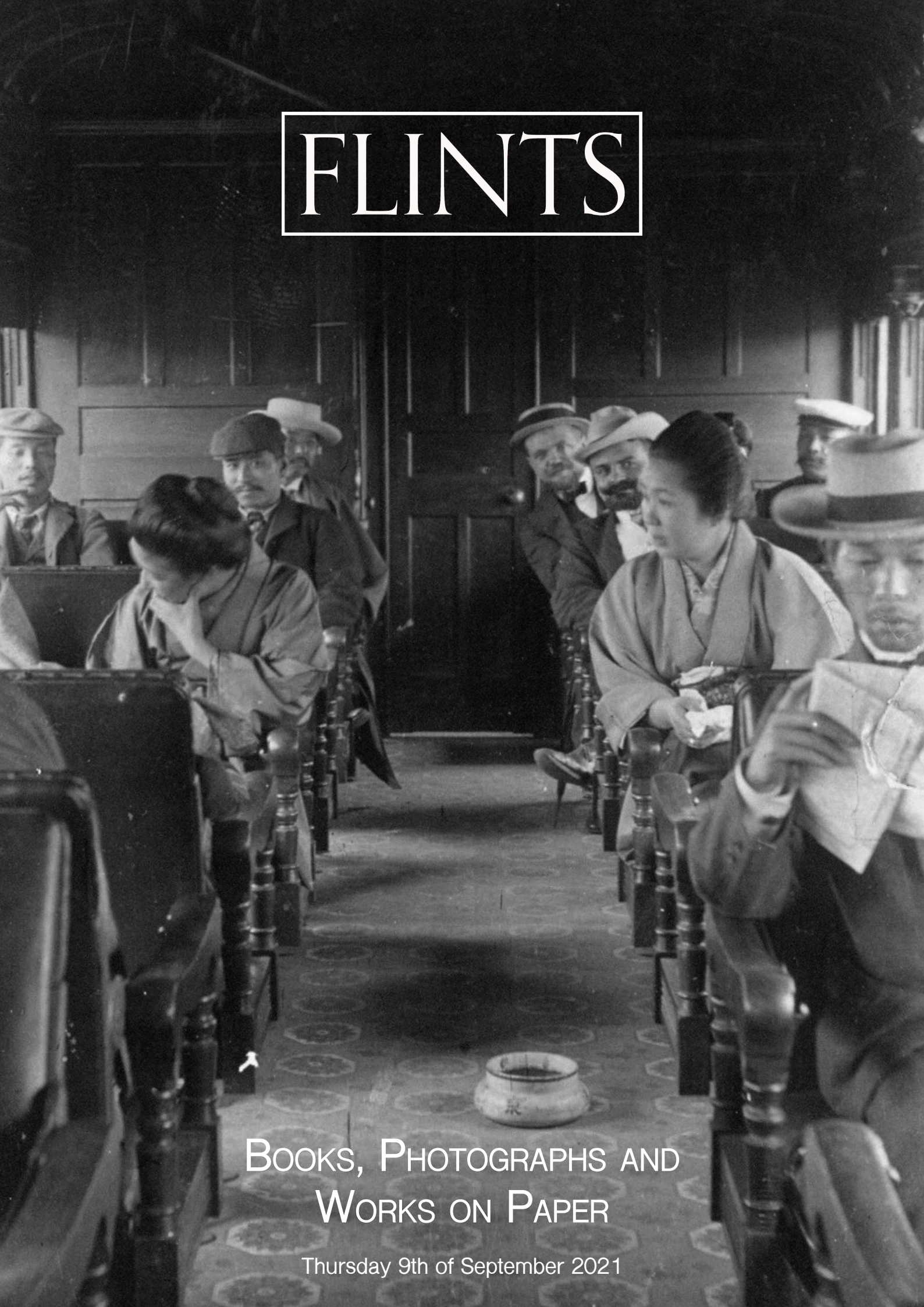


# FLINTS



BOOKS, PHOTOGRAPHS AND  
WORKS ON PAPER

Thursday 9th of September 2021



THE TALE OF JEMIMA PUDDLING  
THE TALE OF MR. JEREMY FI  
THE TALE OF TOM KITT  
THE TALE OF JOHNNY TOWN-MO  
THE TALE OF BENJAMIN BUN  
THE TALE OF TWO BAD MICE  
THE TALE OF TIMMY TIPTOES  
THE TALE OF SQUIRREL NUTKIN  
THE TALE OF SQUIRREL NUTKIN  
THE TALE OF THE FLOPSY BUNNIES  
THE TALE OF MRS. TITTMOUSE  
THE TALE OF GLOUCESTER  
THE TALE OF GLOUCESTER  
THE TALE OF GLOUCESTER





# Books, Photographs and Works on Paper

Thursday 9th of September 2021 12:00

## Viewing

By Appointment from Thursday 2nd September

## Auction Venue

Flints Auctions Ltd  
8 Rivermead  
Thatcham  
RG19 4EP

## Sale Number

10037BP

## Auctioneer

Joshua Cole

## Enquiries

Keith Petts  
keith@flintsauctions.com +44 (0) 7821 667 663

Matthew Nunn  
matt@flintsauctions.com +44 (0) 7429 788 720

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An aerial photograph of a mountain valley. In the foreground, a winding dirt road leads from the bottom left towards a small settlement in the middle ground. The settlement consists of several small buildings and a larger structure. The valley floor is a mix of brown and green, with some rocky patches. In the background, there are several layers of mountains. The closest mountains are dark and rugged, while the farthest range is covered in snow and appears much lighter. The sky is a pale blue.

# Contents

Books  
1 - 43

Works on Paper  
44 - 54

Maps  
55-71

Photographs  
72-213



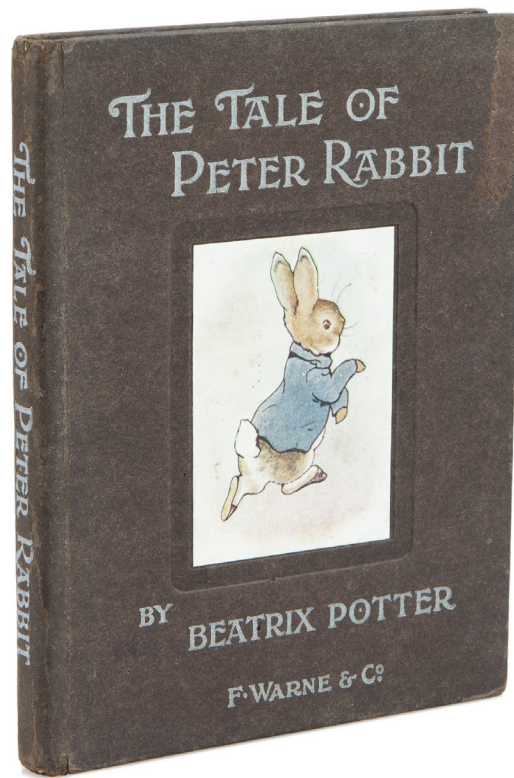
# Books

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CHARLES GODFREY KING WILSON  
LONDON



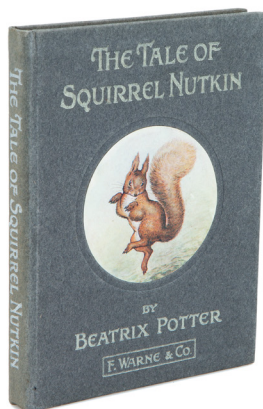


**1. Potter (Beatrix). The Tale of Peter Rabbit , 1st trade edition,**

Frederick Warne And Co, [1902], early issue with 'wept' for 'shed' on p.51, thirty-one colour illustrations, grey leaf- patterned endpapers, original grey boards lettered in silver-grey, with rectangular pictorial panel to front board.

Condition: boards generally good, slight scuffing and wear to edges, corners slightly bumped, backboard with white mark to top corner, some light finger-soiling on a few pages, stitching good, still an excellent example overall

£1,200-1,600



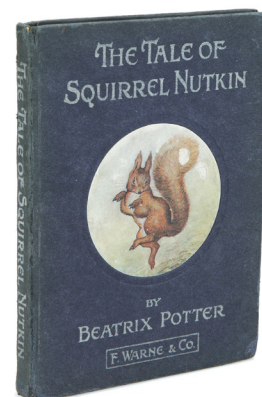
**2. Potter (Beatrix) The Tale of Squirrel Nutkin, first edition,**

first edition, first or second printing, 1903, edition without "Author of The Tale of Peter Rabbit" on title, 26 colour plates, pictorial endpapers, original blue boards lettered in silver-grey, with circular pictorial panel to front board.

Note: Potter's Squirrel Nutkin was born out of a story and picture letter that she sent to the daughter of her former governess, Norah Moore, whilst she was staying at Lingholm in the Lake District. Potter made a number of sketches during her stay of the surrounding landscapes including Herbert's Island which, in her book, became Owl Island.

Condition: boards good, spine with light sun fade, corners not bumped, stitching good and tight , overall a very good example.

£800-1,200



**3. Potter (Beatrix) The Tale of Squirrel Nutkin, first edition,**

first edition, first or second printing, 1903, edition without "Author of The Tale of Peter Rabbit" on title, 26 colour plates, pictorial endpapers, original dark blue boards lettered in silver-grey, with circular pictorial panel to front board.

Note: Potter's Squirrel Nutkin was born out of a story and picture letter that she sent to the daughter of her former governess, Norah Moore, whilst she was staying at Lingholm in the Lake District. Potter made a number of sketches during her stay of the surrounding landscapes including Herbert's Island which, in her book, became Owl Island.

Condition: boards scuffed at edges, spine with light sun fade, corners bumped, stitching good and tight, front cover circular illustration with two areas of wear, overall a good example.

£800-1,200

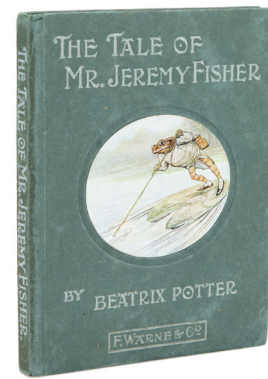


**4. Potter (Beatrix). The Tale of Mr. Jeremy Fisher, 1st Edition,**

1906, first or second printing, 26 colour plates, pictorial endpapers, original green grey boards with circular pictorial panel to front board.

Condition: boards generally good, slight scuffing and wear to edges, corners slightly bumped, stitching good, overall an excellent example.

£200-400

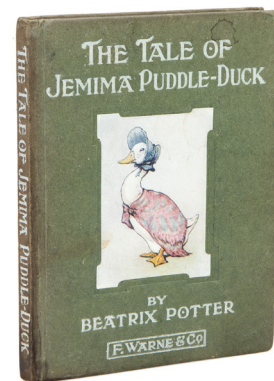


**5. Potter (Beatrix). The Tale of Jemima Puddle Duck, 1st trade edition,**

Frederick Warne And Co, 1908, twenty six colour illustrations, pictorial endpapers, original grey boards lettered in silver-grey, with rectangular pictorial panel to front board.

Condition: boards generally good, slight scuffing and wear to edges, corners slightly bumped, some water spots to front board, small water stain to bottom corner, some light finger-soiling on a few pages, stitching good, still a good example overall

£300-500

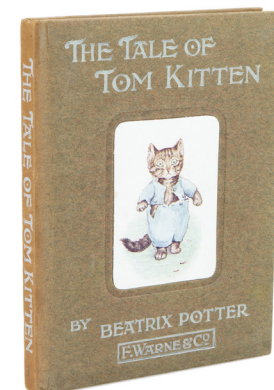


**6. Potter (Beatrix). The Tale of Tom Kitten, 1st Edition,**

first edition, first, second or third printing, 26 colour plates, pictorial endpapers, original brown boards lettered in silver-grey, with rectangular pictorial panel to front board.

Condition: boards very good, edges good, corners not bumped, stitching good and tight, overall an excellent example.

£300-500

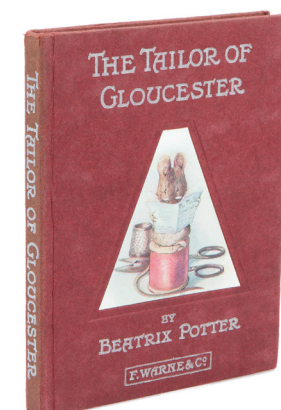


**7. Potter (Beatrix) The Tailor of Gloucester, second edition,**

Potter (Beatrix) The Tailor of Gloucester, second edition, first printing with date, 1903, on title, colour frontispiece, plain title vignette and 26 colour plates, with pictorial endpapers, original red boards with mounted colour illustration,

Condition: light sunning to spine, corners not bumped, an excellent copy

£20-40



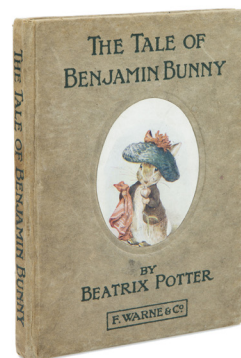


**8. Potter (Beatrix) The Tale of Benjamin Bunny, first edition,**

first edition, first or second printing with "muffatees" to p.15, with colour frontispiece, with 26 plates, pictorial endpapers, original tan boards with mounted colour illustration,

Condition: light marks and wear to cover, minor bumping to spine ends and corners, inked inscription dated 1906

£200-400

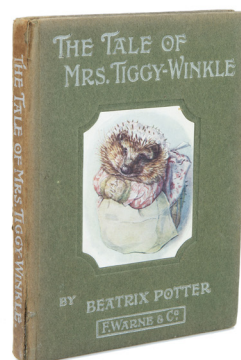


**9. Potter (Beatrix) The Tale of Mrs. Tiggy-Winkle, first edition,**

first edition, first or second printing with the date on title and "How Keld" on p.20, colour frontispiece, with 26 colour plates, pictorial endpapers, original green boards with mounted colour illustration,

Condition: spine sunned, minor bumping to spine ends and corners, splits to paper on spine

£200-400

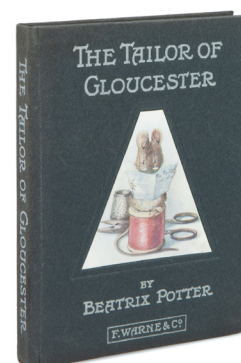


**10. Potter (Beatrix) The Tailor of Gloucester, first trade edition,**

first trade edition, second (?) printing with no date on title, date on next page 1903, colour frontispiece, 26 colour plates, with pictorial endpapers, original grey boards with mounted colour illustration,

Condition: light sunning to spine, corners not bumped, an excellent copy

£200-400

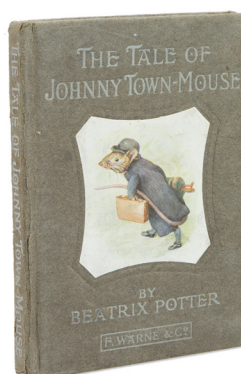


**11. Potter (Beatrix) The Tale of Johnny Town-Mouse, first edition,**

first edition, Second printing, "London" in the title-page imprint, colour frontispiece, with 26 colour plates, pictorial endpapers, original green boards with mounted colour illustration,

Condition: spine light sun fade, some light rubbing and marking, corners lightly bumped

£100-200



**12. Potter (Beatrix) The Tale of Two Bad Mice, first edition,**

first edition, first or second printing, colour frontispiece, with 26 colour plates, pictorial endpapers, original grey boards with mounted colour illustration,

condition: minor bumping to corners, a very good and unusually sharp copy

£200-400



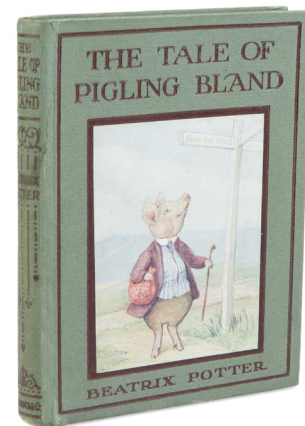


**13. Potter (Beatrix), The Tale of Pigling Bland, first edition,**

first edition, first or second printing with date, 1913, on title, colour frontispiece and 14 colour plates, with illustrations in text, pictorial endpapers, original green boards with mounted colour illustration

Condition: colour frontispiece half loose, not torn but glue failed, some light rubbing, corners good, a fine copy,

£200-400

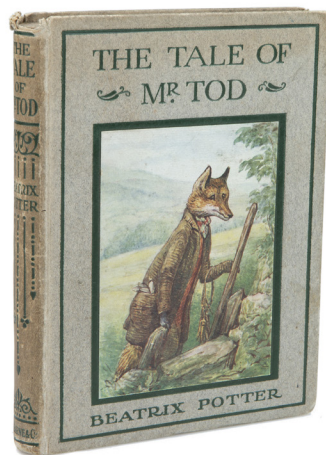


**14. Potter (Beatrix), The Tale of Mr. Tod, first edition,**

first edition, first or second printing with date on title, with colour frontispiece and 14 colour plates, with illustrations in text, original grey boards with mounted colour illustration

Condition: ink gift inscription dated may 1913 to front endpaper, scuffing to endpapers, light discolouration to spine, spine with chip to top, still a good copy,

£200-400

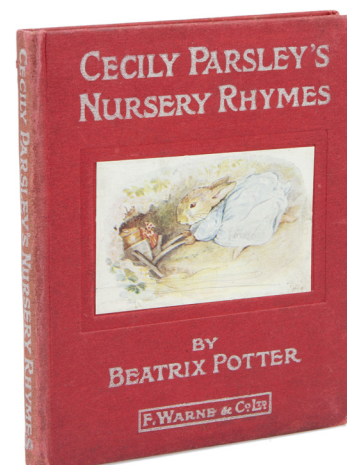


**15. Potter (Beatrix), Cecily Parsley's Nursery Rhymes, first edition,**

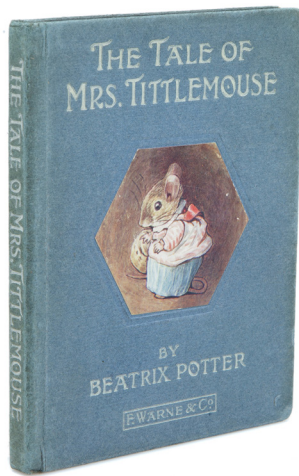
[1922], first printing, 14 colour plates, pictorial endpapers, original red boards lettered in silver-grey, with rectangular pictorial panel to front board, in a protective custom card book box. Note: this book was a companion work to Potter's Appley Dapply and was the last of Potter's works to be published in the smaller format

Condition: boards very good, edges good, corners not bumped, stitching good and tight, overall an excellent example,

£200-400







**16. Potter (Beatrix), The Tale of Mrs. Tittlemouse, first edition,**

1910, first edition, first or second printing with date, 1910, on the title, colour frontispiece, plain title vignette and 26 colour plates, pictorial endpapers, original blue boards with mounted hexagonal colour illustration,

Condition: boards good, spine with light sun fade, corners little bumped, stitching good and tight, overall a good copy.

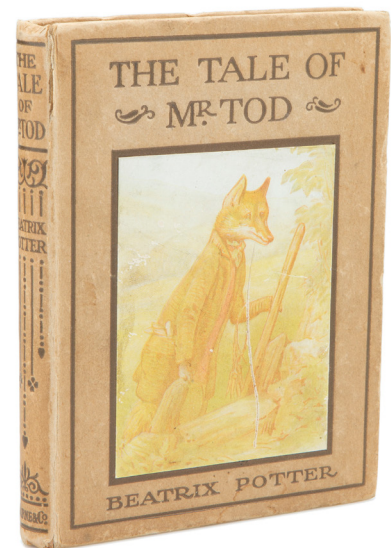
£200-400

**17. Potter (Beatrix), The Tale of Mr. Tod, first edition**

first edition, second printing with date on reverse of title page, with colour frontispiece and 14 colour plates, with illustrations in text, original tan boards with mounted colour illustration

Condition: pencil gift inscription dated may 1913, mounted colour illustration faded, light discolouration to spine, spine with split to top, still a good copy

£ 150-200

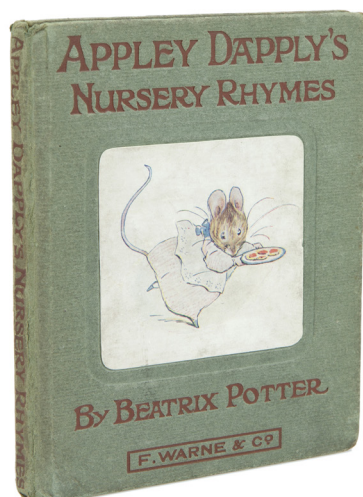


**18. Potter (Beatrix), Appley Daply's Nursery Rhymes, first edition,**

first edition, first or second printing, colour frontispiece, with 14 colour plates, pictorial endpapers, original green boards with mounted colour illustration

Condition: minor bumping to spine ends and corners, some light rubbing to joints, good copy

£ 150-200



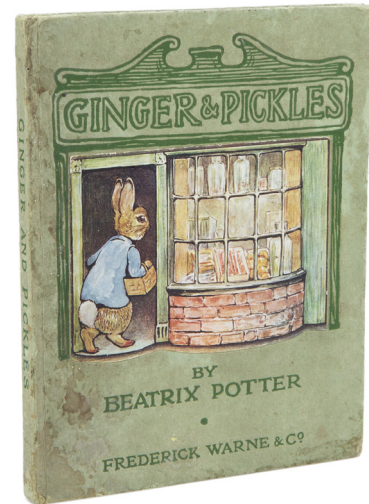


19. Potter (Beatrix), *Ginger & Pickles*, first edition,

first edition, first or second printing with date, 1909, on title, with colour frontispiece and 9 colour plates, with illustrations in text, original green boards with mounted colour illustration

Condition: water staining to front board, light rubbing to joints, minor bumping to spine ends and corners, still a good copy overall

£100-150

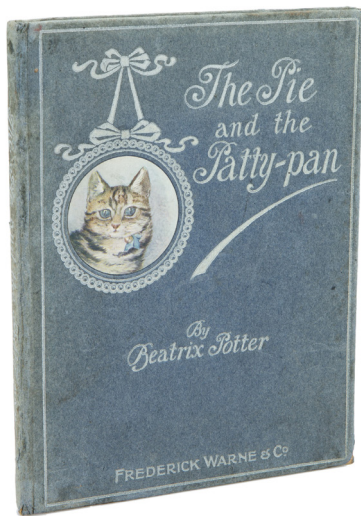


20. Potter (Beatrix), *The Pie and the Patty-Pan*, first edition,

first edition, first printing with date, 1905 on title, with mottled endpapers, colour frontispiece and 9 colour plates, with plain illustrations in text, original blue boards with mounted colour illustration

Condition: spine slightly faded with rubbed corners, light bump to spine ends, some minor finger-soiling and light staining to cover, but still a good example

£200-400

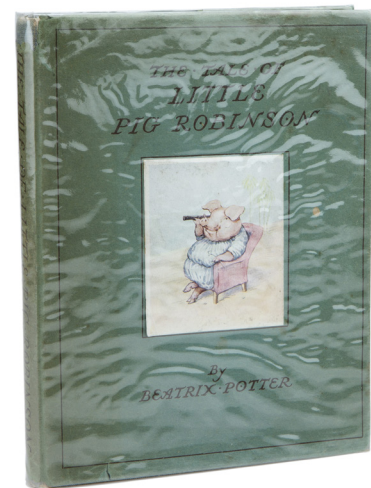


21. Potter (Beatrix), *The Tale of Little Pig Robinson*, first edition,

Potter (Beatrix) *The Tale of Little Pig Robinson*, first edition, colour frontispiece, plain title, with 5 colour plates and plain illustrations in text, with pictorial, original pictorial blue cloth, with later issue dust-jacket with mounted colour illustration in a plastic protective cover,

Condition: endpapers (very lightly spotted), with light spotting throughout,

£100-200

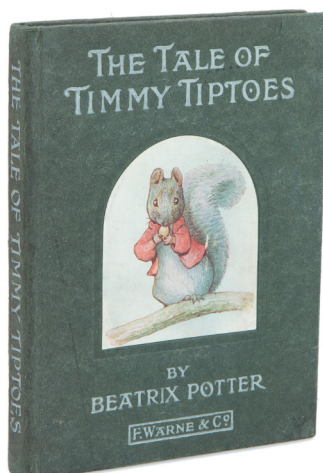


22. Potter (Beatrix), *The Tale of Timmy Tiptoes*, first edition,

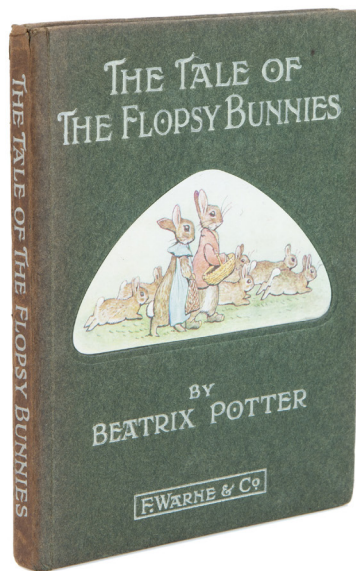
first edition, first or second printing with date, 1911, to title, colour frontispiece, with 26 colour plates, pictorial endpapers, ink inscription to front endpaper dated Christmas 1913, original dark green boards with arched mounted colour illustration,

Condition: minor bumping to spine ends and corners, pencil(?) mark to front board, light rubbing, good copy

£200-400







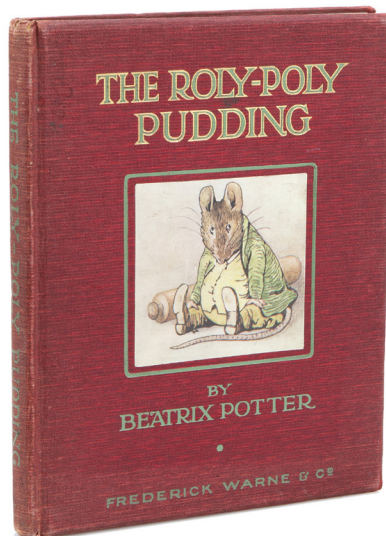
**23. Potter (Beatrix), The Tale of the Flopsy Bunnies, first edition, 1909,**

first edition, first or second printing, 1909, with notice board lettering on p.14 which reads 'Peter Rabbit & Mother, Florists..' with twenty-six colour illustrations, pictorial endpapers, original green boards lettered in silver-grey, with shaped pictorial panel to front board.

Note: this book contains what are considered to be Potter's finest illustrations. She based them on her Uncle and Aunts formal gardens in Gwaenynog, Denbigh

Condition: boards good, spine with light sun fade, corners not bumped, stitching good and tight, booksellers stamp to front endpaper, owners name in pencil to title page, overall a remarkably sharp, excellent copy.

£200-400



**24. Potter (Beatrix), The Roly-Poly Pudding, first edition,**

first edition, colour frontispiece, pictorial title, with 17 full-page colour illustrations and plain illustrations in text, with pictorial endpapers, original red cloth boards with mounted colour illustration with gilt lettering,

Condition: very light fading to spine, minor rubbing to spine tips and corners, a very good copy

£200-300



26. Potter (Beatrix), A Fierce Bad Rabbit, first edition,

first edition, panoramic format, first issue with New York and London on the back of the wallet, with 14 colour illustrations facing text with green borders, title on mottled paper, original green cloth wallet with mounted colour illustration faux clasp to bottom,

Condition: minor rubbing to cover, very light wear to edges, splits to paper on inside hinges, generally a good copy

£200-400



25. Potter (Beatrix), The Story of Miss Moppet, first edition, panoramic format,

first edition, panoramic format, first issue with New York and London on the back of the wallet, with 14 colour illustrations facing text with green borders, title on mottled paper, original blue-grey cloth wallet with mounted colour illustration faux clasp to bottom,

Condition: minor rubbing to cover, very light wear to edges, splits to paper on inside hinges, generally a good copy

£200-400



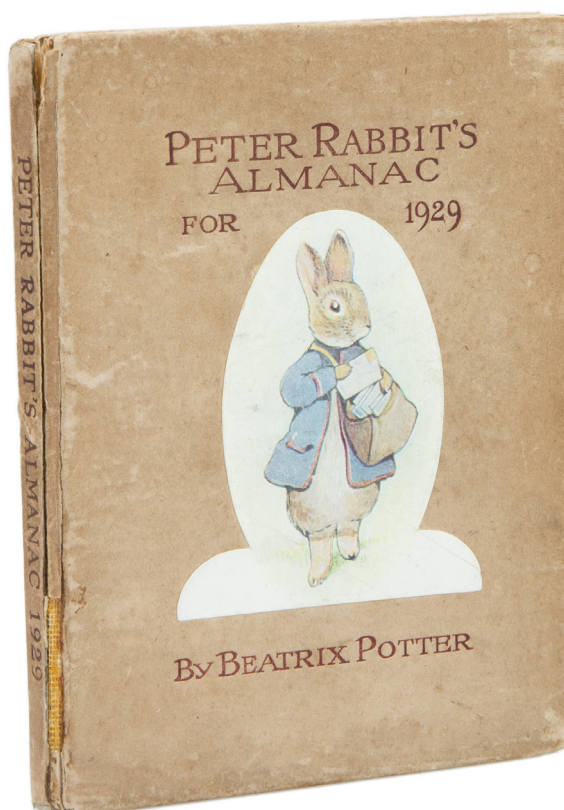


27. Potter (Beatrix), Peter Rabbit's Almanac for 1929, first edition,

first edition, with colour frontispiece, colour title with 12 colour plates, with pictorial endpaper, original tan boards with mounted colour illustration to both boards,

Condition: spine with splits to both sides, some light rubbing and spotting, generally a good copy

£100-200

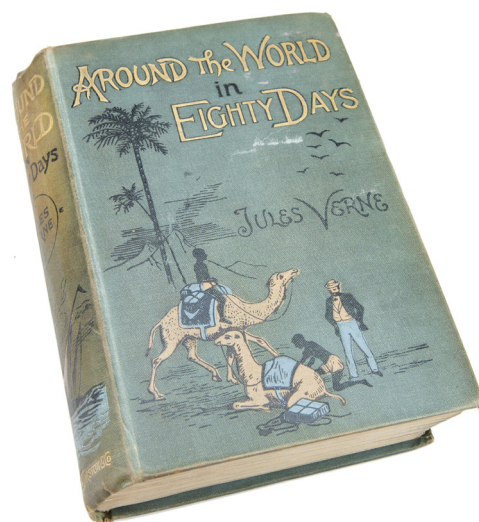




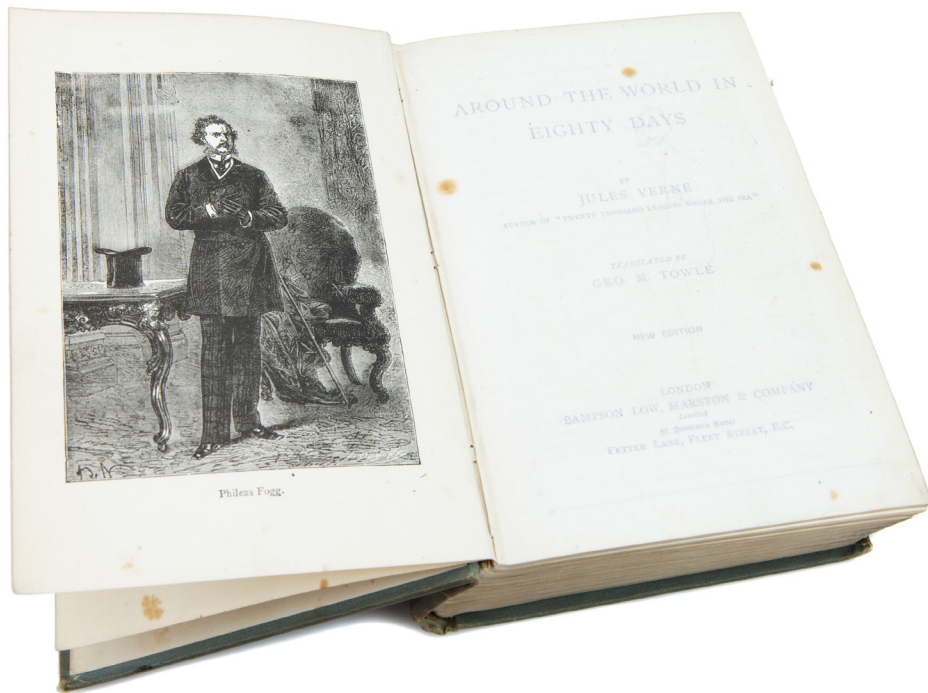
## 28. A Collection of Jules Verne Books

to include: Mathias Sandorf (Part I: The Conspirators of Trieste and The Wrestlers of The Jura and Part II: The Captives of Antekirtta) Complete, 1888 edition hard back binding in publisher's original sea blue green coloured cloth pictorially decorated in black, white and gilt to the spine and the front cover, publisher's blind stamped device to the rear cover, thick 8vo. 8" x 6", poor condition pages loose; Journey to the Centre of the Earth, hardback binding in publisher's original blue coloured cloth pictorially decorated in black, and blue with gilt text to the spine and the front cover, Around the World in Eighty Days, hardback binding in publisher's original blue coloured cloth pictorially decorated in black, and blue with gilt text to the spine and the front cover, A Voyage Round The World, Australia, 1877; A Voyage Round The World, South America, 1877; along with later editions of The Child of the Cavern; Adventures of Three Englishmen; Burbank the Northerner, a tale of the American civil war, The Cryptogram, Authors Copyright Edition; Five Weeks in a Balloon; Lighthouse at the End of the World; the Mysterious Document; and Jules Verne by Kenneth Allot

£100-200





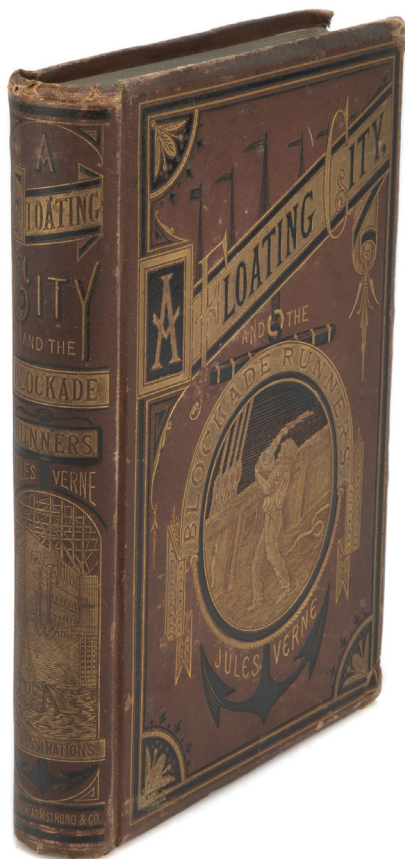
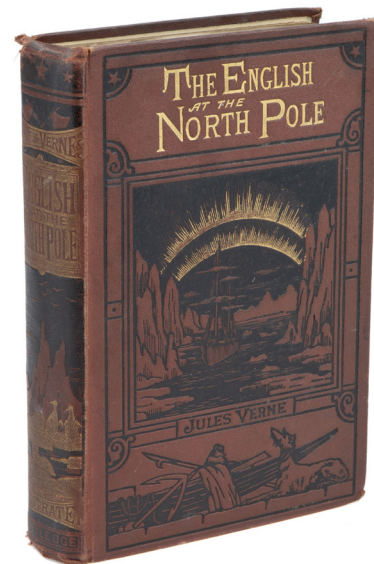




29. VERNE, Jules, The English at the North Pole,

VERNE, Jules [Gabriel] (1828–1905), The English at the North Pole, published by London: George Routledge and Sons, Octavo (20 x 14cm),... With 129 wood engravings by Riou, including a frontispiece and vignette title page, publisher's russet cloth with titles and decoration in gilt and black to spine and upper, two ink ownerships to inside cover

£80-120



30. VERNE, Jules, A Floating City and the Blockade Runners,

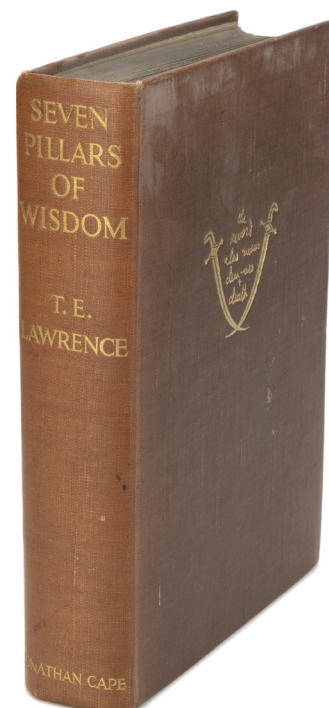
VERNE, Jules [Gabriel] (1828–1905), A Floating City and the Blockade Runners, Published by Scribner, Armstrong & Co, New York, 1874, First American edition, publisher's russet cloth with titles and decoration in gilt and black to spine and upper, with adverts at rear

£80-120

31. Lawrence, Thomas Edward, Seven Pillars of Wisdom, Lawrence,

Thomas Edward CB DSO (16 August 1888 – 19 May 1935), Seven Pillars of Wisdom, published by Jonathan Cape, 30 Bedford Square, London, 1935,

£50-100



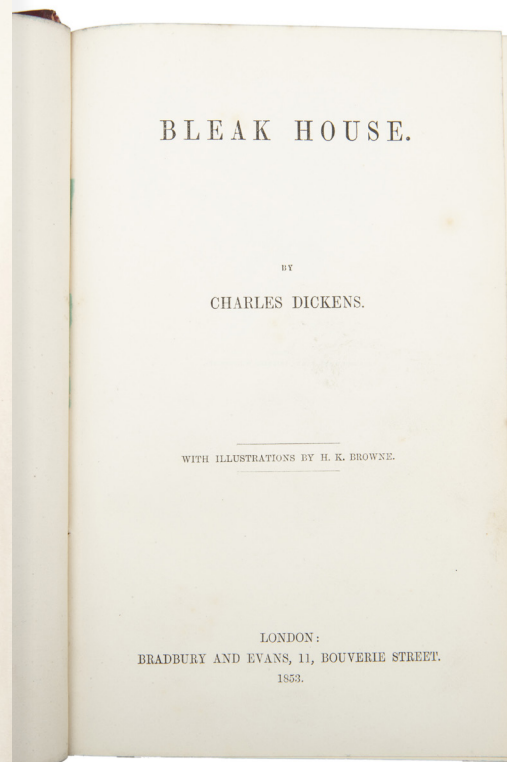
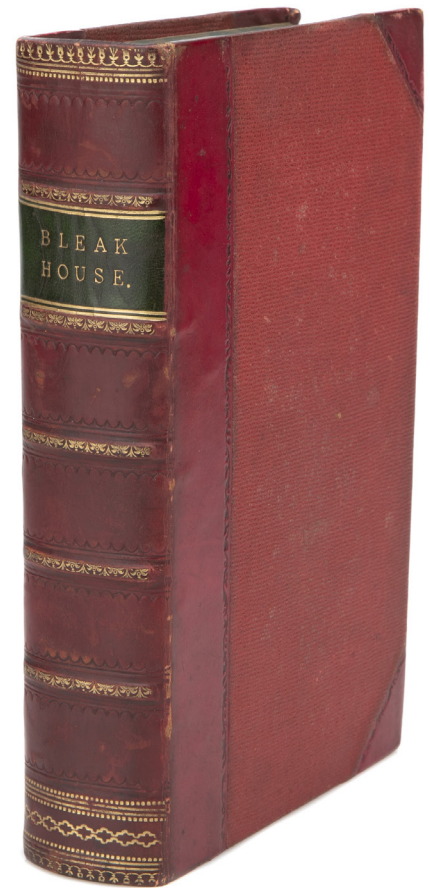


32. DICKENS, Charles, *Bleak House*, First Bound Edition,

with illustrations by H. K. Browne, published by Bradbury and Evans, 11 Bouverie Street, London, 1853, red half calf with read boards, gilt lettering to spine on green leather panel, marbled edging to text block, text very clean, with the usual marginal foxing to engraved plates.

Note: This copy is not bound from the parts

£1,000-2,000



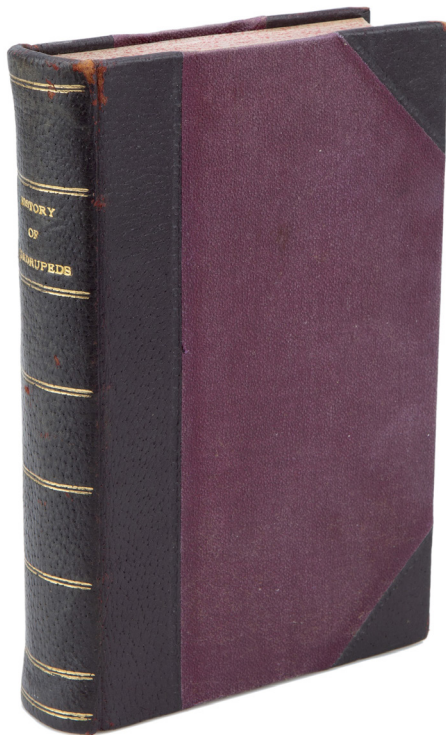


**33. DICKENS, Charles , The Life and Adventures of Nicholas Nickleby,**

with illustrations by Phiz, first edition, published by Chapman and Hall, 1839, half calf, spine with splits to boards, some pages loose, heavy foxing to plates,

Note: This copy is not bound from the parts

£200-400



**34. Bewick, Thomas, A General History of Quadrupeds, 2nd edition,**

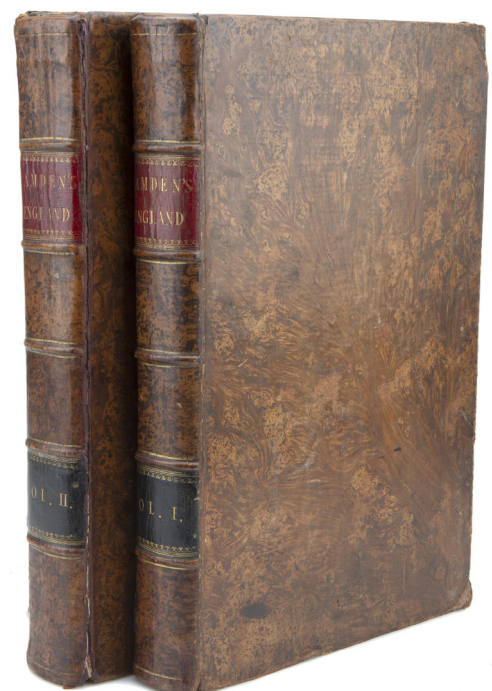
(expanded) with figures engraved in Wood by T. Bewick. Newcastle upon Tyne: Hodgson, Beilby, and Bewick, 1791, rebound half calf missing title page, text and engravings in good condition with light foxing throughout,

£80-120

**35. CAMDEN, Theophilus, The Imperial History of England,**

accurately and concisely compiled from the best Authorities recording the Revolutions it has undergone; the Wars in which it has been engaged; its Commercial Intercourse Alliances Parliamentary History &c. from the landing of Julius Caesar to the commencement of the Reign of His Majesty George the Third, 2 vols, published London: J. Stratford 1810-1811, folio, full calf, text printed in double columns, plates foxed/offset, vol.2. boards split at spine but still attached, otherwise a good set with the List of Subscribers at end of Vol. 2.

£200-300

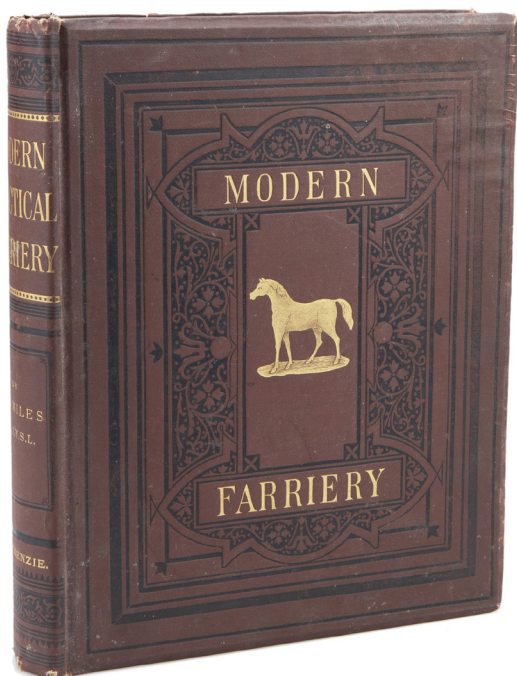




### 37 MILES, W, J, Modern Practical Farriery, A Complete System of the Veterinary Art...

MILES, W, J, Modern Practical Farriery, A Complete System of the Veterinary Art as at Present Practiced at the Royal Veterinary College, London, Including practical treatises on; Cattle, their Management in Dairy, Field and Stall by John Walker, Pasture, Grasses and Forage Plants by Samuel P. Preston, The Practice of Sheep Farming by Charles Scott and The Diseases of Cattle, Sheep and Pigs by J. I. Lupton, M.R.C.V.S.L., publisher's red cloth over beveled, a good copy of Miles's comprehensive and generously illustrated treatise on veterinary science, boards, blocked in black and gilt and lettered in gilt, speckled edges, yellow endpapers; a little rubbed with abrasion to lower board, corners slightly bumped with minimal losses, end-caps chipped, title page stitched in upside down

£80-120

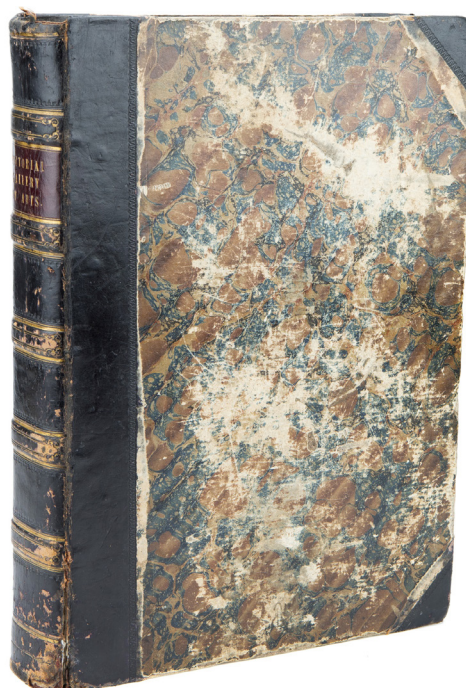


### 36. Pictorial Gallery of Arts,

Pictorial Gallery of Arts, published London by Charles Cox, 12 King William Street, Strand, 1847. 2 folio volumes in one; 390, 406 pages, profusely illustrated throughout with almost 4,000 wood engraved images and 18 steel engraved plates on heavy paper, period 1/2 leather binding, raised gilt bands, marbled edges.

A monumental book packed with endless interesting wood engraved images covering a wide range of topics and eras

£80-120





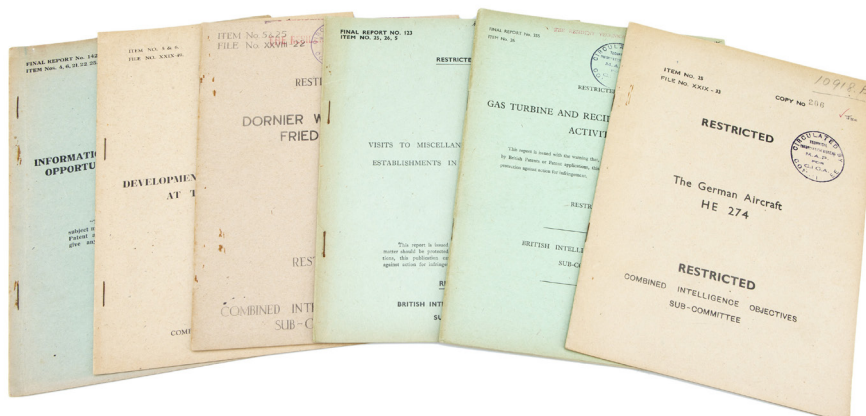


### 38. An Collection of 6 WWII Restricted British Intelligence Reports,

An important collection of 6 Restricted British Intelligence documents concerning various investigations of German military industry in the immediate aftermath of the war, the documents consist of:

(1). German High Speed Aircraft Developments, Copy No. 312; (2). Some German Aircraft Armament Projects With Particular Reference to Fire Control Developments, Copy No.141; (3). Aerodynamics of Rockets & Ramjets Research and Development Work at "Luftfahrtforschungsanstalt Herman Goering" Volkenrode, Copy No. 258, with articles on the V-2 rocket concerning personnel, design of the rockets, boosters, fuel etc.; (4). German Aircraft Industry, Copy No.105; (5). Fiat, Italian Aircraft Developments; (6). High Speed Tunnels and Other Research In Germany, Copy No.323;

£200-300



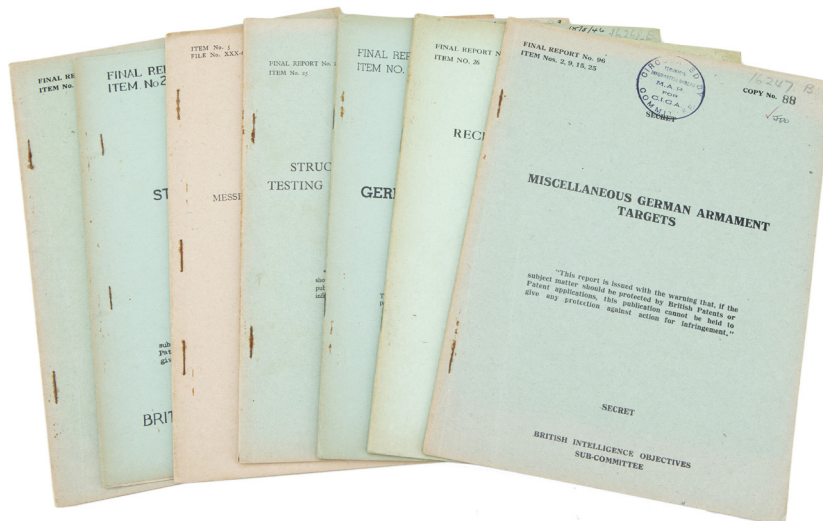
### 39. A Collection of 6 WWII Restricted British Intelligence Reports,

An important collection of 6 Restricted British Intelligence documents concerning various investigations of German military industry in the immediate aftermath of the war, the documents consist of:

(1). Information Obtained From Targets of Opportunity in the Sonthofen Area, Copy No.236; (2). Development of Propulsive Ducts at the D.F.S. Airring, Copy No.272; (3). Dornier Werke G.M.B.H. Friedrichshafen, Copy No.279; (4). Visits to Miscellaneous Aeronautical Establishments in the British Zone, Copy 103; (5). Gas Turbine and Reciprocating Engine Activities, Copy 122; (6). The German Aircraft HE 274, Copy 206.

£200-300





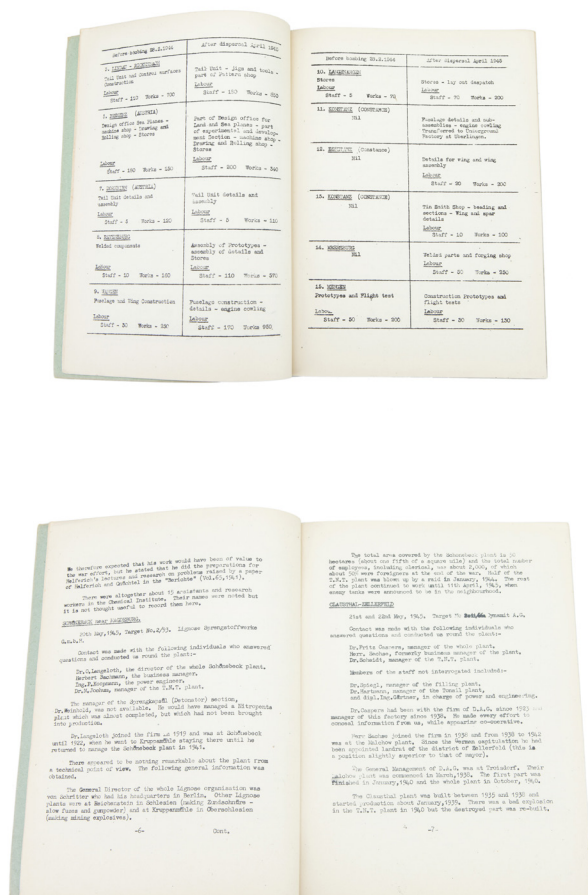
#### 40. A Collection of 7 WWII Restricted British Intelligence Reports,

An important collection of 7

Restricted British Intelligence documents concerning various investigations of German military industry in the immediate aftermath of the war, the documents consist of:

- (1). German Aircraft Industry, Dornier - Werke Friedrichshafen Area, Copy No.180;
- (2). Structural Work at Focke - Wulf Bad Eilson, Copy No.144;
- (3). Messerschmitt Aircraft Design Development Copy No.316;
- (4). Structural Design & Strength Testing in the Messerschmitt Company, Copy No.89, document with 13 photographs on the inside of the factory;
- (5). German Aero Engine Industry, Copy No.100;
- (6). Reciprocating Aero Engines (Daimler Benz), including photographs of the factory and some technical drawings;
- (7). Miscellaneous German Armament Targets, Copy No.88

£200-300



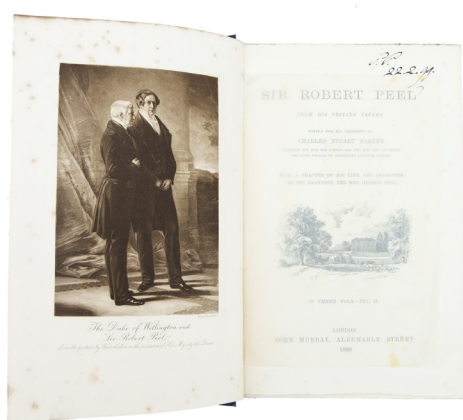
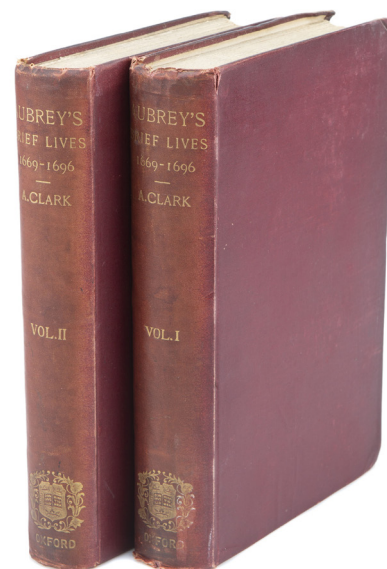


#### 41. Edward Thomas' Personal Copy of Clark's Aubrey's Brief Lives,

Aubrey, John, [1626– 1697], Clark (Andrew), editor, 'Brief Lives', chiefly of Contemporaries, set down by John Aubrey, between the Years 1669 & 1696. Edited from the Author's MSS. by Andrew Clark. In two volumes. [Oxford English Texts], \*Edward Thomas' Copy\*, Published by Clarendon Press, Oxford University, 1898, signed in pen to the inside cover of both vols 'Edward Thomas' and then 'John Holden' with an Ex Libris label for Robert J Hayhurst.

Philip Edward Thomas, (3 March 1878 – 9 April 1917) was a British poet, essayist, and novelist. he is considered a war poet, although few of his poems deal directly with his war experiences, and his career in poetry only came after he had already been a successful writer and literary critic. In 1915, he enlisted in the British Army to fight in the First World War and was killed in action during the Battle of Arras in 1917, soon after he arrived in France.

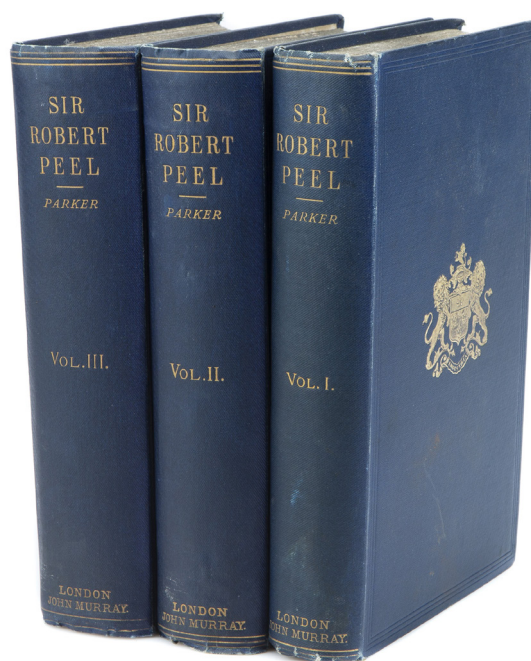
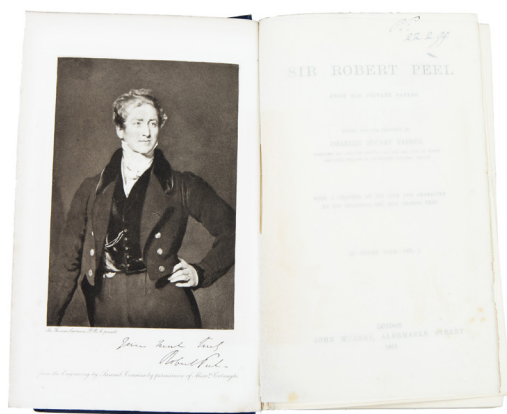
£100-200



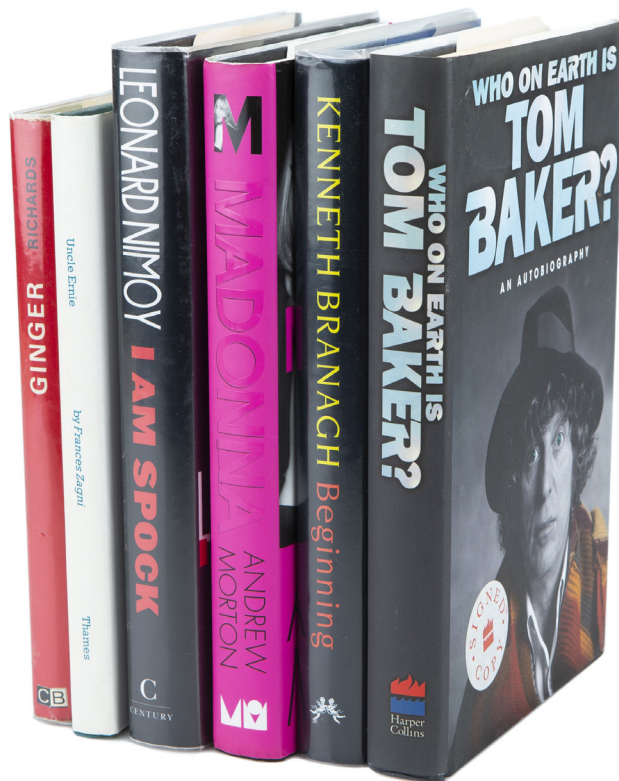
#### 42. Sir Robert Peel, From His Private Papers,

edited for his trustees by Charles Stuart Parker... with a chapter on his life and character by his Grandson, the Hon George Peel, in three Vols, printed by John Murray, Albemarle Street, 1891, original blue cloth with gilt title to spine and crest to upper boards

£80-120



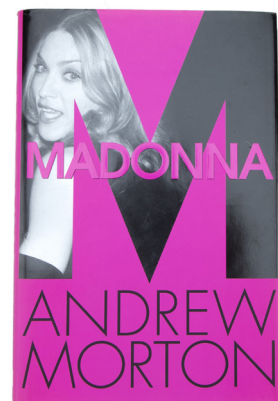
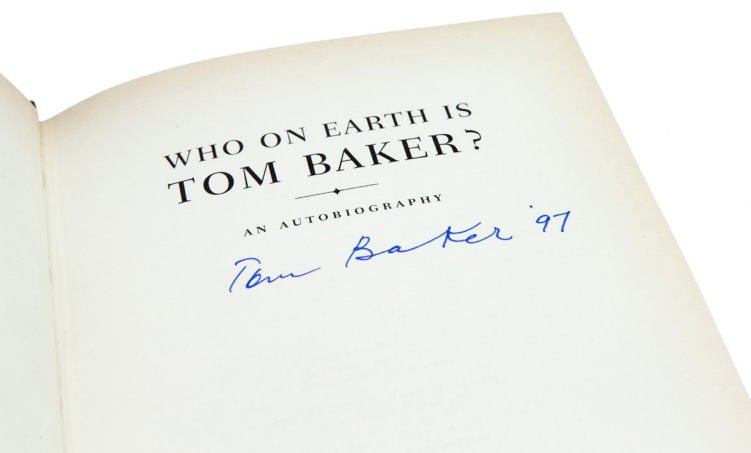
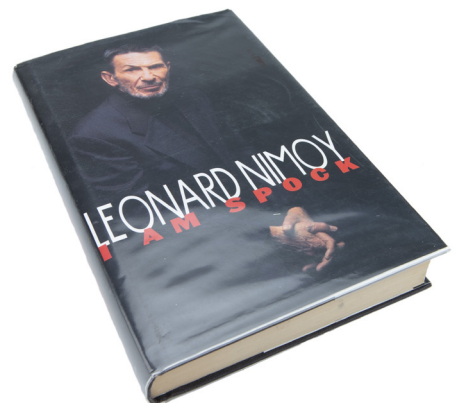
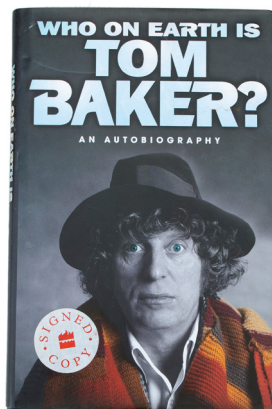




43. Collection of Signed First Editions,

to include Leonard Nimroy, I Am Spock, 1995, signed first edition; Andrew Morton, Madonna, 2001 first edition signed by Morton; Kenneth Branagh, Beginning, 1989, first edition signed; Tom Baker, Who on Earth is; 1997, signed first edition; Frances Zagni, Uncle Ernie – the biography of Ernest Read, first edition signed by Zagni; Dick Richards, Ginger, Salute to a Star, 1969, first edition, indistinct signature.

£60-80





# Works on Paper



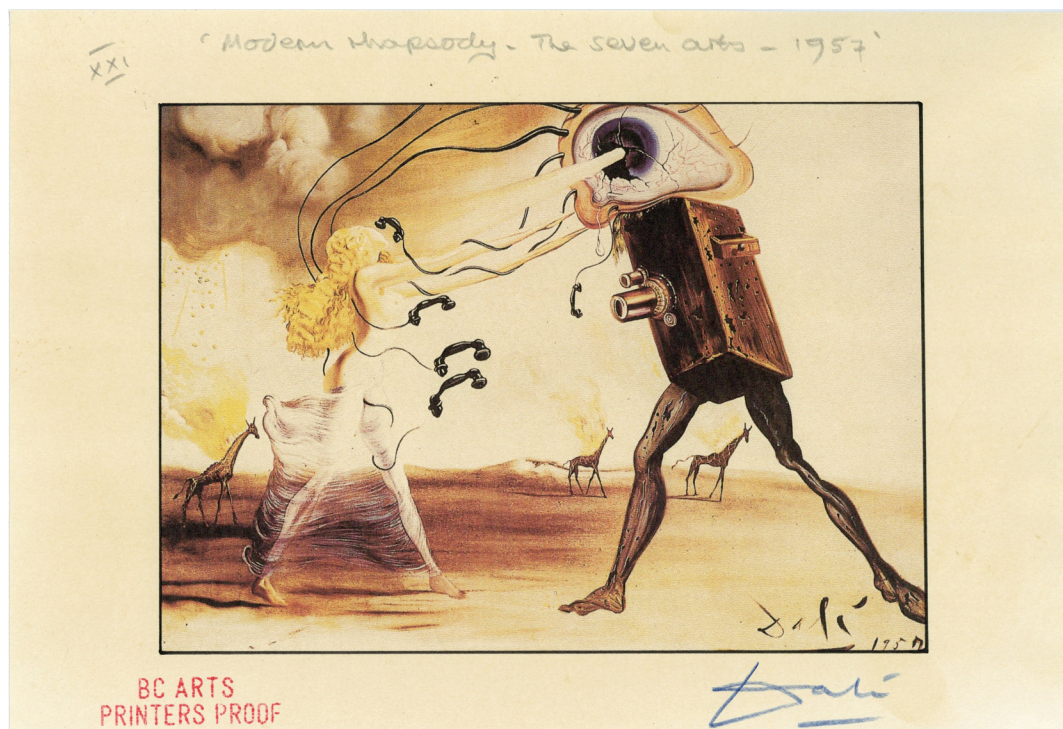




44. Pablo Picasso (1881-1973), Vollard Suite Limited Edition Print,

Blind Minotaur Led by a Little Girl, planche XXIV limited edition print (735/1200) from the Vollard Suite. Copyright by S.P.A.D.E.M. 1973. Measures 33cm x 43cm, print area 15.4cm x 22cm

£300-500



45. Salvador Dali (1904-1989), Modern Rhapsody - The Seven Arts,

a printer's proof print, dated 1957, signed by Dali below in blue pencil, sheet 19.5cm x 28cm, print 14.5cm x 20cm

£80-120





46. A Pencil drawing of a Young Woman,

head and shoulders study on heavy paper, possibly German, signed and dated 1920, paper with German blindstamp, sheet 31.5cm x 29cm

£80- 120



47. A Watercolour by David Cox (Senior?),

A Stone Bridge, bridge over stream, possibly Wales, mid 19th century framed and glazed study in watercolour and pencil, signed in pencil on rock lower right 'D. Cox', 17cm x 25cm sight area

£200-300



48. An Italian Hill Village, watercolour by Laurence Irving (1897-1988),

painting 26cm x 36cm, initialed LF verso framed and glazed. Note: Laurence Foster Irving (grandson of Henry Irving) was a painter, theatre designer and author. biographical details verso

£80-120





**49. A Large Pencil Drawing of Greenwich Hospital,**

early 19th century, Greenwich Hospital from One Tree Hill, graphite drawing on heavy paper, with some monochrome watercolour, 49cm x 58cm, unsigned

**£80-120**



**50. Eduard Wiiralt (Estonian, 1898-1954) Lamav Tiger (Reclining Tiger),**

1937 signed Eduard Wiiralt (Estonian, 1898-1954) Lamav Tiger (Reclining Tiger) 1937 (1950), soft ground etching, signed lower right 'E Wiiralt', numbered XLVII/LX lower left, etching 31 x 40cm (12 x 16in), in period frame, etching in fine condition

**£1,500-2,500**



**51. A Watercolour by Samuel Prout, A Rustic Cottage,**

probably North Wales, on textured paper, c.1850, signed S Prout, mounted on card, 20cm x 27cm; with a pencil and watercolour drawing of Heidelberg, view on the river Neckar, mid 19th century, on sepia paper, unmounted, marked verso 'G' in ink and 44/9 in pencil, 24cm x 35cm; a pastel study of a woman in a country lane, by William Thornton Brocklebank (1882-1970), artist's initials recto, 26cm x 20cm (3)

**£100-150**

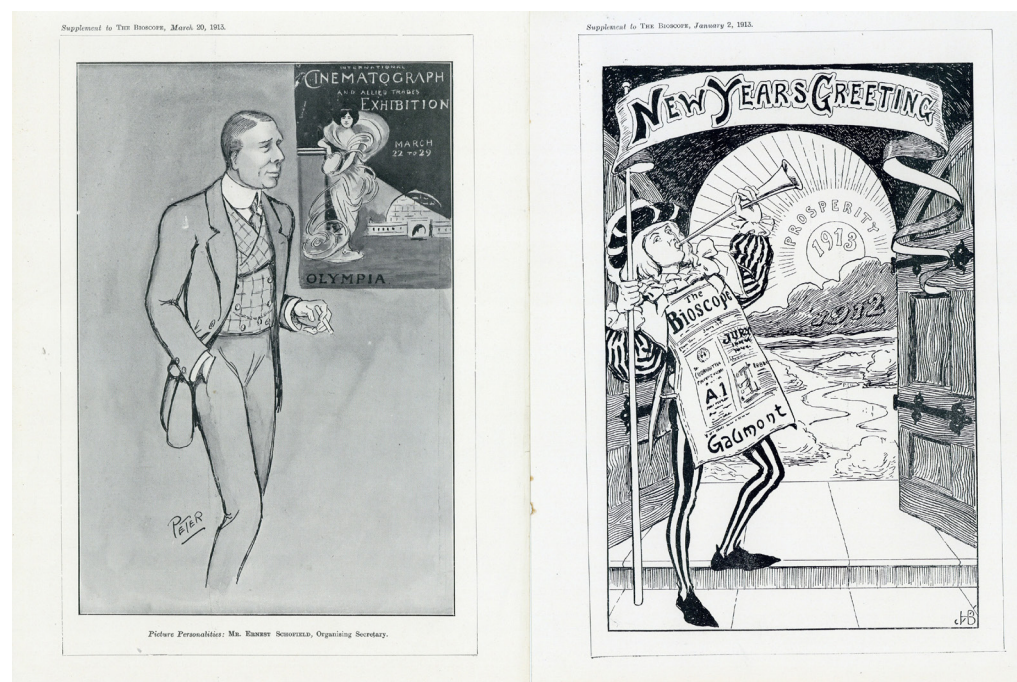




52. A Collection of Early and Mid 20th Century Cinema Ephemera including original photographs,

a large number of early film flyers, trade show invitations, other documents and early cinema tickets

£200-300



PATHE.



MISS PEARL WHITE  
In the "Laughing Mask" - the great PATHÉ Serial.



53. A Highland River, Watercolour by Samuel Bourne (1834-1912),

signed S. Bourne and dated 1907, 25cm x 34.5cm, framed and glazed, frame 44cm x 54cm overall.

Note: Famous for his photographs of India in the 1860s, on his return to England much of Bourne's creative energy from this time onwards was devoted to watercolour painting.

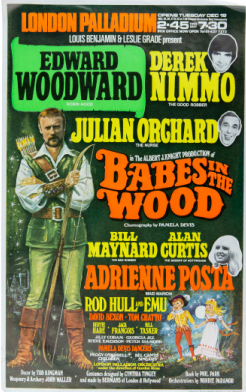
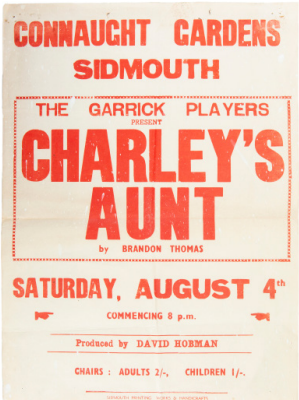
£400-600



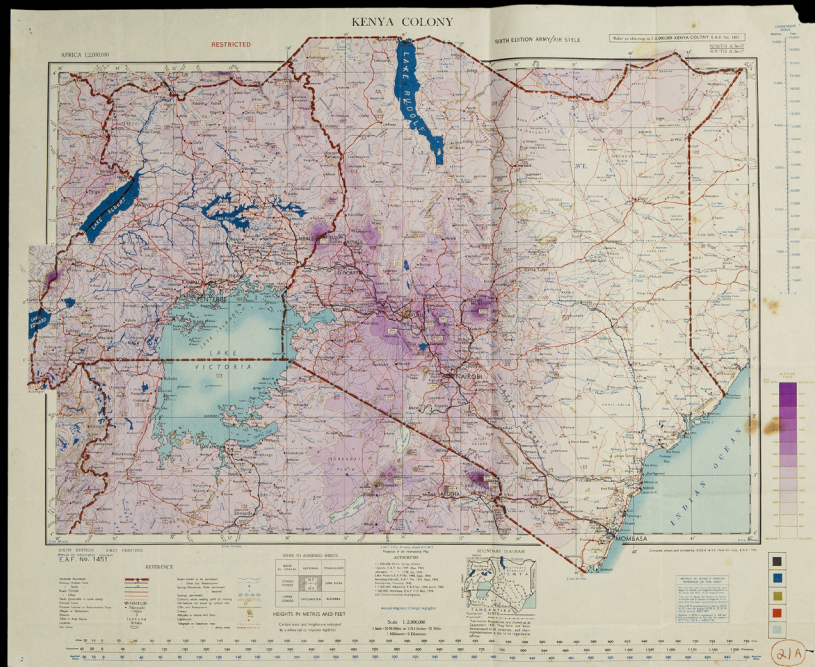
54. Theatre Posters and Cartoon,

10 silkscreen and litho printed theatre posters, dating from the late 1960's to 1970's, all include Alan Curtis in the cast or as producer, mostly pantomimes, theatres include London Palladium, Royal Court Liverpool, Hippodrome Birmingham, Leatherhead Theatre, Apollo Coventry, Theatre Royal Margate; stars include Anita Harris, Dickie Valentine, Ken Dodd, Frank Ifield, Sid James, Arthur Askey, Edward Woodward, Derek Nimmo, Engelbert Humperdinck, with the original artwork for a Severn cartoon relating to Frank Ifield in Sinbad the Sailor c.1964, largest poster 76cm x 102cm, smallest 38cm x 25cm

£100-150



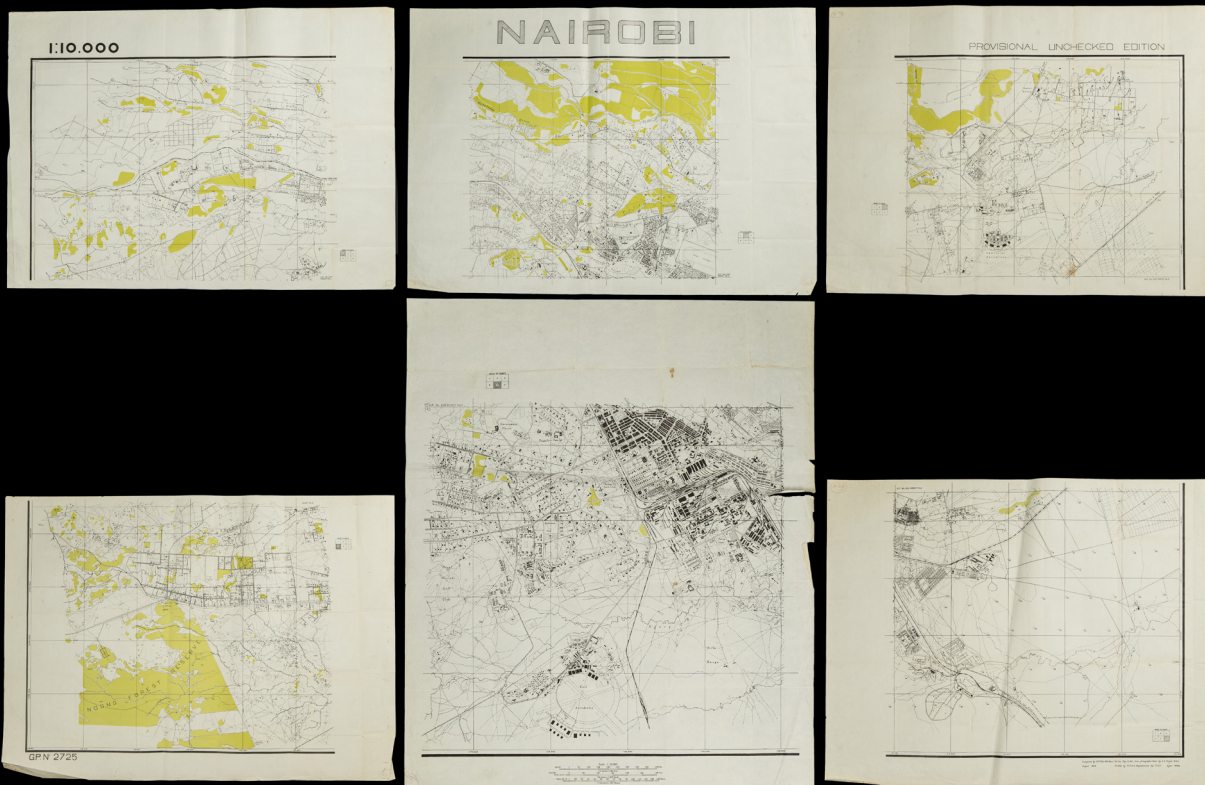




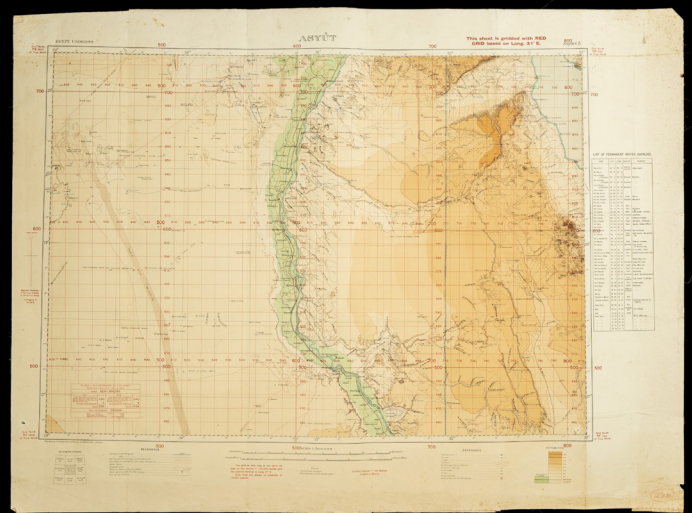
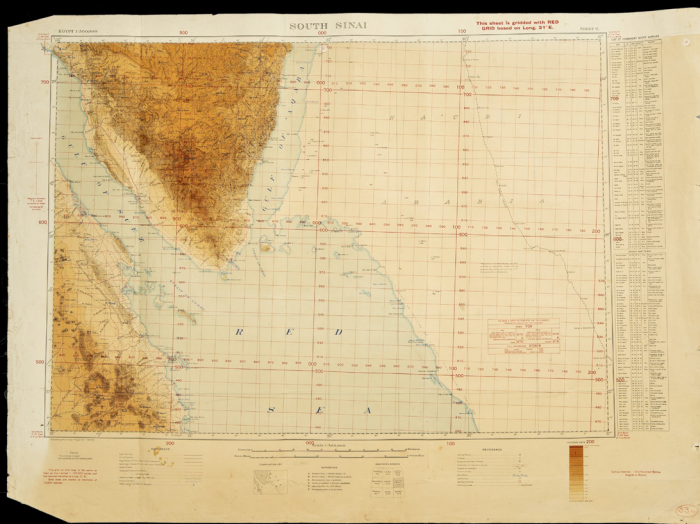
# 55. A Collection of WWII and Later RAF maps of Africa,

Including; an unusual and large map in 6 sheets (uncut) titled NAIROBI and marked 'Compiled by 157 (EA & SR) base survey Coy.E.A.E. from photographs taken by EA Flight R.A.F. Aug 1945, Printed by No.1 (EA) Reproduction See EAE April 1946' each sheet 82cm x 64cm; a map titled KENYA COLONY, Restricted Sixthe Edition Army/Air Style, dated 1945; a map titled VOI dated 1946; a map titled MOMBASA, Security First Edition First Printing E.A.F. 1942

£80-120



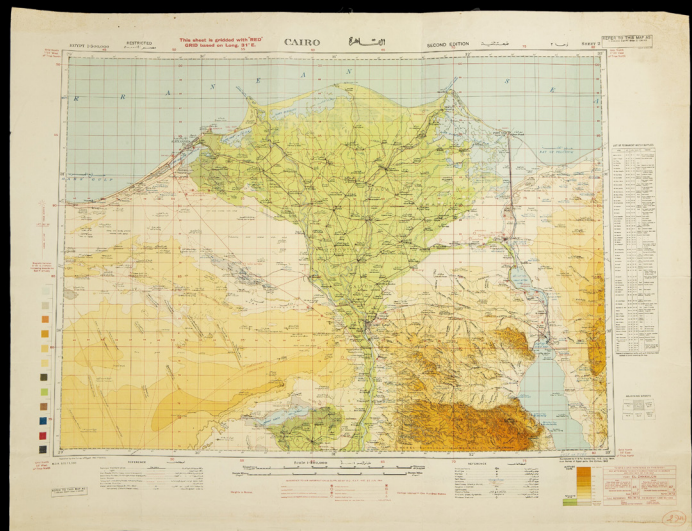
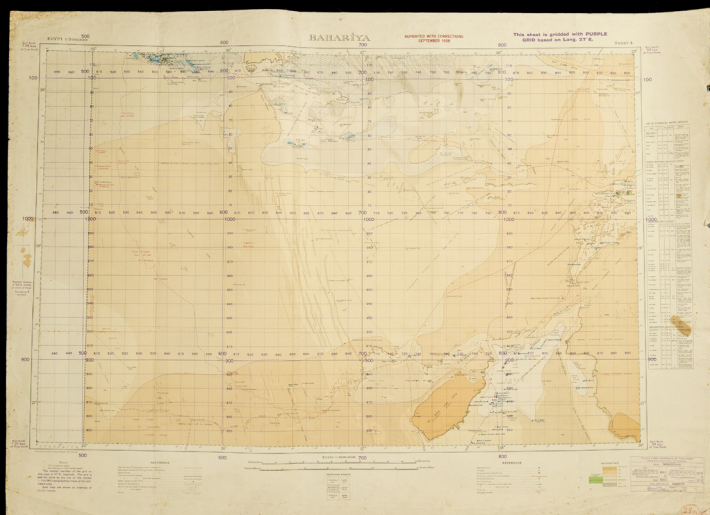
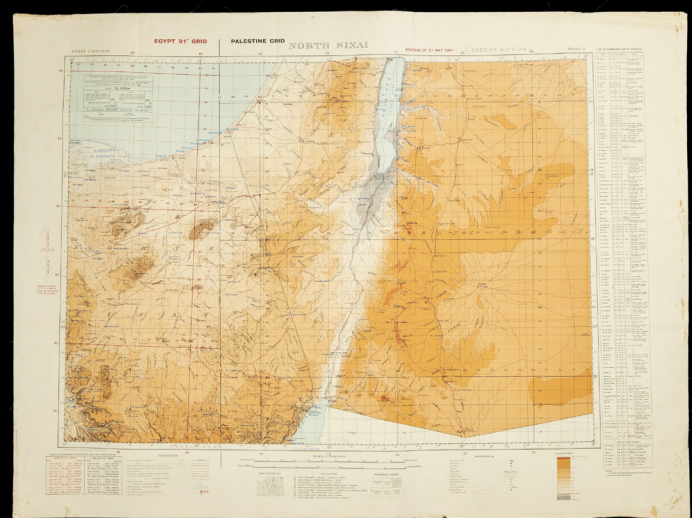
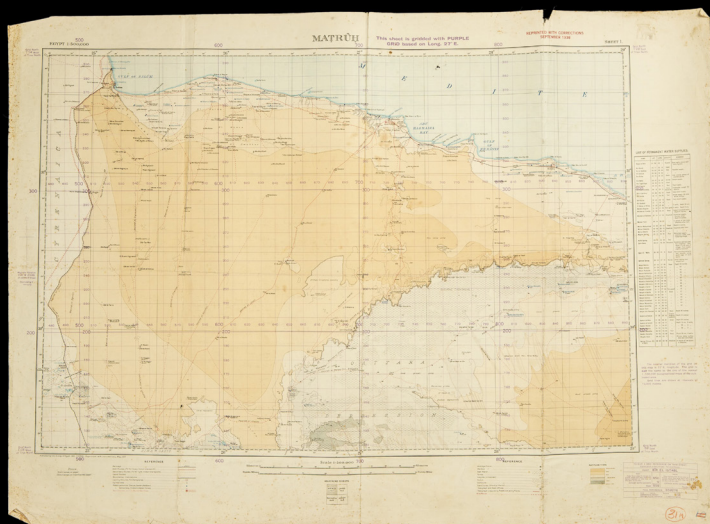




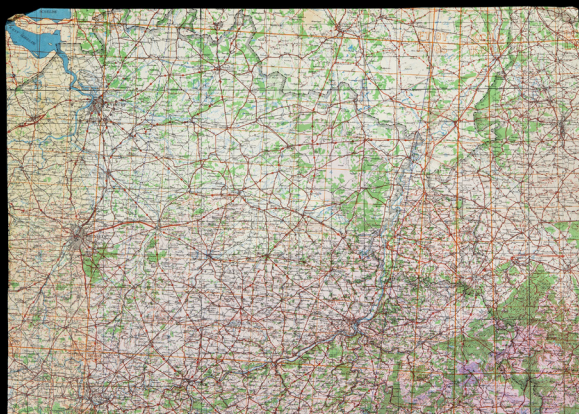
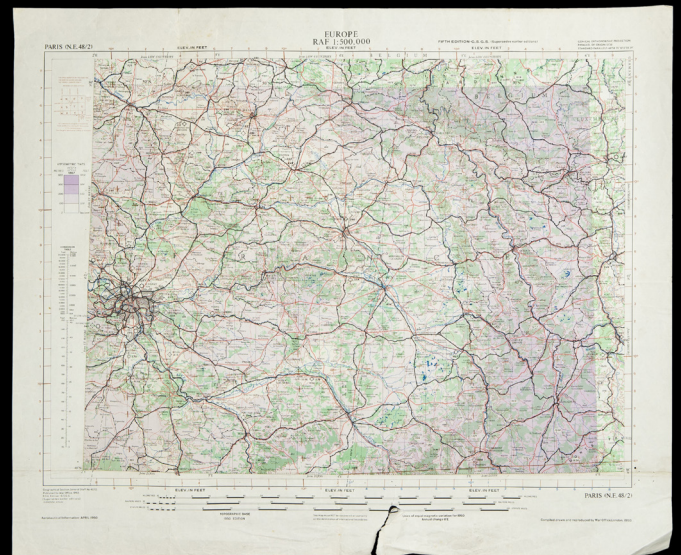
# 56. A Collection of 6 WWII maps North Africa & Egypt,

The maps titled, numbered, and dated as 'MATRUTH, Sheet 1 Printed with corrections September 1938'; 'CAIRO, Sheet 2, 1944'; 'NORTH SINAI, Sheet 3, Edition of 31 May 1941'; 'BAHARIYA, Sheet 4, Reprinted with corrections September 1944'; 'ASYUT, Sheet 5'; 'SOUTH SINAI' Sheet 6, Published by the survey of Egypt 1937', each linen backed with key detailing 'Permanent Water Supplies' with one map marked 'Restricted', each map 99cm x 72cm (x6)

£80-120



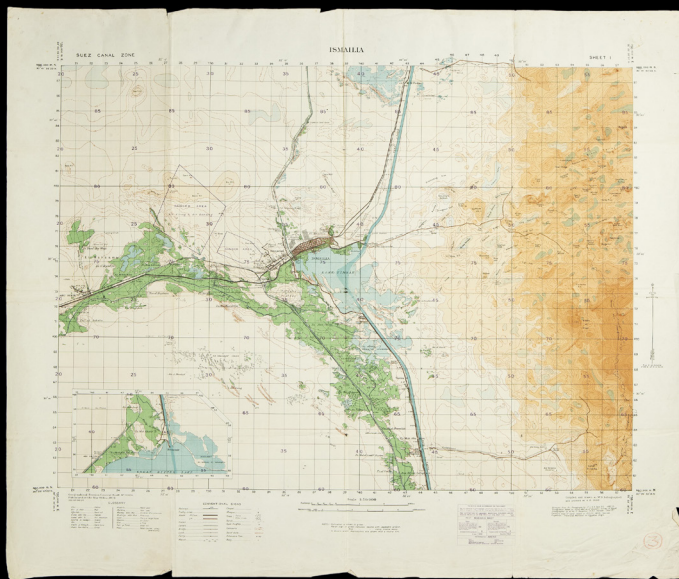




57. A Collection of WWII and Later RAF Maps of Europe,

Including; ROAD MAP OF BRITISH ZONE' published by Survey Branch HQ Northag Jan 1952, with FRENCH AND AMERICAN ZONES to the reverse (two maps but on different quality paper); a Large map of STRAIGHT OF DOVER marked R.A.F (WAR) RESTRICTED, Sheet 8 and a similar map titled NORTH SEA, Sheet 6; a large map marking zones in Europe after the war marked FIRST EDITION , FOR OFFICIAL USE ONLY OF THE BRITISH WAR OFFICE (with some damage and losses), a War Office map of KREFELD – UERDINGEN dated 1951; a War Office map of EUROPE RAF dated 1950; a War Office map of ESSEN dated 1952, and two other European part maps, a Conical Orthomorphic Projection of SOUTH RUSSIA marked 'NOT TO BE PUBLISHED' and 'Published at the War Office 1924 2nd edition 1940; a similar for NORTHERN EUROPE, and CENTRAL EUROPE;





#### 58. A Collection of WWII & Later Maps of the Suez Canal,

Including; a map titled SUEZ, Not to be Published, dated Jul 1941; an unusual blue print map of ISMAILIA, first edition; a map titled SUEZ, NOT TO BE PUBLISHED in English and Arabic, dated 1943; an unusual map titled SUEZ CANAL LITTLE BITTER LAKE, with a pencil drawn grid over the aerodrome, detailing military installations such as 'P.O.W Camp (lit at night)' dated August 1943; a map titled PORT SAID, Not To BE Published, key in English & Arabic, dated 1944; a map titled LITTLE BITTER LAKE, Restricted dated 1940; a map made up of two maps pasted together with one titled NIFISHA dated 1942 with key in English and Arabic, the other titled ISMAILIA dated 1947 with key in English & Arabic; a map titled WADI SUDR, Not to be Published, dated June 1941; a map titled EL QANTARA, Restricted dated 1944 with key in English and Arabic; a map titled ISMAILIA, Emergency Printing, dated 1947 with key in English & Arabic; a map titled ISMAILIA, Not to be Published dated 1942 with key in English & Arabic; a map titled ISMAILIA showing detail of Ismailia and danger areas with one marked 'Air Firing & Bombing' dated 1932

£200-300

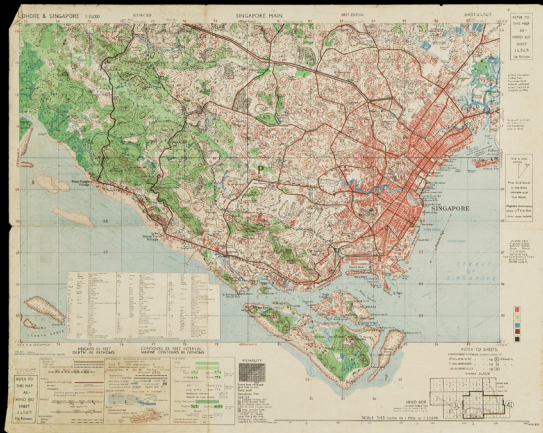
#### 59. A Rare Pair of WWII maps of Singapore,

maps titled SINGAPORE, Second Edition, North Sheet & South Sheet, printed to the bottom right 'Reproduced from an F.M.S. Survey plan dated 1938 revised from air photographs by the War Office, photolithographed by War Office 1945' also marked 'Account has been taken of bomb damage only when buildings have been replaced by new buildings, both maps highlighting important buildings in black with key to verso, both maps 115cm x 90cm

£80-120



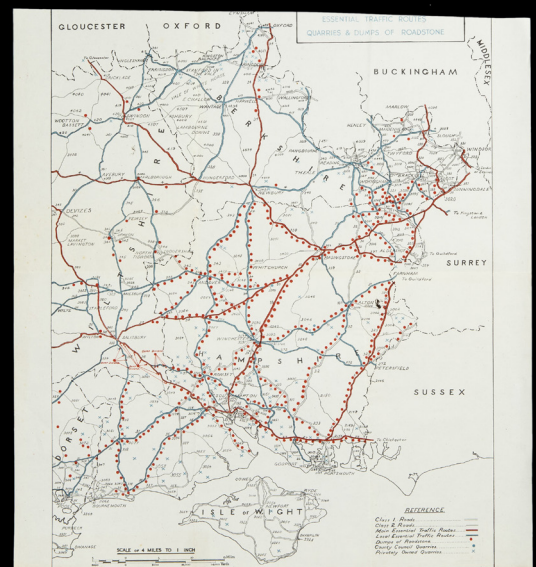
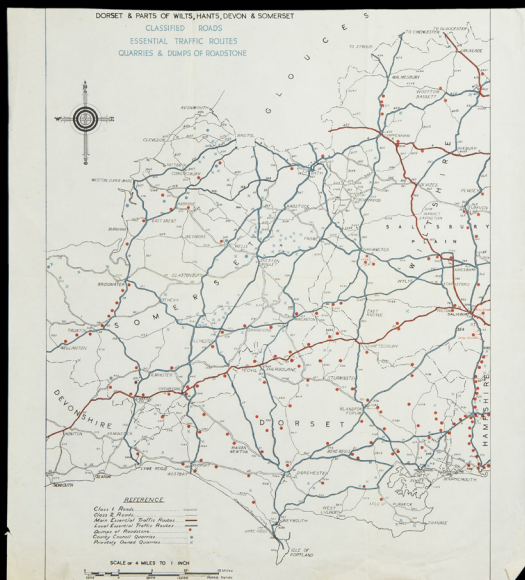




#### 60. Collection of WWII East Asian Maps,

Including; a map titled JOHORE & SINGAPORE, SINGAPORE MAIN, Not to be Published, dated 1945; a large map titled PHILIPPINE ISLANDS, First Edition, Restricted, dated 1944; a map titled MALAYA, MALACCA TOWN (WEST) First Edition, Restricted, dated July 1945; a map titled MALAYA Second Edition, published by war office 1943, second edition, 1945; a map titled MALAYA PORT DICKSON, First Edition, Restricted dated Jan 1945; a large map of the EAST INDIES, Sheet 2, dated Jan 1942; a map titled EAST INDIES Sheet 2 Not to be Published dated Jan 1942; a map titled BURMA & THAILAND, Restricted dated 1944; a map titled AISA JAPAN Second Edition, Jan 1945,

£100- 200



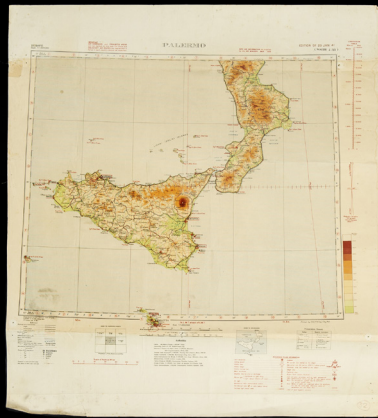
#### 61. Collection of WWII Home Guard Maps,

An unusual collection of maps with two titled 'ESSENTIAL TRAFFIC ROUTES QUARRIES AND DUMPS OF ROADSTONE' and two titled DORSET & PARTS OF WILTS, HANTS, DEVON & SOMERSET, CLASSIFIED RODS ESSENTIAL TRAFFIC ROUTES QUARRIES AND DUMPS OF ROADSTONE, with all maps trimmed at the bottom but one with legible label which reads '516th Field Survey Company R.E. October 1940

Note: these maps were believed to have been used by the home guard to block essential and main roads with stones should the Nazis have invaded.

£40-60

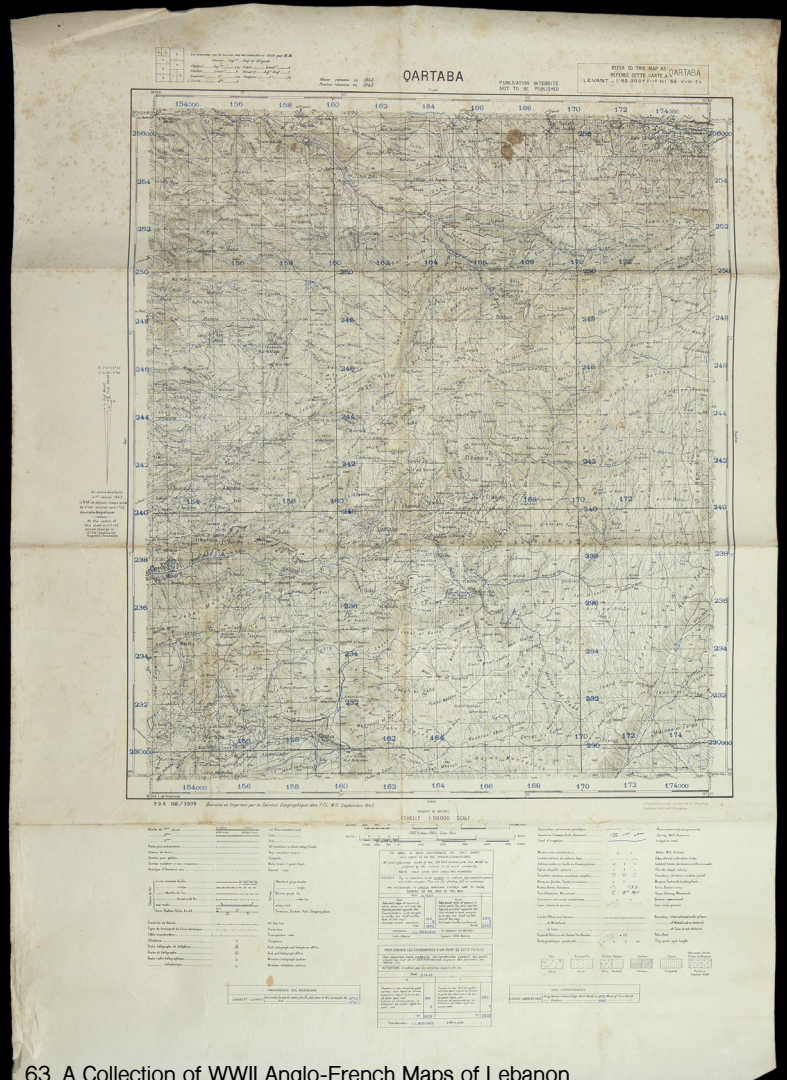
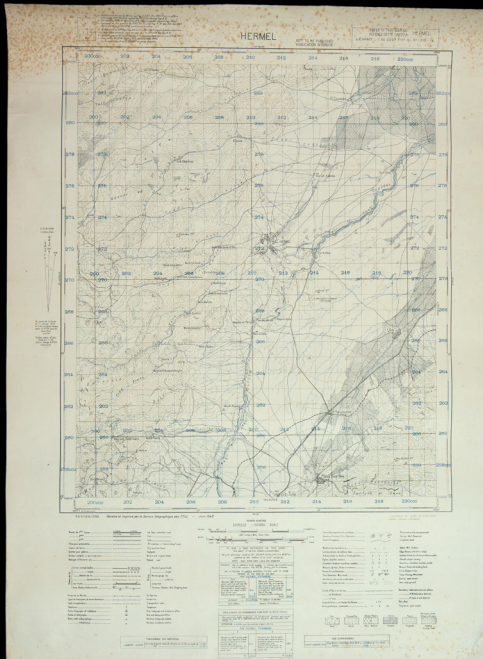




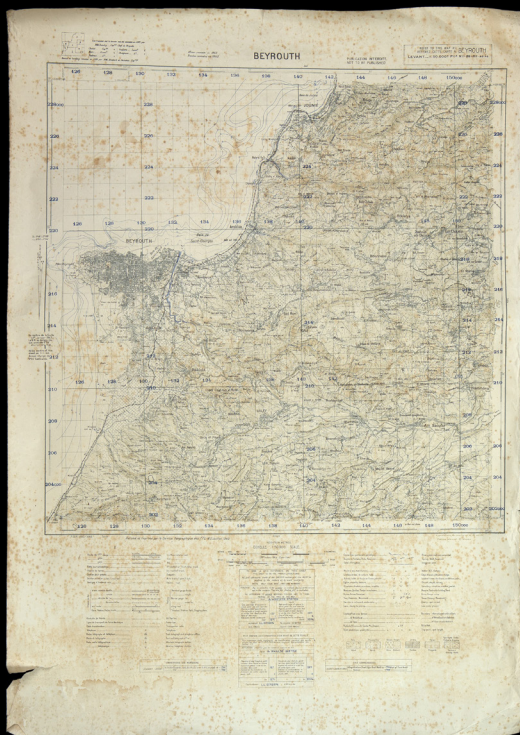
62. A WWII RAF Map of Sicily, Italy, titled PALERMO,

with air information as supplied by the Air Ministry, Mar 1939, Edition of 23 Jan 41, with key referencing air information such as airship bases, and hangers, seaplane moorings, aeronautical radio stations etc.. 65cm x 72cm

£40-60



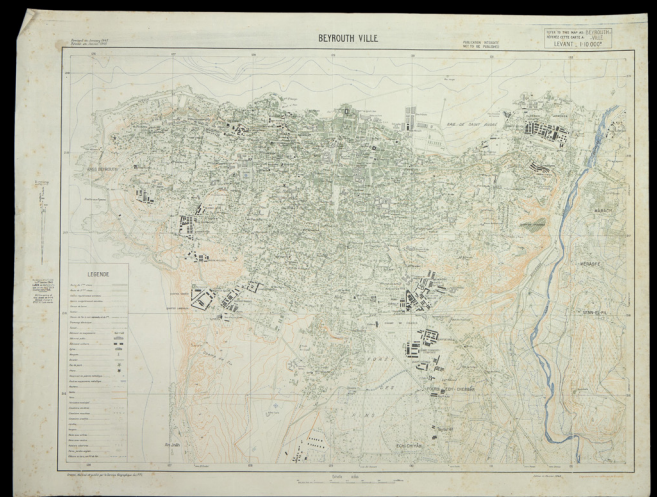
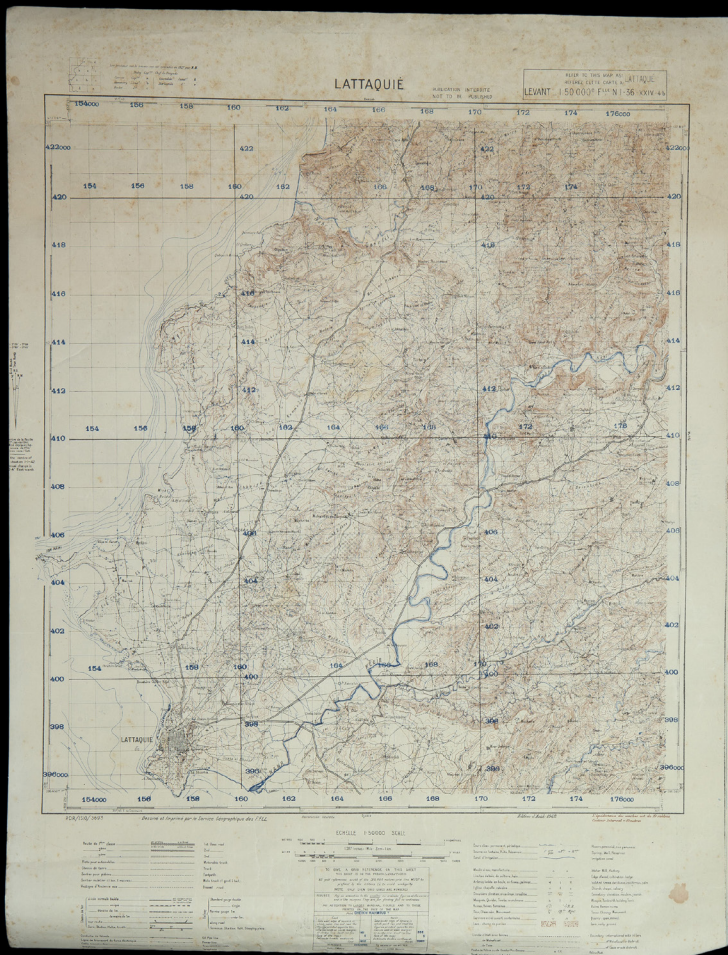
63. A Collection of WWII Anglo-French Maps of Lebanon,



To include: a map titled BEYROUTH, Publication Interdite Not to be Published, Dessine et Imprime par le Service Geographique des F.F.L. – M.O. Juillet 1943, Key in French and English with foxing and tears; a map titled HERMEL, Publication Interdite Not to be Published, Dessine et Imprime par le Service Geographique des F.F.L. – M.O. Juillet 1943, Key in French and English with light foxing and tears; a map titled QARTABA, Publication Interdite Not to be Published, Dessine et Imprime par le Service Geographique des F.F.L. – M.O. September 1943, Key in French and English with foxing and folds; a map titled ZAHLE, Publication Interdite Not to be Published, Dessine et Imprime par le Service Geographique des F.F.L., Juillet 1942, Key in French and English with foxing and folds; a map titled JEZZINE, Ne Droit Pas Etre Publie, Not to be Published, Dessine et Imprime par le Service Geographique des F.F.L., Edition de Juillet 1942, Key in French and English with foxing and folds; Edition de Juillet 1942, a map titled JBAIL, Publication Interdite, Restricted, Dessine et Imprime par le Service Geographique des F.F.L. – M.O. Decembre 1943, Key in French and English with foxing and folds and a later map titled Carte Generale du Liban, dated 1945, key in French & Arabic.

£100-200

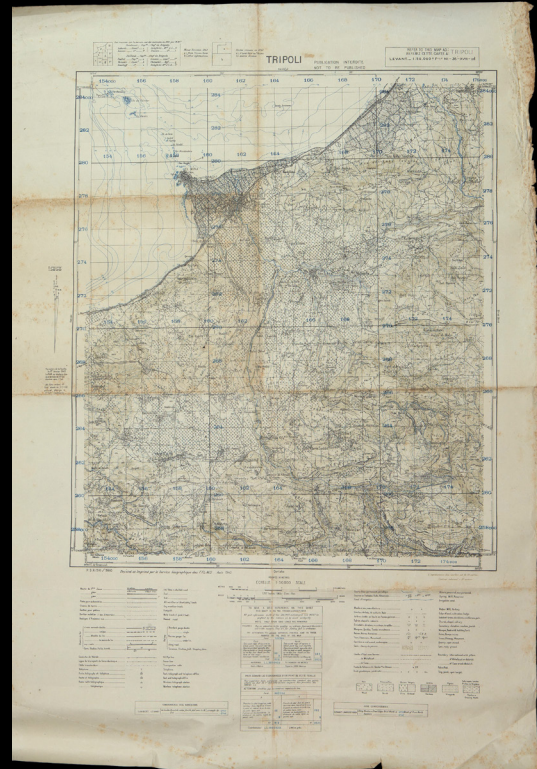
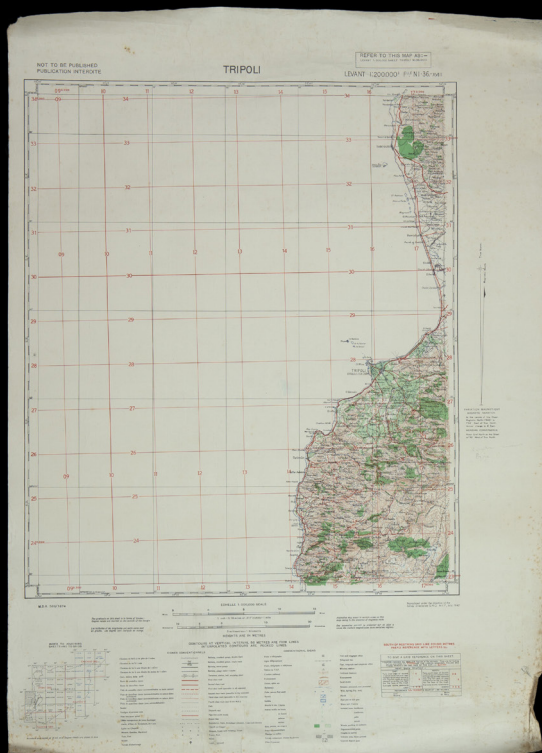




64. A Fine WWII Map of Beyrouth Ville (Beirut, Lebanon),

map titled, BEYROTH VILLE, Publication Interdite Not to be Published , Dresse, dessine, et publie par Service Geographique des F.L.L. Edition de Fevrier 1945, with Key in French, Reverse printed with a map of LATTAQUIE dated 1942,

£80-120

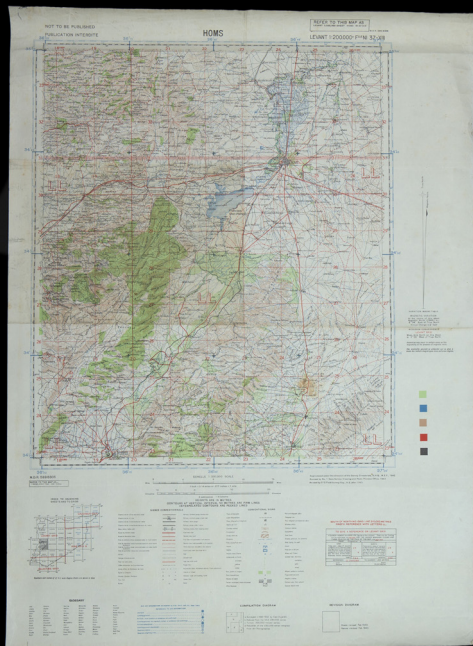


65. Two Anglo-French WWII Military Maps of Libya,

including a map titled TRIPOLI, publication interdite not to be published, Aout 1943, with key in French and English, a linen backed map titled TRIPOLI publication interdite not to be published, July with key in French and English 1942

£60-80

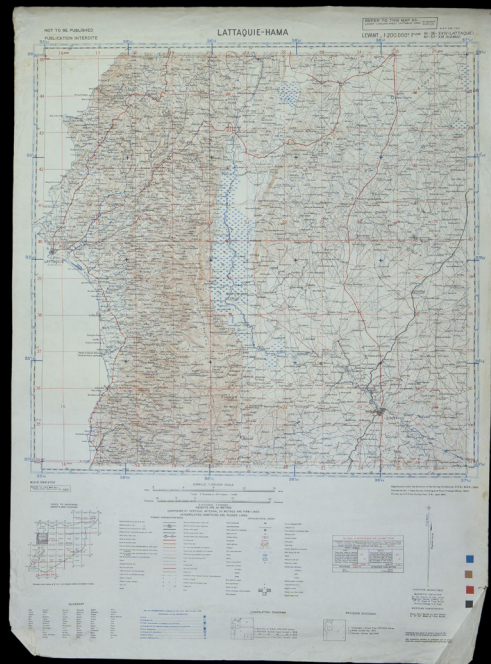




**66. A Collection of WWII Military Maps of Syria,**

To include, a map titled HOMS, Not to be Published, Publication Interdite, printed March 1943; two maps titled LATTAQUIE-HAMA Not to be Published, Publication Interdite, printed April 1943, with key in English & French; a map titled SIR ED DANIE, Not to be Published, Publication Interdite, Dessine et Imprime par le Service Geographique des F.F.L -M.O. Septembre 1943 with key in English & French;

£80-120



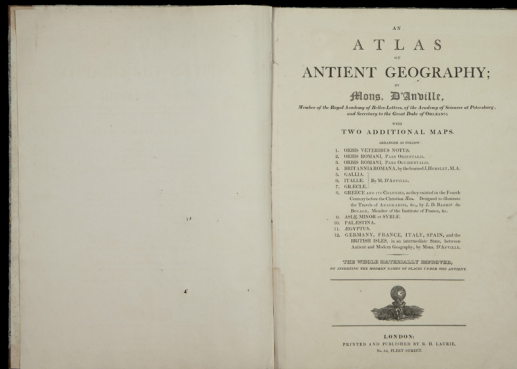
**67. Map of China By James Wyld, 1841,**

cartouch 69 reads 'Map Of China, compiled from original Surveys & Sketches By James Wyld, Cartographer to the Queen, Charing Cross East London, 1841', with 18 printed sections on linen backing with retail label for J Andriveau Coujon Rue du Bac No17, 82cm x 64cm

£80-120







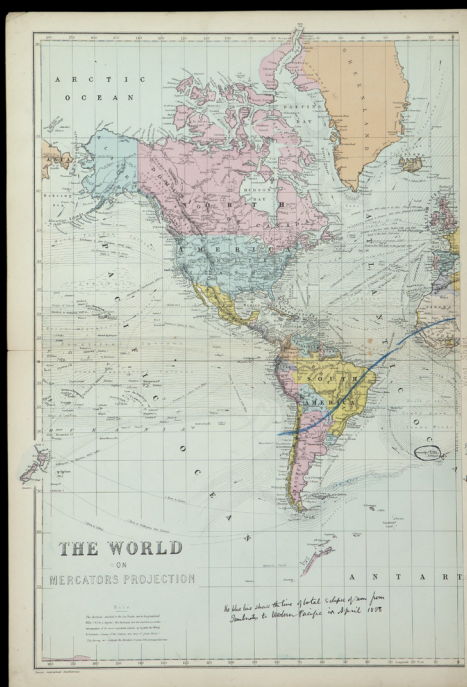
68. D'Anville, Jean Baptiste, Atlas of Ancient Geography,

with two additional maps. Arranged as follow: Orbis Romani pars Orientalis; Orbis Romani pars Occidentalis; Orbis Veteribus Notus; Gallia; Italia; Graecia; Asia Minor et Syria; Palestina; Aegyptus; Britannia Romana; Germany, France, Italy, Spain and the British Isles, first edition, 1821, elephant folio (548 x 388 mm), letterpress title-page, twelve engraved maps, eleven printed from the original Sayer plates, now dated 12th May 1821, the 12th a map of Greece after Barbie de Bocage, dated 1st June 1820; the maps in original outline colour, original quarter calf with blue marbled paper-covered boards, spine worn and leather missing from bottom, plates fine with minimal foxing

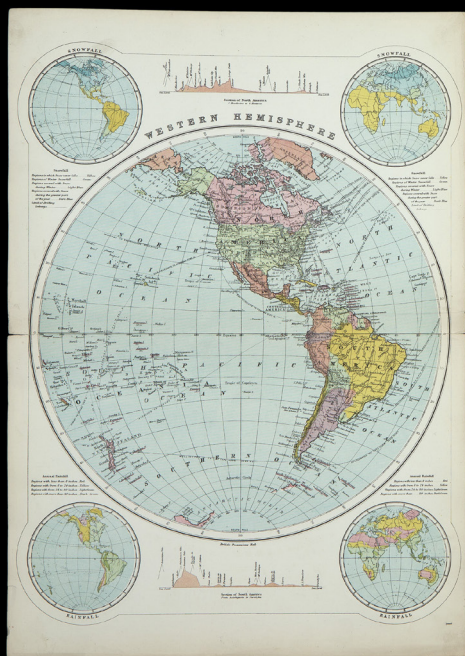
£800-1,200







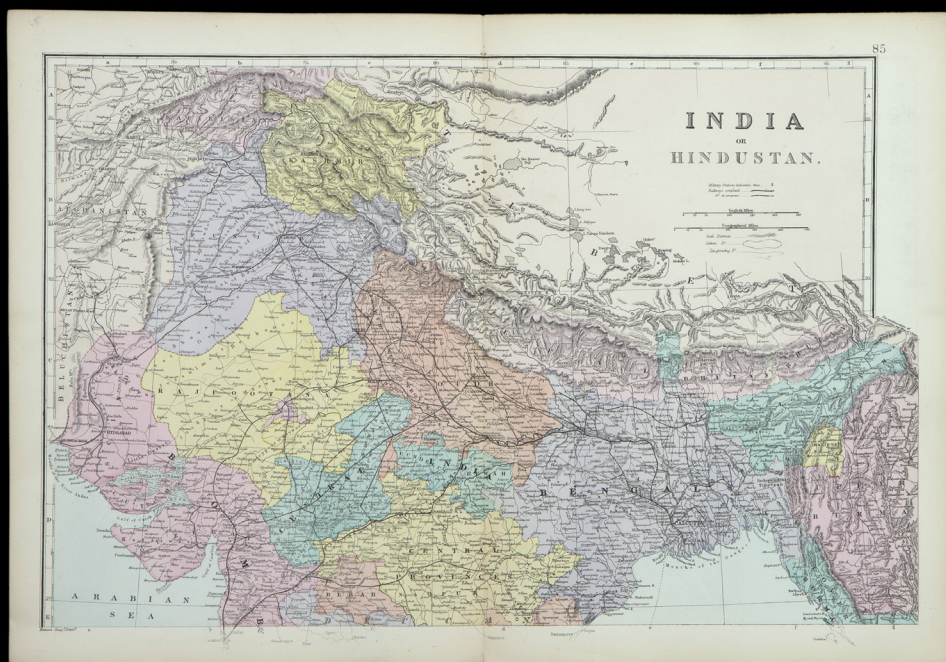
69 Bacon, George Washington, 123 Numbered maps c.1880,



Bacon, George Washington [1831 - 1922], 123 Numbered maps C.1880, A comprehensive collection of maps numbered 1- 122 covering most of the globe, some maps printed as single sheets with others split over several sheets, maps include:

Western Hemisphere, Eastern Hemisphere, The world on Mercators Projection (two Double Sheets, some pen marks), Europe ( pen marks), central europ ( writing and marks denoting 'Prohibited zone in 1914), British Isles, (pen-cil markings to margin), England & Wales(four Double Sheets), Scotland (four Double Sheets), Shetland Islands, Ireland (four Double Sheets), Ireland (four Double Sheets), Channel Islands, France Belgium & Switzerland, France (Six Double Sheets), Belgium, Switzerland (two Double Sheets), Spain and Portugal (four Double Sheets, pen marks and pasted label), German Empire & Holand, German Empire (four Double Sheets), Holland, Denmark, ( Double Sheets writing on map), Norway Sweden & Denmark, Sweden & Norway (two Double Sheets pen to margin), Iceland, Russia in Europe, Russia In Europe (four Double Sheets), Austria, Aus-tria-Hungary (four Double Sheets), Turkey in Europe, Turkey in Europe and Greece (four Double Sheets), Italy, Italy North, Italy - Lombardy & Venice, Italy - Emilia, Tuscany Umbria & Rome, Italy - Ambruzzo, Apulia, Campania & Basilicata, Italy - Calbria & Sicily, Corsica & Sardinia, The Caucasus and Armenia, Map of the Mediterranean and adjacent countries shewing the submarine telegraph cables, and lengths of principle steam routes, Asia and North -East Africa (pen and pencil notes to margins), Central Asia, Turkey in Asia, Asia Minor, Palestine (two Sheets), Arabia, Persia, Afghanistan & Baluch-istan, India, China, Japan, East Indies, Suma-tra, Africa, Egypt (single and double sheets), Morocco, Algeria & Tunis, South Africa, North America, United States Eastern (pen and pencil notes) Dominion of Canada and North America (two Double Sheets), Ontario, Quebec, Jamaica & Hayti, Cuba & Jamaica, Leeward & Windward Islands, South America (two Double Sheets), Guiana - British, Dutch & French, Australia, New South Wales & Victoria, Western Australia & South Australia, Queensland, Victoria, New South Wales, New Zeland, New Zealand North Island, New Zealand South Island,

£400-600











**71. A Highly Detailed Victorian Bronze Figure of Mercator,**

Seated figure of Mercator holding a globe, with arm resting on a bookcase with scrolls below, on an oval black marble base (detached), 40cm tall Gerardus Mercator (b. 5 March 1512 – d. 2 December 1594) was a 16th-century geographer, cosmographer and cartographer from the County of Flanders, he is most renowned for creating the 1569 world map based on a new projection which represented sailing courses of constant bearing (rhumb lines) as straight lines—an innovation that is still employed in nautical charts. He is widely considered the most notable figure of the Netherlandish school of cartography in its golden age (approximately 1570s–1670s). In his own day, he was a notable as a maker of maps, globes, and scientific instruments. In addition, he had interests in theology, philosophy, history, mathematics and geomagnetism. He was also an accomplished engraver and calligrapher

£2,000-3,000



# Photographs





72. EDWARD S CURTIS (1868-1952) *The Oath, Apsaroke,*

1908, orotone photograph signed and copyright insignia in the negative, in original Curtis Studio art nouveau frame, Curtis descriptive label verso, visible image 34.3cm x 26.6cm, frame 48cm x 43.3cm.

Notes: This is the larger version sold by Curtis (image usually described in the U.S. as 14 x 11 inches) compare with example of the smaller version sold at Bonhams Los Angeles 30th June 2021, lot 8.

Literature: Cardozo, *Sacred Legacy: Edward S. Curtis and the North American Indian*, Simon & Schuster, New York 2000, p.37. Edward S. Curtis: *The North American Indian, the Complete Portfolios*, Taschen 1997 Vol. IV, p.177

Condition report: Image – a faint horizontal band appears in the orotone in the sky above the figures, and a small mark in the image top centre. These are shown clearly and accurately in the online images provided. Otherwise the image is in good condition. The original frame shows some slight wear, with one small loss of finish top centre, again shown clearly in the images. The original frame backing has been repaired with brown paper tape, the label has a tear but is complete and legible

£2,500-3,500







THOMAS CHALMERS.  
1780 - 1847.



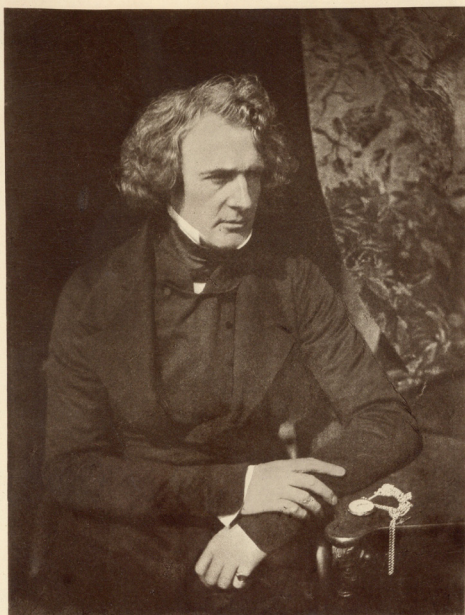
MARK NAPIER.

**73. DAVID OCTAVIOUS HILL  
(1802-1870) & ROBERT ADAMSON  
(1821-1848),**

Carbon Prints, a collection of 18 carbon prints, portraits of Scottish artists, clergy etc., produced from the original 1840's calotype negatives by Thomas Annan & Co., all mounted on pages from the folio 1928 publication with biographical notes on the sitters and a five-page history of early photography by John M Gray. Sitters include Thomas Chalmers, William Leighton Leitch, John Gibson, Mark Napier, Sir John McNeill, David Scott, William Etty, Thomas Duncan, The Marquis of Northampton, Sir William Allan, Lord Cockburn, John Gibson Lockhart, most prints 20cm x 15cm, some smaller, contained in a modern A3 display portfolio.

Note: A limited edition of just 38 numbered examples of the volume, originally with 47 portraits was published by A Elliot, great-nephew of David Hill and son of Andrew Elliot senior (1830-1922) These portraits are from an extra set of carbon prints that were never bound into a numbered set.

**£300-500**



THE RIGHT HON. SIR JOHN McNEILL, G.C.B.



WILLIAM ETTY, R.A.

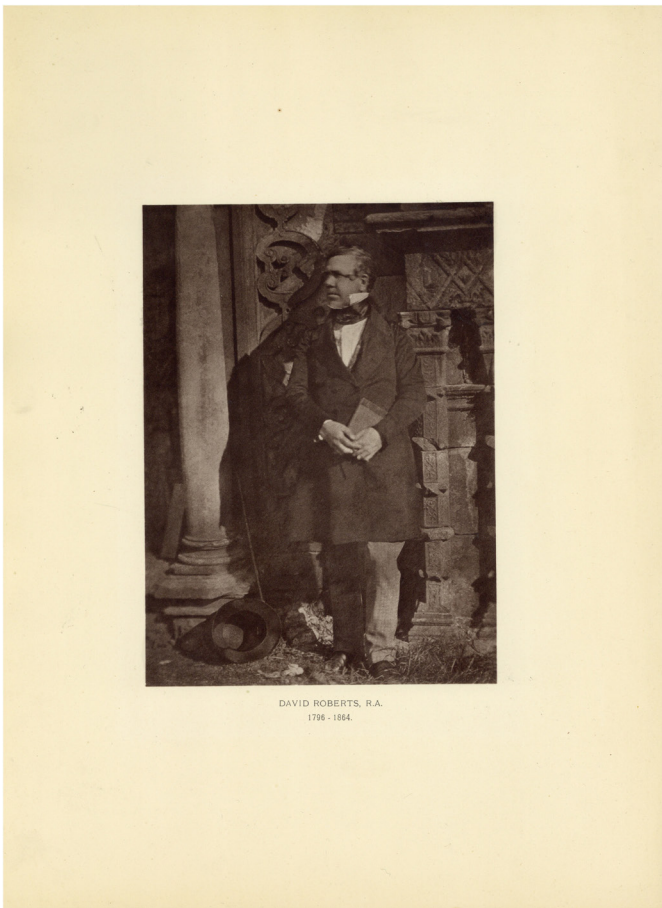


DAVID SCOTT, R.S.A.



WILLIAM LEIGHTON LEITCH.  
1804 - 1888.





74. HILL & ADAMSON, David Roberts R.A.,

carbon print by Thomas Annan, printed 1890, from an original 1846 negative by David Octavius Hill (1802 - 1870) and Robert Adamson (1821 - 1848), image 19.4cm x 14cm, in new card mount 50cm x 40cm

£100-150

75. LOUIS ROBERT (1810-1882) Exposition de Sevres, 1855,

two large format matt albumen prints of Sevres vases and sculpture, c.1855, titled in each negative 'Exposition de Sevres 1855 and with L Robert Photo Sevres' in each negative bottom left, unmounted, each 26.5cm x 31.5cm

£120-180







**76. WILLIAM HENRY JACKSON (1843-1942), Mammouth Print, The Veta Pass a mammoth albumen print photograph, c.1881,**

the contact print being 42.5cm x 54cm (16 3/4 x 21 1/4 inches), a dramatic image of a double-headed Denver & Rio Grande Railroad passenger train making its way down to the town of La Veta from Dump Mountain in the Sangre de Cristos of South Central Colorado, titled and signed in the negative '1017 VETA PASS' 'W H JACKSON & Co. PHOT. DENVER', on original card mount 53cm x 69cm,

£300-500

**77. GIOACCHINO ALTOBELLI (1814-1879)(att), Rome, St Angelo and Ponte Rotto,**

a large albumen print, c.1865, mounted on light blue card, neatly titled in ink, image 27cm x 41cm mount 40cm x 60cm.

Note: see similar views by Altobelli, taken from approximately the same position, one is in the Getty Museum.

£150-250



**78. CHARLES MARVILLE (1813-1879), Woodland Study,**

a Blanquart Evrard salt print from calotype negative, c. 1853, print No.4 from the first series of 'Etudes Photographiques' by Evrard, Lille, image 18cm x 22cm, mount size 30cm x 40cm.

Note: A very similar print entitled 'Sous Bois' was sold by Tajan, lot 7, 4th March 2011.

£100- 150





#### 79. A Victorian Album of Kodak No.1 Prints,

album consisting entirely of Kodak No. 1 circular prints, approximately 330 pasted into good quality leather-bound album with gilt-edged pages, each image 8.5cm in diameter on sheet 12.5cm x 9.3cm

Note: Many of the photographs are well composed, the photographer shows skilled use of a camera with no viewfinder. Photographs depict the life of a well-to-do family at leisure, including horse riding, bicycle riding, shooting and boating (probably Henley Regatta). Condition report: Album binding good, little wear, end papers replaced, considerable foxing of pages at beginning and end, two pages with photographs cut out, photographs generally good condition with images well preserved. (see online images)

£300-500



#### 80. ROGER FENTON (1819-1869),

Kirkstone Pass, Westmoreland, photographed by Fenton in 1860, albumen print by Francis Frith printed c.1865, image 15.8cm x 21cm, on original titled mount 26.5cm x 34.5

£100-150





**81. HUGH OWEN (1808-1897) Craig y Dinas Rock Outcrop**

antique salt print, c. 1855, 19.3cm x 23.8cm

£100-150



**82. ROBERT TURNBULL MACPHERSON (1814- 1872),**

The Cloaca Maxima, a large, early albumen print, c.1855, the Cloaca Maxima, Rome, titled and with Macpherson's blind stamp and number 154 on the mount, image 30.5cm x 35cm, mount 45cm x 56cm

£100-150

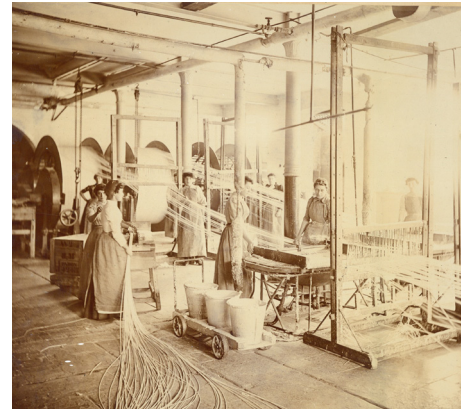
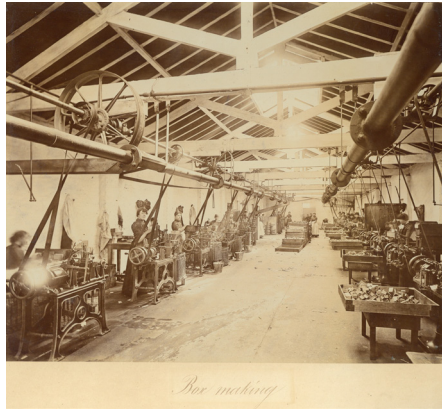


**83. DR JOHN MURRAY (1809-1898),  
Churchyard at Nynee Tal,**

a large albumen print photograph of the churchyard in India, c.1858-1862, print 36cm x 43.5cm, on original card mount 45.5cm x 53cm

£300-500

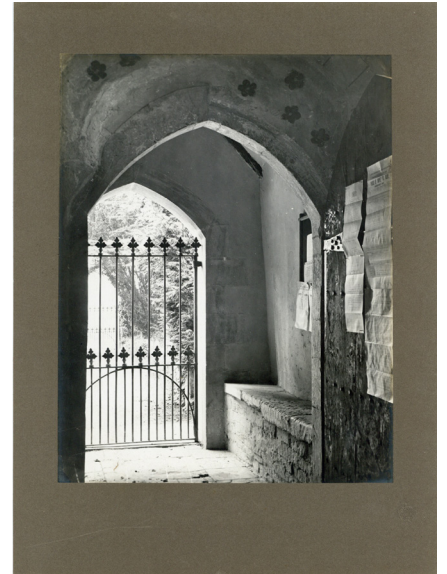
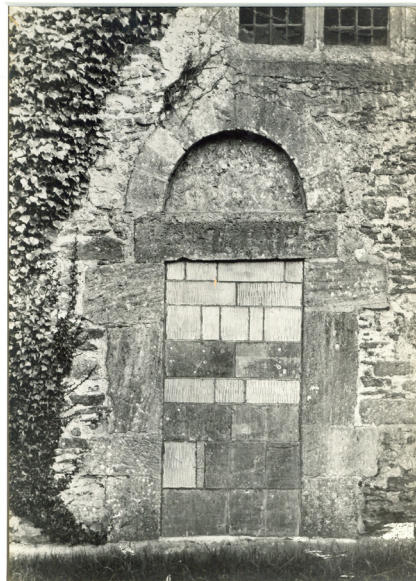
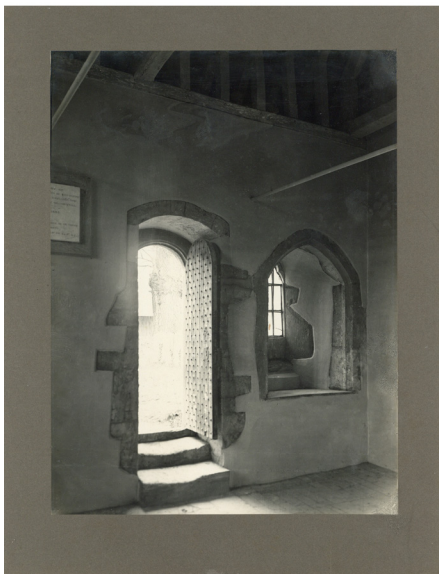




**84. Three Large Photographs of Victorian Women Factory Workers,**

albumen prints, c.1885, factories in the North of England, each titles below image, 'Wax Vestas - Taper making', 'Tin Box Factory', 'Box making' each image 24cm x 29 cm, mounted on card 34cm x 40cm

£120-180



**85. WALTON ADAMS (1842-1934) & MARCUS 90 ADAMS (1875-1959),**

Norman Architecture Photographs, Three vintage gelatin silver prints, c.1900, commissioned by Charles Keyer for his work on Norman architecture, each print on original brown paper mount with blindstamp for Walten Adams, further mounted in large cream window mounts, each print approx. 27cm x 21cm.

Note: The Adams were based in Reading, involved in the photography of Churches, the Arts & Crafts aesthetic and influenced by the Oxford Movement, William Morris and also Frederick Evans and the Linked Ring.

£300-500





86. SCOWEN & CO., A Botanical Study, antique  
91 albumen print, c. 1880,

signed in the negative 'Scowen & Co. Ceylon'  
and titled 'Coffea Arabica Coffee Blossom and  
Berries', mounted on very thin card, image  
21.5cm x 27.5cm

£100-150

87 WILLIAM SILAS SPANTON (1845-  
1930),

Photograph of Ickworth House, a platinum  
print of Ickworth House, Suffolk, 1893,  
mounted on original board with pho-  
tographer's blindstamp, 92 signed and  
titled in ink below image 'W. S. 'Spanton,  
photographer, Platinotype 1893, Bury St  
Edmunds' image 20.5cm x 37cm, board  
35.5cm x 54cm; with an albumen print  
of a church, c. 1870-1880, print 18cm x  
23.5cm, mounted on original thin board  
35.5cm x 45.5cm (2)

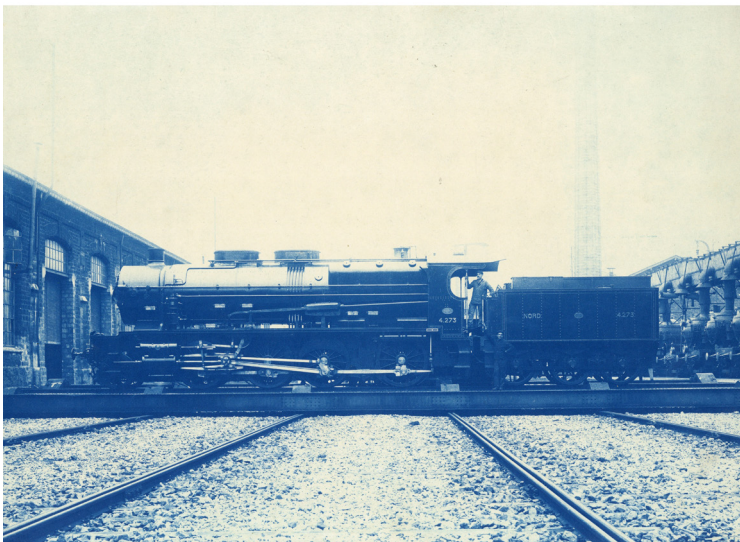
£80-120



88. Railway Interest, A Very Large Cyanotype,

unusually large cyanotype, c. 1890, a French  
locomotive on a turntable, 29cm x 39cm

£80-120

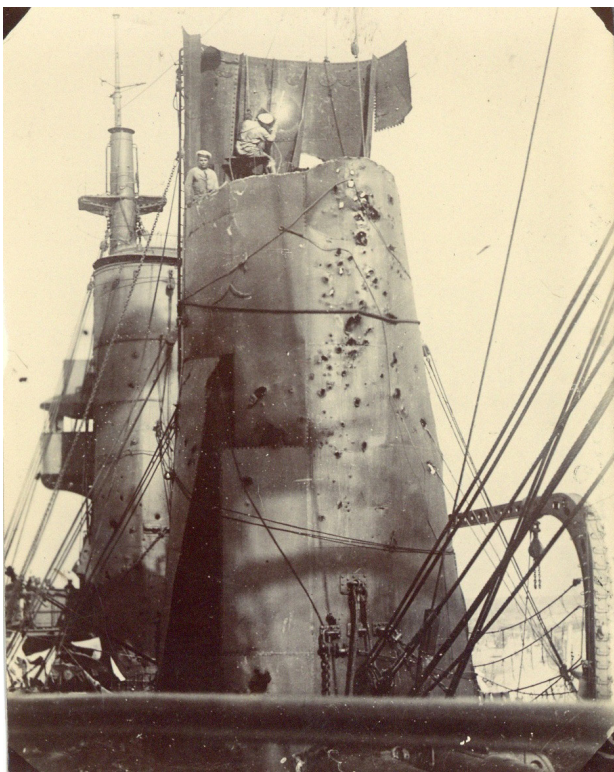




**89. Photographs of China, The Boxer Rebellion,**

an album of 35 small vintage gelatin silver prints c.1900, taken by the Italian naval contingent at the time of the Boxer Rebellion, subjects include damage to ship, naval troops, scene inside Chinese station waiting room, street scenes, monuments, etc. most around 8cm x 11cm, some larger and smaller

£100-150







**90. A Family Collection of Cased Photographs,**

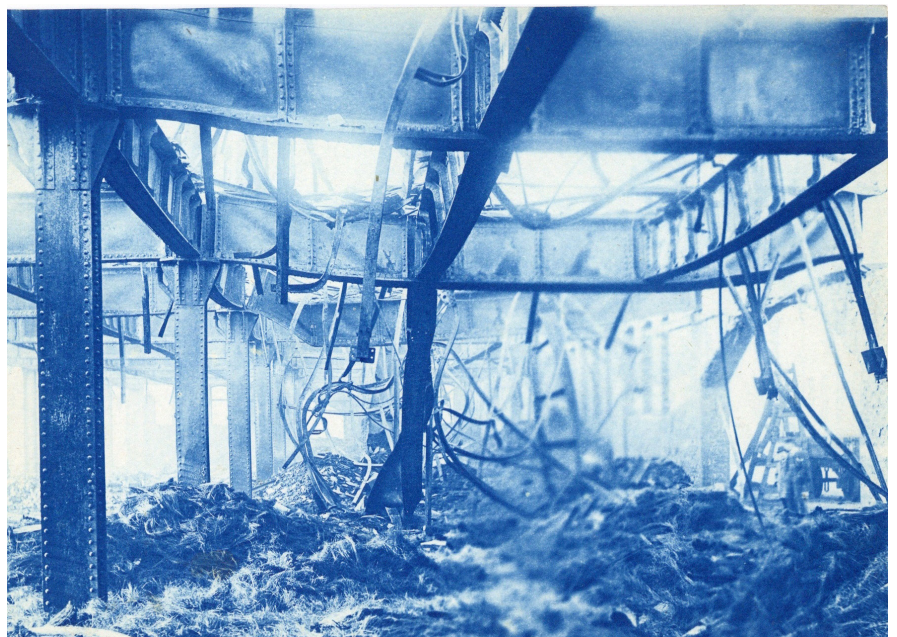
daguerreotypes and ambrotypes of the related Gutch, Dean and Hancock families, with some recent biographical notes, quarter-plate ambrotype of Mrs Elizabeth Dean mother of Mrs Rebecca Gutch, sixteenth plate hand-coloured ambrotype of John Pitt Gutch, small daguerreotype of Thomas Gregory Hancock d.1848, shipowner of Poole (case damaged), small daguerreotype of Elizabeth Cuff Gutch b.1829, small daguerreotype of Maria Pitt Gutch (1800-1881) nee Hancock mother of Elizabeth Gutch and daughter of T G Hancock, the sitter in each image is identified (5)

£100-150

**91. Two Edwardian Cyanotypes, vintage print,**

an infant and cat seated on a high chair, dated Oct 1905 in ink recto, image 11.5cm x 8.8cm; the aftermath of a shed fire at Princes Dock January 28th 1903, titles verso in pencil 'shed 6 looking West' with later description in pencil, 11.2cm x 15cm, both in new cream mounts 50cm x 40cm

£200-300







## 92. A Collection of Pictorialist Style Photographs,

CHARLES J KING (1861–1937), Scilly Island Waves, c. 1900, a large green-toned carbon print, signed in the negative, 38cm x 50cm; ALFRED KRAUTH (1878–1956), seven whole plate late salt print portraits, c.1910, each with photographer's blind stamp, 20cm x 15.5cm and smaller; PAUL MARTIN (1864–1942)(att), Whitby Harbour, c.1885, a small blue-green carbon print on textured Whatman paper, image 6.7cm x 9.2cm, mount 20.4cm x 25.5cm, 'Whitby' in pencil recto, with a sheet of notes; a platinum print of a seated woman in period costume, German or Dutch, signed and dated 1907, image 12.5cm x 9cm, mounted on grey card 18cm x 12cm; DOUGLAS McNEILLE (1853 – 1935) river View Stratford-on-Avon, platinum print, signed and titled verso, 15cm x 20cm; JOHN H COATH (1856–1935), Milking Time, gelatin silver print, c.1903, wetstamps verso, 15cm x 20cm; a study of Hastings, carbon print, titled 'Glory' by Judges Ltd, Hastings, 17.8cm x 26.3cm; RICHARD POLAK (1870–1957), a group portrait, platinum print, signed and dated 1900 verso; BERTRAM PARK (1883–1972), two soft-focus studio portraits of society women, signed in pencil on mounts, images 20cm x 16cm (16)

£150-250







**93. An Unusual Ambrotype Photograph of a Silhouette,**

a probably experimental ambrotype to reproduce silhouettes, c.1860, perhaps by or at the request of a silhouettist unaware of the imminent extinction of his/her craft, image 9cm x 7cm in original frame 18cm x 16cm

£80-120

**94. PETROS MORAITES (c.1835-1905),**

View on the Acropolis, a large albumen print of the Acropolis, Athens, Greece, c.1870, mounted on original thin card, photograph 25cm x 33.5cm on card 46cm x 58cm

£80-120



**95. Four Large 19th Century Photographs of the Vatican,**

all albumen prints of the Vatican, Rome, Italy, c.1870-1880, interior of St Peter's, tomb of Pope Clement XIII in St Peter's, a Vatican interior, tomb of Pope Paul V in Vatican City, largest 27.5cm x 41cm, smallest 36cm x 28.5cm

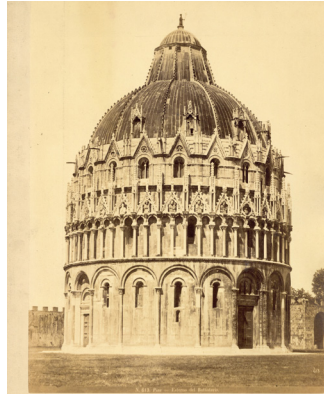
£100-150



**96. CARLO NAYA (1816-1882) Four Photographs of Pisa,**

four large albumen prints of Pisa, Italy, c.1870, each titled in the negative, two with the photographer's blindstamp on the mount, the cathedral and leaning tower, exterior of the Battistero, interior of the Battistero, gallery in the Campo Santo, images 27cm x 34.5cm, card mounts 32cm x 45cm

£80-120



**97. ICILIO CALZOLARI (1833-1906), GIOCOMO BROGI (1822-1881) Photographs of Milan,**

two albumen prints of Milan cathedral by Calzolari, c.1880, signed on the printed mount; with an albumen print of the cathedral by Brogi, titled in the negative and with photographer's blindstamp to mount, all approx. 19cm x 24cm; with two anonymous albumen prints, c.1880, Ostia - Via de Legionari and Brescia, each 24cm x 31cm; and a large gelatin silver print of Piazza del Popolo c. 1930, 39cm x 54cm (6)

£100-150



**98. Five 19th Century Photographs of Rome,**

five large albumen prints, c.1880, all mounted on thin card, The Column of Phocas, Palazzi de Caligula interior, Palazzo de Cesari interior, Temple of Jupiter ruins, another view of Roman ruins, all prints approx. 20cm x 30cm

£80-120





**99. Six 19th Century Photographs of Rome,**

large albumen prints mounted on thin card, c.1870– 1880, The Baths of Caracalla, Obelisk in Piazza Quirinale, Palazzo de Cesari, Cloisters of St Paul's, Baths of Caracalla, further ruins, smallest 18.5cm x 24cm, most 23cm x 30cm or larger

£80-120



**100. Two Fine Large 19th Century Photographs of Rome,**

albumen prints, c.1870–1880, a view of the Forum, and the Column of Trajan, each 39cm x 31cm, mounted on thin card

£150-250







**101. Three Fine Large 19th Century Photographs of Rome,**

albumen prints mounted on thin card, c.1870–1880, the Temple of Fortuna, image 28.5cm x38cm; the Arch of Constantine 30cm x 41cm; the Pantheon 31cm x 41cm

£200-300



**102. An Early Albumen Print, Indochina,**

image of a young woman and a boy, c.1865, Indochina (possibly Java), image 21.5cm x 17.5cm, mounted on card with photograph corners

£80-120

**103. Portrait of a Native American, Anonymous,**

gelatin silver print, early 20th century, posed with ball-headed war club, mounted on card, 18.3cm x 14cm

£100-150







104. Nine Views of Rio de Janeiro,

a group of vintage gelatin silver prints of Brazil, c.1910-1920, all numbered and titled in the negative, all 16.4cm x 22cm

£100-150

105. JAN VAN HOEPEN (1866-1922), M BENNETT, Boer War Photographs,

Four vintage gelatin silver prints c.1900, van Hoepen of Pretoria, Boer soldiers after the victory at Spion Kop, 1900; with three British photographs by M Bennett, Effects of Explosion at Begbie's Johannesburg, Hospital Train with British Wounded, Johannesburg Hospital wounded Boer Prisoners, the last two mounted on board other two unmounted, all approx. 15cm x 20cm (4)

£100-150



106. SKEEN & Co., A Ceylonese Woman,

a large portrait of a young Sri Lankan Woman, antique albumen print, signed and numbered in the negative, image 27.8cm x 21cm, mounted on card

£80-120



107. An Odalisque,

an antique Orientalist albumen print of a North African woman, c.1880, possibly Moroccan, numbered 1228 in the negative, 25.5cm x 18.5cm, unmounted

£100-150

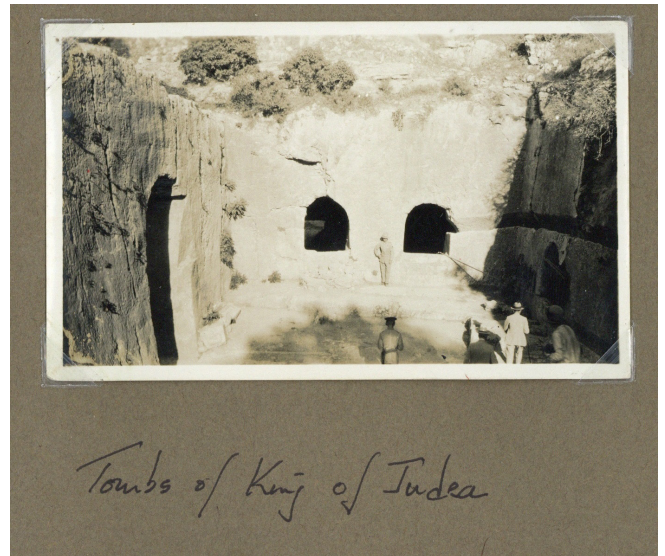




108. HING-QUA JOHN and Others, Three Cartes de Visite

all c.1865, two Chinese CdV's, one with photographer's wet stamp verso 'Ing-Qua John & Co. Photographic Artist, 84 Praya, Hong Kong, one CdV unidentified, a man holding what is possibly a Japanese sword

£100-150



109. An Album of Holy Land Photographs,

22 small photographs, c.1920, mainly scenes in and around Jerusalem, 13 amateur with titles on the album page and nine professional photographs captioned in the negative, images typically 6.5cm x 8.5cm

£100-150



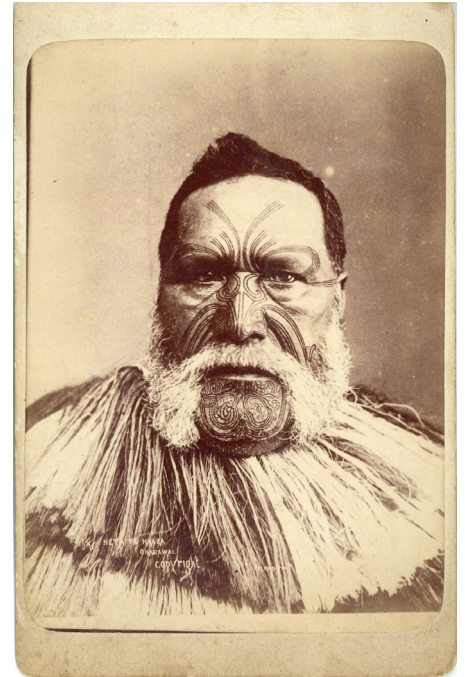




110. ALFRED BURTON (att.)(1834-1914), A Fijian Dolmen,

(pictured left) antique albumen print, c.1880, a large standing stone structure on Fiji, image 20cm x 14.5cm, mounted on thin card

£100-150



111. ELIZABETH PULMAN (1836-1900), A Maori Chief,

(pictured right) a New Zealand albumen print, c.1880, mounted as a cabinet card, signed and numbered and titled in the negative 'Pulman Photo' and '46, Heta Te Haara, Ohaeawai, Copyright', later pencil annotation verso, image 14cm x 10cm, card 16.6cm x 10.6cm

£250-350

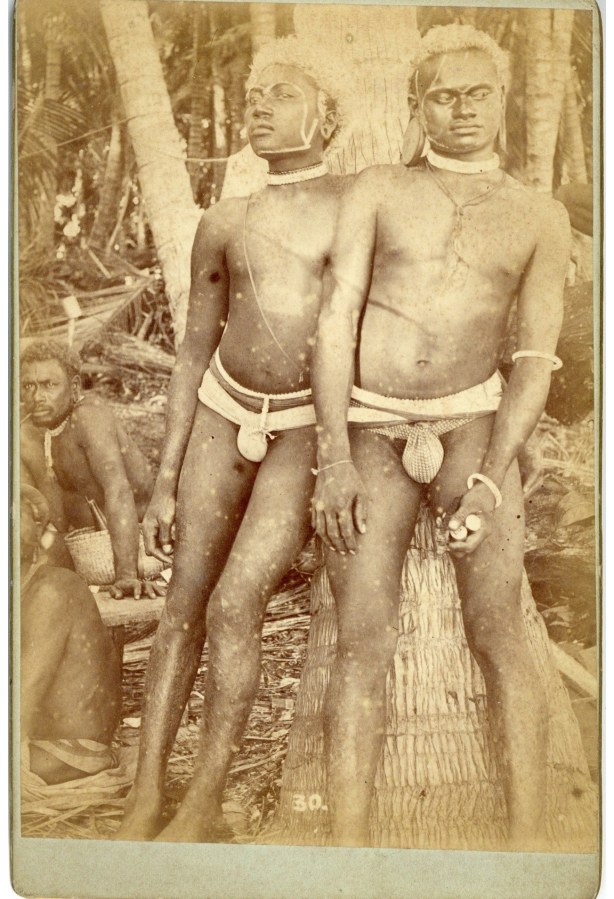
112. 19th Century Photographs of Fiji,

a group of seven albumen prints, c.1880, tribal ethnographic studies, six mounted as cabinet cards with later captions verso, one unmounted, all images approximately 10cm x 14cm or vice versa

£200-300







### 113. LT B T SOMERVILLE Photographs from the Solomon Islands Survey Party,

a collection of 17 albumen prints, c.1894–1894, photographed by Lt Somerville during the work of the survey ship *The Penguin* in 1893, 12 mounted as gold- edged cabinet cards with annotations in blue pencil verso, some with additions in a later hand, one portrait/ self-portrait titled 'Mr B T Somerville' 'The Penguin's Photographer', one titled Njaku and his canoe Mungeri' (a later printing from the negative, a gelatin silver print dated 1897 is in the British Museum, (Museum number Oc,B36.2), others showing native men and boys, and members of the ship's crew, with another smaller, also by Somerfield, captioned 'Shaving with a piece of glass at Ugi, one unmounted albumen print, again by Somerville, captioned 'Camping Party landed at Solomon Islands' with three further smaller albumen prints, apparently from the same expedition, cabinet cards 16.5cm x 10.6cm, images typically 10cm x 14.5cm, smallest three 10.5cm x 7.2cm

£800-1,200



**114. JOHN WATT BEATTIE (1859-1930) Photographs of Tonga,**

three late albumen prints, c.1890-1900, each mounted on card and numbered in the negative, with wetstamp verso 'Printed by J.W. Beattie, Hobart' and each bearing the name A Butcher in faint pencil, one titled 'Coconut Walk in Lifuka', one titled 'Roman Catholic Church Tonga', the third a surf and headland view, untitled. Each 9cm x 12cm, on cards 10.6cm x 16.4cm. Note: Beattie was an important 19th century Australian photographer becoming State Photographer of Tasmania in 1896. He made photographic trips to the South Sea Islands, but also lent his camera to his friend Bishop Montgomery to record the islands. The fact that these are stamped 'Printed by' may indicate that the Bishop was the photographer.

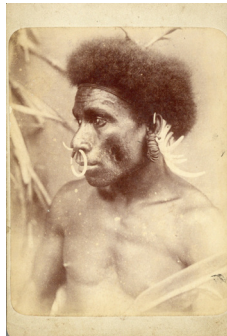
£100-150



**115. Three 19th Century Photographs, Ethnographic Studies,**

three Solomen Islands Chiefs, a Tongan with his canoe, and a third (unidentified), all mounted as cabinet cards, images 14cm x 10cm

£120-180



**116. Photographs, 19th century ethnographic CdV's, ALLAN HUGHAM of Noumea (1834-1883) Indigene de la Nouvelle Calédonie (Grand Terre, Oceania),**

carte de visite, additional annotation in pencil verso; W HAMMERSCHMIDT, Cairo c.1865, carte de visite, young woman (repair to card, albumen print intact); another CdV, unidentified, two young women (3)

£80-120

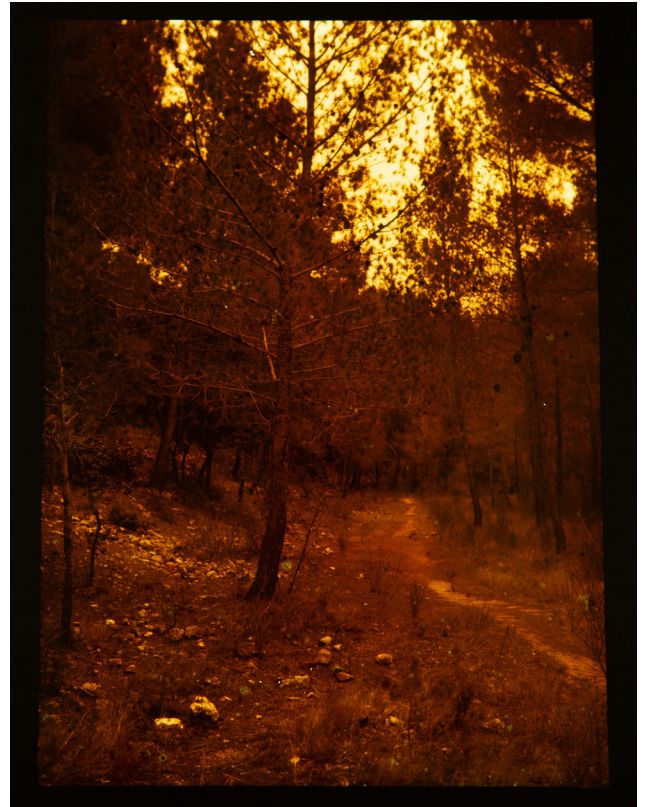




117. A Whole Plate Autochrome and  
Eight Smaller,

all c.1910-1920, whole plate of a  
woodland path, 24cm x 18cm, with  
seven quarter-plate scenes, Belgium,  
France and the Alps, 8.2cm x 10.8cm,  
and one 8.2cm sq still life

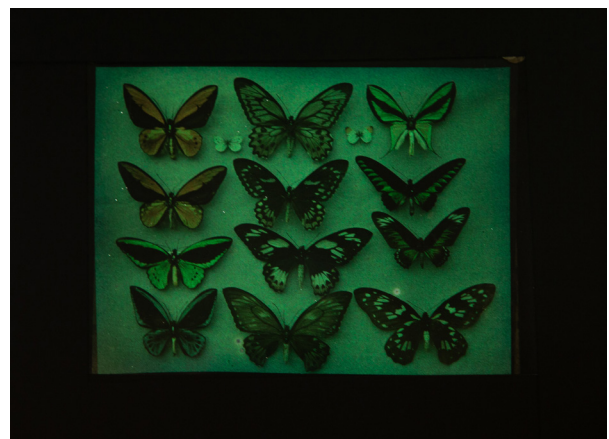
£180-220



118. Nine Autochromes of Butterflies,

quarter-plate autochromes of butterflies,  
c.1920, preserved specimens, some  
set against naturalistic settings, all plates  
8.2cm x 10.8cm

£120-180



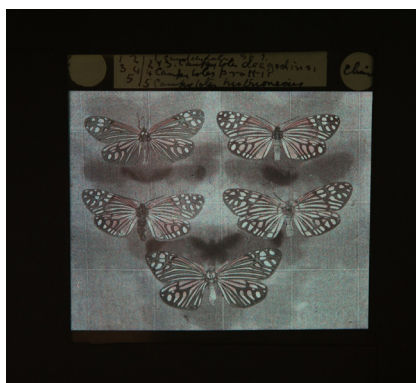
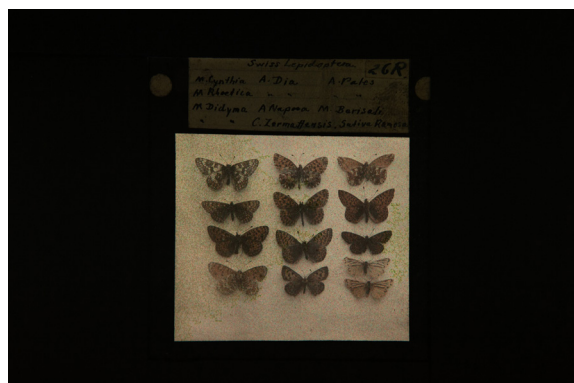


119. ARTHUR E MORTON (1865-1932), A Collection of Paget Colour Transparencies,

37 Paget colour glass plate transparencies, c.1913-1920, all 8.2cm x 10.7 cm, village scenes, thatched cottages etc, all but 6 with Morton's label, all show Paget's quadrilateral pattern under magnification.

Note: Arthur E Morton was a pioneer of colour photography in the UK. A talented amateur, and fellow of the Royal Photographic Society he utilised the latest technology, first autochromes, introduced in 1907, and then the Paget colour system, introduced in 1913. Morton's project was to photograph historic buildings and traditional vernacular architecture in Hertfordshire, Essex, Greater London, Berkshire, Oxfordshire, Warwickshire, Worcestershire and Sussex. A collection of his photographs, taken between 1910 and 1920 are held in the Historic England archive

£500-800



120. 21 Autochromes of Butterflies and Moths,

c. 1920, images of preserved specimens, most labelled, all 8.2cm sq (standard magic lantern size 3 1/4")

£200-300



**121. ARTHUR E MORTON (1865-1932)**  
A Collection of Colour Paget Transparencies,

21 Paget glass plate lantern slides, all 8.2cm square (magic lantern standard 3 1/4 inches) all of villages and village scenes, including canals, a farmer and traction engine, 14 plates bearing his label, some titled, one duplicated, all show the Paget pattern of colour quadrilaterals when magnified, two with Paget colour series labels

£220-280



**122. ARTHUR E MORTON (1865-1932), Two Half- Plate Autochromes,**

two large autochrome colour photographs, c. 1913, one of Otford Church, Kent, dated 1913, one of Eynsford, Kent, both labelled 'Autochrome by Arthur E Morton, 97 Chesterfield Gdns, London N., each 16.5cm x 12cm.

Note: Arthur E Morton was a pioneer of colour photography in the UK. A talented amateur, and fellow of the Royal Photographic Society he utilised the latest technology, first autochromes, introduced in 1907, and then the Paget colour system, introduced in 1913. Morton's project was to photograph historic buildings and traditional vernacular architecture in Hertfordshire, Essex, Greater London, Berkshire, Oxfordshire, Warwickshire, Worcestershire and Sussex. A collection of his photographs, taken between 1910 and 1920 are held in the Historic England archive.

£120-180



**123. R H BEAVAN, Two Half-Plate Paget Colour Transparencies,**

c. 1913, one Knole Park Sevenoaks, one Otford Church, Kent, both signed R H Beavan, each 16.5cm x 12c. Note: R H Beavan was chairman of the Chester Photographic Society, he had 12 exhibits in the RPS exhibition 1912. These transparencies came with the Arthur E Morton collection, and may be related to his conversion from autochromes to Paget transparencies (see previous lot).

£100-150







124. OLIVE EDIS (1876-1955), Sir Charles Tames, A Full-Plate Autochrome,

unusually large autochrome by Edis, a society photographer specialising in colour, titled 'Sir Charles Tames in white on the black edge tape, the rest of the inscription not legible (quite dark and with some silvering at edges, otherwise good condition), with two further full-plate autochromes by Edis requiring restoration, one of an oil painting (one edge tape missing, the other sandwiched between the glass plates), one of a painted stained glass window, (two edge tapes missing, loss of image at edges), all three 21.5cm x 16.3cm (3)

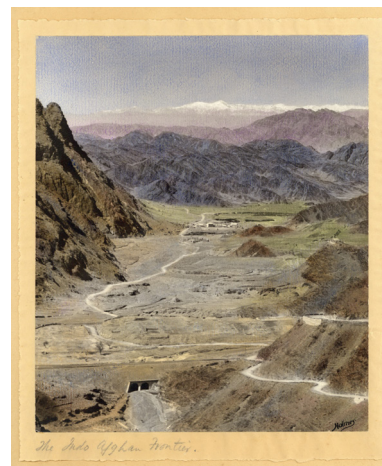
£150-250



125. RANDOLPH BEZZANT HOLMES (1888-1973) Bromoil,

(examples left) with Experimental Colour Painted Photographs, 10 photographs, all early 20th century, Randolph Bezzant Holmes, bromoil, the India-Afghan frontier; others illustrating different techniques of hand colouring, a portrait by Vivienne. London; Catherine Bell, a dog in a dress; several other portraits, a 'Flight' Photograph of the 1932 air display Hendon; The Boat Inn, Cissinstan; a study of water lilies, largest 36cm x 50cm (air display), smallest 21cm x 16cm (dog)

£300-500

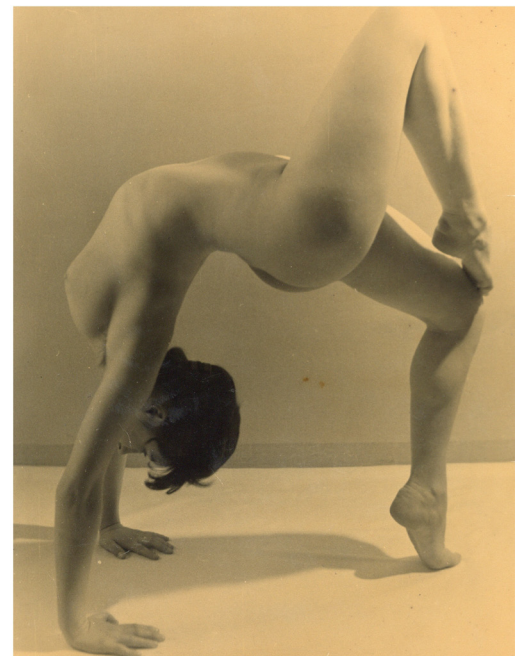


126. JOSEF VETROVSKY (1897-1944), Pohyb (Movement),

(pictured right) photograph of a nude gymnast, vintage toned gelatin silver print, c.1925-1930, the title ' Pohyb' and 'Volankova' (the model) written in a contemporary hand in pencil verso, 27.5cm x 21cm

Note: Provenance - This photograph came from a collection of Vetrovsky photographs, other examples having his blindstamp. This photograph is, of course, very typical of his best work.

£100-150

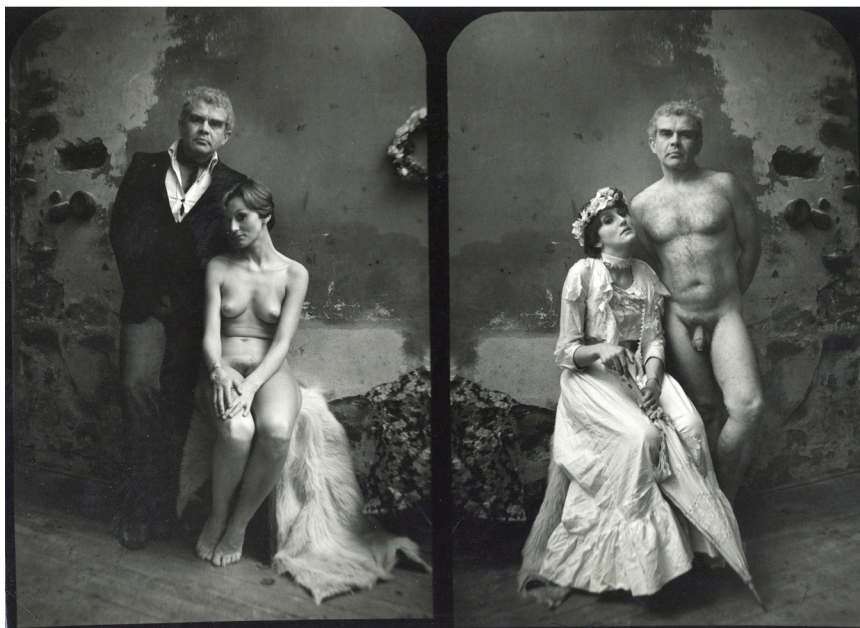




127. JAN SAUDEK (1935-), Double  
Portrait,

gelatin silver print, c.1980, a couple, the  
left image with woman nude, the right  
image with man nude, typically taken  
in Saudek's basement studio, signed in  
pencil verso 'Jan Sau' 17cm x 23cm

£150-250



128. J HAROLD LEIGHTON F.R.P.S. (-1947), Tragedy,

a female nude study, platinum print, c.1925, titles in ink verso, with pho-  
tograper's name and address and technical details, 'platinotype, 1.5 sec  
exposure 6.5, Imperial NF 450', image 11cm x 15cm, mounted on card,  
further mounted in new cream mount 50cm x 40cm

£100-150





129. J RECKNAGEL, A Collection of Stereoview Nudes German,

c.1899-1900, one or two may be by his brother, S Recknagel, c.1905, 10 high-quality toned gelatin silver print stereoviews in card window mounts, each with hand-painted silver borders and card edges, each 9cm x 17.8cm, each in excellent condition, the collection housed in an associated book-form case.

£500-800





130. MOHAN JUNEJA, Silent Music No. 11

nude study, vintage gelatin silver print  
c. 1980, titled, with photographers name  
and address verso, image 25cm sq., sheet  
35.5cm x 28cm

£80-120



131. ARNOLD CLAYTON HENDERSON  
(1938-), Hands and Legs,

nude study, vintage gelatin silver print,  
signed and dated verso, 7th September  
1969, 11.40am, image 23cm x 21cm,  
sheet 30cm x 27cm

£80-120



132. PATRICK LICHFIELD (1939-2005), *Nude Studies*,

nude period costume studies – girl bathing, card game, dancing on table, and hide and seek, Cibachrome prints, each 400mm x 260mm, framed and glazed, VG (4)

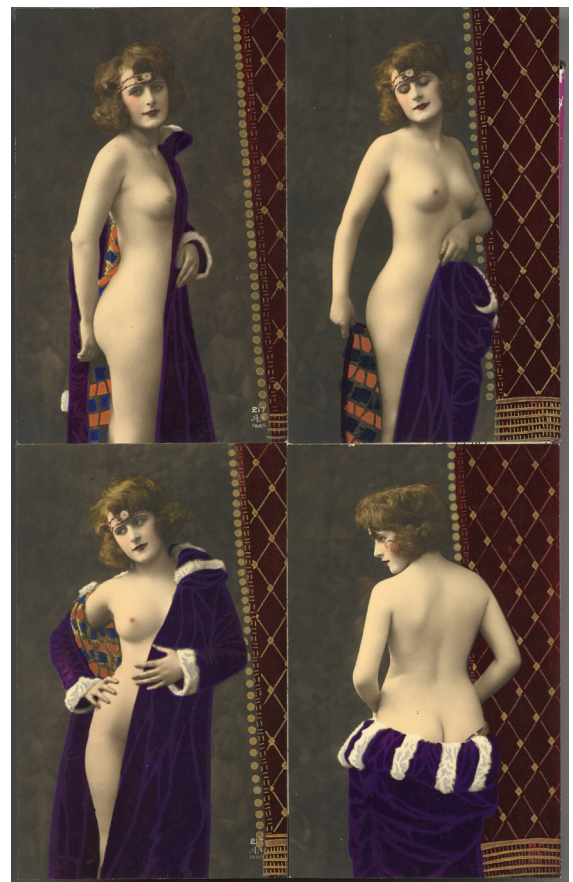
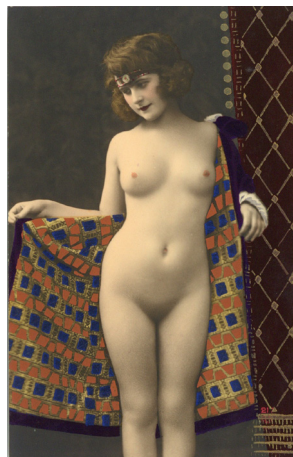
£300-500



133. Five Vintage Erotic Photographs,

French, c.1925, a set of five vintage photographs of the same nude model, in studio setting, each a hand-coloured gelatin silver print, with over-painted scenery, each 13.6cm x 8.5cm. Condition report: Each in pristine condition with no signs of being handled, some browning of the paper verso, indicative of age.

£100-150







#### 134. Five Vintage Erotic Photographs,

French, c.1925, a set of five vintage photographs of the same nude model, in studio setting, each a hand-coloured gelatin silver print, with overpainted scenery, each 13.6cm x 8.5cm. Condition report: Each in pristine condition with no signs of being handled, some browning of the paper verso, indicative of age

£100-150



#### 135. A Collection of Magic Lantern Slides, Nude Studies,

eight lantern slides, four Victorian gelatin silver diapositives, c.1890, with a slide showing a selection of "Etudes pour Peintres et Sculpteurs" with a variety of nude poses c.1903, with three early 20th century nude studies, two c.1920's, hand coloured, one c. 1930's of woman with cigarette, all standard size lantern slides, 8.3cm sq. (8)

£100-150



#### 136. Four Victorian Photographs, Nude Studies

c.1890, half-plate matt gelatin silver prints, two numbered in the negative, each 16cm x 11cm, with a half-plate toned gelatin silver portrait of a nude woman, c.1930, mounted on thin card, titled 'The Model' with photographer's initials R V H in pencil recto (5)

£120-180





137. EUGENE ATGET (1857–1927), Parc de Sceaux,

gelatin silver print, almost certainly a contact print from the glass negative, photograph taken in 1925, printed and mounted later c.1970–77, framed, unglazed, various inscriptions frame verso, including the number 8485, believed to be the negative number (see additional images), also on backboard it reads 'John Harris to Heinz', this possibly refers to the Heinz Gallery at the Royal Institute of British Architects (RIBA), print size 22.5cm x 17.7cm

Notes: (1) There is one known vintage print of Atget's Parc de Sceaux, in the Museum of Modern Art in New York. MOMA notes – 'Sceaux is located just outside of Paris. The gardens of the palace were designed by André le Nôtre. According to Maria Hambourg, the series of Sceaux is the rarest of Atget's.' We are not aware of any other later print.

(2) Included in this lot is a copy of the catalogue of the 'Silent Cities' exhibition mounted at the Heinz Gallery and organised by John Harris and Gavin Stamp in 1977. The catalogue is not a list of exhibits but an essay by Gavin Stamp. It seems unlikely the Atget photograph was part of that exhibition as the latter was specifically about war memorials. We have been unable to research this further.

£500-800



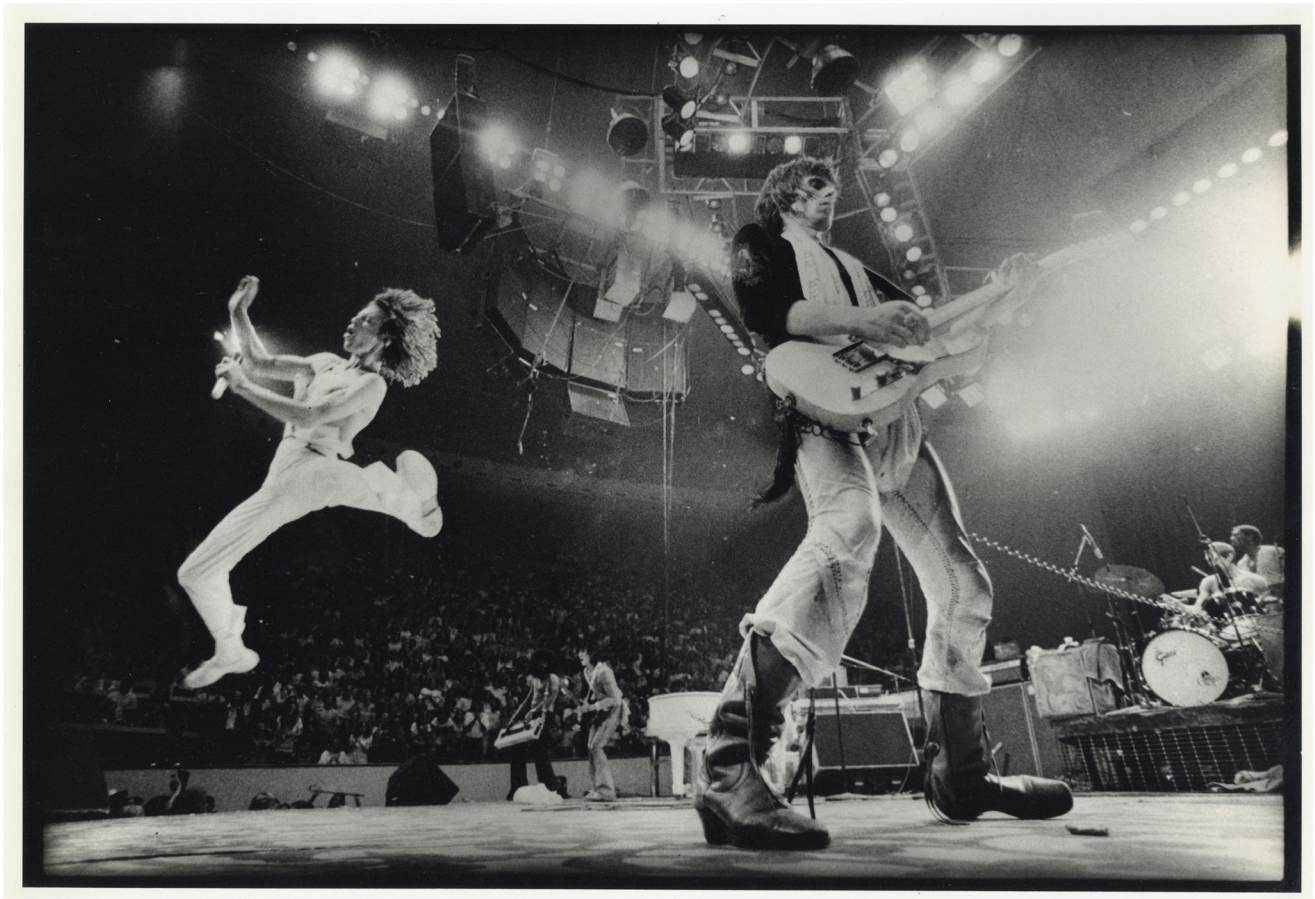




138. KARL BULLA (1855-1929),  
Portrait of the Photographer's Son,

portrait of Victor Bulla (1883-  
1938) in conversation with two  
men, vintage gelatin silver print  
c.1910, photographer's wetstamp  
verso, image 11.2cm x 15cm, in  
cream mount 51cm x 40cm

£400-600



139. ANNIE LEIBOVITZ (1949-) The Rolling Stones, Philadelphia,

vintage gelatin silver print, photographed 1975, printed 1980's, from the Gordon Parks collection, Toni Parks  
Collection wetstamp verso, image 23cm x 33.8cm, sheet 28cm x 35cm.

Literature: Photographs: Annie Leibovitz 1970-1990 (New York 1991), pp84-85, Annie Leibovitz: Photographs  
Portfolio 1968- 1997 (Germany 1999) pp. 48-9, Annie Leibovitz at Work (New York 2008) unpaginated

£200-300





140. VARVARA ALEXANDROVNA RODCHENKO (1925 - 2019), Portrait of Katya,

gelatin silver photogram, 1990, signed, titled and dated in Cyrillic and English verso, image size: 23cm x 18cm, in mount 40cm x 30cm

£300-500

142. PAUL TANQUERAY (1905-1991), The Torso,

a vintage gelatin silver print, photograph of 'The Torso', a modernist sculpture by Vivian Cole, photographed and printed by Paul Tanqueray c.1935, photographer's wetstamp verso, image 24cm x 19cm in new cream mount 50cm x 40cm giving tighter framing of the image, with a second unmounted image (damaged) bearing inscription verso

£100-150

141. PATRICK LICHFIELD (1939-2005), A Racehorse,

racehorse and jockey, silhouetted on skyline, silver print, signed 'Lichfield' on mount, 230mm x 390mm, framed and glazed, VG

£80-120





**143. William Burroughs in New York,  
Vintage Photograph,**

vintage toned gelatin silver print, c.1955  
20cm x 25cm. Note: There is a widely  
publicised photograph of Burroughs, a  
different view from this same photo ses-  
sion. This image does not appear to be  
published anywhere. The photographer  
is as yet unidentified

£100-150



**144. WWII Red Army Press Photograph,  
Cossack Volunteers,**

vintage gelatin silver print, printed in the  
USSR, dated October 1942, a whole  
family volunteers, inclding Zevdodia  
Zubenko – army cook, and her daugh-  
ters Natalia – machine gunner and Ninel  
– medical instructor, wetstamp and past-  
ed text verso, image 12cm x 16.5cm, in  
large cream mount 51cm x 40cm

£300-400



**145. Three 1920s-1940s Press Photo-  
graphs,**

Germany, a vintage gelatin silver printed  
wirephoto or radio transmitted photo-  
graph of allied powers meeting in Berlin  
on June 5th 1945, Marshall Zhukov,  
Dwight Eisenhower and Field Marshall  
Montgomery; a vintage gelatin silver  
press photograph of General Ludendorff  
and General Mackensen dated October  
1927; vintage press photograph Adolf  
Hitler at the opera, 1930s, largest 18cm  
x 18.5cm

£80-120

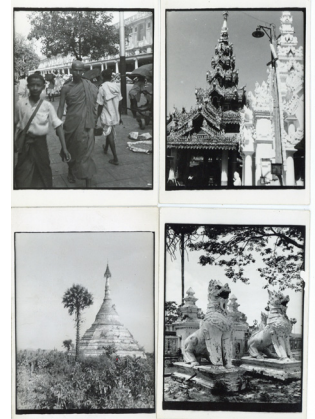




**146. PAUL POPPER ARCHIVE, 132 Vintage Photographs of Burma (Myanmar)**

gelatin silver quarter-plate photojournalist contact prints, c.1930-50, all with code numbers verso, many with brief titles in pencil, some with wetstamp for the Paul Popper photograph library

£300-400



**147. Library Of Congress Documentation of Historic Buildings, Photograph Collection,**

37 vintage gelatin silver prints of historic American buildings, dating from 1940s to 1970s, many with wetstamp and other annotation verso, some photographers identified, all images around 20cm x 25cm.

£300-400



**148. Exhibition Press Photographs, Royalty Eight**

large photojournalism exhibition photographs, all gelatin silver prints c.1969, each mounted on board with pasted title below, giving title, photographer and newspaper, Prince of Wales in Daffydd Edwardes' Farmyard, Prince of Wales tumultuous greeting from Rhyl youngsters, Queen Crowns Her Son, Duke of Edinburgh at Beavercoated Colliery, State Opening of Parliament, Queen Mother, Queen and Princess Margaret at Launch of QE2, Crowds at the Launch, images all approximately 36cm x 29cm or 29cm x 36cm, boards all 51cm x 40.5cm

£200 -300







149. J WILDS, Exhibition Press Photographs, The Troubles 1969,

Four large photojournalism exhibition photographs, all gelatin silver prints c.1969, each mounted on board with pasted title below, giving title, photographer and newspaper three by Wilds for United Press International, apprentice boys march in Derry, sightseers in riot-torn Derry, funeral of victim of Belfast rioting, with one photograph by David Paynter for the Rhodesia Herald of soldier's funeral procession, images all approximately 36cm x 29cm or 29cm x 36cm, boards all 51cm x 40.5cm (4)

£80-120



150. FURLEY LEWIS (1867-1935) Un Maitre d'Armes,

a framed platinum print of a fencer, dated 1901, print 28cm x 20cm, on olive green mount with photographer's blind stamp and ink dedication 'To my friend Felix Grave with sincere regards Furley Lewis 1901' framed and glazed in original thin black wood frame 55cm x 37cm overall. Note: John Furley Lewis was a Pictorialist photographer and Royal Photographic Society judge. This photograph was exhibited in the 1901 RPS exhibition as number 166: Un Maitre d'Armes – Portrait of Monsieur Felix Grave. It was illustrated in the catalogue.

£80-120

151. BERTRAM PARK (1883-1972) A Pictorialist Garden Folio,

14 vintage gelatin silver photographs of a garden, on matt brown-toned paper, c.1930, Parks gold-embossed signature and crest printed on the front, each print mounted on heavy paper with pasted labels verso, print images 16.5cm x 24.5cm, leaves 31cm x 42cm. Note: Prints in excellent condition, wear to folio edges and splits spine a, some discolouring to edges of leaves.

£80-120



152. An Autographed Photograph of Mae West,

vintage gelatin silver print, c.1930's autographed in blue ink, this photograph was taken as a publicity shot for the 1934 film 'Belle of the Nineties', print 19.2cm x 13.5cm, in new cream mount 50.5cm x 40.5cm, with a large vintage gelatin print of Jean Harlow, c.1940, image 34cm x 26.5cm, sheet 35.4cm x 28cm (2)

£80-120



**153. ROYE (HORACE ROYE-NARBETH) (1906-2002)**  
Portrait Photographs,

three large vintage gelatin silver prints of actress and model Ilena Sylva (born Sylvia Thimblethorpe), c.1938, each 29cm x 23cm, mounted on card 39cm x 29cm, each signed by the photographer in ink recto

£80-120



**154. CECIL BEATON (1904-1980), Photographs from A Flea in Her Ear,**

two large film stills, vintage gelatin silver prints, Paris 1967, from the production of A Flea in her Ear, both showing Isla Blair in costume as Antoinette, in the second Blair is accompanied by Victor Sen Yung as Oke Saki, each signed on mount by Beaton in red pencil recto, each with Beaton's wetstamp on mount verso, images 36cm x 25cm

£100-150



**156. DR PAUL WOLFF (1887-1951), A Collection of Prints,**

28 vintage gelatin silver prints by Wolff, c.1930's and 1940's, mostly German landscapes and architectural studies, most identified in later hand in German on small labels verso, typically 17cm x 23cm, probably all taken with a Leica

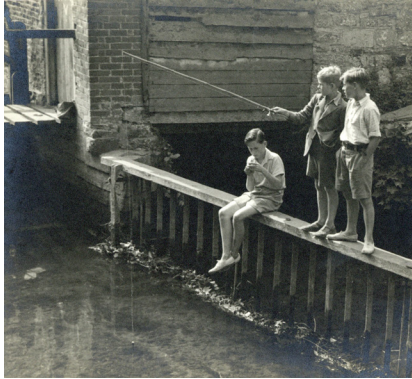
£150-250

**155. ELMER FRYER, GEORGE HURRELL, RUSSELL BALL, Hollywood Portraits, 17 large studio portraits and film stills,**

all late 1920's or early 1930's; nine portraits of Inez Courtney by Elmer Fryer, each with his blindstamp; three film stills by Elite Studio New York, Inez Courtney and others; one portrait by DeBarron Studios New York, signed on negative and wetstamp verso; one portrait by Russell Ball signed in green pencil recto and wetstamp verso; one portrait of Inez Courtney by Al Forrest, San Francisco, one portrait Madge Evans by George Hurrell with blindstamp and others, all images approx 33cm x 26cm (17)

£100-150





157. DONALD W BRUNT A.R.P.S., A Pictorialist Album,

a collection of 28 mostly brown-toned gelatin silver prints, c.1930–1936, the larger prints in an accomplished pictorialist style, the album includes several photographs of church interiors in the style of Frederick Evans, larger photographs approx. 21cm x 15cm, small ones around 10cm x 7cm. Note: Brunt was a professional photographer with a studio in Letchworth, he was a very active member of the Letchworth Camera Club.

£100-150



158. CYRIL ARRAPOFF (1898-1976), Two Portrait Photographs,

vintage gelatin silver prints, one portrait unsigned, c.1935, image 27cm x 29.5cm, in cream mount 50cm x 40cm, the second of the actress Elizabeth Latham, signed and dated 1936 recto, with signature and title in pencil verso, 26.5cm x 31cm, unmounted,

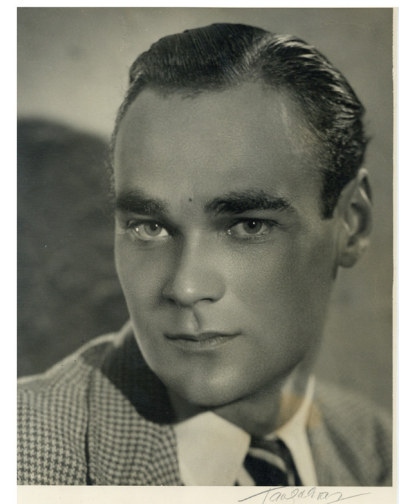
£80-120



160. PAUL TANQUERAY (1905-1991) Portrait of a Man,

gelatin silver print, c.1935, signed by the photographer recto below the image and with his wetstamp verso, image 23cm x 18cm

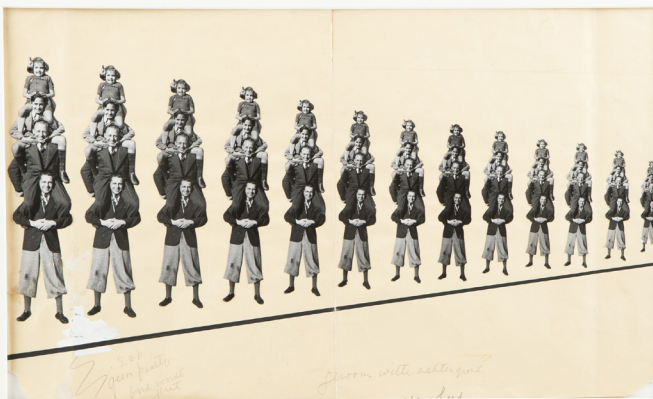
£80-120



159. A Large Dutch Modernist Photomontage, c.1930's,

repeated diminishing gelatin silver prints laid on paper, with inscriptions in pencil recto, 29cm x 48cm, in new cream mount 42cm x 59cm

£80-120

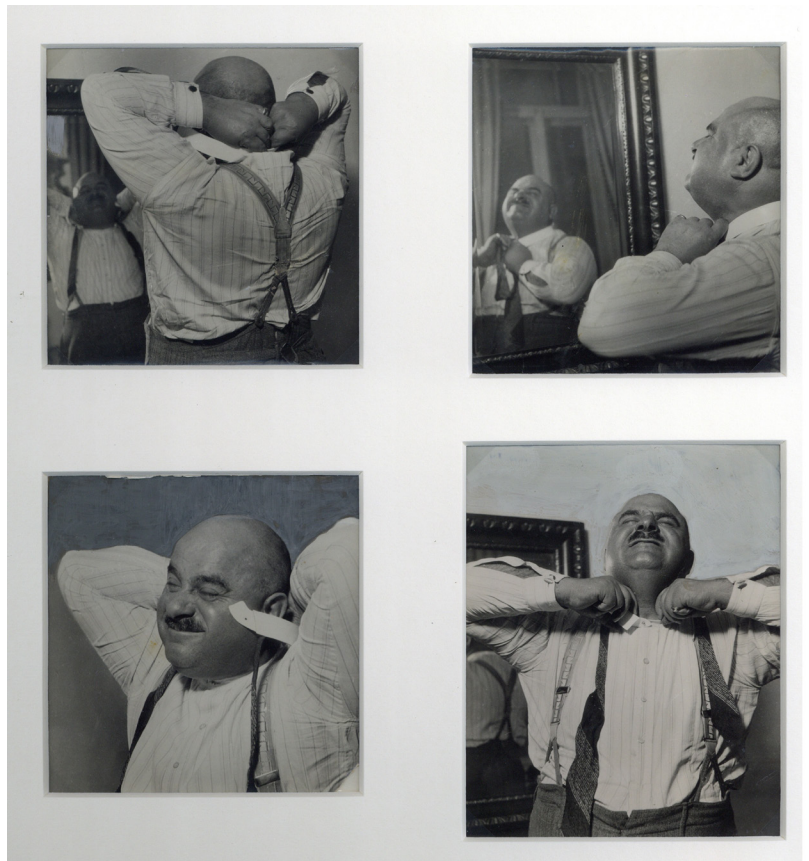




161. MARGIT KELEN (Hungarian), A  
Storyboard - The Tie,

eight vintage storyboard gelatin silver  
prints c.1920s, for a Hungarian maga-  
zine, depicting a man strggling to tie his  
tie, each 11cm sq. or larger, mounted in  
window mounts in two large new cream  
mounts 60cm x 47cm

£300-400



162. Painted and Manipulated Photogra-  
phs, 1940s,

printed and manipulated gelatin silver  
prints, two sets of 12 prints, dance  
routines, British school c.1945-1950, an  
experiment in graphic design influenced  
by filmic narrative, each set 22cm x  
31cm

£300-500

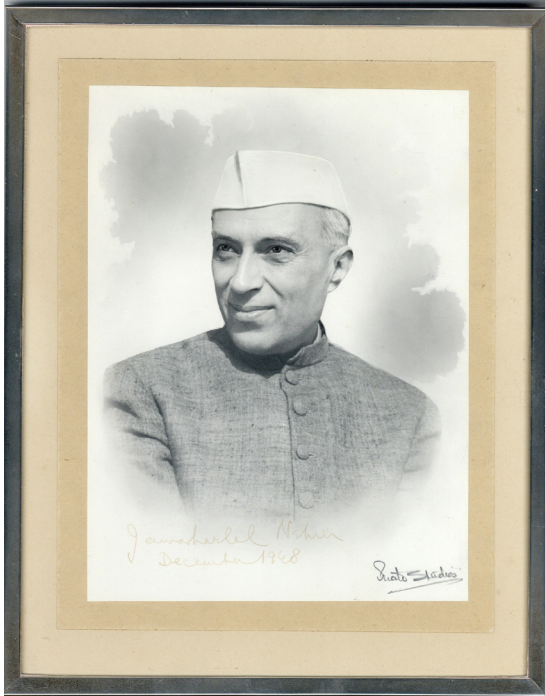




163. Signed Portrait of Jawaharlal Nehru,

vintage gelatin silver print by Suato Studios, signed Jawaharlal Nehru December 1948, image 19cm x 14cm, mounted in chrome-plated free-standing frame 26cm x 21cm

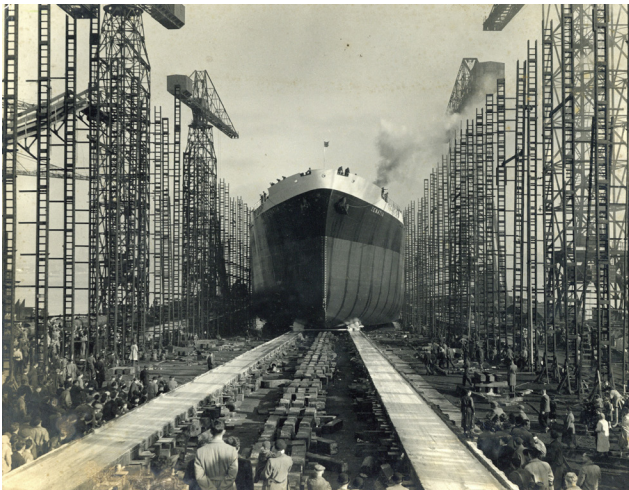
£80-120



164. LI OSBOURNE (1883-1968), Portrait Photographs,

13 warm-toned gelatin silver prints, all photographed and printed c.1930- 1935, most mounted on card with photographers name in pencil beneath image, portraits of members of the intellectual and artistic community in Munich, sitters include Norwegian playwright Bjorn Bjornson, artist Olaf Gulbransson, actors Frau Binder and Herr Framer in the production 'Chastelare', photographs 24cm x 17cm and smaller,

£100- 150



165. EDWARD STEWART BALE (1889-1944), Liverpool Shipping Exhibition Photographs,

12 large vintage gelatin silver prints, c. 1930-1935, 10 mounted on board for exhibition, two unmounted, one with Bale blindstamp, Liverpool shipping and docks scenes, one of Liverpool cathedral, largest 30.5cm x 38cm, smallest 20.5cm x 25.5cm.

Note: Bale was a British photographer, represented in Merseyside Maritime Museum, The National Museum of Liverpool and RIBA. Condition report: Most with some damage or soiling at edges, please see online images.

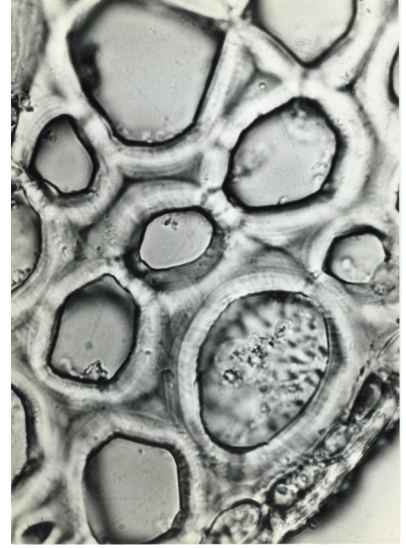
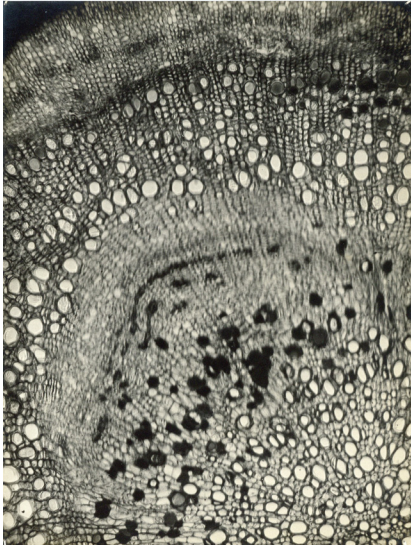
£200-300



**166. ROBERT HENRI NOAILLES (1895-?), Photographs of Flowers and Plants,**

a collection of 18 original gelatin silver prints, c. 1950–1955 macro close ups and photomicrographs of plants and flowers including botanical histology, most with some annotation verso, a few by other photographers, each typically 16cm x 21cm, with a copy of the 1954 English edition of *The Hidden Life of Flowers* illustrated with 103 photogravures by Noailles

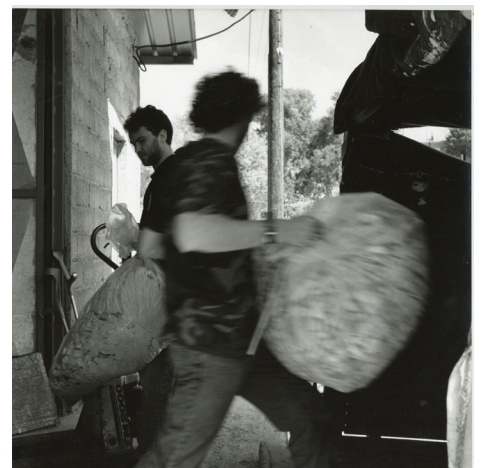
£200-300



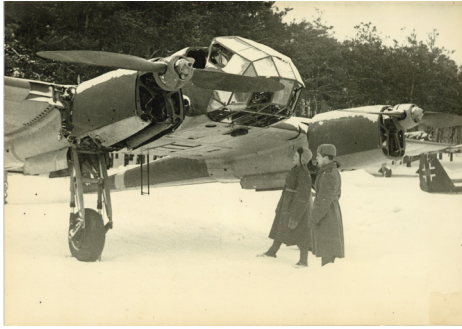
**167. BERNARD LISBONIS, Photographs of Bosnia,**

1990's, A very large group (approximately 80) of vintage gelatin silver prints of people, scenes and everyday life in Bosnia, c.1996, taken with a medium format camera, printing the whole negative, some with photographer's wetstamp verso, images 16.5cm sq. on sheets 24cm x 18cm

£300-400







169. A Collection of Russian WWII Press Photographs of the Russian Air Force etc,

Three Russian WWII Press Photographs of the Russian Air Force, vintage gelatin silver prints; photograph of dead German troops as the Red Army enters Berlin in 1945; photograph of a military parade in 1951, celebrating the 34th anniversary of the Russian revolution, all printed in Kiev c.1948-51 with Russian wetstamps and red crayon signatures, prints 18cm x 13cm (5)

£80-120



168. A Collection of Russian WWII Press Photographs of the Red Army entering Berlin,

20 vintage gelatin silver prints, printed in Kiev c.1948 with Russian wetstamps and script, images 18cm x 13cm

Note: Russian press photographers were not credited individually, these photographs have been selected for their quality and are likely to be the work of the main Soviet war photographers: Georgiy Samsonov, Yevgen Khaldei, Mark Redkin, Dmitri Baltermants, Geogia Urgri-novich;

£150-250



170. A Photograph Album of CND and Anti-Vietnam War Protests,

c.1969-1971, 30 vintage gelatin silver prints, with additional related ephemera, prints typically 8cm x 11.5cm

£200-300





**171. A Rare Ministry of Information Blow-up Print,**

WWII large vintage gelatin silver print, photographed and printed 1942, a gun camera photograph showing aircraft bombing, coastal command Sunderland attacks an enemy merchant ship, image 40cm x 50cm

£200-300



**172. Four WWI British Air Ministry Aerial Photographs,**

silver gelatin prints, photographed and printed c.1918, two aerial photographs of barrage balloons, two photographs taken from Hanley-Pages, setting out from the Western Front to bomb German lines, Hanley Page pursuing another plane, all images 14cm x 19cm, mounted in pairs in large cream mounts 68cm x 51cm

£300-400



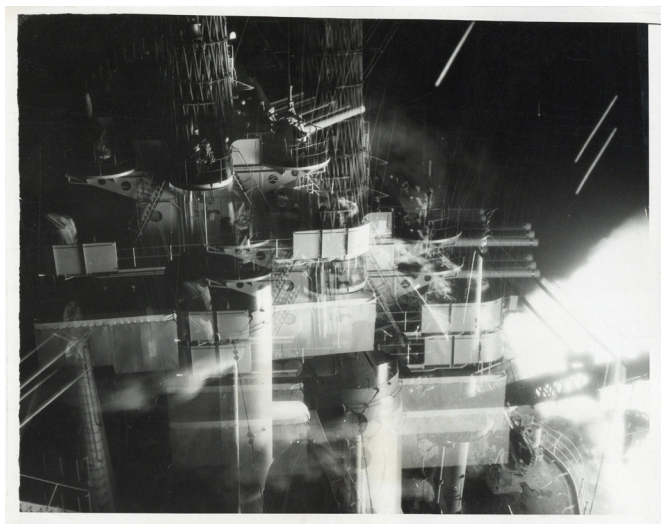
**173. An Air Ministry Photograph, Intense Flak and a Flying Bomb,**

vintage gelatin silver print, printed 1942, an exceptional night-time image of an RAF regiment trying to shoot down a flying bomb, image 14cm x 19cm, wet-stamps and pasted information verso, in new large cream mount 50cm x 60cm

£200-300







**174. Two Unusual Abstract Image Press Photographs,**

a vintage gelatin silver print of tracer fire as anti-aircraft guns shoot down a flying bomb, 31st July 1944, details pasted verso, image 14cm x 20cm, in new cream mount 40cm x 50cm; a vintage gelatin silver print, multiple-image abstraction caused by American battleship guns firing at the point of exposure, 11th February 1931, details pasted verso, image 19cm x 24cm in matching new cream mount

£300-400



**175. Exhibition Press Photographs,**

seven large photojournalism exhibition photographs, all gelatin silver prints c.1969, each mounted on board with pasted description below, giving title, photographer and newspaper and subject, Lucas factory, girl with sight restored, spider's web for instrument sights, various accidents and rescues, images all approximately 36cm x 29cm or 29cm x 36cm, boards all 51cm x 40.5cm

£80- 120

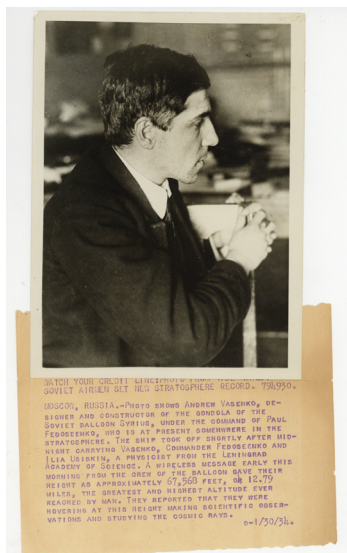
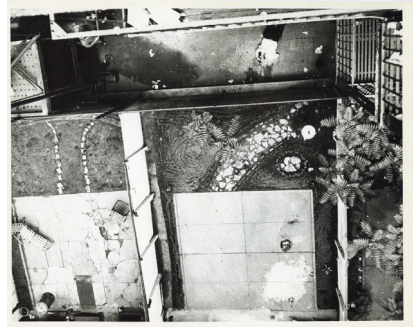




176. A Collection of NYPD Crime Scene Photographs,

original vintage gelatin silver prints, mostly murder victims, including Mafia shootings, some photographs by crime photojournalists, all New York 1950s to 1970s all images approx. 18cm x 24cm

£300-500



177. Two Soviet Press Photographs, 1930's Accent to the Stratosphere,

vintage gelatin silver prints with wetstamps verso and pasted text in English, inflating the balloon 1933, and Andrew Vasenko, designer of the gondola after successful flight to 67,000 feet 1934, images 19cm x 13.5cm

£100- 150

178. A Photograph of a Motor Car,

vintage toned gelatin silver print, c.1930, British colonial Africa, a white couple in car with black servants behind, a resonant social document of the period, image 16cm x 21cm, mounted on green card

£80-120





**179. A Vintage French Motoring Photograph,**

gelatin silver print, a motorist with female companions, inscribed recto 'La Bernerie 1928' image 12cm x 16cm

£80-120



**180. 13 Vintage Photographs of Motor Cars,**

gelatin silver prints, mostly cars with owners, amateur photographers c.1920 to c.1950, vintage prints except the last four in the final two images illustrated probably printed later

£80-120

**181. A Powered Monocycle,**

a very large vintage gelatin silver print of a monowheel or one-wheel motor-cycle, c.1931, the image depicts Swiss engineer Mr. Gerdes astride/inside his one-wheel motor-cycle at Arles, France, in 1931, image 41cm x 50cm. Note: The vehicle was produced by the Motorouta company, it was not a commercial success.

£100-150



**182. Two Early Vintage Photographs of Veteran Cars,**

A French gelatin silver print, with driver at the wheel, dated 1900 with inscription in ink verso, 12.3cm x 17cm, mounted on original board, with a gelatin silver print of another car c.1905, 15.3cm x 20cm

£120-180

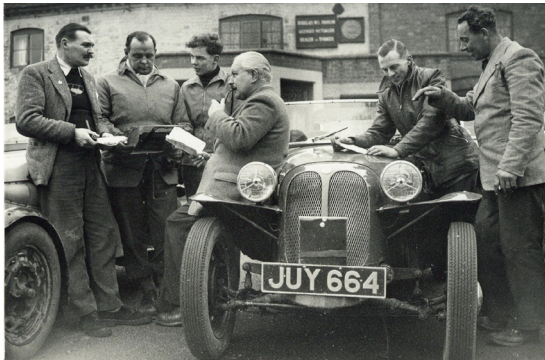




### 183. A Collection of Motor Engineering and Racing Photographs,

a vintage toned gelatin silver print of Green's Garage Swindon, with car and staff, c.1930, mounted on original card, image 11cm x 15.3cm; a large vintage gelatin silver print of Furnish's Car Repair Despatch Department c.1935, vintage gelatin silver print of car enthusiast and cars, c.1935, mounted in card for Worrall's Photographic Press service Birmingham, 10.2 cm x 15.2cm; vintage gelatin silver print of parked cars in Birmingham, c.1930, wetstamp verso Willoughby Harrison Photographic specialist Birmingham; gelatin silver print of J S Worters racing engineering garage c. 1935 (print shows some age but may be printed later), vintage gelatin silver print of a racing car in action, c.1935, 16cm x 21.2cm; another French racing photograph, printed later, copyright stamp verso; a vintage gelatin silver print, c.1930 engineers in factory with V8 engine, 10.8cm x 15cm (8)

£150-250



### 184. Vintage Photographs of a 1901 De Dion-Bouton,

four vintage gelatin silver prints of De Dion- Bouton motor car registration CF65, taken and printed c. 1930's to 1950's, two at different London to Brighton Veteran car rally, 18cm x 21cm, 15.5cm x 20.5cm, 15.5cm x 19.5cm, 11cm x 15.5cm, with a larger vintage print of a veteran car photograph c.1935

£80-120



### 185. Four Early Photographs of Veteran and. Vintage Cars,

a vintage matt gelatin silver print, c.1905, a veteran motor car registration AW38, with chauffeur at the wheel, 12.2cm x 16.2cm, unmounted; a vintage matt silver gelatin print, c.1910, a family in motor car with child at the wheel, image 17.2cm x 22.5cm, mounted on original green card; a vintage toned gelatin silver print of the A F Shakespeare Motor Car Manufactory, with motor car and workmen, image 11.3cm x 16cm, mounted on original card, a Brazilian gelatin silver print, c.1900, a very early motor car with admiring onlookers, image 18cm x 22.5cm, mounted on card printed 'Alberto de Bary y ca. Buenos Aires',

£150-250



**186. H SCHONLAND, Photograph of Children's Pedal Car,**

American vintage toned gelatin silver print, c.1920, mounted on card, wet-stamp verso image 14cm x 9.5cm, with a gelatin silver print of a boy in a pedal car, c.1930, probably French, image 13cm x 18cm

£80-120



**187. 25 Vintage Photographs of Cars,**

A collection of interesting amateur snapshots of automobiles with their proud owners, original gelatin silver prints, all small size, some contact prints, most dating 1920's to 1940's, a few 1950's, 14 larger size, typically 6cm x 10cm or larger, the rest smaller, typically 5cm x 7.5cm

£100-150



**188. Vintage American Automobile Photographs, Pierce-Arrow Silver Arrow 1933 Associated Press publicity photograph from the Paris Motor Show,**

large toned gelatin silver print, image 18.5cm x 25.5cm; a 1924 toned American press photograph, car service ramp made by the Manby Manufacturing Company, York, PA annotation and stamps verso, sheet 12.5cm x 17.5cm; an unidentified 2-seater automobile c.1920, vintage gelatin silver print 18.5cm x 23.5cm; a vintage gelatin silver print c.1925 of automobile in New York, opposite John Jovino Police supplies store, 18.5cm x 23.5cm all unmounted

£200-300







**189. Stereoviews, Niagara Falls**  
The Underwood Travel Library,

a book-form case with 18  
Underwood & Underwood stereoviews of Niagara Falls

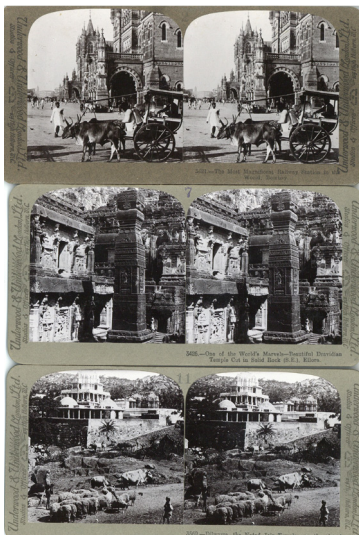
£100-150



**190. A Set of Underwood & Underwood Stereoviews,**

a good set of Italy, 67 views, from a numbered set of 90, all with copyright dates between 1897 and 1905, with an additional 25 mostly earlier Underwood & Underwood views all of European countries including the U.K. copyright dates between 1889 and 1902 (92)

£100-150



**191. A Set of Underwood & Underwood Stereoviews,**

a good but incomplete set of views of India, 78 views c.1900, numbered from 2 to 99, with a further 15 Underwood & Underwood views, all of the Far and Middle East including three of China (93)

£120-180



**192. Stereoviews, Mont Blanc Through the Stereoscope,**

Lucerne Through the Stereoscope a book-form case, 'Mont Blanc through the Stereoscope' with 23 Underwood & Underwood Alpine views, with another case 'Lucerne Through the Stereoscope' with seven Alpine views by Underwood & Underwood, and a further four by A Braun and six by W England

£150-250





193. Stereoviews, Christiana Through the Stereoscope,

An Underwood & Underwood book-form case containing 13 Christian-themed views including Palestine and the Vatican, with a London stereoscopic company view of the 1862 exhibition

£80-120



194. Stereo Daguerreotype Image, c.1855,

depicting a statue or ceramic model of a woman by a fountain, possibly an exhibit at the Great Exhibition of 1851 after it moved to Sydenham Hill, gilt decoration framing the images, pencil inscription verso, original tapes and backing, 17.4cm x 8.6cm

£200-400





195. A Selection of Various Story & Commercial Magic Lantern Slides,

8cm x 8cm, in pine box (a lot)

£20-30



196. A Good Collection Magic Lantern Slides of Street Scenes,

8cm x 8cm, including piers, people in the streets early streets with visible signs and more (a lot)

£50-70



198. Three Early Railway Magic Lantern Slides,

8cm x 8cm, one showing the interior of Victoria Station (3)

£20-30



197. Magic Lantern Slides, A Fantastic Collection of Early Shipping / Boat / Dock Scenes,

8cm x 8cm, including early steam ships, passengers on board, harbours, crowded beach, light houses and more (26 slides)

£70-100



199. A Good Selection of Early Motor Car Magic Lantern Images,

8cm x 8cm glass slides, depicting various early motor cars, some rural and some urban (9 slides)

£30-50



200. A Good Selection of Horse-Drawn Cart Magic Lantern Slides,

8cm x 8cm, including one titled 'Brockham Green, Surrey' (6 slides)

£30-50







201. A Mixed Selection of Topographical Magic Lantern Slides,

8cm x 8cm, mostly British, including buildings & structures and more (a lot)

£30-50





202. Shipping Interest 16mm Cine Film Reel, circa 1966,

fantastic full width shot of approaching the liner "France" in a launch, with professional subtitles. Shots of lunch on board with frolics in the pool, through the Kiel Canal to Hamburg and other ships on the canal. Steam engine on 206 viaduct. Ships on Kiel Canal, tea in Hamburg. 300ft - 12minutes run time  
The "Carmalia" from Southampton to Leningrad. Decem-  
brists Square, the Winter Palace, Summer Palace of Peter  
the Great, period Russian vehicles.

£50-70



203 Shipping Interest 16mm Cine Film Reel,

The "Sylvania" cruise to Trinidad 1968. Maracas Bay, tropical beach scenes, New Hilton Hotel. 207 Around the pool. Well-healed white men and their wives in bikinis dancing whilst black men serve drinks. Dolphins high-jumping in outdoor aquarium. Back on "Sylvania". Nassau. Native limbo dancing. Extended sequence, excellent. Coffee back onboard whilst cruising. Miami, Barbados

600ft - 25 minutes run time

£70-100

204. Shipping Interest 16mm Cine Film Reel,

The 'Queen Elizabeth' leaving Southampton Water. Deck quoits. Boxing on deck (the crew). New York from the Hudson. Fifth Avenue, lots of taxis, good colour. Smartly dressed people on Fifth Ave, Flat Iron Building, fire engines. From the top of the Empire State. The Chrysler Building.

Quebec: Quebec Bridge spanning St Lawrence. Excellent shots of cars inside girder bridge.

Ottawa: Trucks and cars in bright colour driving through floods outside Toronto (circa 1952). Montgomery Falls, Niagara Falls. Cable car across Niagara (maid of the mist). Good shots of Forties and Fifties cars. Two girls in red canoe, sunset. Packed crowd in NY harbour on Queen Elizabeth. All good. Statue of Liberty

2000ft - 80 minutes run time

£80-120





**205. Travel Interest 16mm Cine Film Reel,**

Chauffeur-driven Bentley and then the Golden Arrow to Paris via the boat train. Then black and white film of what looks like Barcelona.

Notre Dame, the Seine, Venice – a Riva, Vesuvius, Pompeii, Italian Riviera, Rome.

1100ft – 45 minutes run time

£70-100



**206. Shipping Interest 16mm Cine Film Reel,**

On the Royal Mail liner, "Andes". This is part 1 and part 2 is on reel 6. On this reel Andes is painted black, which was her hull colour as an ocean-going liner. Portugal. Las Palmas, Brazil – Bahia. 2 men in linen suits. Santos – locals in swim suits. 'RMS Andes' (Royal Mail Ship) – shipboard fun. Around the pool, 50s swimming costumes, relaxing on board, fancy dress.

800ft – 33 minutes run time

£80-120



**207. Shipping Interest 16mm Cine Film Reel,**

Circa 1962. Back onboard "Andes" now painted white and operating as a cruise ship. The itinerary includes St Lucia and Barbados, Panama Canal. Fighting on the pole over the pool. Women in bathing caps and swimsuits. Acapulco – vg beach shot of jet set, sunbathers, boys with live turtles for sale on harbour wall. Glam shots of water skiing, turtles being caught, marlin fishing, glam shots of women holidaying. Glamour on a sailing yacht, girls, sunset. Exceptional shots of young black boys holding flaming torches, crossing themselves and doing high diving at night from high cliffs

1100ft – 45 minutes run time

£50-70



**208. Shipping Interest - 16mm Cine Film Reel,**

Circa 1964. Superb shots of on deck at sea on a very large and immaculate ocean liner. (Christmas cruise on the "France"). In the restaurant. In harbour somewhere in Africa. Returning to the "France". The Golden Gate. Incredible shot of the bow of the "France".

500ft – 20 minute run time

£70-100





209. Shipping Interest - 16mm Cine Film Reel,

"SS Windsor Castle", superb shots, the pool, the crew (in whites), coming into harbour (Cape Town?), topless women dancing, dolphins, crossing the line, steel band, great shot of the Mauretania 2.

1600ft – 66 minute run time

£80-120



210. Shipping Interest - 16mm Cine Film Reel,

The "Canberra" colour. Appears to be 1970s. Excellent colour.

100ft

£50-70

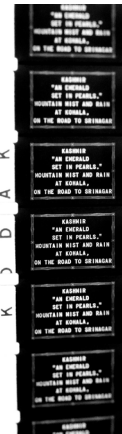


211. Shipping Interest - 16mm Cine Film Reel,

Kashmir 1933 (b&w). Good colonial travelogue with black tourer brought in specially. Goat herd sheep-wrestling, rioters in loin cloths. Silk spinning, washing in Holy River. Kashmir Srinigar 1930s very interesting studies of the Yarkandis tribe and others in remote Kashmir. European white travellers deep into native territory with pith helmets and their own imported car with running boards. Being carried up the mountains by natives.

400ft – 16 minute run time

£50-70



212. Shipping Interest - 16mm Cine Film Reel,

1933, titled 'Suez Canal'

400ft – 16 minute run time

£50-70

213. A Mixed Selection of 16mm Cine Film Reels,

including Looney Toons, Old Pioneer, Porky in Egypt, a music hall performance and more (three reels), in wooden carry case

£70-100

