



Adnan Sezer

Catalogue 2025

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1. JULES ITIER (1802-1877)

The Pagoda Occupied by Qiying During the Negotiations for the Treaty of Whampoa on October 24, 1844

Photograph taken during Théodore de Lagrené's diplomatic mission in the region of Macao to negotiate the Treaty of Whampoa [Huangpu], signed on October 24, 1844. The pagoda was Qiying's dwelling during the negotiations. Itier made a few daguerreotypes directly related to the objective of this historic diplomatic mission: two others, in private collections, of the same pagoda and one (in the collection of the French Photography Museum in Bièvres) showing the signatories of the treaty on board the warship *L'Archimède*. The one we are proposing is therefore the last one to be available on the market.

This surprising picture is one of the very first photographs of China. It retains the traces of a previous exposure (on the right side, with a vertical orientation) and gives an enchanting vision of the pagoda with a group of French Royal Navy officers inside, in white uniforms, and a large tree above it.



2. Unidentified photographer

Couple Posing with Wheellock Pistols, circa 1850

A man with a wheellock pistol, probably dating from the 17th century, is standing next to his wife. He proudly displays the weapon, demonstrating his passion for hunting.

A second pistol can be seen in front of a table.

Exceptional full plate daguerreotype.



3. (Attributed to) CHRISTOPHE VERDOT (1796-1863)

An exceptional Half-plate daguerreotype, taken in Verviers in Belgium around 1852, representing W. J. Montulet Grégoire sitting in a cart drawn by two goats, next to his young cousin Victor Dumont holding the reins.

Private and yet picturesque, the scene reveals the predilection of the Verviers bourgeoisie in the middle of the 19th century for open-air portraits staged in surroundings that displayed their success and all the modern conveniences they enjoyed.

The daguerreotype was very probably taken by photographer Christophe Verdot who worked in the town at this time.

Inscription on the back:

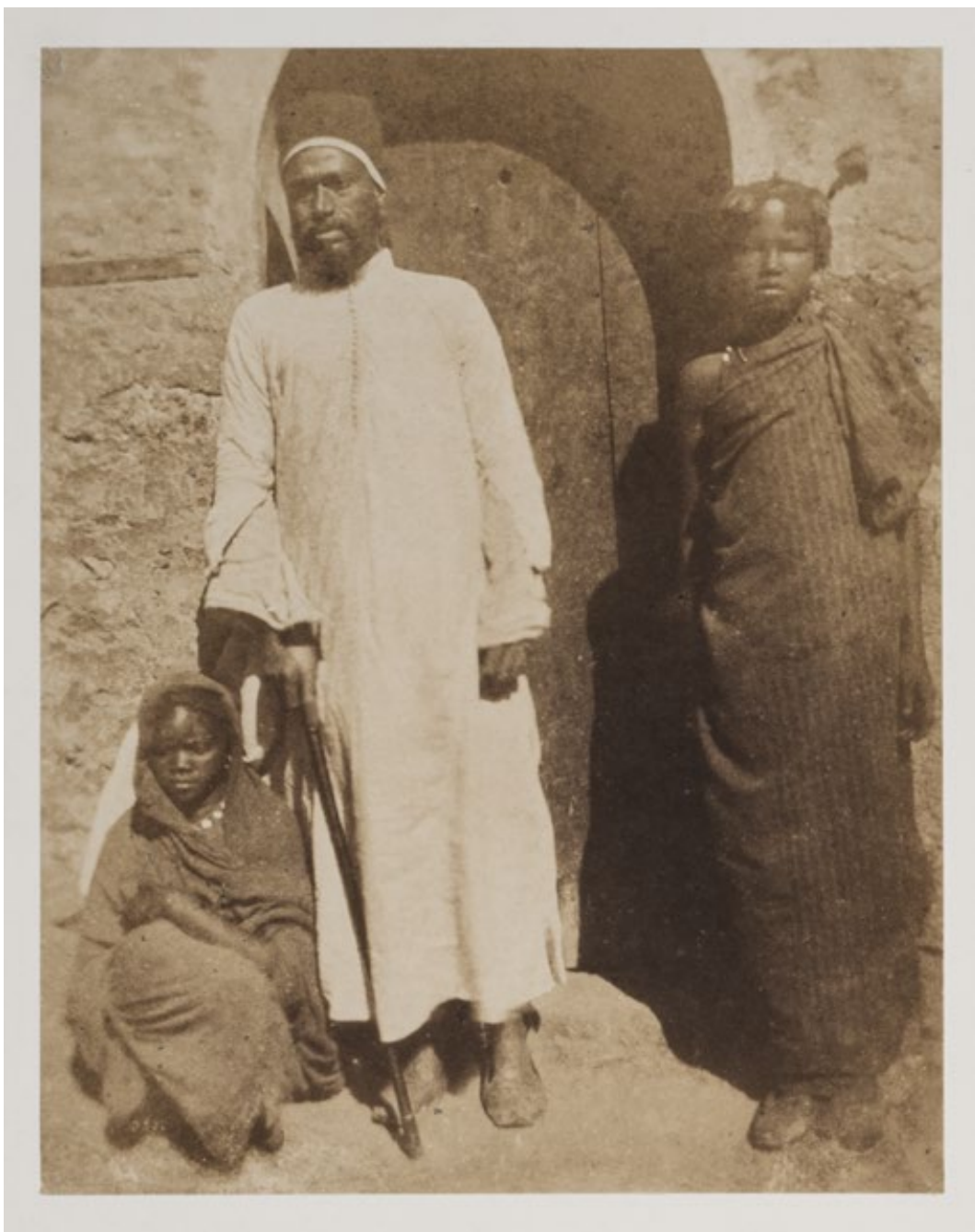
“W.J. Montuel Grégoire aged 30, the year of his wedding, 1852 Father of J.J. Montuel-Piedboeuf. His cousin, Victor Dumont is driving the cart. Verviers, 1852”.



4. MAXIME DU CAMP (1822-1894)

Nubia, Temple of Amada, 1850

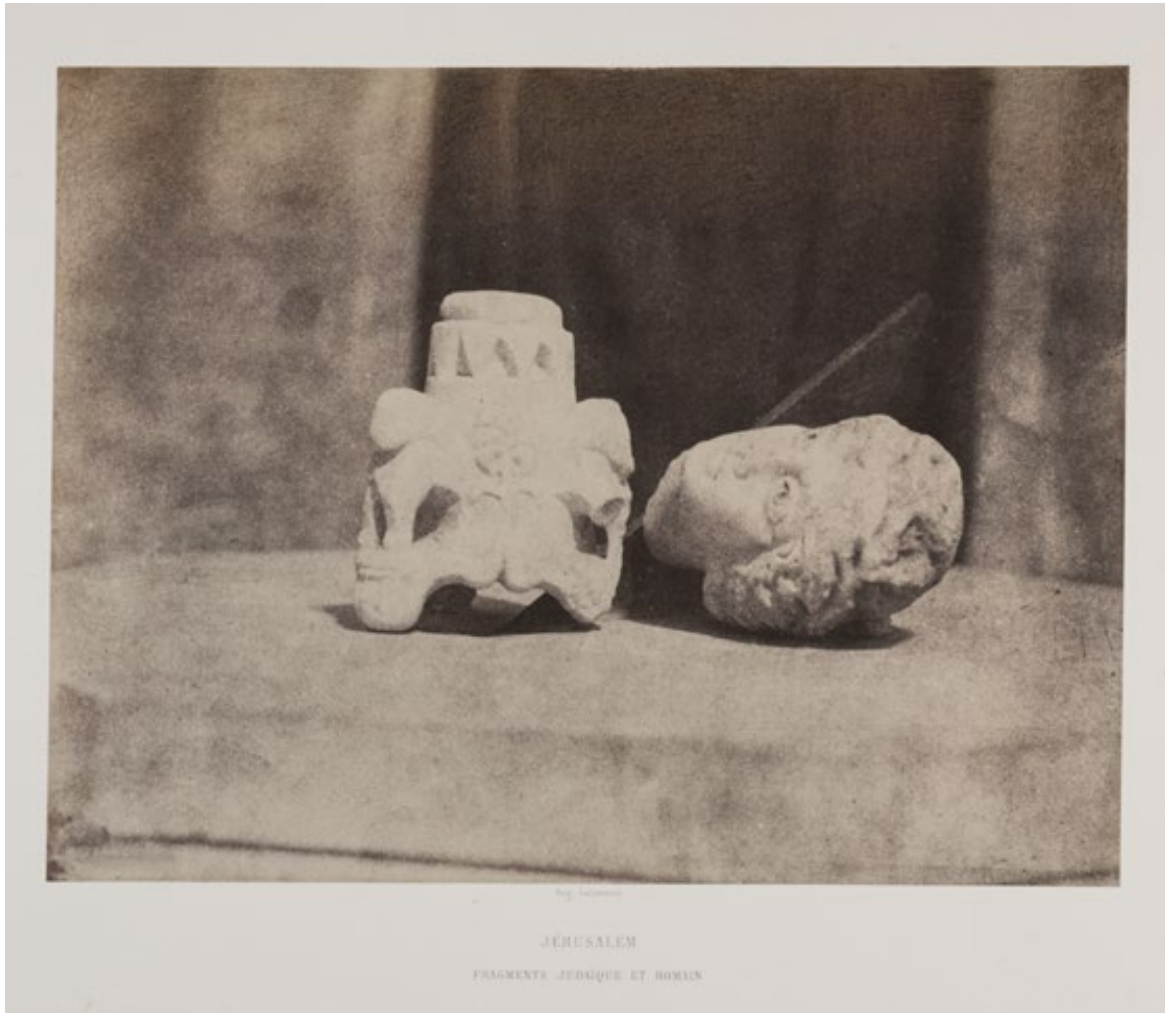
Salt print dated 1852 mounted on cardboard, inscribed with the title and bearing the caption "Maxime Du Camp. Gide et Baudry, Éditeurs. Imprimerie photographique de Blanquard-Evrard, pl.99" on the mount. Image 162 x 235 mm, mount 304 x 440 mm



5. ERNEST BENECKE (1817-1894)

Abu Nabut and Slaves, Cairo, April 22, 1852

Salt print, mounted on cardboard. 220 x 170 mm, mount 430 x 310 mm



6. AUGUSTE SALZMANN (1824-1872)

“Jerusalem, Judaic and Roman Fragments”, 1854

Salt print from a paper negative mounted on cardboard, typewritten caption under the mount, with the inscription “Gide et J. Baudry, éditeurs” on the left of the picture and “Imp. Photogr. de Blanquart-Evrard à Lille” on the right of the picture.

235 x 305 mm, mount 450 x 600 mm



Imp. Salzmann
JERUSALEM
SAINT SÉPULCHRE
Vue générale
1.

7. AUGUSTE SALZMANN (1824-1872)

“Jerusalem Holy Sepulchre”, 1854

Salt print from a paper negative mounted on cardboard, typewritten caption under the mount, with the inscription “Gide et J. Baudry, éditeurs” on the left of the picture and “Imp. Photogr. de Blanquart-Evrard à Lille” on the right of the picture.

235 x 330 mm, mount 450 x 600 mm

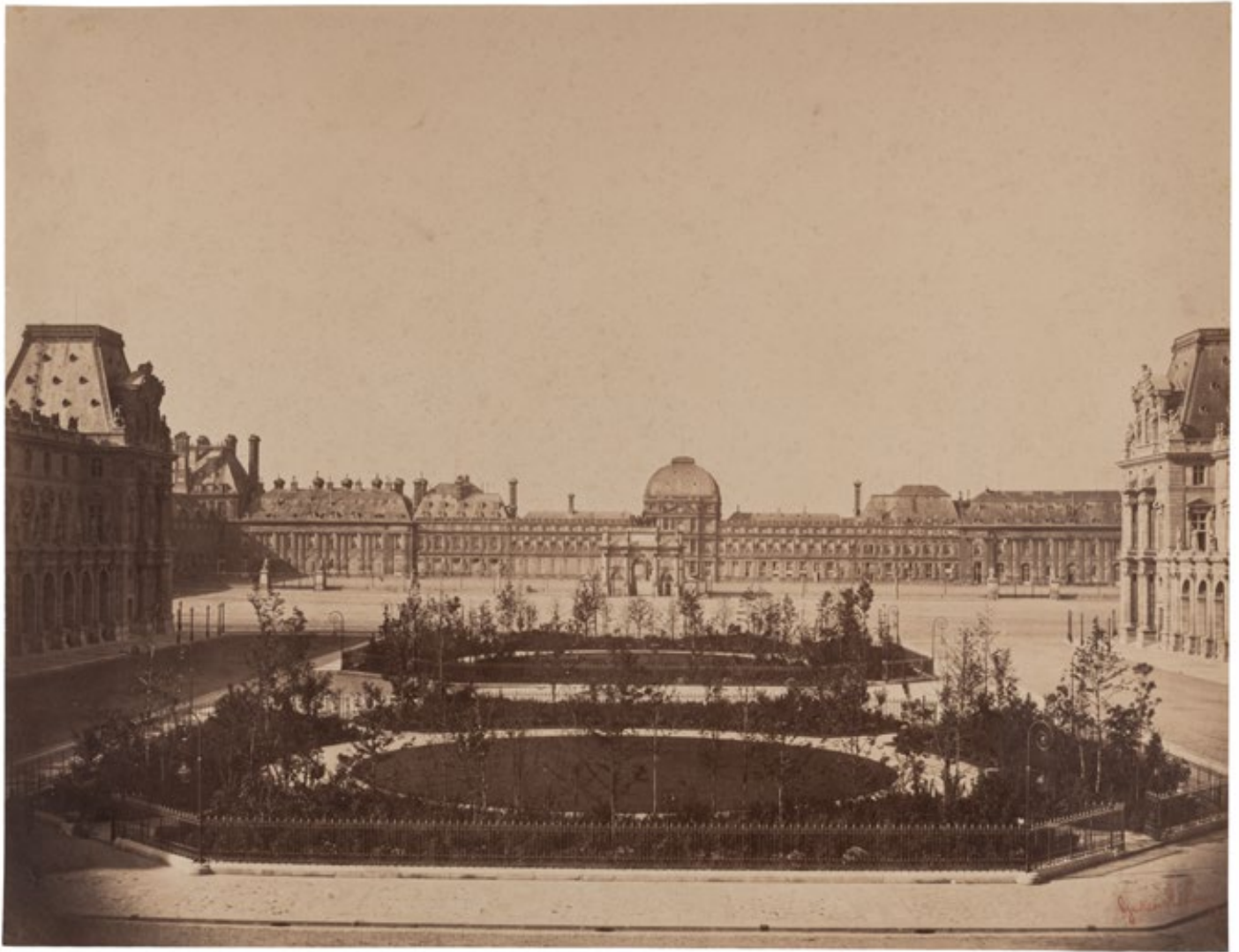


8. ARTHUR JAMES MELHUIH (1829-1895)

Study of a Tree, circa 1850

Salt print from a paper negative, mounted on cardboard.

190 x 275 mm, mount: 260 x 340 mm



9. GUSTAVE LE GRAY (1820-1884)

Louis-Napoléon Square and the Tuileries Palace, Paris 1st, 1859

Albumen print from a collodion glass negative, signed in red on the picture, numbered "19135" in ink on the back, unmounted. 360 x 465 mm



10. GUSTAVE LE GRAY (1820-1884)

The *Mona Lisa* from a Drawing (1848) by Aimé Millet, circa 1854-1855
Albumen print from a collodion glass negative, mounted on cardboard.
185 x 188 mm, mount 415 x 314 mm



11. PARIS CIRCA 1850

This exceptional series of 14 collodion glass negatives taken around 1850 brings us back to the early days of large-format photography in the middle of the 19th century.

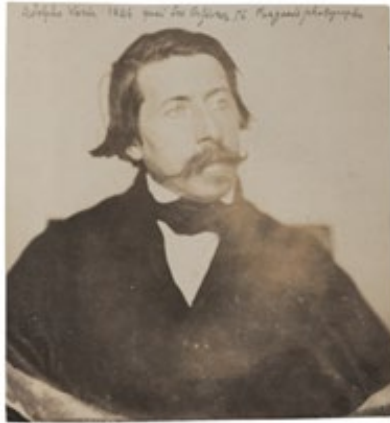
The remarkable technical quality of the prints highlights a turning point in the history of the new medium: after the paper negative, the collodion glass negative constituted a major development, as it brought unprecedented precision and sharpness.



The pictures are remarkable not only for their technical quality, but also for their style: sober and luminous, the photographs have an almost pictorial presence thanks to their rich contrasts and their subtle details. The transparency of the medium brings out a unique depth and visual density that are the hallmarks of the first masterpieces of the wet collodion process.

Preserved in their original box, these large-format 300 × 400 mm prints make a rare and precious set that combines technical innovation and artistic sensitivity.





12. VARIN BROTHERS

Amédée Varin (1818-1883)

Adolphe Varin (1821-1897)

Eugène Varin (1831-1911)

Portrait of the Varin brothers and of their family around 1859, various annotations 4 salt prints from glass negatives.

162 x 117 mm, 137 x 111 mm, 135 x 105 mm, 130 x 122 mm



13. ADRIEN NADAR (1825-1903)

Agricultural Show, 1856

Salt print, varnished, mounted on cardboard.

Signature "Nadar Jeune - Bould des Italiens" at the bottom left.

204 x 280 mm, montage 355 x 485 mm



14. FURNE FILS & HENRI TOURNIER

Farmers from Around Quimperlé, circa 1857

Albumen print from a glass negative, mounted on cardboard, with a caption in pencil at the bottom left, "Farmers from around Quimperlé".

196 x 257 mm, mount 347 x 458 mm



15. Unidentified photographer

Wine Tasting, circa 1850

Salt print from a glass negative.

228 x 282 mm



16. Unidentified photographer

Church of Our Lady of Candles (Aisne), 1859

Waxed paper negative. 255 x 204 mm



17. AMERICANA

Portraits of Eminent Americans, 1860-1870

24 photographs (albumen prints on cardboard) in carte-de-visite format are brought together in this album composed of Union Army generals (Ulysses S. Grant, William T. Sherman, and Winfield S. Hancock, the Democrat Party candidate for the 1880 presidential election), of the first admiral of the U.S. Navy David Farragut, of eminent political figures (ex-president Johnson and John Charles Frémont, officer, explorer and first Republican nominee for president of the USA), of journalists, of Shakespearean actor Edwin Thomas Booth, brother to the assassin of President



Lincoln, of Georges Francis Train, the eccentric businessman and traveler whose trip around the world in 1870 is said to have inspired Jules Verne... Below each portrait is a printed or handwritten caption, and each one has another caption in French, written by pen on a label mounted on the cardboard. Various photographers: Alex. Gardner (Photographer to the Army of the Potomac, Washington, D.C.), Schemboche (Photographer to the King of Italy, Turin), J. Gurney & Sons (New York), Sarony (New York)...



18. AMERICANA

Portraits of Eminent Mormons and of Native Americans, 1860-1870

31 photographs (albumen prints on cardboard) in carte-de-visite format compose this album devoted to figures from the Church of Jesus Christ of Latter-Day Saints as well as to individual and group portraits of Native Americans. In the first category we have Joseph Smith, who founded Mormonism in 1830, Brigham Young, president of the Mormon Church, Orson Hyde, president of the Quorum of the Twelve Apostles, Georges A. Smith, historian of the Church, a bishop,



a poetess (Elisa Snow) who composed many of the hymns sung by the Mormons, a United States interpreter to the Ute nation, two photographs of convoys of newly converted Mormons on their way to Utah, and several photographs showing the development on the Great Salt Lake of the "Mormon Jerusalem" (Salt Lake City, founded in 1847). The album also contains rare early portraits of Native Americans living at the time in the state named after the Utes: studio portraits of chiefs, women and children, as well as a photograph of a Native American camp. Various photographers: Savage & Ottinger (Salt Lake City), Jackson Bro's (Omaha)...



19. Unidentified photographer

Group of Artists, circa 1860

2 albumen prints from a glass negative, mounted on cardboard.

125 x 142 mm, mount 237 x 314 mm



20. CHARLES BREESE (1819-1875)

Sea and Sky Studies, circa 1860

8 stereoscope photographs with the inscription "Mond & Licht-Effect".



21. LAFON DE CAMARSAC

Portrait of Gustave Courbet, 1865

Photographic portrait of Courbet on enameled copper. It is set within a gilded bronze frame decorated on the edge with beads. (Diameter of the medallion: 50 mm). On the back, handwritten in pen, a four-line inscription: "Lafon de Camarsac / 3 rue de la Paix / Courbet / 1865".

Pierre Michel Lafon de Camarsac (1821-1905) was the inventor of the process for transferring photographs onto enamel. He became a member of the French Society of Photography in 1863, and three years later set up his photographic studio on rue de la Paix and executed portraits of eminent figures from the Second French Empire.



22. EUGÈNE DISDÉRI (1819-1889)

Photographic plate by Disdéri of a cast created in the workshop of G. Tedeschi, 1867. Eight pictures (two prints repeated 4 times) in carte-de-visite format of the death mask of a woman, a plaster cast in the workshop of G. Tedeschi in 1867. The mask, retouched and dressed, appears in profile on the left of the plate, creating a portrait that is striking in its realism.



23. FÉLIX BONFILS (1831-1885)

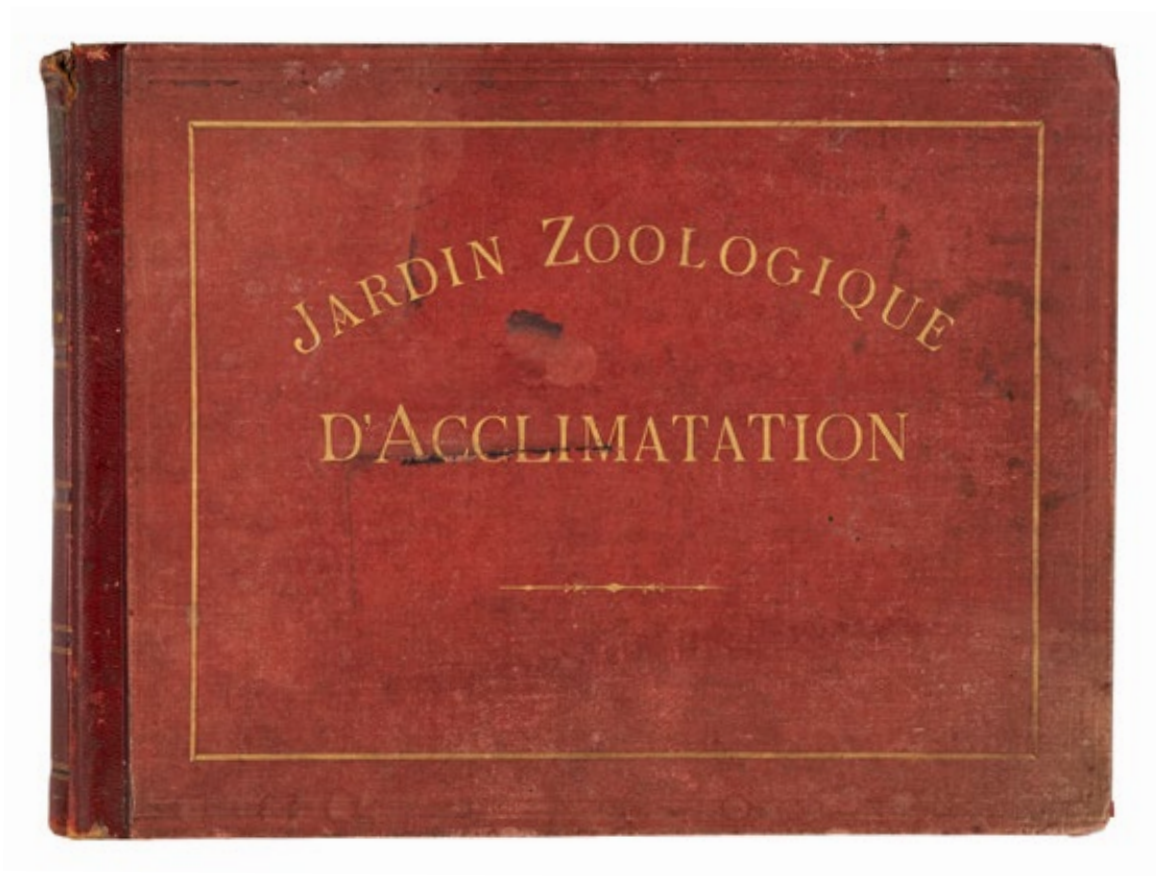
The Mummy Dealer. Mummies found in the kings' tomb in Thebes, circa 1870
Albumen print from a glass negative, mounted on cardboard, signed "Bonfils"
on the negative, numbered 235. 264 x 21 mm, mount 370 x 299 mm



24. CARL HUBER (1839-1896)

Orientalist Study, circa 1875

Albumen print from a glass negative,
unmounted. 240 x 198 mm



25 PIERRE PETIT (1831-1909)

Jardin Zoologique d'Acclimatation Paris, 1877

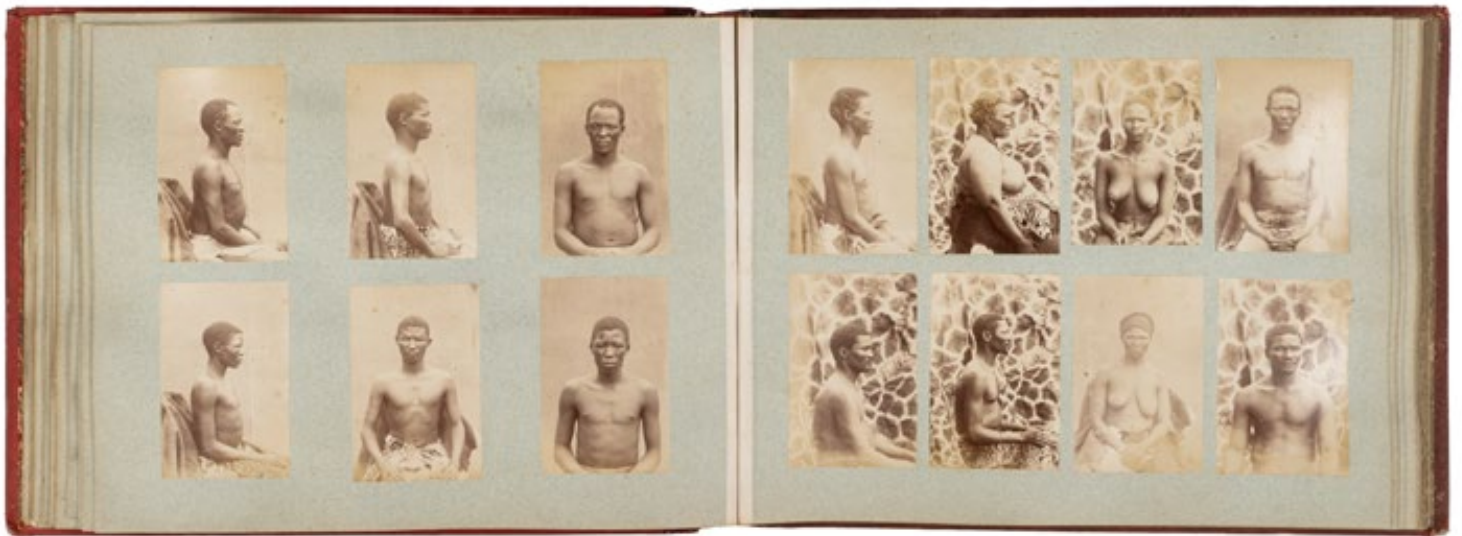
Vintage red percaline album, around 200 albumen prints from glass negatives.
120 x 170 mm, 75 x 110 mm, 60 x 95 mm

A rare and important album containing photographs taken by Pierre Petit documenting the ethnographic exhibitions of groups of "foreign peoples" at the Jardin Zoologique d'acclimatation (the gardens in Paris's Bois de Boulogne created so that plants and animals from French colonies could acclimatize to weather conditions in France).



The photographs show the participants installed in environments set up to evoke their native habitat. Certain series, like the one here, show how individuals and groups were staged in displays for the Parisian public; the pictures portray the way people from the colonies were looked at and exoticized at the time.

The photographs are part of the social and scientific context of the Second Empire and France's Third Republic; they are now essential historical documents that reveal the visual construction of colonial stereotypes as well as the role played by photography in the circulation in Europe of a way of thinking about and seeing ethnic groups in terms of their environment.



The photographer's careful composition and his documentary rigor create images of great visual power. Their formal beauty, the precision of their framing, and their mastery of light contrast today with a subject that is deeply disturbing. The photographs provide essential evidence concerning a complex and controversial page in the history of colonization and show how photography played a role in the construction and circulation of a way of seeing that establishes hierarchies and exoticizes.

Produced by a major 19th century photographer, the album is a capital historical document which makes us think about colonial memory and about how we look at and represent the world.



26. ANTOINE SEVRUGUIN (1851-1933)

Travels in Persia, circa 1880

Set of 63 albumen prints from glass negatives. 167 x 220 mm

Photographs of landscapes, historic sites (Persepolis), camps, caravanserais, bazars (in Tehran), examples of diverse ethnicities from the Persian empire (including Kurds), tradespeople, wives of the Qajar shah...









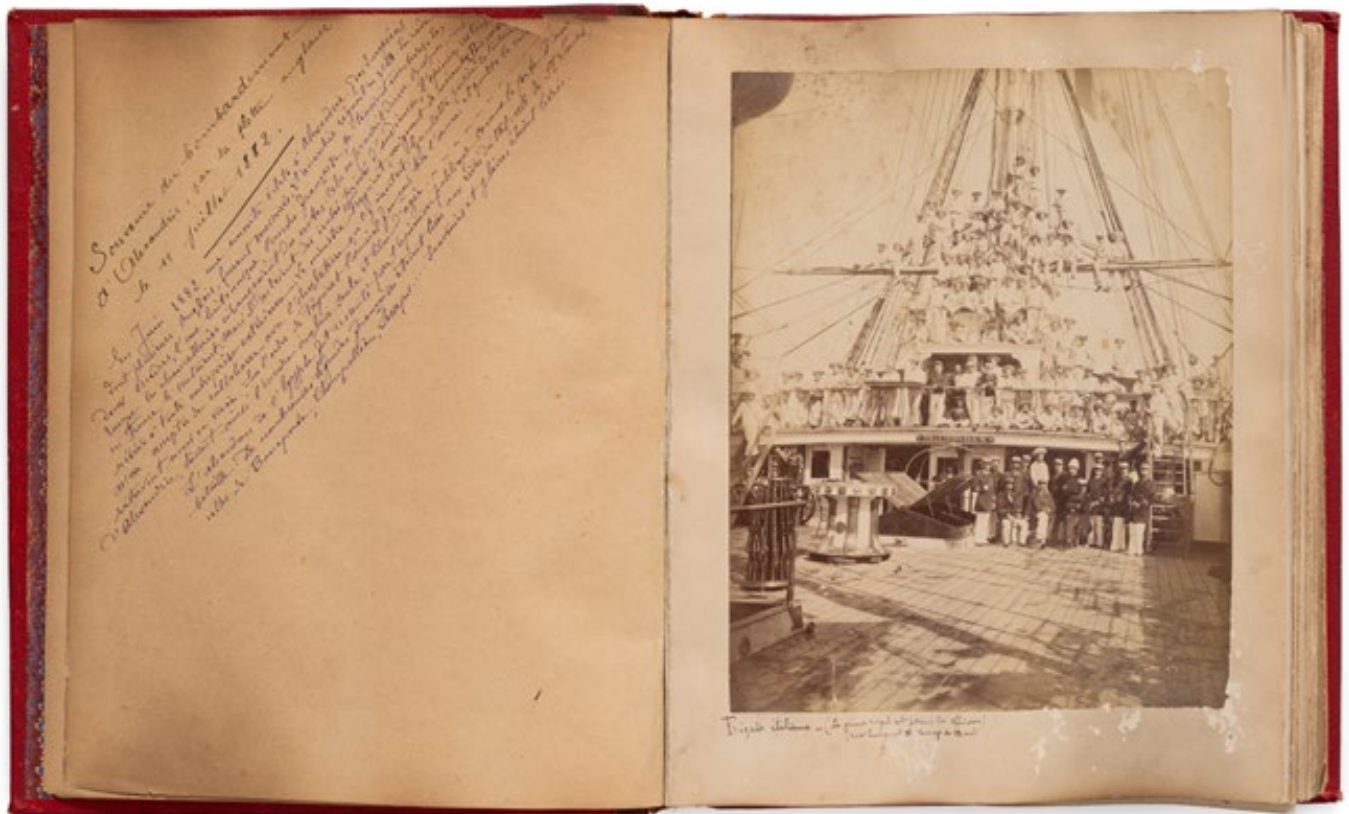
27. Unidentified photographer

Group of Gypsies, circa 1880

4 albumen prints from glass negatives, mounted on cardboard.

143 x 162 mm, mount 240 x 310 mm





28. L. FIORILLO (1847-1898)

"The bombardment of Alexandria by the English Navy, July 11, 1882"

123 albumen prints mounted on cardboard, in a vintage red percaline album.

258 x 203 mm and 100 x 150 mm

Rare photographic album devoted to the bombardment of Alexandria by the English Navy, on July 11, 1882, documented by Luigi Fiorillo, a photographer working in Egypt and North Africa in the last quarter of the 19th century.

Composed of vintage photographs, the volume provides a graphic description of the destruction of the port of Alexandria – buildings blown apart, smoking ruins and British military presence. Among the most striking views is a photograph with the caption "Coming to the rescue of Alexandria during the British bombardment in 1882". Another picture shows an Italian frigate, bearing the caption "Italian frigate (with the prince among the officers)" where we can see the young Victor-Emmanuel III, future king of Italy, at the age of 18.



The album is also composed of views of Tunisia as well as portraits of Arabs informed by the photographer's ethnographic gaze on the populations of the Maghreb and Egypt. The majority of the prints are signed "L. Fiorillo" on the negative and have handwritten captions that add to their authenticity and documentary value.



This volume is remarkable for its rare and rich content and provides a true visual history of the bombing of Alexandria as well as of the Mediterranean at the end of the 19th century.



29. ÉMILE CHARLES ALBERT BRUGSCH (1842-1930)

Mummies, circa 1880

This exceptional series of prints taken by Émile Brugsch in the late 19th century gives us a very gripping insight into the rediscovery of the royal mummies of Egypt. Somewhere between scientific documents and objects of aesthetic appreciation, these images of eternity testify to the visual power of the mummified body: frozen between life and death, between presence and disappearance.

In each profile captured by Brugsch, there is a tension between material vanity and the ambition for immortality. In the Orientalist context of the time, the mummy became an object of fascination, but also an object of study, recorded here with quasi-clinical precision, underlining the mystery and dignity of the ancient leaders. The series marks a founding moment in Egyptology, but also reveals a Western way of seeing death, with photography itself prolonging the work of conservation as if it were a second mummification.

3 albumen prints from glass negatives, mounted on cardboard. 234 x 175 mm



30. ÉMILE CHARLES ALBERT BRUGSCH (1842-1930)

Mummies, circa 1880

2 albumen prints from glass negatives,
mounted on cardboard, on both sides. 230 x 180 mm





31. ÉMILE CHARLES ALBERT BRUGSCH (1842-1930)

Princess Messi-ta-eb-asher, 21st Dynasty, circa 1880
Albumen print from a glass negative, mounted on cardboard.
222 x 177 mm



32. OTTOMAR ANSCHÜTZ (1846-1907)

Study of a Wolf Devouring Its Prey, 1886

Series of 5 albumen prints from a glass negative, unmounted, with a caption in black ink: "O. Anschütz Lissa, Posen 1886". Embossed stamp: "J. Kuhn, Éditeur 220, Rue de Rivoli Paris". Photographer's stamp on the back: "Ottomar Anschütz, Lissa (Posen). Selbstverlag". 145 x 195 mm





33. PAUL NADAR (1856-1939)

Travel in Turkestan. August–November 1890. 55 silver prints from glass negatives, unmounted

In 1890, Paul Nadar undertook a journey through Turkestan and the Caucasus, taking advantage of the development of the Russian railway network. Participating in the Tashkent exhibition, he documented this journey with several instant cameras and a large-format camera, experimenting with new techniques in modern photography.

This set of 55 vintage silver prints is an exceptional testimony to travel in Central Asia at the end of the 19th century, combining landscapes, monuments and scenes of local life.









34. Unidentified photographer

Photographs of Ethnic Types and Scenes from Abyssinia, late 19th century

52 vintage albumen prints on cardboard with portraits of men and women from the Horn of Africa (formats: 230 x 170 mm; 168 x 125 mm; 112 x 84 mm).

The ethnic groups featured (Afar, Oromo, Tigrayan, Somali, and Beni-Amer) are from the East African peninsula, south of the Gulf of Aden. The portraits have vintage graphite captions written in Italian. This large collection presents several Orthodox Christian ceremonies, including a funeral and an investiture in front of a crowd of people.





Tipo di Maschiet (Samar)



Tipo delle Scini





35. Unidentified photographer

Diving in the Public Swimming Baths, circa 1890

Inscription in German: "Juder Schwimmanstalt".

Stereoscope



36. CARLTON HARLOW GRAVES (1867-1943)

Photograph of a Living Hand, circa 1890

Inscription "C. H. Graves, publisher Philadelphia, U.S.A., sold only by
 the Universal Photo Art Co. 3500 X-Ray, Photograph of a Living Hand"
 Stereoscope

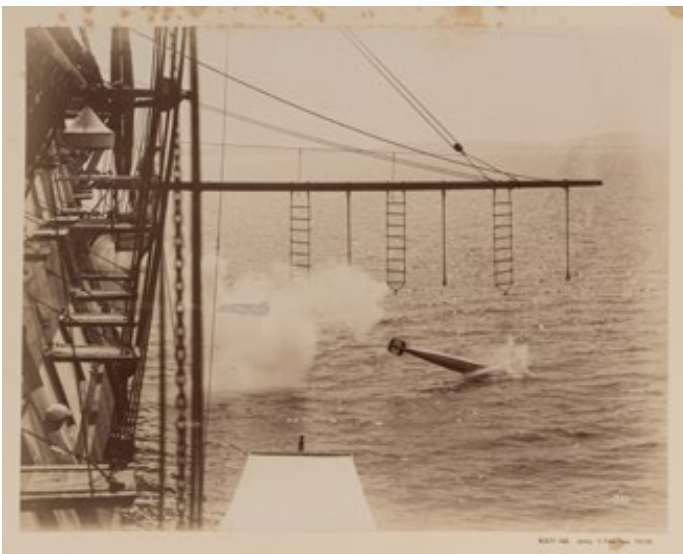
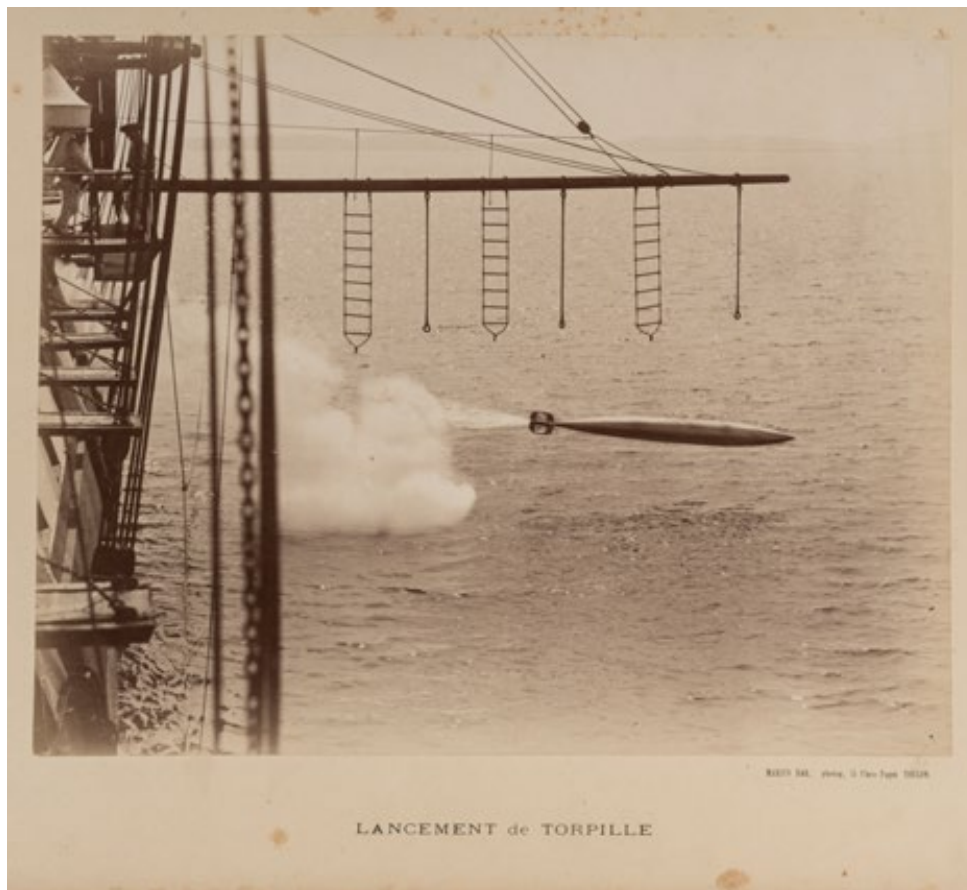


37. Unidentified photographer

Diving in Étretat and Fécamp, circa 1890

2 albumen prints, from a glass negative, unmounted, one photograph bears on the back the inscription "Fécamp", the other "Étretat". 210 x 278 mm





38. MARIUS BAR (1862-1930)

Launching a Torpedo, circa 1900

Series of 3 albumen prints from a glass negative, mounted on cardboard, with the following inscription: "Marius Bar, photo, 15 place Puget Toulon, Lancement de torpille". 225 x 280 mm, mount 310 x 410 mm



39. Unidentified photographer

Radiography of a Hand, late 1890s

Albumen print of a radiograph of a hand, revealing the skeleton and the shadow of the palm. (220 x 172 mm). The technique, developed in December 1895 by the German physicist Wilhelm Röntgen, marked the beginnings of modern medical imagery.



40. Unidentified photographer

Japanese Erotic Nudes, circa 1880

5 vintage hand-colored albumen prints from a glass negative.

A rare set of 5 suggestive photographs representing female nudes in an interior.



41. VINCENZO GALDI (1856-1931)

Erotic Duo, Rome, circa 1899

Hand-colored albumen print, from a glass negative,
numbered 328, unmounted. 227 x 168 mm



42. GUGLIELMO PLÜSCHOW (1852-1930)

Study of Female Nude, circa 1890

Albumen print from a glass negative, numbered '11295' in blue pencil on the back. Photographer's red stamp on the back: "Guglielmo Plüschow Corso Umberto I 333 Roma". 225 x 168 mm



43. LÉOPOLD POIRÉ WORKSHOP

Eruption of the Vesuvius, circa 1900

We can note the presence of numerous visitors fascinated by the plumes of smoke and the presence, in the foreground of one of the prints, of the ruins of Pompeii.

3 silver prints from a glass negative, 286 x 386 mm,
stamp on the back: "Atelier L. Poiré."





44. EUGÈNE ATGET (1857-1927)

Study of a Mexican Plant, circa 1900

Albumen print from a glass negative, numbered "1159" in pencil on the back. Photographer's stamp: "E. ATGET rue Campagne Première".

222 x 177 mm



45. ERNESTA STERN (1854-1926)

International Universal Exposition Paris, 1900

48 prints on citrate paper, with the photographer's exhibitor card.

90 x 98 mm

A rare set of photographs taken by Ernesta Stern, artist and woman of letters. They testify to her innovative gaze on the triumph of modernism at the 1900 Universal Exposition.



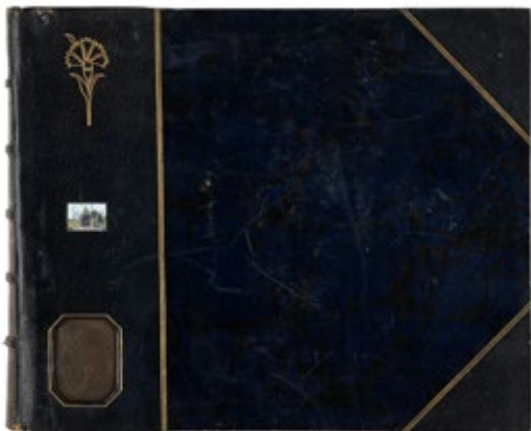
A writer, patron of the arts, and photography enthusiast, Ernesta Stern took a very early interest in photography as a form of artistic expression. Her pictures of the Universal Exposition capture the effervescence of Paris in 1900: the temporary pavilions, the cosmopolitan crowds, the steel and glass architecture and, above all, the monument that was the very emblem of progress, the Eiffel Tower.

She took several night views of the Eiffel Tower, capturing on it the first effects of electric light. The subject was still very rare at the time and her photographs precede those of painter and photographer Gabriel Loppé who was to become



famous a few years later for his nighttime experimentations on the same monument. Ernesta Stern was a member of the most refined artistic and literary circles of the Belle Époque. She was a friend and correspondent of Marcel Proust, whom she invited on several occasions to her salon, and with whom she shared a similar interest in light, memory, and the passage of time, themes that are to be found in her photographic practice. Later, she would join the European avant-garde and would become friends with the founder of Futurism, Filippo Tommaso Marinetti, who, like her, was sensitive to the modern aesthetic of movement and speed.

Weaving together literature, photography and industrial modernism, the photographic achievement of Ernesta Stern is a pioneering and poetic testimony to the 1900 Universal Exposition as well as an early artistic homage to the Eiffel Tower, the symbol of the new century.



46. ERNESTA STERN (1854-1926)

Universal Exposition 1900

Oblong album containing 200 prints on citrate paper,
most with handwritten captions in ink. 90 x 98 mm



*La Princesse Gomma
Reine des Ainaques
Nièce du Roi du Dahomey Behanzin*



*L'Andalousie au temps
des Maures*

This exceptional album brings together 200 vintage photographs taken by Ernesta Stern during the Universal Exposition in Paris in 1900. It provides a unique testimony to one of the major events of the Belle Époque.

Her photographs offer a genuine exploration of the pavilions – those of China, Japan, Egypt, Romania, Senegal, and many other countries. Her gaze is curious and attentive, and the result goes beyond the simple document. Adopting a quasi-ethnographic approach to faces, dress, gestures, and decors, she reveals the diversity of cultures represented in Paris in 1900.



Javanaises



Chinaia



Mon Ami See-Yan



Escamoteur



47. Unidentified photographer

Artist's Studio, circa 1900

3 vintage silver prints from glass negatives.

They show the inside of a very large sculpture studio, apparently specialized in animals and warriors. We can see men working in the studio, and a sculpture of a group of horses, as well as a scale model of the same piece. 185 x 257 mm



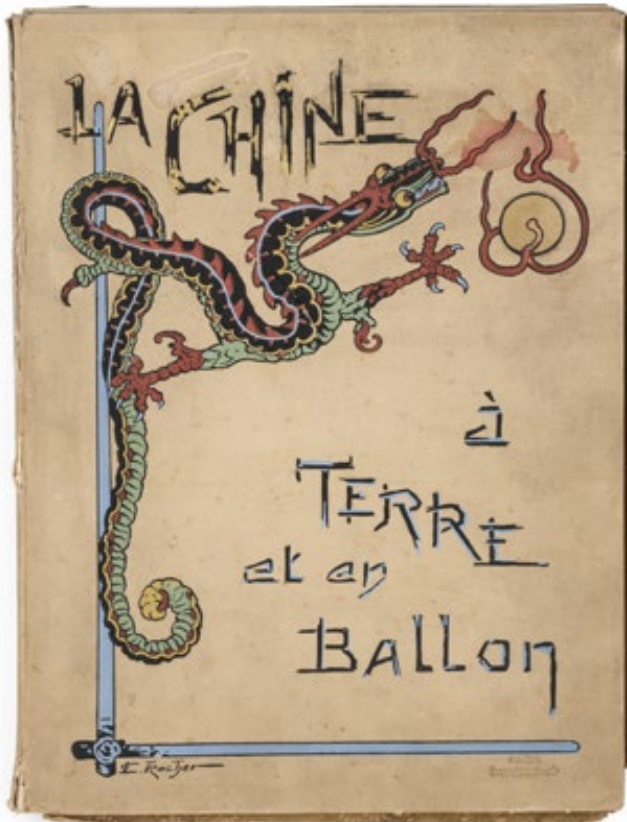




48. China Seen from the Earth and from a Balloon 1900-1901

Photographic Archives of the French Expeditionary Corps in China, 1900-1901

This large archive contains approximately 300 vintage photographs – citrate and silver (formats: 120 x 169 mm; 85 x 60 mm; 45 x 50 mm) – taken in Peking and in Tianjin (Tientsin) by officers of the engineering division of the French Expeditionary Corps in China, as well as 16 glass plate negatives. They represent Chinese types, the Forbidden City, the Imperial City (Huangcheng), restaurants, street scenes (tradesmen, jugglers, musicians and dancers, an outdoor barber...), lakes, outer walls, temples, the Legation Quarter, the French railways... A special feature of the collection is the number of aerial views taken from a balloon (view of Peking with the new cathedral; Jingsan Hill; Jade Flower Island; the Peï-Ho meander...)



Accompanying this set is "China Seen from the Earth and from a Balloon" (La Chine à terre et en ballon, Paris, Berger-Levrault & Cie, 1902). Original publisher's binding, illustrated in color by E. Rocher. First edition. 15 pages of explanatory captions and 42 plates reproducing 272 photographs by officers of the Expeditionary Corps. As stated in the Foreword, certain officers and balloonists "took aerial pictures of the great cities of Tientsin and Peking where Europeans would get lost in the labyrinthine streets. Others, called to the imperial palaces in the line of duty or out of simple curiosity, or spending their leisure in excursions in the Chinese street, capture the curious scenes and the interesting monuments".



Alphonse Bertillon

Photographs from the criminal records office of the Paris police department, 1905
 6 vintage silver prints in large format (290 x 225 mm). They were probably the work of Alphonse Bertillon (1853-1914), the man who invented forensic anthropometry and who was at the time in charge of the criminal records office at the Paris police department. Bertillon was the inventor of “metric photography”, a scientific protocol for representing crime scenes on a grid scale. The examples we have here are outstanding:

49. Alphonse Bertillon

The Malakoff Affair: the assassination of shoemaker Vinadel. Three photographs dated April 17, 1905 of the body of Alexis Vinadel, slain at age 50. In his youth, the shoemaker had been a member of the Paris Commune. A guard in the 101st battalion, he was convicted of insurrection in March 1872 by the 26th War Council; first sentenced to five years detention in Rouen, he was acquitted and placed in a juvenile detention center as he was under 16. The three prints show the bruised bust in profile, a frontal view of the blood-stained face and shoulders, and then lying on the side.

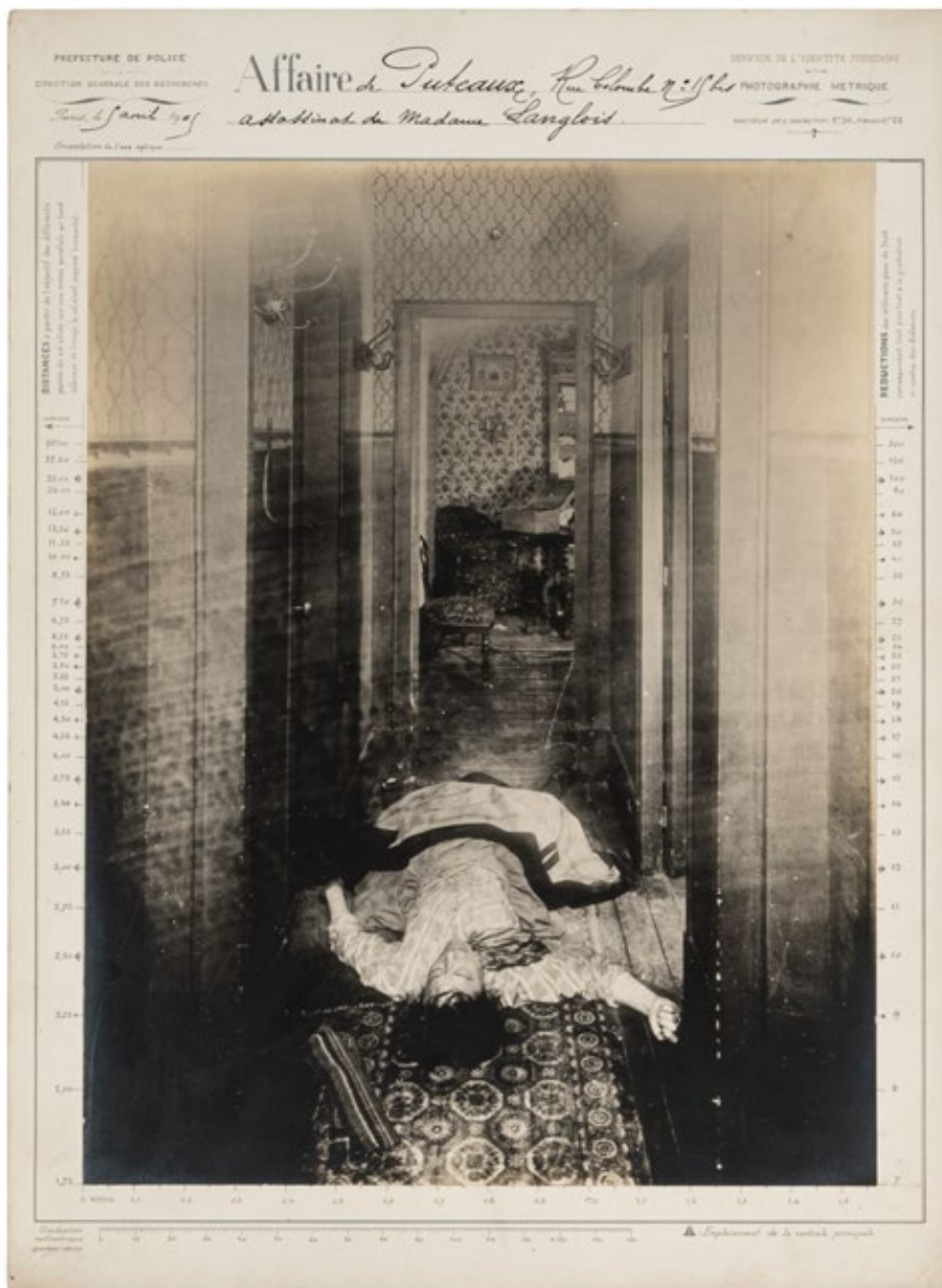
PREFECTURE DE POLICE
DIRECTION GENERALE DES RECHERCHES
SERVICE DE L'IDENTITE JUDICIAIRE.

Affaire de Melatoff
assassinat de Constantin Vinogradov

Paris le 17 août 1907

PHOTOGRAPHIE METRIQUE
NOM VERTICALEMENT
en dessous d'un cadre horizontal de 100 mm de haut
NOM de l'individu 7-200-100-603
Echelle de l'empreinte photographique 1/3
1° sur la face gauche 8-10-76
2° à 45° au dessus 8-10-76
3° à 45° au dessous 8-10-76





50. ALPHONSE BERTILLON

The Puteaux Affair: the assassination of Madame Langlois at 15b rue Colombe. Two photographs dating from April 5, 1905 of this woman murdered in her apartment. A first view shows the body slumped on a rug in a corridor leading to several rooms. The perspective opens on to an office at the back covered in wallpaper, with a picture on the wall.



The surprising second photograph gives us an example of Bertillon's preoccupation with the "neutral" perspective that he pursued through views taken from above. To this effect he brought to the crime scene a tripod to photograph the corpses stretched out on the floor. (It was not until 1907 that the criminologist developed his high angle camera known as "le plongeur", the diver). The aerial view enabled Bertillon to treat bodies as topography in order to understand the spatial dynamics of the crime scene.



51. ALPHONSE BERTILLON

The rue du Temple Affair: the assassination at n°160 of sire Fallat.

A photograph dated August 27, 1905, of the corpse of a man spread out on a mattress with his legs and heels caught up in a sheet. Bertillon used a camera on a tripod in order to capture the position of the body and to register the environment.



52. JACQUES-ERNEST BULLOZ (1858-1942)

Bust of Hélène de Nostitz, circa 1907

Large-format vintage print showing the bust of Hélène de Nostitz (née Vera von Beckendorff und Hindenburg). She met Rodin in Paris in 1900. Of rapid execution and as if blurred, the bust was made by Rodin in 1907 in honor of one of the reputedly most beautiful women of the time. Jacques-Ernest Bulloz (1858-1942) was Rodin's photographer after the departure of Eugène Druet in 1903. Carbon print, 300 x 252 mm, mounted on cardboard.



This rare set of autochrome plates testifies to the personal gaze of an amateur with a passion for the Orient and its representations. Fascinated by the Orientalism then in fashion, he conjures up a dream world inspired by the decorative arts of the time. A female figure is placed in an evocative setting full of shimmering objects to embody the Oriental woman. The autochromes reveal the photographer's desire for exoticism and his desire to capture the beauty of an imaginary Orient.

53. GEORGES HENRY

Orientalist Scene, circa 1900

Autochrome plate: 90 x 120 mm



54. GEORGES HENRY

Woman in Oriental Costume Standing, circa 1900

Autochrome plate: 120 x 90 mm



55. GEORGES HENRY

Woman in Oriental Décor, circa 1900

Autochrome plate: 90 x 120 mm



56. GEORGES HENRY

Woman Wearing a Veil, circa 1900

Autochrome plate: 90 x 120 mm



57. GEORGES HENRY

Portrait of a Woman, circa 1900

Woman in a dance posture, with her arms
crossed above her head.

Autochrome plate: 90 x 120 mm



58. ELI LOTAR (1905-1969)

"Crab", 1929

Silver print of a crab in close-up by Eli Lotar, one of the photographers that the Surrealists most admired. Title written in blue ink on the back; stamp: "obligatory mention foto Eli Lotar". 235 x 298 mm..



59. ELI LOTAR (1905-1969)

“Crab”, 1929

Silver print of a crab in close-up by Eli Lotar,
one of the photographers that the Surrealists most admired.
Title written in blue ink on the back; stamp: “obligatory mention
foto Eli Lotar”. 235 x 298 mm



60. Unidentified author

A photographic portrait of Adolf Hitler displayed by Africans, 1935

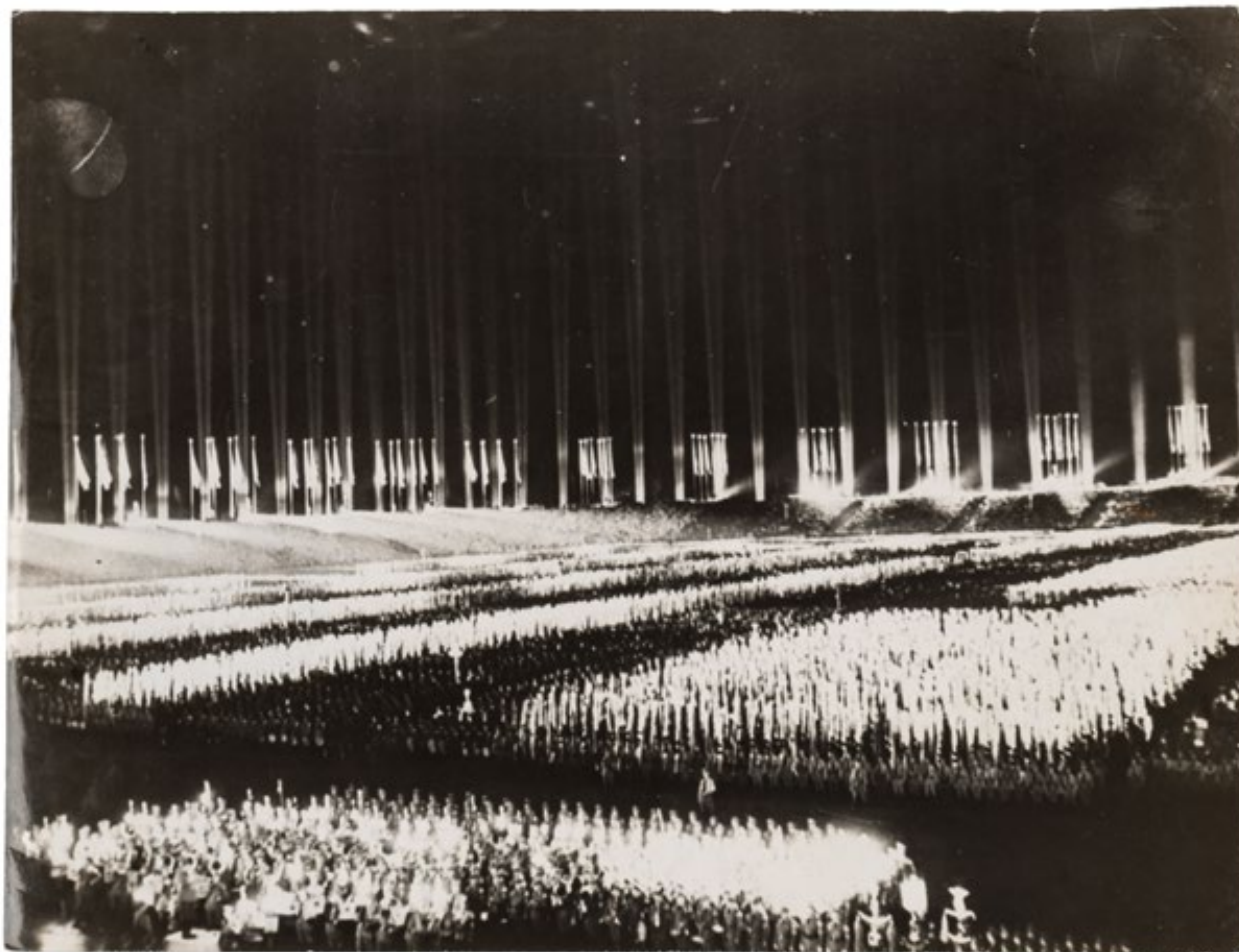
This series of 10 vintage prints (130 x 177 mm) first shows the encounter, between sea and air, of a Zeppelin and a cruise ship. Then follows a surprising set of 4 images of Africans displaying a photographic portrait of Adolf Hitler. Both sets are the work of a German amateur who has remained nameless. He is photographed here on the



ship's deck and was traveling in West Africa – perhaps it is Cameroon, a colony of the German empire until 1919. The unidentified ship continued its journey south after crossing the path of the Graf Zeppelin D-LZ127 on its sole flight between Recife (Brasil) and Bathurst (Gambia) in 1935. The Zeppelin has the swastika – like all Nazi airships between 1933 and 1936. The way the natives are displaying the portrait of Hitler is staged in a



rudimentary manner. The photo frame is presented frontally and shows the Führer in his brownshirt. It seems that the importance of the “guide” has escaped the population – as we can in the picture of a marabout posing at the threshold of a dwelling, with his hand covering the upper part of the face in the photo frame.



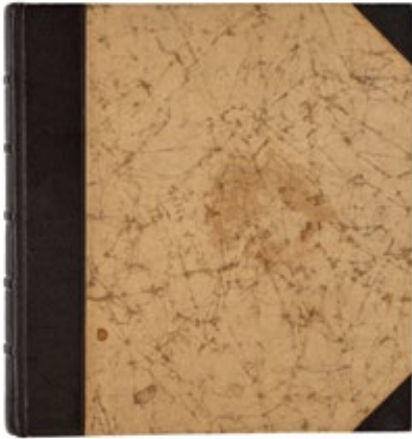
61. Unidentified photographer

The Nuremberg Rallies (Reichsparteitag), 1936

Silver print press photograph of the enormous gathering of members of the Nazi party at the Reichsparteitagsgelände, a giant complex built in Nuremberg by Albert Speer. The event took place at nightfall so as to enhance the architectural staging by means of projectors and light beams.

Stamped on the back: "Keystone, Paris, 25, Rue Royale, 25".

Printed caption in French. 182 x 240 mm.



62. HEDDA WALTHER (1894-1979)

Photograph album of the children of Joseph and Magda Goebbels, October 29, 1939

An album of 27 vintage silver prints (formats: 130 x 180 mm; 90 x 60 mm; 60 x 60 mm). Excellent workmanship. They are the work of Hedda Walther, a member of the Association of German photojournalists of the Reich which had specialized between 1933-1945 in pictures glorifying Nazi social structures as is shown in the series of national socialist mothers (featuring the Goebbels, Frick, and von Ribbentrop families). The couple's five children pose in the family apartment, in group portraits, or surrounded by their numerous high-end toys: life-size stuffed animals, miniature building bricks, illustrated books, all meticulously organized. The mood is one of restraint rather than spontaneity.



The album was given on the day of his forty-second birthday to Joseph Goebbels (the date 'October 29, 1939' written in ink by Magda Goebbels appears on the inside cover). Since 1933, Joseph Goebbels had been the minister of Public Enlightenment and Propaganda.

Provenance: "Found in 1945 among his personal belongings [those of Joseph Goebbels] at F[rohnau* ?]"

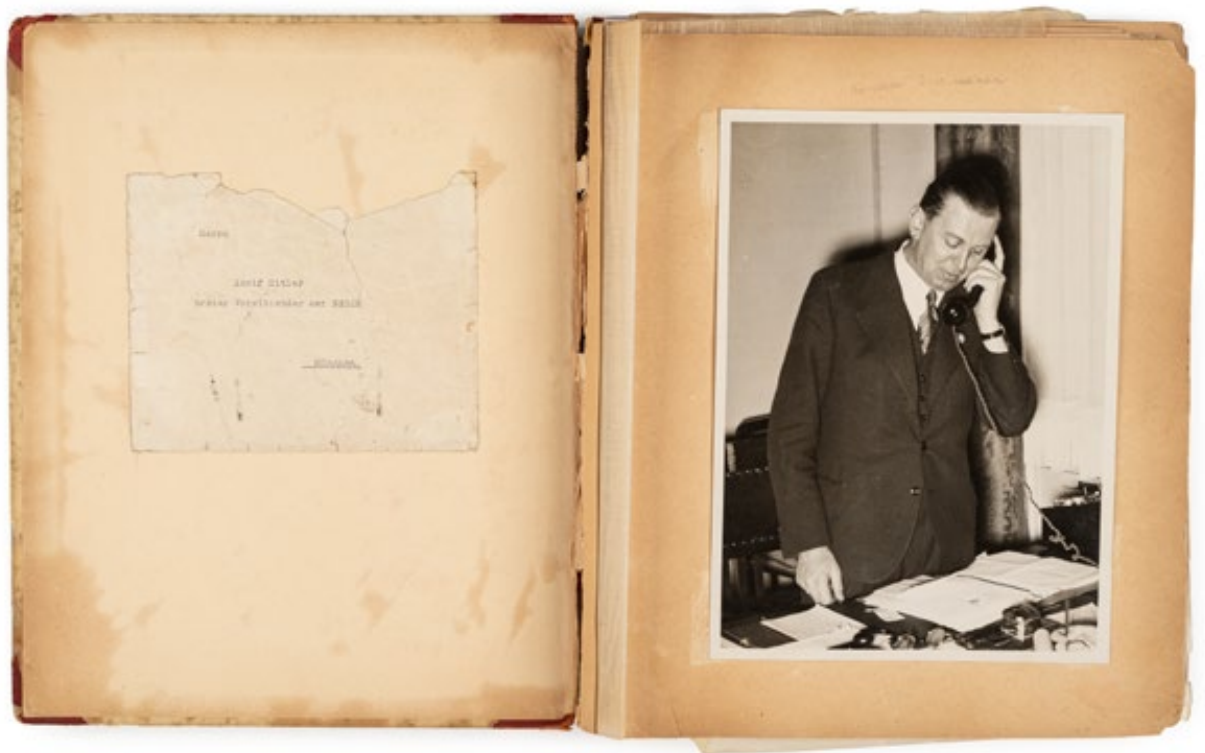
*A garden-city located in North Berlin





63. [ADOLF HITLER]

Personal album of Julius Schaub, chief personal assistant to the Führer, 1933-1936
A collection of 52 unpublished vintage photographs (silver prints in 240 x 182 mm format) bearing witness to the public activities of Adolf Hitler between November 2, 1933, and November 15, 1936. Chancellor since January 30, 1933, Hitler became president of the Reich on the death of Hindenburg on August 2, 1934. The album testifies to the Führer's



ceaseless activity as he sets up the system governing every aspect of life in Germany (designation of interior enemies, elimination of the consequences of the Versailles Treaty, remilitarization...). This is the personal album of Julius Schaub, chief personal assistant to Hitler from January 1925 to April 1945. Member n° 81 of the National Socialist Party (the NSDAP) and member n° 7 of the SS, Schaub had joined the NSDAP at its foundation. He was one of the closest collaborators and confidants of the Führer.



The album opens with a short series of portraits of Julius Schaub, followed by photographs of Hitler with Nazi officers, then of official and unofficial events in which the Führer took part. Hitler can be seen surrounded by Goebbels, Hess, Schaub and many others, as in the photograph taken on November 12, 1933 (the oldest picture), the day of the legislative elections at the Reichstag and of the referendum on Germany leaving the League of Nations. We can also see Hitler with Goebbels and his wife both applauding, then holding a glass, with Goebbels again in front of the model of a port complex, at La Scala variety theater, in an automobile parade (filmed by two cameras), marching preceded by Rudolf Hess and high-ranking officers...

Most of the photographs bear the stamp "Presse Illustrationen Hoffmann", that of the studio of Heinrich Hoffman, Hitler's personal photographer. Others bear the stamp "Weltbild". Several pictures have the inscription: "Nicht für Bilderdienst" ("Not for publication").







64. Unidentified photographer

4 silver prints representing a French Jewish couple on their balcony and in their interior wearing a yellow star, after May 1942. 108 x 65 mm





65. ROBERT DOISNEAU (1912-1994)

“Le papillon pour recouvrir l’Affiche rouge”, Paris, 1944

(Flyer to cover up a Nazi propaganda poster)

Silver print, 237 x 180 mm, photographer’s stamp on the back:

“Photo Robert Doisneau, 46 place Jules Ferry, Montrouge”.



66. ROBERT DOISNEAU (1912-1994)

Paris, Liberation of Paris, August 1944

Crowd near a metro exit, waiting for something to happen.

Silver print, 243 x 174 mm, photographer's stamp on the back.



67. Unidentified author

1935-1965: The Gaze of a Soldier and Witness

10 photograph albums, over 300 vintage silver prints,
different formats



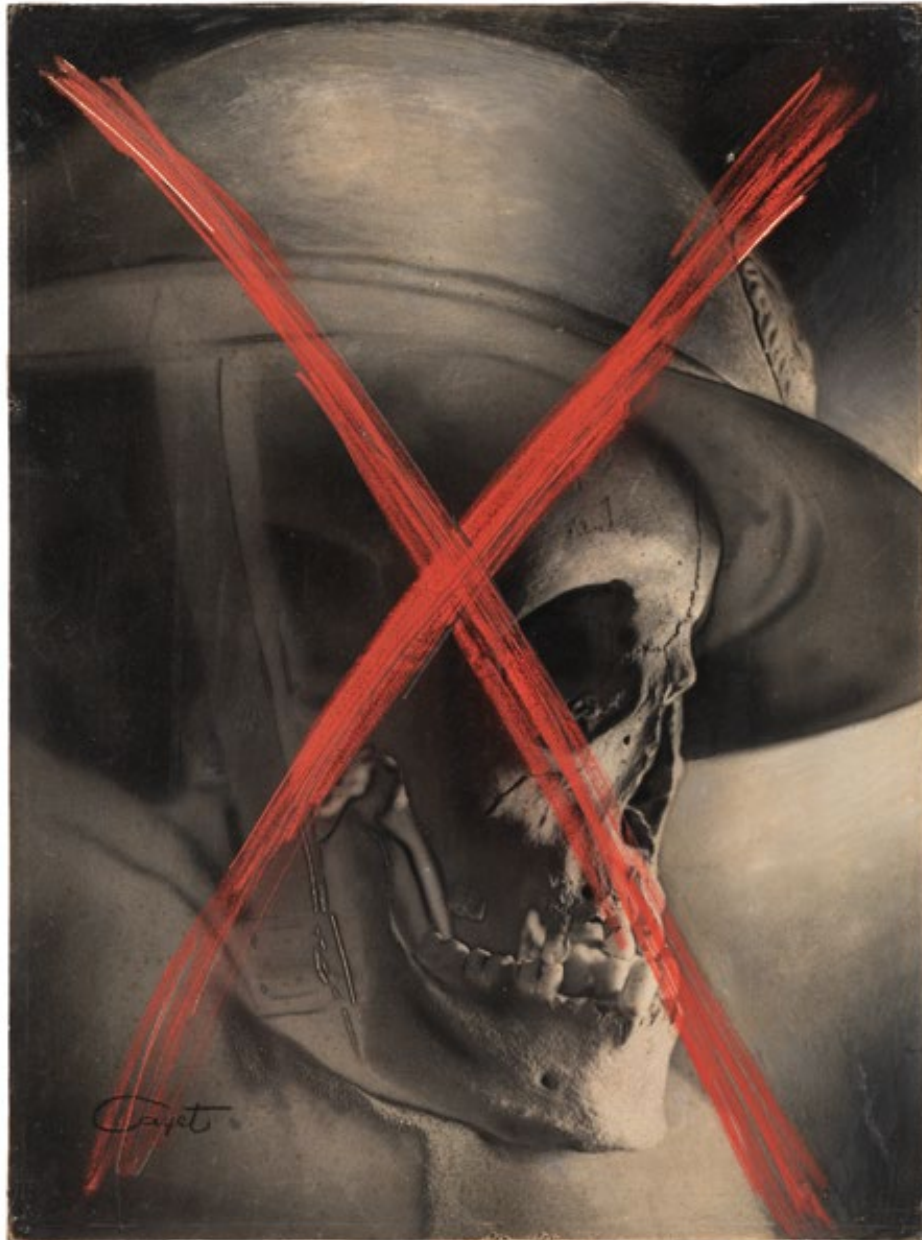
Taking photographs in wartime is never done without a reason. This set of albums composed by a French officer who lived through the Second World War, the War in Indochina and the Algerian War bears witness to his singular experience of looking at the violence of the twentieth century. Whether he took the photographs himself or gathered those taken by his fellow soldiers, he acts as a collector of memory, determined to preserve a trace of the real.



The images of the liberation of the death camps show him overwhelmed by the horror to which he was a witness, and which could not yet be put into words. The pictures of Indochina and of Algeria, notably those with Algerian prisoners, show a lucid, and at times anxious, observation of the colonial realities of modern warfare.

Whether taken by the officer or simply collected by him, the images wield exceptional visual and moral power. They testify to the gaze of a man in the grip of History seeking through photographs to understand, organize and transmit what he has seen.

Leaving a testimony, acting as a conscience and doing its duty to bequeath, this set of albums makes for a rare and deeply moving visual memorial.



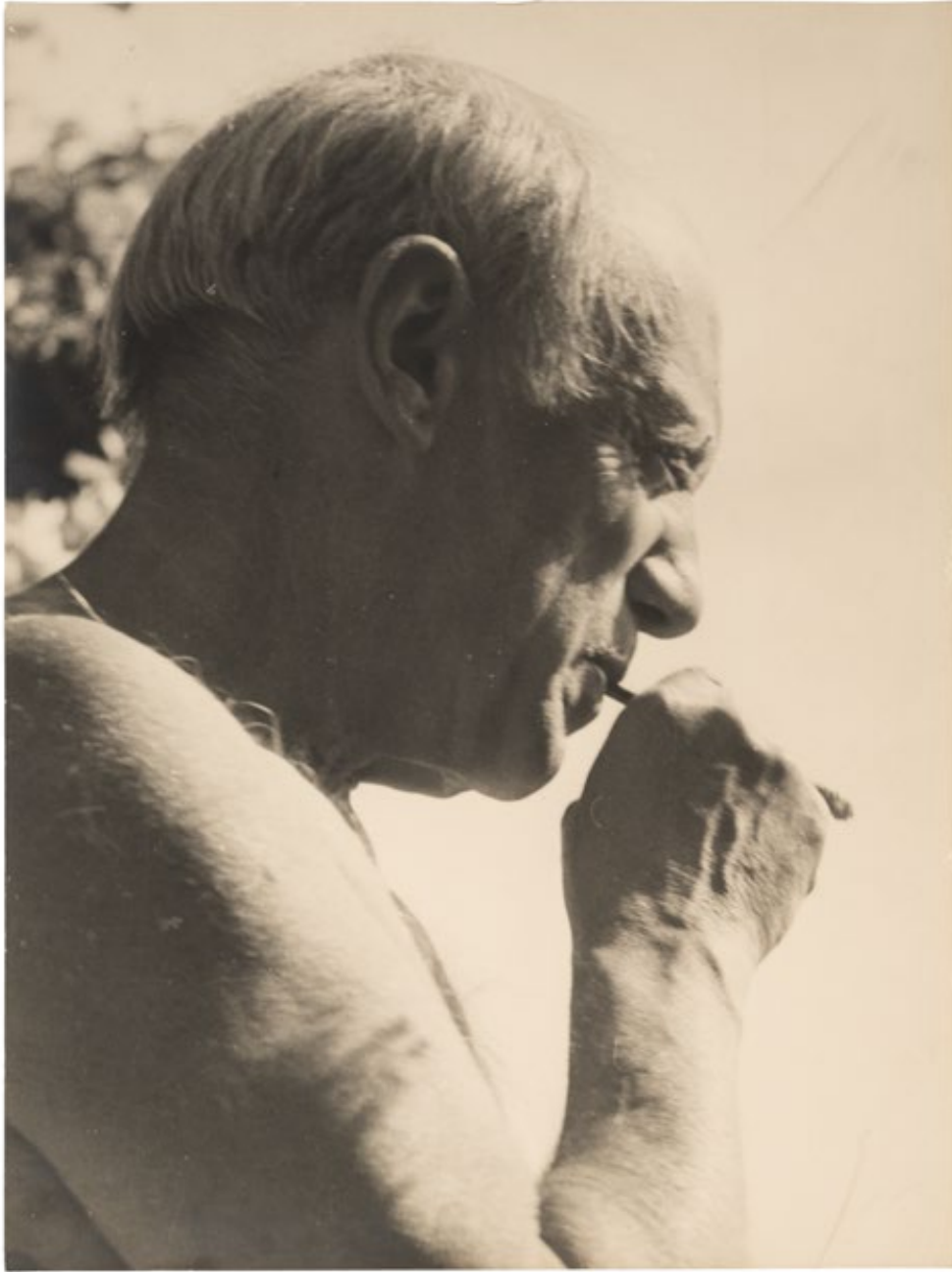
68. JOSEPH CAYET (1907-1987)

Untitled, between 1940 and 1945, signed "Cayet"
Solarized print on Gevalux paper (398 x 295 mm).

This striking picture of a skull adorned with a helmet is the personification of the misfortunes of war and human death. The photographer first crossed out the picture in red, before putting his signature to it. The photograph seems to be unique in the work of the Belgian photographer who began his career in 1936 and whose work is essentially devoted to the world of the arts and literature.



69. Unidentified photographer
 3 solarized silver prints, circa 1950
 Sensual scene of a naked man
 embracing the breasts of a nude woman.
 240 x 180 mm



70. GEORGETTE CHADOURNE (1899-1983)

Pablo Picasso Smoking, circa 1940

Large-format silver print (400 x 300 mm) of the famous artist, cropped below the shoulders, smoking a cigarette.



Posing in an interior suffused with soft light, Alice Springs reverses the usual roles: here, it is she who places herself both in front of and behind the camera, asserting her personal photographic gaze. Helmut Newton, in the background, adopts a casual posture, as if he were a mere secondary character, thus underlining the singular and autonomous vision of his wife. The picture is the sign of a rare artist dialogue between two major figures in photography and reveals both their complicity and their independence. At once glamorous and intimate, the atmosphere of Chateau Marmont hotel adds to the power of this double self-portrait.

72. ALICE SPRINGS (1923-2021)

Self-portrait with Helmut Newton at Chateau Marmont, 1991
Platinum print by Marc Bruhat, with a dent on the right.
340 x 190 mm

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