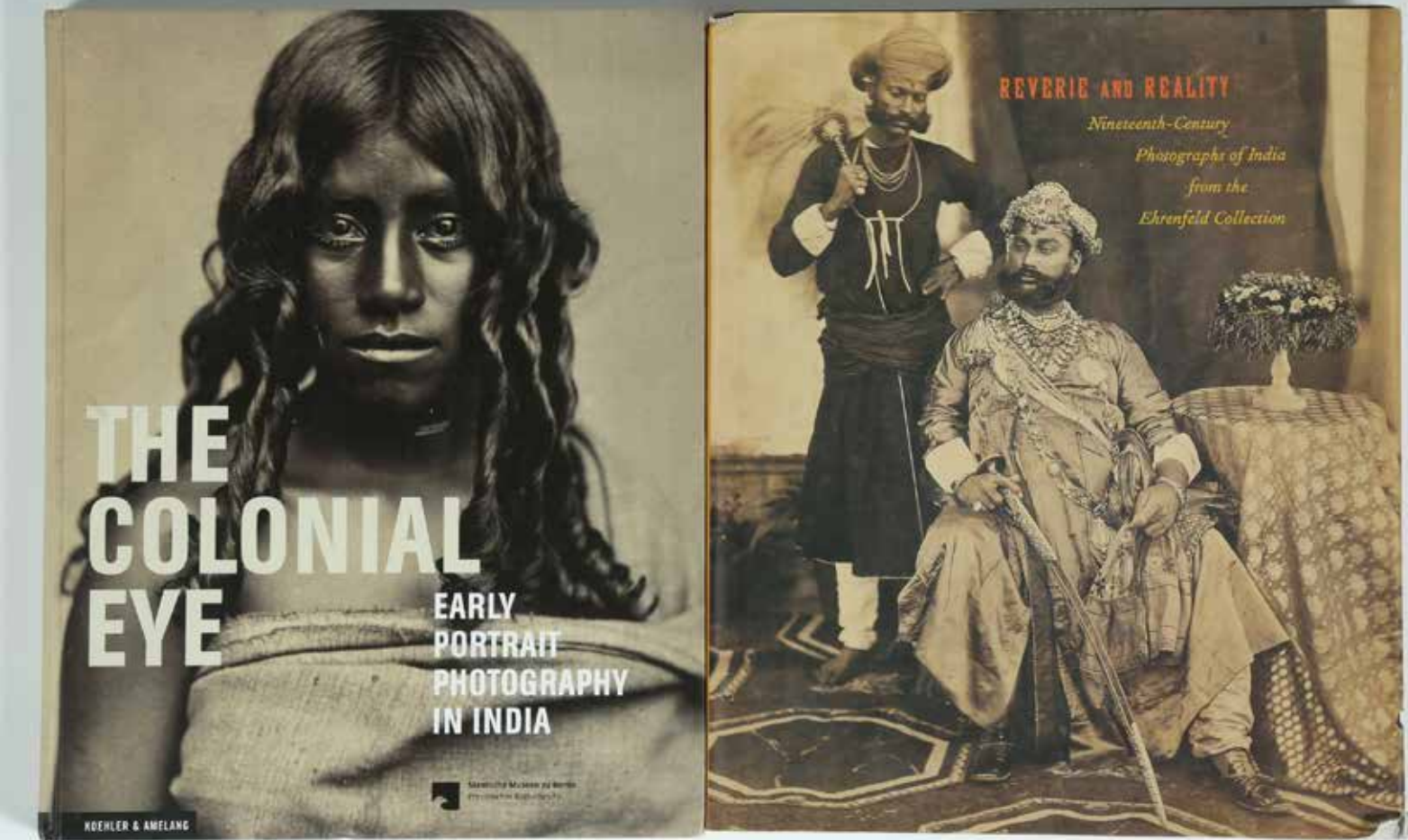
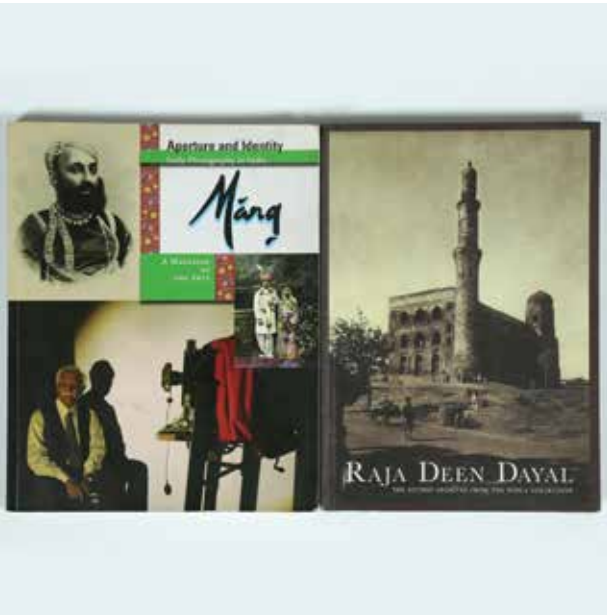
BINDING:

NO.OF PAGES: 143, Profusely Illustrated With Plates

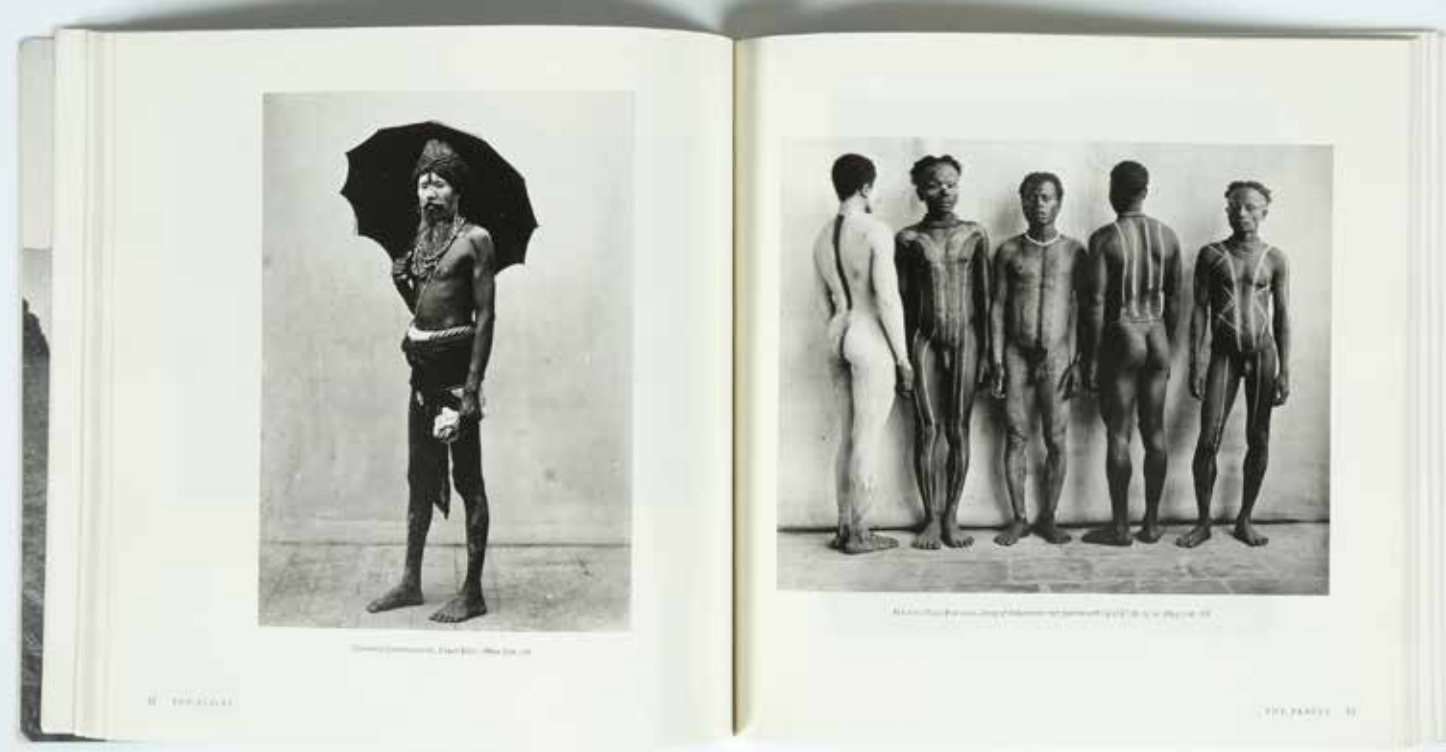
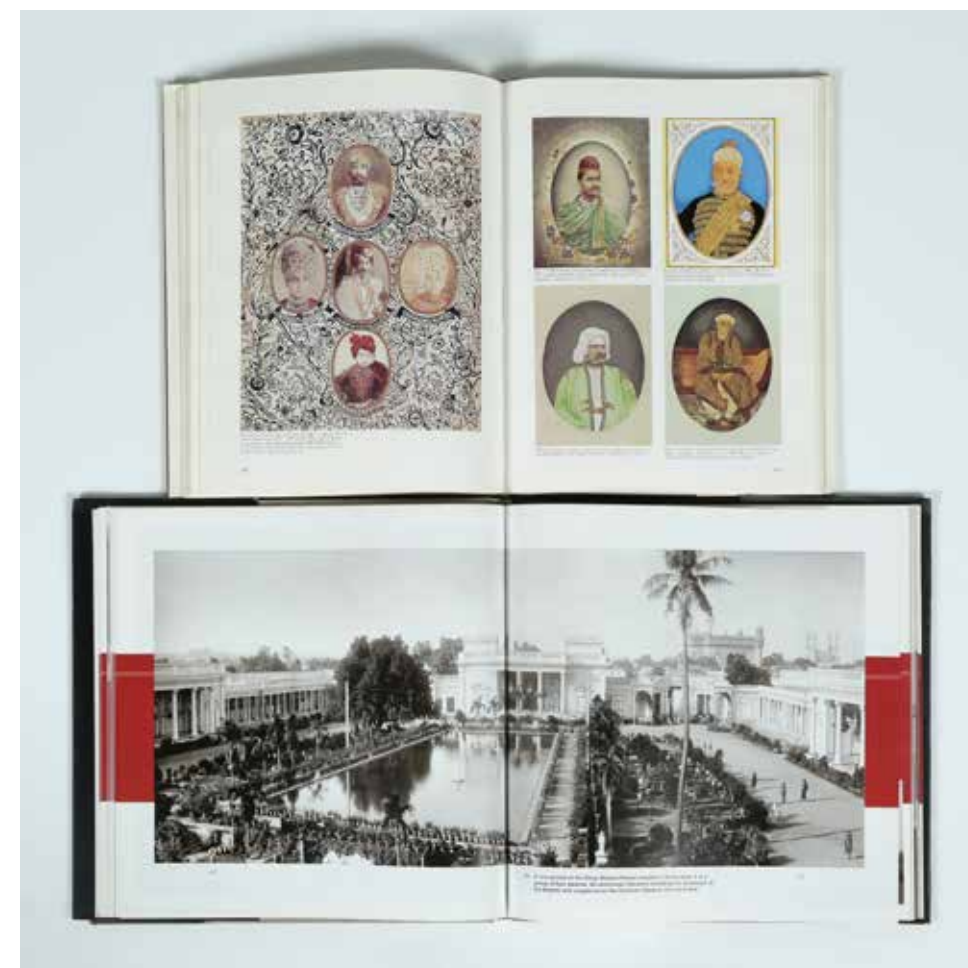
SIZE:

Height: 24.3 cm

Width: 25.4 cm









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