

A vintage black and white photograph of a woman posing in a dramatic, draped garment. She is looking back over her shoulder at the camera. The lighting is soft, highlighting her features and the texture of the fabric. The background is dark and textured.

ROLAND BELGRAVE

VINTAGE PHOTOGRAPHY

Autumn 2012

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Cover | **1. D'ORA, MADAME (DORA KALLMUS).** Marion Benda. c.1920. **£950**



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## **1. D'ORA, MADAME (DORA KALLMUS).**

Marion Benda. c.1920.

Silver gelatin print, gold toned, instamp on verso 'Hans Frank, Photo Museum',  
photographer's credit.

235 by 180mm (9¼ by 7 inches).

*The Ziegfeld Girls of which Benda (1904 - 1951) was one, were former waitresses, farmers' daughters and office workers who had dreamt of becoming part of Ziegfeld's own grand dream of "glorifying the American girl" (preferably with exact measurements of 36-26-38) Some went on to further careers on the stage and screen...some disappeared into obscurity. ...*

*Some say there was a Ziegfeld Curse, Being a Ziegfeld Girl was both a Blessing and a Curse. These women burned brightly and for a very short time, in those fabulous years they were glamorous, rich and sought after by millionaires as wives. They had many husbands and many lovers. Lavish presents were sent their way, diamonds, furs, flowers.*

*Benda was the last paramour of the silent film actor, Rudolph Valentino, and was in his company at a party given by Barclay Warburton, Jr. when the actor became ill on August 14, 1926.*

*Sadly Marion Benda died of an overdose of barbituates in 1951.*

*Madame D'Ora was born Dora Philippine Kallmus in Vienna in 1881, she came from a respected family of Jewish lawyers. In 1905 she was the first woman to be admitted to theory courses at the Graphische Lehr- und Versuchsanstalt (Graphic Training Institute). That same year she became a member of the Vienna Photographic Society. She trained at Nicola Perscheid's studio in Berlin, where she became friends with his assistant Arthur Benda.*

*In 1907 she opened a photography studio with Benda in Vienna called the Benda-D'Ora Studio. The name was based on the pseudonym "Madame d'Ora", which she used professionally throughout the rest of her life. She was popular among the Austro-Hungarian aristocracy, and their gallery was so popular that they opened another studio in Paris in 1924. Three years later she left Vienna for Paris and worked there for many years. In Paris, she became internationally known for her society and fashion photography during the 1930s and 1940s. Her subjects included Josephine Baker, Tamara de Lempicka, Alban Berg, Niddy Impekoven, Maurice Chevalier, Colette, and other dancers, actors, painters, and writers.*

*When the Germans invaded France she fled to a convent in the countryside. She returned to Paris in late 1946 and reopened the studio.*



**2. GOODWIN, HENRY B.**

Female portrait. c.1920.

Silver gelatin print. Photographer's credit and date on image.

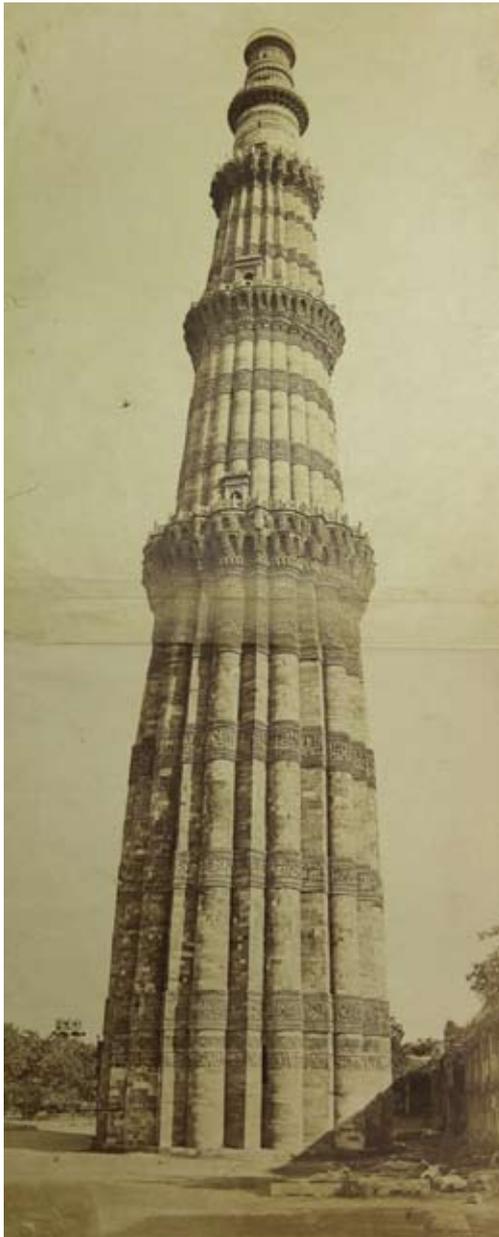
295 by 235mm (11½ by 9¼ inches).

*From the collection Paul Nadar/Thullier. Sotheby's 27 October 1999*

*Marie-Therese and Andre Jammes. Lot 238.*

[ref: 1175 ]

**£3,500**



**3. BEATO, FELICE.**

The Kutub Minar, Delhi. c.1858.

Two albumen prints. Fair condition.

590 by 255mm (23¼ by 10 inches).

[ref: 1244 ]

**£950**



**4. BEATO, FELICE.**

Sikh and British Officers of Hodson's Horse. c.1858.

Albumen print. Good condition, pasted on original mount,  
titled in manuscript.

A very scarce image.

240 by 294mm (9½ by 11½ inches).

*This picture shows members of Hodson's Horse, a body of loyal Indian horsemen formed during the Indian Mutiny (1857-1859) by Lieutenant William Hodson. Their distinctive uniforms included scarlet turbans and shoulder sashes over beige tunics. Beato probably took this photograph shortly after the final capture of Lucknow in March 1858. Hodson was killed during the assault. There is some confusion over the identity of the two British officers, but it seems most likely to be Lieutenant Clifford Henry Meham (standing) and Assistant Surgeon Thomas Anderson (sitting). Anderson cared for Hodson after he was wounded and was with him when he died on 11 March 1858.*

[ref: 1174 ]

**£12,500**



**5. BOURNE, SAMUEL.**

Panorama of Calcutta. Viewed from the Ochterlony Monument.c.1868.

Albumen prints. Seven-part panorama, very rich tones and in very good condition. Each plate approx 180 by 310mm. 170 by 2220mm (6¾ by 87½ inches).

*Samuel Bourne was one of the most well-known British photographers working in India during the nineteenth century. During his six-year stay (between 1863 and 1869) he took more than two thousand photographs.*

*A certain number of his images are hard to come by, especially an intact panorama such as this one illustrated.*

*The far left of the panorama shows the River Hooghly entering the city, the many boat masts are evidence of the river's importance to trade. Following the river, one can see the city topography, which encompasses all the important and significant architectural monuments, including Government House and Esplanade Row. On the right of the image large Mansions are shown lining Chowringhee Road, one of the oldest roads in the city. Fort William can also be seen on the far right of the image. The photograph was reproduced in the book 'India Through the Lens. Photography 1840 - 1911.*

[ref: 1239 ]

**£6,500**



**6. BOURNE, SAMUEL.**

Source of the Ganges, Ice Cave at the foot of the Glacier. c.1866.

Albumen print. Photographer's credit and number in negative.

#1543.

240 by 290mm (9½ by 11½ inches).

[ref: 1169 ]

£1,250



## **7. NICHOLAS, JOHN P.**

Panorama of Madras. c.1865.

Four-part panorama, albumen prints, rich tones and in good condition.

205 by 870mm (8 by 34¼ inches).

*Nothing is known of John P. Nicholas's early years. In 1858 his photographs were shown at an exhibition of work of the Madras Photography Society and much later in 1884 at the Calcutta International Exhibition. His Madras Studio opened around 1861 and was still in business as late as 1905 even though Nicholas probably left India sometime in the 1890s. There is a record of a London, England branch in 1866 although this was only for a short period of time. Possibly he had traveled to England for a short while and then later decided to return to India. Two years later he opened a studio in Ootacamund and partnered with H.V. Curths sometime in 1869 and continued during the 1870s as Nicholas and Curths. In 1881 they published a 'Catalogue of Photographic Views, Chemicals. Etc.'*

*In a footnote to John Falconer's 1984 article "Ethnographical Photography in India 1850-1900" (Photographic Collector 5(1):16-46) he gives the following additional information:*

*"John P. Nicholas was in business from c. 1858 and in partnership with H.V. Curths from c. 1869-c. 73. The firm of Nicholas and Co. continued until around 1905, although Nicholas appears to have left Madras in about 1895 (Madras Asylum almanacs)."*

[ref: 1240 ]

**£1,750**





**9. DIXON, HENRY.**

Views around Odisha, Eastern India. c.1865.

Nine albumen prints. photographer's title and credit in cartouche on original support, sizes range from 150 by 180mm. to 225 by 275mm.

Four prints have embossed crest, possibly that of the photographer.

*The titles of the nine images are as follows: No. 7. A Glade near the Mookteswar Temple and Ruins; No. 10. The Sideswar Temple; No. 11. Group of Temples. Bobeneswar in Orissa; No. 16. The Ganesa Cave; No. 17. The Hill of Khundaghirri, from Oodyaghirri; No.18 (no.19) Other Examples of Temples; No. 20. Other Examples of Temples ; No. 21. A Cave Cut in a Single Rock Oodyaghirri; No. 23. The Street leading to the Great Temple, Pooree.*



**10. KLIER, PHILIP ADOLPHE.**

Burmese Beauty. c.1880.

Albumen print. Good condition, photographer's title, number and credit in negative.

270 by 210mm (10¾ by 8¼ inches).

*In 1871 he was a professional photographer in Moulmein, Burma. His business included work as an optician, watchmaker, and jeweller as well running the firm known as Murken & Klier. Around 1880 Klier moved to Rangoon, Burma's largest city. In the wake of the conquest of the Irrawaddy Delta by the British in 1852, Rangoon had become the center of Indo-British power. Klier worked independently until 1885 when he went into partnership with J. Jackson. By 1890 the partnership was dissolved and Klier became and independent again.*

*He sold his views of Lower Burma, Maulmain and the Andaman Islands, and 'Burmese celebrities and characters of Burmese life'. A number of his photographs were produced as photogravures in art books of the time.*

[ref: 1243 ]

£650



#### 11. BURGER, WILHELM.

Siamese portrait. c.1870.

Carte-de-Visite. Good condition, photographer's studio details on verso.

85 by 65mm (3¼ by 2½ inches).

*Austrian painter and photographer who learned photography from his uncle Andreas von Ettingshausen (1796-1878). He accompanied the Austria-Hungarian mission to the Far East that commenced in October 1868 to establish commercial and diplomatic relations with the countries of the Far East (Siam, China and Japan). He stayed in Japan for around 7 months (Aug/Sept 1869 - March 1870) and used local studios for his photographic work including Hikoma Ueno studio in Nagasaki and the Renjo Shimooka studio in Yokohama. His large format works are rarely seen but his stereoviews can be found including his sets:*

*Ansichten von Gibraltar/Vues de Gibraltar (Die Expedition, 1868)*

*China und Japan/Le Chine et Japon (1869-70)*

*Siam und Cochinchina/Siam et la Cochinchine (1869-70)*

*Singapore und Borneo/Singapore et Borneo (1869)*

*Le Tour du Monde/Reise um die Erde (1872, North Pole Expedition)*





**12. PHOTOGRAPHER UNIDENTIFIED.**

Little Orphan Island, Yangtze River, Jiujiang, China. c.1970.

Albumen print, pasted on original mount.

210 by 272mm (8¼ by 10¾ inches).

[ref: 1214]

£1,750



**13. PUN LUN (ATTRIBUTED TO).**

Chinese studio portrait. c.1870.

Albumen print. Very good condition with rich tones, pasted on original album sleeve.

254 by 204mm (10 by 8 inches).

*Pun Lun's photography shop features on the cover of 'Picturing Hong Kong Photography 1855 - 1910' by Roberta Wue et al.*

[ref: 1241 ]

**£2,000**



PONT ET FORT SAINT-ANGE

**14. BISSON, AUGUSTE-ROSALIE.**

View of Castel Sant'Angelo. c.1865.

Large albumen print. Good rich tones, small section of albumen in top left corner missing, photographer's credit and title printed on support, publishers credit, Goupil & Co.

A scarce image in this size

265 by 380mm (10½ by 15 inches).

[ref: 1247 ]

£2,500



**15. FENTON, ROGER.**

Croat soldiers, Crimea. c.1855.

Salt print. This particular salt print is an oddity. It appears to be an artists proof, showing the rebate (plate mark), this means it was printed but not cropped, something one does not see often. Agnew and Sons also published this image at a later date. In all for corners are pin holes, two in the upper margin larger.

215 by 190mm (8½ by 7½ inches).

*These soldiers are described as 'Croat Chiefs'. Most likely to be Austrian Croats, who were brought to Balaklava to work on the construction of a railway to Sebastopol.*



**16. FENTON, ROGER.**

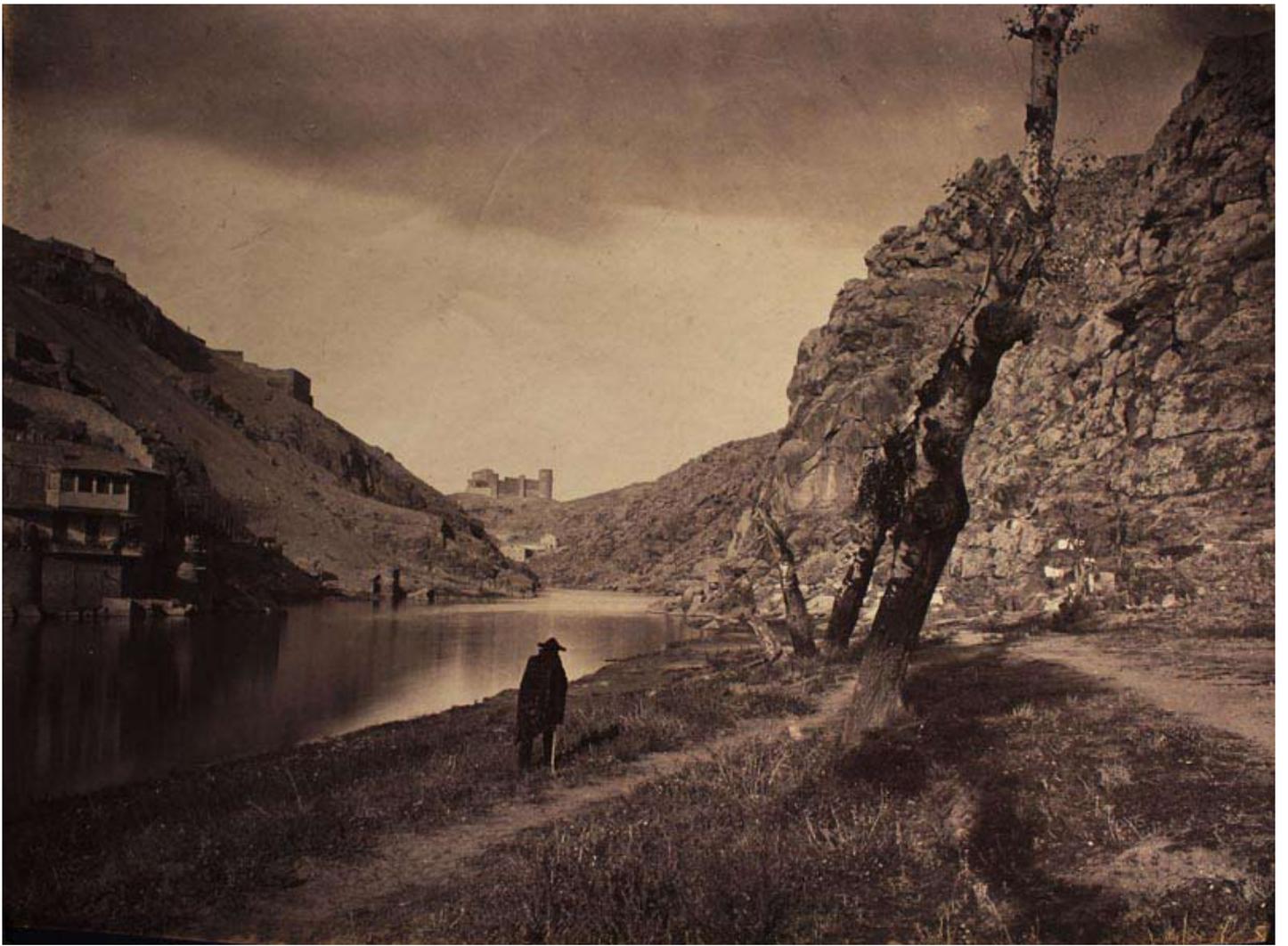
The Staff at Headquarters, Crimea. c.1856.

Salt print. Pasted on original publisher's mount, printed title,  
publisher's credit and sitters index.

Agnew and Sons, London. 180 by 150mm (7 by 6 inches).

[ref: 1216 ]

£2,500



**17. LAURENT, JUAN.**

Man Walking, Spain. c.1875.

Albumen print. Good rich tones, photographer's inkstamp on verso.  
255 by 340mm (10 by 13½ inches).

*Born in France in 1816 as Jean Laurant and in 1843 he became a resident of Madrid in Spain taking the name Juan. Until the end of 1855 he ran a business producing cardboard boxes and paper. In 1856 he rented premises at "Carrera de San Jerónimo," 39, Madrid and at this location he established his studio. He established himself quickly and from 1861 until 1868 he used the title "Photographer of her Majesty the Queen" (Fotógrafo de Su Majestad la Reina) and became one of the great photographers of nineteenth century Spain and Portugal. He took a vast variety of subjects including city views, architecture, historic monuments, old master paintings and local inhabitants of all social classes. His output was prolific and around 12,000 wet plate collodion glass negatives have been attributed to the J. Laurent studio and he published nearly twenty catalogues of the photographs his studio had for sale. He is buried in the Cementerio de Nuestra Señora de La Almudena in Madrid and his gravestone uses the Spanish version of his name: Juan.*

[ref: 1242 ]

£650



**18. NINCI, GIUSEPPE.**

Roman Forum looking towards the Capitol, Rome.

Very large albumen print.

Good condition, pasted on original mount,  
photographer's studio blind-stamp. Scarce.

554 by 690mm (21¾ by 27¼ inches).

[ref: 1246 ]

£3,750



**19. BONFILS, FELIX.**

Bab Al-Saghir Cemetery, Damascus, Syria. c.1867.

Albumen print. Photographer's credit and number in negative, pasted on original card. Rare early work, likely to have been taken by Felix himself rather than the studio.

230 by 290mm (9 by 11½ inches).

[ref: 1213 ]

£850



**20. BONFILS, FELIX.**

Church of the Holy Sepulchre, Jerusalem. c.1870.

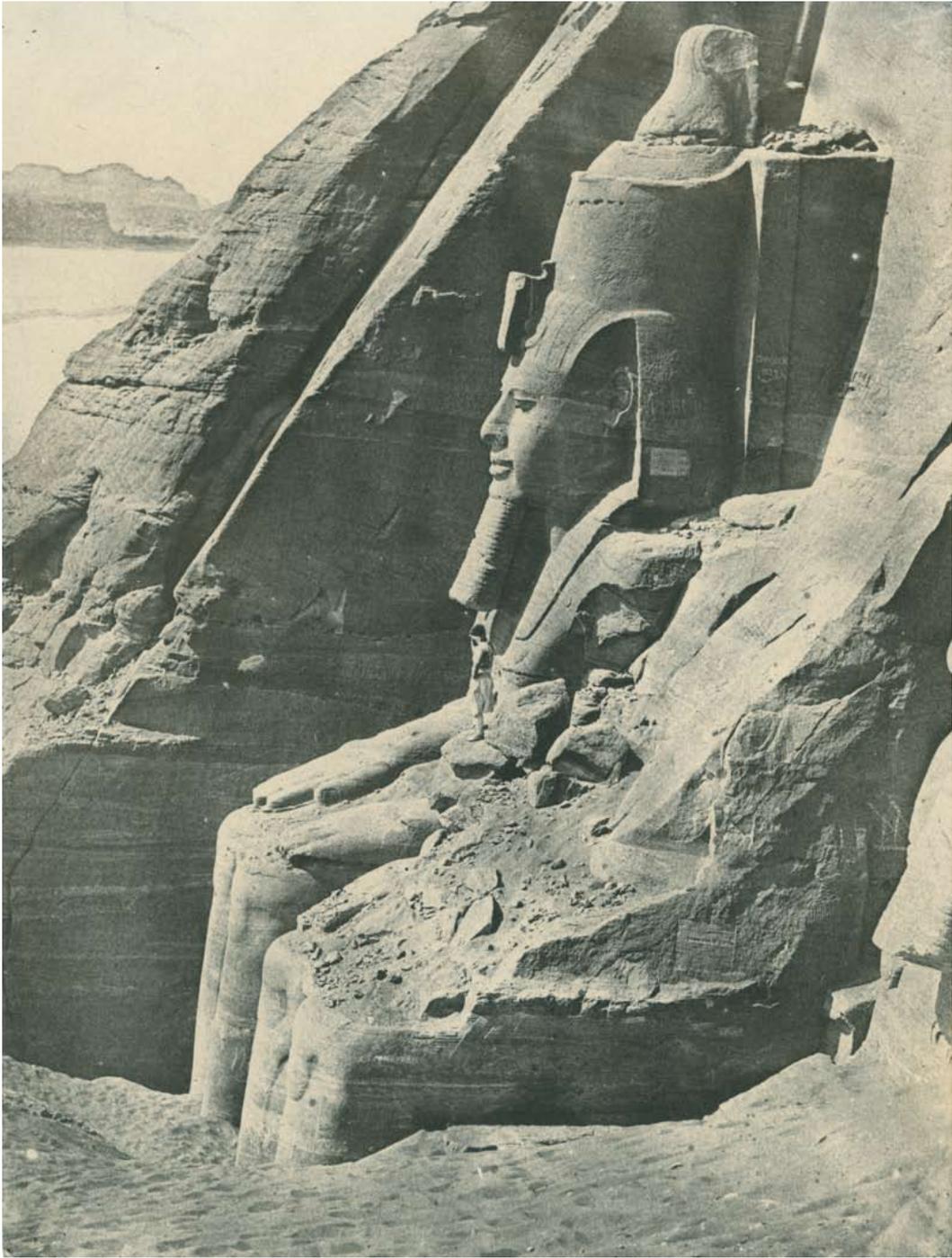
Large albumen print. Pasted on original mount, photographer's credit in negative.

280 by 380mm (11 by 15 inches).

It is rare to find work by this photographer in this size.

[ref: 1250 ]

£1,250



**21. DU CAMP, MAXIME.**

Colossi, Temple of Abu Simbel, Egypt. c.1850.

Salt print, pasted on original publisher's mount. Plate 104.

Blanquart-Evrard, Lille. 216 by 165mm (8½ by 6½ inches).

*These plates are from the celebrated publication 'Egypt, Nubia, Palestine and Syria, Photographic Pictures Collected During the Years 1849, 1850, and 1851'.*

*Du Camp learnt calotyping from Gustave Le Gray and in 1849 persuaded the French Ministry of Education to send him on a photographic tour of archeological sites, accompanied by the novelist Gustave Flaubert. Du Camp focused on photographing the pyramids, the sphinx and other Egyptian monuments. On their twenty-one-month tour, Du Camp made 220 calotypes, 125 of which were printed by Louis-Desire Blanquart-Evrard and published as Egypte, Nubie, Palestine et Syrie, the first book about the Middle East illustrated with actual photographs. After his return, Du Camp gave up photography and devoted his time to writing.*

*From: Lee Witkin and Barbara London's The Photograph Collector's Guide, New York Graphic Society, Little Brown & Co., 1979.*

[ref: 1235 ]

**£3,500**



**22. DU CAMP, MAXIME.**

Medinet-Habou, Luxor, Egypt. Mortuary Temple of Ramses III.c.1850.

Salt print, pasted on original publisher's mount. Plate 47.

Blanquart-Evrard, Lille. 210 by 165mm (8¼ by 6½ inches).

[ref: 1237 ]

**£950**



**23. DU CAMP, MAXIME.**

The Mosque of Omar, Jerusalem. c.1850.

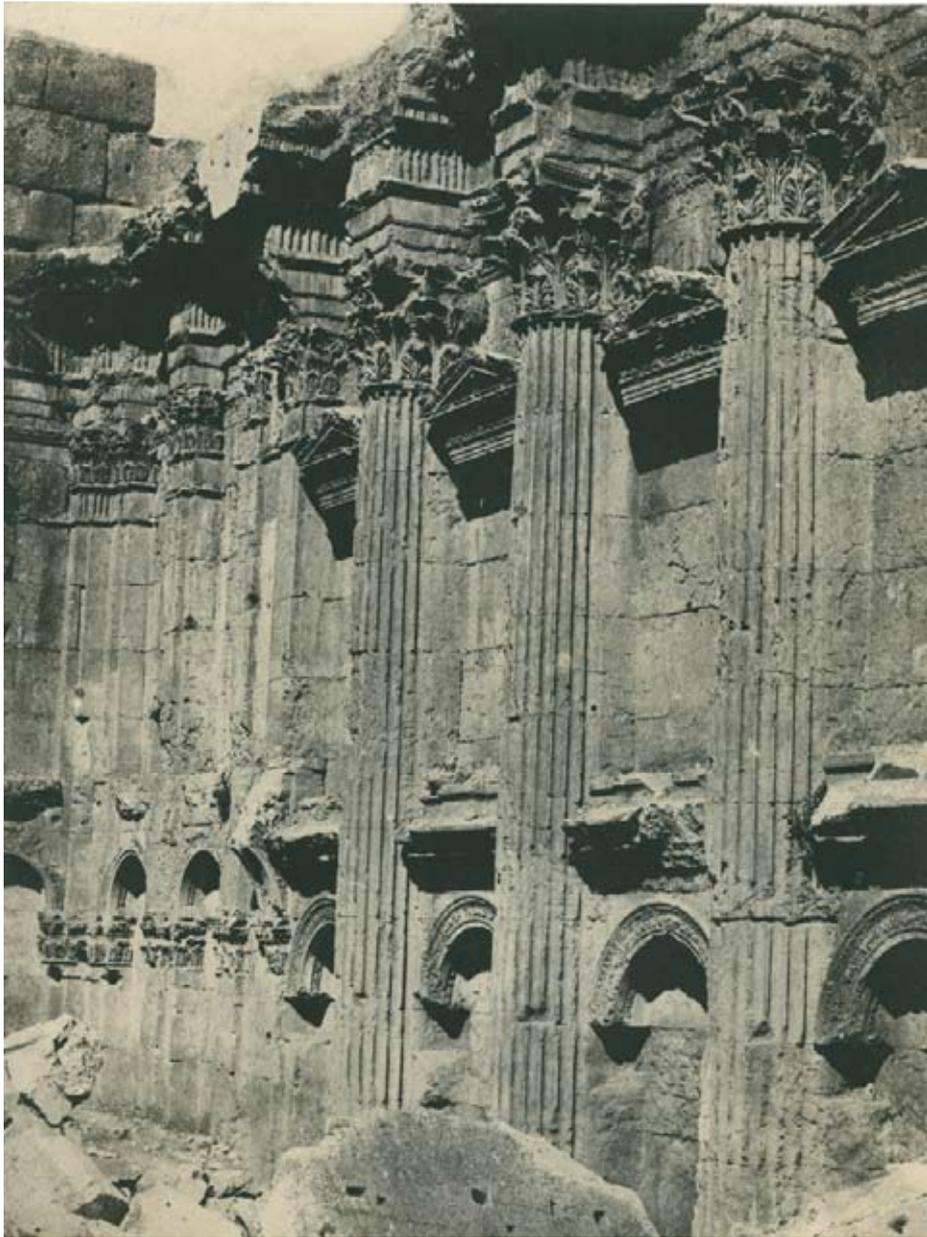
Salt print, pasted on original publisher's mount. Plate 117.

Very good rich tones.

Blanquart-Evrard, Lille. 160 by 220mm (6¼ by 8¾ inches).

[ref: 1236 ]

£3,750



**24. DU CAMP, MAXIME.**

Temple of Jupiter, Baalbek, Lebanon. c.1850.

Salt print, pasted on original publisher's mount. Plate 125.

Blanquart-Evrard, Lille. 160 by 210mm (6¼ by 8¼ inches).

[ref: 1238 ]

£950



Maxime Du Camp.

Gide et Baudry, Editeurs

TEMPLE DE JUPITER, A BAALBECK,

FAÇADE OCCIDENTALE.

**25. DU CAMP, MAXIME.**

Views of Baalbek, Lebanon. c.1850.

Six views of the Temple of Jupiter, Baalbek. salt prints, all on original publisher's mount.

Blanquart-Evrard, Lille. 160 by 210mm (6¼ by 8¼ inches).

[ref: 1218 ]

**£8,500**



**26. FRITH, FRANCIS.**

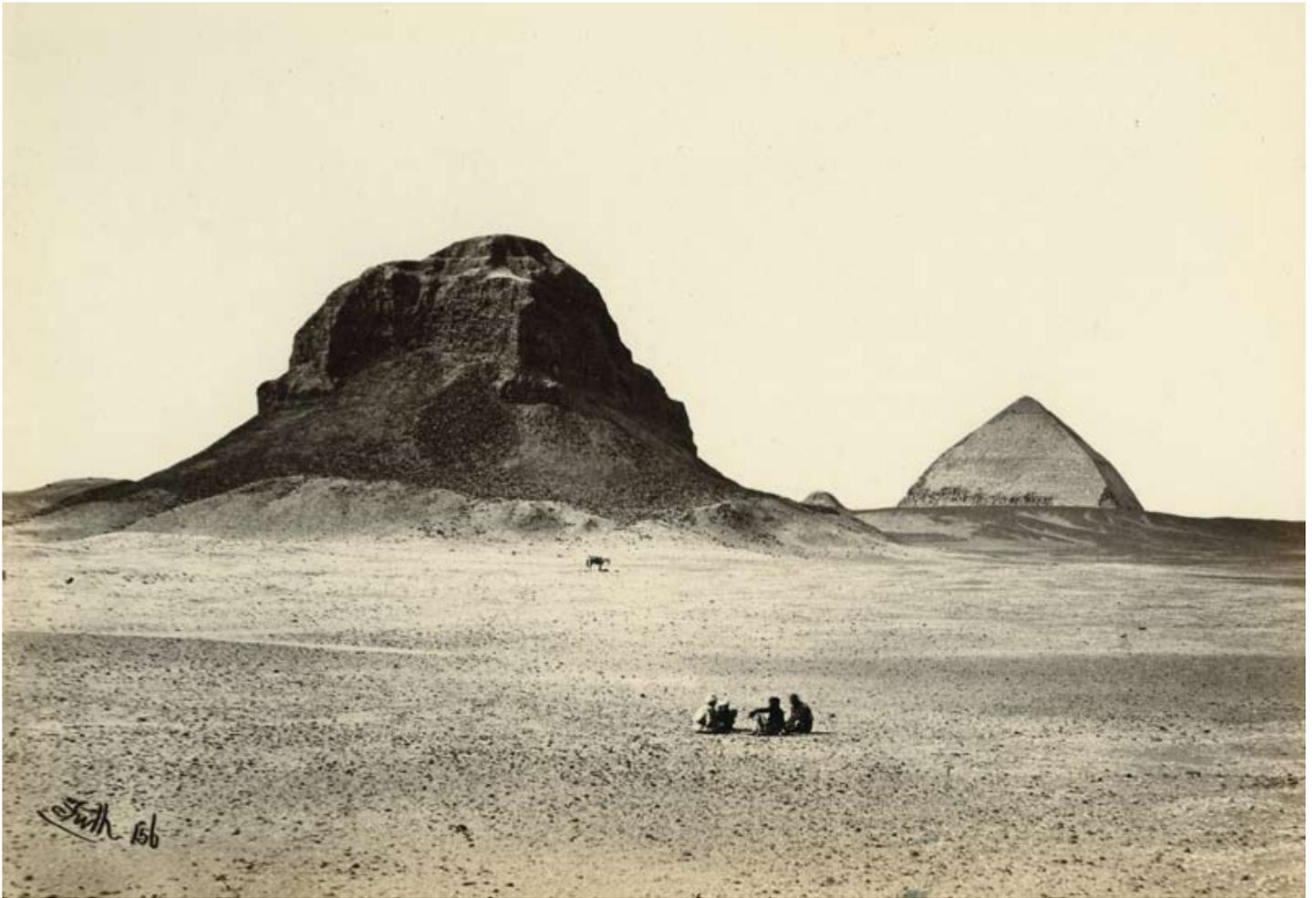
The Osiride Pillars and Great Fallen Colossus, Egypt. c.1870.

Albumen print. Very good condition, rich tones, printed title and  
photographer's credit in negative.

160 by 235mm (6¼ by 9¼ inches).

[ref: 1249 ]

£650



**27. FRITH, FRANCIS.**

The Pyramids of Dahshoor, Egypt. c.1870.

Albumen print. Very good condition, rich tones, printed title and  
photographer's credit in negative.

160 by 235mm (6¼ by 9¼ inches).

[ref: 1248 ]

£650



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