CATALOGUE FIVE
ALLSWORTH RARE BOOKS

catalogue front & rear covers: Demeter, Russian Dancers [see item 45]
1. [AFRICAN EXPLORER.] NINET, Victor [Paris]. Early Daguerreotype portrait of the great German explorer, Heinrich Barth, circa 1849. Approx. 6.5 x 8 cm, in the original glass mount (14.2 x 12.2 cm) and wooden backing, unopened. With the original printed paper label on the reverse. £5750

Heinrich Barth [1821-1865] is widely considered one of the most important explorers of the 19th century. Born in Hamburg and educated at the University of Berlin, he travelled extensively in areas of West and Central Africa previously unexplored by Europeans. In 1857-8, he published the landmark five-volume work, Travels and Discoveries in North and Central Africa.

‘Barth’s five-year sojourn [1850–55] in the heart of West Africa, during which he covered 10,000 miles of territory, made him the most complete African explorer to date. It may be hyperbole to state, as one of his admirers has, “in terms of exploration no single man ever equalled Heinrich Barth”, but he was the first European to enter Yola and describe the Fulani kingdom of Adamana. He charted the Benue River and disproved the current theory that it flowed into Lake Chad. He was also the first European to enter deeply into African culture and the first to bring back scientific results of abiding value. Significantly, too, he was the first great African explorer to live past forty. He died in Hamburg in 1865, aged forty-four’ (McLynn, Hearts of darkness: the European exploration of Africa, p. 38).

[see inside front cover for colour illustration]
2. [BENGAL.] PHOTOGRAPHER UNKNOWN. Hill Tribe, Bengal, circa 1860s. Albumen print, 20.5 x 18.5 cm, mounted on card; remains of linen album guard below the left-hand edge, minor damage to lower right corner. £400

3. Barnett, J. Unidentified big game hunter with his servant, dogs and trophies in Africa, circa 1900. Silver print, 20.5 x 15 cm, unmounted, photographer’s ink stamp on the reverse. £350
4. [SINGAPORE.] PHOTOGRAPHER UNKNOWN. ‘Singapore Market in course of erection, 1872’. Albumen print, 14 x 21 cm, laid on thin card, title in pencil on mount. £180

5. [PANAMA.] PHOTOGRAPHER UNKNOWN. Bullfight in Panama, circa 1890s. Albumen print, 13.7 x 21.3 cm, unmounted. £150

6. PHOTOGRAPHER UNKNOWN. Unidentified man of high rank, Oman or Yemen, circa 1870s. Albumen print, 22 x 17.8 cm, unmounted; crease and small patches of loss to the surface in the upper right corner. £300
7. ABBOTT, S.C. [Hamilton, New York]. Indonesian man and boy, circa 1870s. Carte-de-visite, albumen print, 10.3 x 6 cm, card mount with photographer’s details printed on the reverse. £150

8. [HONG KONG.] STEREOSCOPIC COMPANY, [London]. Chinese woman with bound feet, circa 1870s. Carte-de-visite, albumen print, 10.2 x 6.2 cm, card mount with photographer’s details printed below the image and on the reverse, Chinese ink stamp and hand-written Chinese characters also on the reverse. £150
9. ROBERTSON, James & Felice BEATO (?). Opera House, Valletta, Malta, circa 1850s. Albumen print, 19.3 x 28 cm, laid on card; some foxing to sky, a few indentations and scratches to the surface of the image. £250

Robertson and Beato photographed in Malta in 1850 and 1854. The Opera House was destroyed by fire in 1873; it was later rebuilt and is now known as the Manoel Theatre.

10. PHOTOGRAPHER UNKNOWN. Chinese actress, Singapore(?), circa 1890s. Silver print, 12.7 x 9.7 cm, unmounted; small crease to upper left corner. £200
11. **PHOTOGRAPHER UNKNOWN.** ‘The Malay Priests and the Turkish Envoy, Cape Town, 1867’. Albumen print, 14 x 20 cm, laid on card, title in ink on mount.

£275


£275
13. DISDÉRI, André Adolphe Eugène. Johann Sebastian Strauss, ‘The Waltz King’ [1825-1899], circa 1860s. Carte-de-visite, albumen print, 10.5 x 6.3 cm, original card mount, with photographer’s details printed in red, contemporary ink caption on the reverse. £175

14. [CONGO.] PHOTOGRAPHER UNKNOWN. Group of five views of Matadi and Mpozo, Congo, circa 1880s. Albumen prints, each 17.5 x 22.3 cm, laid on card mounts, ink captions in a contemporary hand; some foxing to images, tones faded, card mounts water-stained in the left-hand margins. Housed in the original cloth-backed portfolio, marbled sides. Congo views dating to this period are rare. £400

a) ‘Confluent de la Mpozo dans le Congo. Au fond, les hauteurs de Vivi. Vivi Chaudron’.
b) ‘Factorerie portugaise, Matadi’.
c) ‘Environ du Matadi (vallée), Le ravin Léopold’.
d) ‘La vallée de la Mpozo en amant du confluent’.
e) ‘La vallée de la Mpozo’.
15. [CEYLON.] SCOWEN, Charles. Waterfall at Pundaloya, circa 1870s / 1880s. Albumen print, 28 x 21 cm, unmounted, title within the negative along the lower edge of image. £125

16. EVANS, Matilda M., attributed to. Horse and cart transporting logs, circa 1870s-1880s. Albumen print, 10.8 x 12 cm, unmounted, with vestiges of paper on the reverse (where formerly laid on card). £100

a) **Major George Walter Baldwin.** 12.7 x 10.8 cm, laid on thin card, identifying ink caption on the mount, with an unrelated photograph on the reverse. Photographer unknown.

b) **Lieut. Bird.** Carte-de-visite, 10.5 x 6.2 cm, original card mount, reverse blank, clipped ink caption pasted to the mount. Photographer unknown.

c) **BEATO, Felice. Head of the murderer, after decapitation.** Carte-de-visite, 6.2 x 10.2 cm, original card mount, reverse blank; tones somewhat faded.

18. [JAPAN.] WALKER, Samuel A. [London]. The Rev. W.B. Wright, Missionary to Tokyo, Japan, late 1870s. Carte-de-visite, 10.4 x 6.3 cm, original card mount, with printed details of the photographer’s, contemporary ink caption on the reverse. £150
19. **PHOTOGRAPHER UNKNOWN.** Two American men smoking and laughing, circa 1870s Tintype, 8.5 x 6.3 cm. £200

20. **[CEYLON.] SCOWEN, Charles.** Singhalese Magistrate, circa 1870s / 1880s. Albumen print, 28 x 22 cm, laid on card, ink caption on card; some spotting, some fading, particularly towards the upper edge. £275
21. [PHILIPPINES.] VIRENQUE, V. [Palma, Mallorca.] Spanish missionaries with village group, Mindanao Islands, Philippines, circa 1870s. Albumen print, 16.4 x 22.6 cm, laid on card, photographer’s ink stamp on the mount below the image; corners of photograph clipped when laid on card. £300

22. PHOTOGRAPHER UNKNOWN. David Roberts [1796-1864], Scottish artist and author of the monumental publication *Views in the Holy Land, Syria, Idumea, Arabia, Egypt and Nubia* (1842-9). Circa early 1860s. Carte-de-visite size albumen print, 9.5 x 5.8 cm, tipped on to card of the period, with David Roberts’s original signature pasted below. £300
23. **PHOTOGRAPHER UNKNOWN.** Sir Roderick Impey Murchison [1792-1871], Scottish geologist, President of the Royal Geographical Society; friend of David Livingstone. Circa 1860s. Albumen print, 8.8 x 6.8 cm, laid on card. £180

24. **PHOTOGRAPHER UNKNOWN.** [Native American.] Chief Crow Tail, circa 1870s. Albumen print, 14.3 x 9.8, laid on thin card, printed caption pasted below; minor loss to upper left corner. £250
25. [NORWAY / LAPLAND.] SELM, M. [Published and sold by Bennett’s Tourist Office, Christiania, Trondheim & Bergen.] Concertina album **bound in seal-skin**, containing 16 hand-coloured cartes-de-visite of Norwegians and Laps. Albumen prints, each 10.5 x 6.3 cm; excellent condition. **£500**

[see inside front cover for colour illustrations]

26. [FRANCE.] PHOTOGRAPHER UNKNOWN. Pair of portraits of French peasant women in traditional costume, selling bread and soup. Albumen prints, each 13.5 x 10 cm, unmounted; excellent, rich tones. **£200**
27. **GUAM, MARIANAS ISLANDS.** PHOTOGRAPHER UNKNOWN. Four views of Guam, circa 1930s. Silver prints, each 12 x 17.2 cm, unmounted. £100

28. **WENDT [New York.**] Eugene Berry [born 1872], elephantiasis sufferer, circa 1890s. Cabinet card, albumen print, original card mount with the photographer’s details printed below the image; small crease to lower left corner. £150
29. [ITALY.] PHOTOGRAPHER UNKNOWN. Member of the Confraternity of Misericordia in Florence collecting alms, circa 1870s. Albumen print, 9 x 5.8 cm, laid thin card, pencil title on the mount; small crease to upper left corner of photograph. £150

30. [GAUCHO.] PHOTOGRAPHER UNKNOWN. Portrait of Mariano Fernanda, circa 1870s-1880s. Carte-de-visite, albumen print, 10.5 x 6.5 cm, original embossed card mount, pencil inscription on the reverse. £200
31. **FRITH, Francis.** The Old Town, Gaza. No. 459, from the series, *Views in the Holy Land*, circa 1850s. Stereoview, two albumen prints, laid on the original card mount (8.2 x 17.2 cm), descriptive text printed on the reverse, signed within the negative in the lower left corner of left-hand image. £50

Francis Frith [1822-98] travelled extensively in Egypt, Sinai and the Holy Land from 1856 to 1859. His stereoviews proved popular with Victorian armchair travellers and were commercially successful.

32. **MAYER BROTHERS & PIERSON.** Portrait of Napoleon III, Emperor of the French, early 1850s. Stereoview, two albumen prints, laid on the original card mount (8.3 x 17.4 cm), descriptive text printed on the reverse. £125
33. **Two women kissing in a photobooth.** Germany, circa late 1930s. 5 x 3.5 cm; edges trimmed a little unevenly. £125

34. **[ABYSSINIA.] PHOTOGRAPHER OF THE ROYAL ENGINEERS.** Group portrait taken during the Abyssinia Expedition, after the fall of Magdala, showing Sir William Merewether, Prince Kassa, Mr. Murzinger [French Consul at Massowah] and Captain Speedy, circa 1868. Albumen print, 17.8 x 25.8 cm, laid on thin card of the period, caption written in ink below; corners of photograph trimmed when originally laid on the card. £450

Following the arrival of the British Consul in Abyssinia, King Tewodros wrote to Queen Victoria in 1863 suggesting the establishment of Abyssinian embassies in both London and Paris. This letter was, apparently filed away in the Foreign Office, possibly because no interpreter was available to read Amharic. When dispatches from England arrived in Abyssinia in 1864, Tewodros was informed that no reply had been received to his letter. He took this as a gross personal insult to himself and his country; he took Consul Cameron and several other Europeans hostage. After an unsuccessful appeal for the hostages' release from Queen Victoria in April 1867, a force from the British and Indian armies was despatched under the command of Lieutenant-General Sir Robert Napier to free the captives. The force consisted of 13,000 British and Indian soldiers, 26,000 camp followers and over 40,000 animals, including 44 elephants. The force set sail from Bombay and landed at Zula on the Red Sea, and then marched 400 miles south to Magdala. It took Napier's forces three months to trek over the mountainous terrain to the foot of the fortress. The decisive battle on April 13th 1868 ended with few British casualties but the death of over 700 Abyssinians, with another 1200 injured. Tewodros killed himself to avoid capture and the European prisoners were finally released. Captain Speedy, Prince Alamayou's guardian, is shown sitting cross-legged in the front row.
35. [ABYSSINIA] Pair of class photographs, Rugby School, including Prince Alamayou, son of the late King Tewodros II (or Theodore) of Abyssinia, 1876 & 1877. Albumen prints, each 22 x 28 cm, laid on card album leaves, with printed labels identifying the school-boys; card browned, small tears to the upper right corner of the 1876 photograph.

£375

After the death of King Tewodros at Magdala in 1868, his son and heir, Alamayou, was made a ward of the British Government. Captain Speedy was assigned to look after the seven year old boy and it was decided to bring the boy and his mother, Queen Terunish, to England. En route the Queen died, leaving Alamayou orphaned. Queen Victoria took a personal interest in the welfare of Alamayou and he was summoned to visit her at Osborne House. When Speedy received a posting to Penang in 1871, Alamayou was sent to School at Cheltenham but later moved to Rugby. On graduating, he was due to enrol at Sandhurst but he died of pleurisy on 14th November 1879, aged just nineteen. During his illness Alamayou had refused to eat much, believing he had been poisoned. On the wishes of Queen Victoria, he was buried in St. George’s Chapel, Windsor.
36. CAMERON, Julia Margaret. Dejatch Alamayou and Basha Felika [Prince Alamayou and Captain Speedy], with an unnamed Abyssinian official. Cabinet card size, albumen print, 14.5 x 9.4 cm, laid on card; edges of photograph a little unevenly trimmed. £550

Julia Margaret Cameron [1815-1879] took this image during one of Alamayou’s visits to Queen Victoria at Osborne House, Isle of Wight, in 1868. Cameron’s portraits of Alamyou and Speedy were printed in large format, as well as in the form of cabinet cards and cartes-de-visite. It is not clear whether this particular example was printed in 1868 or in the 1870s, when some cabinet card-sized prints were produced. It is also a possibility that some were printed at the time of Alamayou’s death in 1879, when public interest in the Prince was renewed. The National Portrait Gallery, London, holds examples of portraits in the different formats.

37. UNIDENTIFIED BRITISH PHOTOGRAPHER. Seated woman, circa 1849. Albumen print, 15 x 10.5 cm, laid on grey paper. £100
38. UNIDENTIFIED BRITISH PHOTOGRAPHER. Carpenter, circa 1849. Albumen print, 16.2 x 12 cm, laid on paper, pencil border; mount foxed and spotted. £150

39. UNIDENTIFIED BRITISH PHOTOGRAPHER. Woman looking into a mirror, circa 1849. Albumen print, 12.5 x 10 cm, laid on paper. £80
40. [PERU.] PHOTOGRAPHER UNKNOWN. Two views of Arequipa, Peru. Bridge with onlookers. Town with “El Misti” volcano in the distance. Circa 1870s. Albumen prints, 21.5 x 27.5 cm, pencil captions on the reverse, unmounted; edges roughly trimmed. £275 pair

41. [JAPAN.] Two cartes-de-visite of Japanese temples. £125 pair
a) UENO, Hikoma. Shinto Temple, Nagasaki. Carte-de-visite, albumen print, 6.4 x 10.5 cm, original card mount, with Ueno’s printed paper label on the reverse, pencil and ink title written to either side of the photograph in the mount. Ueno opened his studio at No. 5 Nakashima in 1862. Felice Beato is believed to have used the studio when he visited Nagasaki. ‘Uyeno’ is an alternative romanization of the surname ‘Ueno’.
b) UNIDENTIFIED JAPANESE PHOTOGRAPHER. Buddhist Temple, Shinagawa, Yedo [Tokyo], 16th December, 1875. Carte-de-visite, albumen print, 6.3 x 10.5 cm, original card mount, [photographer’s?] ink stamp on the reverse, also ink title; some soiling.

   £200

   a) The Herald Building, cor. -- St. & Broadway, New York.
   b) New York Post Office.
   c) Domestic Building, 14th Street and Broadway, New York.
   d) Elevated Railroad, Greenwich Street, New York.
   e) Another view. ‘Elevated R.R., N.Y.’
   f) Grand Opera House, New York.
   h) Railway Station, South Ferry, New York.
   i) U.S. Court House, Brooklyn.
   j) Panorama from Bunker Hill Monument [Boston].
   k) Charlestown Square, 17th June 1875, Boston.
   l) Steuben steamer ferry.

43. [ZANZIBAR.] A.C. GOMES & CO. Slave prisoners, circa 1890. Silver Print, 20.5 x 15 cm, laid on card

£250

44. [St. Thomas.] LYON, Carl C. Christianstad, St. Croix, Danish West Indies, circa 1870s. Albumen print, 18.7 x 23.8 cm, pencil caption on reverse, unmounted.

£100
45. DEMETER, Savitch. Group of three photographs of Russian dancers, circa 1925. Platinum prints, each 22.2 x 16.6 cm, tipped on to the original card mounts, signed in Cyrillic (in pencil on the mounts).

£15,000

[see outside covers for colour illustrations]
46. PHOTOGRAPHER UNKNOWN. Bear, Berne Zoo, circa 1940s. Silver print, 20.5 x 15.5 cm, laid on black card. £100

47. [MOUNTAINEERING.] Group of three cartes-de-visite. Albumen prints, original card mounts, photographers details printed on the reverse. £120

a) GARCIN of Geneva. Glacier des Bossons (Vallée de Chamonix), No. 81. 6.5 x 10.5 cm.
b) GARCIN of Geneva. Le Mauvais Pas (Vallée de Chamonix). No. 79. 6.5 x 10.5 cm.
c) TAIRRAZ of Chamonix. Two mountain guides, circa 1860s. 9.7 x 6.3 cm.
Lower corners clipped.

The Tairraz family of Chamonix produced four generations of mountain photographers. Joseph Tairraz began taking daguerreotypes in 1857; he took the first photographs at the summit of Mont Blanc in 1860. It was quite a feat to climb the mountain carrying heavy photographic equipment, sometimes in adverse weather conditions, erect the specially-made dark-room tent on the summit and work at high altitude. Joseph provided tourists and mountaineers with souvenir portraits and mountain views. His son, Georges, worked as an apprentice to Pierre Petit in Paris for two years. On his return to Chamonix in about 1882, the family atelier became known as Tairraz ‘Alpine Photographic Studio’. Following the death of George’s two elder sons in WWI, Georges (Junior) terminated his university studies and succeeded his father, taking his first photograph of Mont Blanc in 1916. In the 1920s he began making cine-films of the Alps. In 1957 his son, Pierre, joined the firm.
48. **UNIDENTIFIED JAPANESE PHOTOGRAPHER.** Two Views of Tokyo, circa 1890s. Albumen print, with hand-colouring, 21.2 x 27.5 cm, unmounted.

   **Each £150**

   a) Shinbashi Station. Albumen print, with hand-colouring, 27.5 x 21.2 cm, unmounted

   b) Ginza Street. Albumen print, with hand-colouring, 21 x 27 cm, unmounted.

   [see inside front cover for colour illustration]

49. **[AFRICA.] GÜNTER, Carl, [Berlin].** Group of four cartes-de-visite of an ‘African’ woman and child in costume. Albumen prints, 10.3 x 6.4, original card mounts, with photographer’s details printed below the image and on the reverse; patches of glue on the reverse.

   £400
50. [AFRICA.] PHOTOGRAPHER UNKNOWN. Zulu Chief and his wife, circa 1900. Two silver prints, 19.4 x 13 cm, laid on card. £250

51. [RICHARD BURTON, explorer and author.] PHOTOGRAPHER UNKNOWN. Photograph of Richard Burton, after a watercolour portrait, circa 1860s. Oval albumen print, approx. 10 x 8 cm, in an elaborate gilt and velvet mount, contemporary mahogany frame. £750

[see inside front cover for colour illustration]
52. [INDIAN MUTINY.] DIGBY, H.A. Group of four photographs of H.M.S. Shannon & crew at Calcutta, 1858. Albumen prints, laid on paper, ink and pencil captions below the images.

a) Captain Peel and Officers on deck H.M.S. Shannon, 1858. 21.3 x 27 cm. Signed Digby in pencil on the mount.

b) Officers of H.M.S. Shannon, 1858, after the return of the Naval Brigade. 16 x 21.3 cm. Signed by Digby.

c) H.M.S. Shannon and other vessels moored at Calcutta. 16.5 x 21.3 cm.

d) H.M.S. Shannon [in profile] at Calcutta. 14.2 x 18.8 cm.


Commanded by Captain William Peel (son of Sir Robert Peel), the Shannon was the most modern ship of its day in the Navy. She arrived in the Hoogly River in 1857; its crew then undertook an expedition on land, at one point a thousand miles from their ship. Digby arrived as a cadet on board the Shannon on 30th June 1858, by retirement he had achieved the rank of Captain.

53. [NIAGARA.] BABBITT, Platt D. Niagara Falls, below Table Rock. No. 36. Circa 1860s. Glass stereoview, 8.3 x 17.3 cm.

Babbitt [1832-1879] lived and worked in Niagara Falls, working as a tourist photographer. He ran his business from a pavilion at Prospect Point on the American side, looking across the top of the American Falls towards the Horse Shoe Falls in Ontario. He went to great lengths to defend his ‘photographic territory’; he and his colleagues were known to stand between other photographers' cameras and the Falls, swinging large umbrellas, to prevent them from getting a picture.

54. [JAPAN.] PHOTOGRAPHER UNIDENTIFIED. Group of Ainu villagers, circa 1880s. Albumen print, 21 x 27 cm, laid on card; some creases and small tears
55. [BERMUDA.] PHOTOGRAPHER UNKNOWN. Two views of “Annie’s House” and back garden, with a portrait of Annie, taken, 15th March 1860. 3 glass stereoviews, each approx. 8.3 x 17.2 cm. £500

56. [TUNISIA & ALGERIA.] VARIOUS PHOTOGRAPHERS [ALBERT, C., GARRIGUES, & SOLER]. Group of 20 views of Tunis, Metameur, Carthage, Djerba, Kairouan, Medenine, Sidi-Bou-Said, Gafsa, Tebessa and Constantine. Albumen prints, each approx. 20 x 26 cm, laid on card, the majority of images captioned within the negative. £500

[see title-page for further illustration]
57. [SICILY.] Various photographers, including E. Interguglielmi & Co., Alinari, Brogi, Giovanni Crupi, and G. Incorpora. An album of 87 photographs of Sicilian life, circa 1880s-1890s. Oblong quarto (25 x 33 cm), with 87 albumen prints, mounted on 81 thick paper leaves, the majority of images (81) approximately 20 x 26 cm, 6 images approx. 21 x 13 cm, most images captioned within the negative along the lower edge of the image; the margins of the album leaves are cockled and bowed; bound in full dark brown calf, gilt lettering to upper cover, “Sicilian Views” and “Church Howe”, marbled endpapers; the spine and joints neatly repaired.

£1200

This album formerly belonged to the Major Church Howe, born in Princeton in 1839 of Revolutionary ancestors - his great grandfather Adonijah Howe, was a private at the Battle of Lexington. In April 1861, he himself enrolled in the Army and enjoyed a successful military career. Among the battles in which Major Howe took part were those of Ball’s Bluff, Siege of Yorktown, Fair Oaks, Gaines’ Mill, Peach Orchard, Savage Station, Charles City Cross Road, Glendale, Malvern Hill, Flint Hill, Second Bull Run and Antietam. General Sedgwick in his official reports of the battles of Fair Oaks and Antietam, made special mention of Major Howe’s gallant conduct. He was appointed first United States Marshal of Wyoming Territory by President Grant in 1869. Howe relocated to Nebraska in 1871, and engaged in farming, banking, railroad building and State politics. He was a member of the Nebraska State Senate and House of Representatives for twenty four years, and was twice President of the Senate. In 1893 he was elected as Senior Vice-Commander, and in 1894, Commander of the Grand Army of the Republic, Department of Nebraska. The small Nebraska town of Howe is named after Church Howe. He retired from active business in 1895 to be appointed U.S. Consul at Palermo by President McKinley, in July 1897. In 1900, he transferred to Sheffield, England and then held diplomatic posts in Montreal, Canada and Antwerp Belgium. He died on 7th October, 1915. This album was presumably either presented to or compiled by Church Howe during his posting to Sicily in 1897.

[see inside back cover for colour illustrations]
58. [VENICE.] PHOTOGRAPHER UNIDENTIFIED. Night view of the Bridge of Sighs and St. Mark's, Venice. Two albumen prints (tinted in turquoise-blue), 24.5 x 18.5 cm, unmounted. £175 pair

[see inside front cover for colour illustration]

59. [EGYPT & SOUDAN, MILITARY CAMPAIGNS OF 1882 & 1884.] UNIDENTIFIED PHOTOGRAPHERS. Group of 15 photographs recording the aftermath of the British bombardment of Alexandria in 1882, the military camp at Ramleh, and the transportation of wounded soldiers to Victoria Hospital in Suez during the Soudan Campaign of 1884. Albumen prints of various dimensions, including a three-part panorama of Ramleh, laid on loose card album leaves, all the images captioned in detail ink in the margins. £400

Included in the photographs is a number of notable people: Melton Prior, War Correspondent to the Illustrated London News, Valentine Baker Pasha, General Hicks Pasha and, Arabi Pasha. A number of the Victoria Hospital staff in Alexandria are also named.
60. [SOUTH AFRICA.] Group of five photographs relating to the Trappist Mission in Mariannhill, Natal, showing Zulu school children and monks, circa 1880s. 2 albumen prints and 3 silver prints, various dimensions, with a souvenir card, hand-made at the mission with pressed flowers. £250

61. KIMBEI, Kusakabe (?). Samurai in armour, circa 1880s. Albumen print, hand-coloured, 20.5 x 26 cm; tones a little yellowed. £200
62. [GERMAN EAST AFRICA.] Family snapshot album of colonial life in German East Africa, circa 1900-1910. 132 small, silver and platinum prints, various dimensions, mounted on green card album leaves, with oval, circular, square and rectangular apertures, white pencil captions in German below the majority of images; green cloth covers, ‘album’ lettered in gilt on the upper cover; a few tears to the album leaves, covers worn, some splitting to joints and spine.

£250

This album illustrates aspects of both native and colonial life. A number of photographs show German children in the charge of their African nannies and servants. There are also images of African villages – traditional houses under construction, a church interior, native market, cattle enclosures etc.