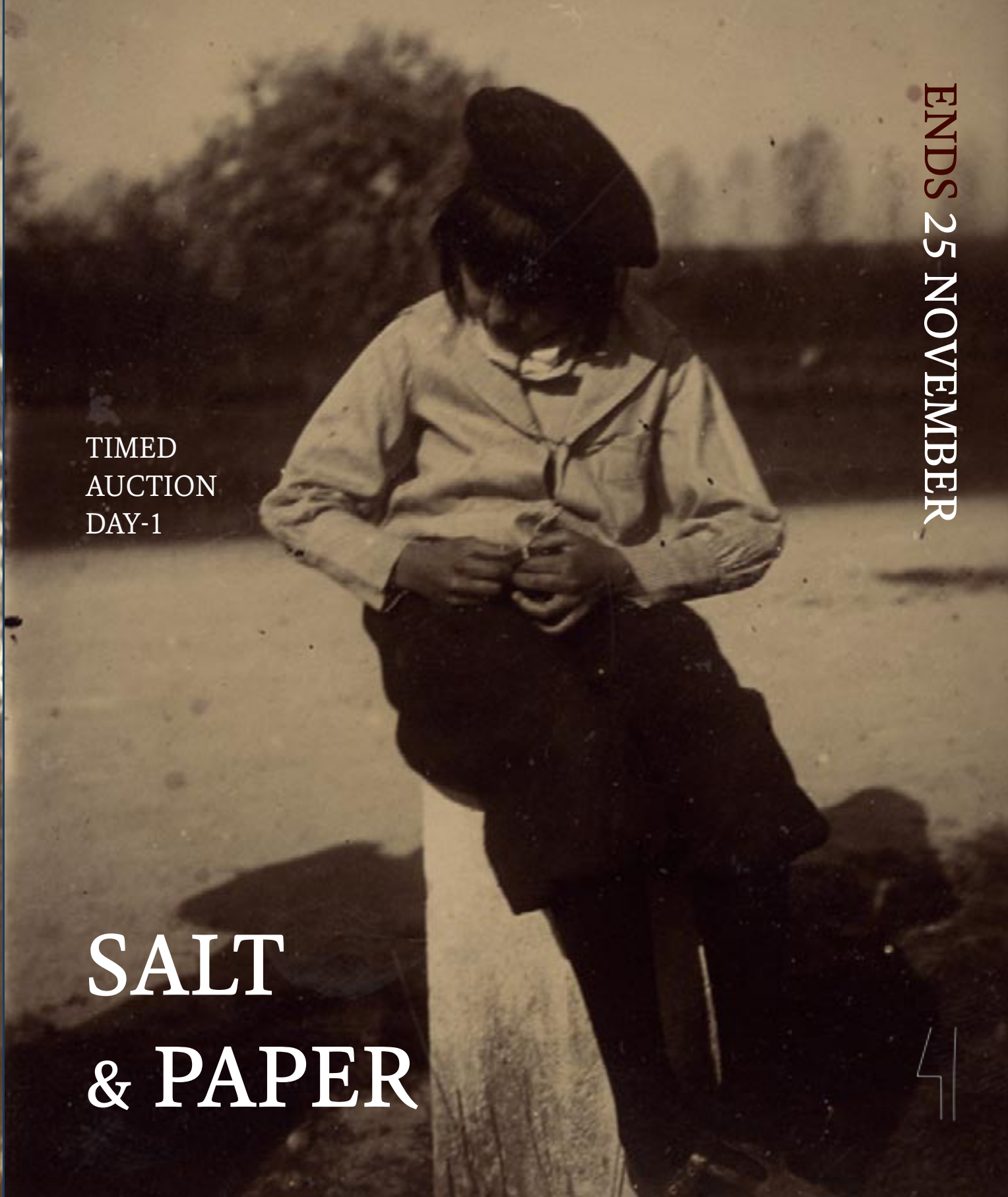




41

TIMED
AUCTION
DAY-1

SALT
& PAPER



ENDS 25 NOVEMBER

41



PHOTOGRAPHY AUCTION

SALT AND PAPER
EARLY PROCESSES

TIMED AUCTION DAY-1

ENDS 25 NOVEMBRE 2025

Drouot Timed Auctions

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SENIGALLIA
ITALY

SALT AND PAPER

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Varin bro. - Paper negatives	n° 14 - 25
Salt and paper positives	n° 26 - 37
Henri Le Secq	n° 38 - 50
Duchess de Luynes	n° 51 - 52
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German daguerreian studio
Bearded Man, ca. 1850

1/6 plate daguerreotype, original mount, no case

Provenance : Daniel Blau, Munich, ref. 532

estimate EUR 200/300
starting price EUR 50



German daguerreian studio
Brother and Sister, ca. 1850

1/6 plate daguerreotype, 70x60 mm, original leather case

Provenance : Daniel Blau, Munich, ref. 530

estimate EUR 200/300
starting price EUR 50

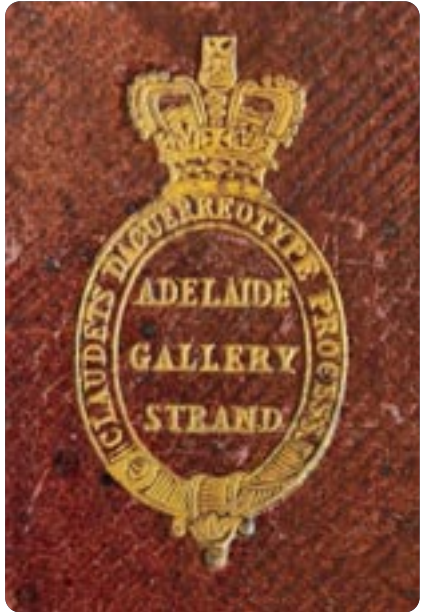


English Daguerreian Studio
Student with Spectacles, ca. 1850

1/9 plate daguerreotype, 50x40 mm, original case

Provenance : Daniel Blau, Munich, ref. 38

estimate EUR 200/300
starting price EUR 50



Antoine Claudet (1797-1867)
3/4 Profile of a Young Man, ca. 1847

1/6 plate daguerreotype, 70x60 mm, photographer's address gilded stamp "Adelaide gallery Strand" on case

Provenance : Daniel Blau, Munich, ref. 137

estimate EUR 400/500
starting price EUR 100



English Daguerreian Studio
Portrait of an Elegant Gentleman, ca. 1850

1/6 plate daguerreotype, 70x60 mm, incomplete case

Provenance : Daniel Blau, Munich, ref. 529

estimate EUR 200/300
starting price EUR 50



American Studio
Retouched Portrait of a Man, ca. 1850

1/6 plate daguerreotype, 75x60 mm, original case

Provenance : Daniel Blau, Munich, ref. 551

estimate EUR 200/300
starting price EUR 50



Myron Shew (1821-1891)
Portrait of a Bearded Man, ca. 1850

1/6 plate daguerreotype, daguerreotypist's printed label discovered in the original case

Unusual hair-style. Provenance : Daniel Blau, Munich, ref. 492

estimate EUR 400/500
starting price EUR 100



Rufus P. Anson
Elegant daguerreian profile of a lady
New York, ca. 1850

*1/6 plate daguerreotype, 70x50 mm, original case, name and address
in the broidery, subtle gold retouche on the earring*

Provenance : Daniel Blau, Munich, ref. 45

estimate EUR 400/500
starting price EUR 100



American Studio
Wealthy Man with Gilded Buttons, ca. 1950

*1/6 plate daguerreotype, 235x380 mm, credit: «Denar, Morskaja
11, Saint-Petersburg» on mount*

Provenance : Daniel Blau, Munich, ref. 550

estimate EUR 200/300
starting price EUR 50



Unidentified Ambrotypist
Portrait of a Woman, ca. 1860

Ambrotype, 84x70 mm

Provenance : Daniel Blau, Munich, ref. 19

estimate EUR 100/200
starting price EUR 20



Louis-Jules Duboscq Soleil
Two stereo daguerreotypes of sculptures, ca. 1855

Two stereo daguerreotype, 84x174 mm, stamps on mount verso, one glass recently

Provenance : Daniel Blau, Munich, ref. 158-159

estimate (2) EUR 500/800
starting price EUR 100



Achille Mélandri (1845-1904)
Portrait of Emile Zola as a 4-years old boy
A 1885 carte-de-visite copy of
the 1844 daguerreotype

*Small albumen print, 77x45 mm, on carte de visit
mount*

Provenance : Daniel Blau, Munich, ref. 663

estimate EUR 500/800
starting price EUR 100



Emile Zola (1840-1902)
Still Life with 1844 daguerreotype, 1900

Vintage citrate print, 244x180 mm

A time-travel self portrait ? The Musée d'Orsay has another
Composition with Books and Daguerreotype, 1900,
donated by the Kodak-Pathé Foundation in 1983.

Provenance : Daniel Blau, Munich, ref. 662

estimate EUR 2.500/3.000
starting price EUR 300



Amédée Varin (1818-1883) *assisted by his brothers*
 Adolphe Varin (1824-1897) - Eugène Varin (1831-1911)
 Shipyard, View A, La Rochelle, 1853

Waxed paper negative, 128x170 mm, inscribed and dated in ink in the image

Two Varin brothers, Amédée and Adolphe, studied art and printmaking in Paris. They produced gravures of paintings for Goupil. They learned and practiced daguerreotype, before producing calotype negatives and salted paper prints with the help of younger brother Eugène around 1852. They published an album of 104 views of France titled *Tours à Bordeaux* in 1854.

Provenance : Collection Roger Théron, Daniel Blau, Munich, ref. 565

estimate EUR 1.000/1.200
 starting price EUR 100



Amédée Varin (1818-1883) *assisted by his brothers*
 Adolphe Varin (1824-1897) - Eugène Varin (1831-1911)
 Shipyard, View B, La Rochelle, 1853

Waxed paper negative, 129x170 mm, inscribed and dated in ink in the image

Several Varin negatives of the same La Rochelle series are in Musée d'Orsay, Paris, others in The Patrick Montgomery Collection, New York.

Provenance : Collection Roger Théron, Daniel Blau, Munich, ref. 566

estimate EUR 1.000/1.200
 starting price EUR 100





**Amédée Varin (1818-1883) assisted by his brothers
Adolphe Varin (1824-1897) - Eugène Varin (1831-1911)
Shipyard, View C, La Rochelle, 1853**

Waxed paper negative, 128x171 mm, inscribed and dated in ink in the image

Several Varin negatives of the same La Rochelle series are in Musée d'Orsay, Paris, others in The Patrick Montgomery Collection, New York.

Provenance : Collection Roger Thérond, Daniel Blau, Munich, ref. 567

estimate EUR 1.000/1.200
starting price EUR 100



**Amédée Varin (1818-1883) assisted by his brothers
Adolphe Varin (1824-1897) - Eugène Varin (1831-1911)
Harbour and Shipyard, Views D and E, La Rochelle, 1853**

Three waxed paper negatives, 109x140, 114x145 and 130x170 mm, inscribed and dated in ink in the image, minor defects to each negative

Several Varin negatives of the same La Rochelle series are in Musée d'Orsay, Paris, others in The Patrick Montgomery Collection, New York.

Provenance : Collection Roger Thérond, Daniel Blau, Munich, ref. 568-569-577

estimate (3) EUR 1.000/1.200
starting price EUR 100



Amédée Varin (1818-1883) *assisted by his brothers*
 Adolphe Varin (1824-1897) - Eugène Varin (1831-1911)
 Lanterne Tower and Rampart System, La Rochelle, 1853

Waxed paper negative, 126x170 mm, inscribed in ink in the image

Several Varin negatives of the same La Rochelle series are in Musée d'Orsay, Paris, others in The Patrick Montgomery Collection, New York.

Provenance : Collection Roger Thérond, Daniel Blau, Munich, ref. 570

estimate EUR 1.000/1.200
starting price EUR 100



Amédée Varin (1818-1883) *assisted by his brothers*
 Adolphe Varin (1824-1897) - Eugène Varin (1831-1911)
 Arcades of "Rue du Palais", La Rochelle, 1853

Waxed paper negative, 126x172 mm, inscribed and dated three times in ink in the image, on both sides

The photographer installed a chair in the middle of his composition.

Provenance : Collection Roger Thérond, Daniel Blau, Munich, ref. 572

estimate EUR 1.000/1.200
starting price EUR 100



**Amédée Varin (1818-1883) assisted by his brothers
Adolphe Varin (1824-1897) - Eugène Varin (1831-1911)
Belle Botte House near La Rochelle, 1853**

Waxed paper negative, 130x170 mm, inscribed and dated in ink in the image: "Maison Belle Botte"

Several Varin negatives of the same La Rochelle series are in Musée d'Orsay, Paris, others in The Patrick Montgomery Collection, New York.

Provenance : Collection Roger Théron, Daniel Blau, Munich, ref. 573

estimate EUR 1.000/1.200
starting price EUR 100



**Amédée Varin (1818-1883) assisted by his brothers
Adolphe Varin (1824-1897) - Eugène Varin (1831-1911)
Gas Plant, La Rochelle, 1853**

Waxed paper negative, 123x162 mm, inscribed and dated in ink in the image: "usine à gaz"

Several Varin negatives of the same La Rochelle series are in Musée d'Orsay, Paris, others in The Patrick Montgomery Collection, New York.

Provenance : Collection Roger Théron, Daniel Blau, Munich, ref. 571

estimate EUR 1.000/1.200
starting price EUR 100



Amédée Varin (1818-1883) *assisted by his brothers*
 Adolphe Varin (1824-1897) - Eugène Varin (1831-1911)
 General view of La Rochelle, 1853

Waxed paper negative, 132x174 mm, signed, inscribed and dated in ink in the image

This is a rare signed Varin negative of the La Rochelle series.

Provenance : Collection Roger Thérond, Daniel Blau, Munich, ref. 575

estimate EUR 1.000/1.200
starting price EUR 100



Amédée Varin (1818-1883) *assisted by his brothers*
 Adolphe Varin (1824-1897) - Eugène Varin (1831-1911)
 La Rochelle photographed from a ship, 1853

Waxed paper negative, 132x174 mm, inscribed and dated in ink in the image

Several Varin negatives of the same La Rochelle series are in Musée d'Orsay, Paris, others in The Patrick Montgomery Collection, New York.

Provenance : Collection Roger Thérond, Daniel Blau, Munich, ref. 576

estimate EUR 1.000/1.200
starting price EUR 100



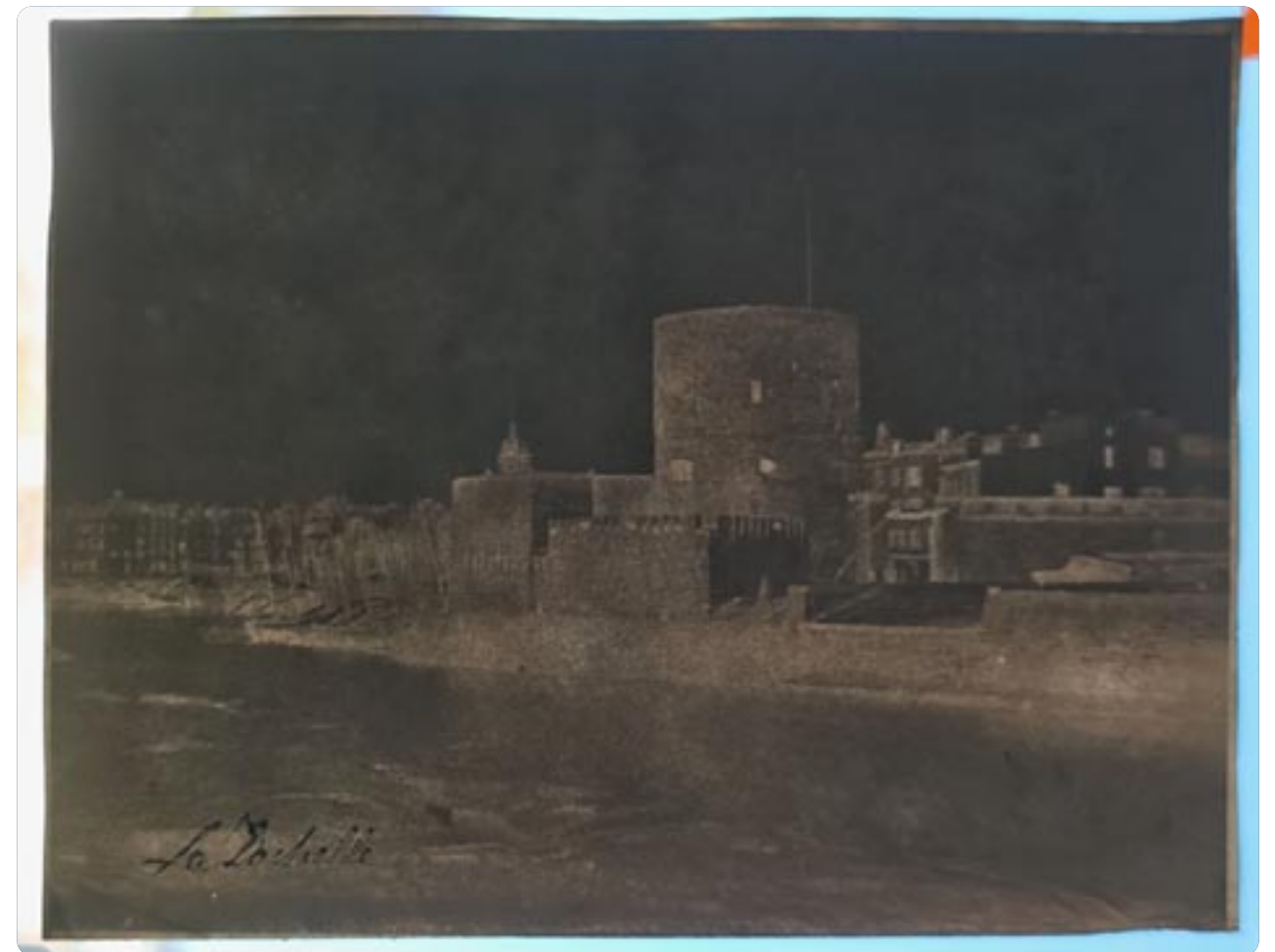
Amédée Varin (1818-1883) *assisted by his brothers*
 Adolphe Varin (1824-1897) - Eugène Varin (1831-1911)
 Tour Saint-Nicolas, View A, La Rochelle Fortifications, 1853

Waxed paper negative, 132x174 mm, inscribed in ink in the image

Several Varin negatives of the same La Rochelle series are in Musée d'Orsay, Paris, others in The Patrick Montgomery Collection, New York.

Provenance : Collection Roger Théron, Daniel Blau, Munich, ref. 578

estimate EUR 1.000/1.200
starting price EUR 100



Amédée Varin (1818-1883) *assisted by his brothers*
 Adolphe Varin (1824-1897) - Eugène Varin (1831-1911)
 Tour Saint-Nicolas and the Port, View B, La Rochelle Fortifications, 1853

Waxed paper negative, 132x174 mm, inscribed in ink in the image

Several Varin negatives of the same La Rochelle series are in Musée d'Orsay, Paris, others in The Patrick Montgomery Collection, New York.

Provenance : Collection Roger Théron, Daniel Blau, Munich, ref. 574

estimate EUR 1.000/1.200
starting price EUR 100



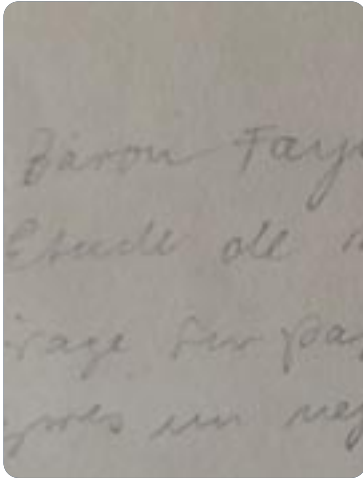
Baron Albert Fays (1801-1879)
Paysage de sapins sous la neige, 1852

Albumenized salt print from albumen glass negative, 216x268 mm, modern caption, pencil, verso: "Baron Fays, Etude de neige vers 1857, tirage sur papier salé albumine, d'après un négatif verre albuminé",

Another rare example in BnF collections.

Provenance : Daniel Blau, Munich, ref. 167

estimate EUR 1.000/1.200
 starting price EUR 100



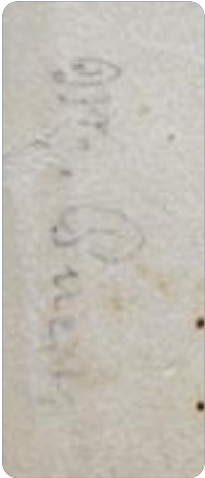
Fortuné Puech (1821-1904) - Louis Puech (1825-1889)
Square Louvois under the Snow, Paris, ca. 1853

Salt print, 171x238 mm, old inscription: "Mr Puech", strong contrast

The identification of the vintage inscription suggests either Fortuné or Louis Puech. The brothers, born in Brittany, became prominent figures—merchants, chemists, and industrialists—active in Paris at the time of the founding of the Société française de photographie (SFP) in 1854. Fortuné Puech is specifically recognized as one of its founding members.

Provenance : Daniel Blau, Munich, ref. 467

estimate EUR 1.000/1.200
 starting price EUR 100





Charles Nègre (circle of)
Fontainebleau, 1851

Salt print (calotype), 247x368 mm, medium-low contrast, provenance confirmed by André Jammes, pencil, verso

Rare Fontainebleau image found in Charles Nègre archive.

Provenance : Charles Nègre, Collection Marie-Thérèse and André Jammes, Daniel Blau, ref. 220

estimate EUR 2.500/3.000
starting price EUR 300



Henri Courmont (1813-1891)
Wooded Path, Maffliers, Val d'Oise, ca. 1853

salt print from a paper negative, 330x234 mm

Provenance : Hans Kraus (catalogue Henri Courmont, 2010), Daniel Blau, Munich, ref. 139

estimate EUR 1.000/1.200
starting price EUR 100



*from Henri Courmont de la Mission
(referred to as Henri Helwig's figure)*

Henri Courmont (circle of) - Mission Héliographique (1851)
Pine Tree, France, ca. 1851

salt print from a paper negative, 228x184 mm, annotations, pencil, verso

Henri Courmont, as secretary and officer of the Commission, was one of the principal advocates for the use of photography in documenting France's monumental heritage from the late 1840s onward. Working alongside Léon de Laborde and Eugène Durieu, he played a key role in initiating the famous Mission Héliographique and in defining its objectives, including establishing a systematic photographic inventory of historic buildings. Provenance : Collection Henri Courmont, Hans Kraus, Daniel Blau, Munich, ref. 281

estimate EUR 1.000/1.200
starting price EUR 100



Louis Dubois de Néhaut (1799-1872)
Reflections in Water, Belgium, ca. 1856

Coated salt print, 225x155 mm, initials dry stamp "DN"

A judge at the magistrate's court in Lille, France, Dubois de Néhaut left the bench after the rise to power of Napoleon III. He then settled in Brussels in 1851 and pursued his interest in photography. Provenance : Daniel Blau, Munich, ref. 157

estimate EUR 2.000/3.000
starting price EUR 300





Bisson frères - Jules Salmson (1823-1902)
Project for a mantel clock, Paris, circa. 1855

Salt paper from glass negative, 203x290 mm, stamp, inscribed, ink: "J Salmson invenit" and "déposé"

Probably a project for the 1855 exhibition. Provenance : Daniel Blau, Munich, ref. 56

estimate EUR 1.000/1.200
starting price EUR 100



Francois Auguste Renard (1806-1890)
Arc de Triomphe, Paris, 1852

Vintage salt print, 218x164 mm, Blanquart-Evrard process

Provenance : Daniel Blau, Munich, ref. 468

estimate EUR 1.000/1.200
starting price EUR 100



Raoul Anglès (active in 1850s)
Former Bell Tower, St-Martin-Lestra, Loire, 1854

Salt print from a paper negative, 181x140 mm, annotations, pencil than ink over pencil, verso: "ancien clocher de St.-Martin-Lestra près Feurs, photographie par Raoul Anglès, et détruit vers 1854"

Provenance : Daniel Blau, Munich, ref. 18

estimate EUR 1.000/1.200
 starting price EUR 100



Emile Pécarrère (1816-1904)
Chartres, April 1852

Salted paper print from paper negative, 250x197 mm, signed, dated in negative

An account in the May 1, 1852, issue of the photographic journal "*La Lumière*" reported that Pécarrère had gone to Chartres with waxed paper negatives prepared according to Le Gray's method and returned to Paris just one day later with twenty-five exposures. Provenance : Daniel Blau, Munich, ref. 436

estimate EUR 4.000/5.000
 starting price EUR 400



Charles Furne (1824-1875)
The Calvary of Saint Thégonnech, Brittany, 1857

Albumenized salt print, 202x269 mm, original mount, strong contrast

Charles Furne, bookseller, publisher, printer and photographer, published the first edition of Balzac's complete works and founded a photography studio with his cousin, Henri Tournier, in 1857.

Provenance : Daniel Blau, Munich, ref. 170

estimate EUR 1.000/1.200
starting price EUR 100



Mission Héliographique (*circle of*)
Romanic Portal, Charente (*possibly*), ca. 1851

Salt print, 248x191 mm, on modern mount

Provenance : Daniel Blau, Munich, ref. 34

estimate EUR 500/800
starting price EUR 100

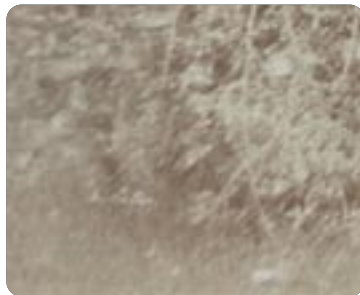


Henri Le Secq (1818-1882)
Orée du bois à la barrière, Fontainebleau, 1851

Salt print (calotype), 224x330 mm, signed in negative, low contrast

Rare *Mission héliographique* image. Provenance : Collection Marie-Thérèse and André Jammes, Daniel Blau, ref. 219

estimate EUR 2.500/3.000
 starting price EUR 300



Henri Le Secq (1818-1882)
South Facade of Notre-Dame Cathedral, Paris, 1852

Salt print (calotype), 330x233 mm, signed, titled and dated in negative, lower left angle: "h. Le Secq Notre-Dame de Paris, 1852", low contrast

Provenance : Daniel Blau, Munich, ref. 221

estimate EUR 1.500/1.800
 starting price EUR 200



Henri Le Secq (1818-1882)
Chartres, Portal, 1852

Salt print (calotype), 331x235 mm, no inscription, medium contrast

An important example of a print produced before the addition of title, date, and signature in the negative. This work is reproduced in the Musée des Arts Décoratifs catalogue, Paris, 1986, cat. no. 252. Provenance : Daniel Blau 225

estimate EUR 1.500/2.000
starting price EUR 200



Henri Le Secq (1818-1882)
Chartres, North Portal, 1852

Salt print (calotype), 343x248 mm, signed in negative, low contrast

Provenance : Daniel Blau, ref. 215

estimate EUR 2.500/3.000
starting price EUR 300



Henri Le Secq (1818-1882)
Reims, North Facade, Last Judgement Portal, 1851

Salt print (calotype), 333x245 mm, signed in negative, low contrast

Provenance : Daniel Blau, ref. 212

estimate EUR 2.500/3.000
starting price EUR 300



Henri Le Secq (1818-1882)
The Smiling Angel, Reims, 1851

Salt print (calotype), 333x245 mm, signed in negative, medium-low contrast

Provenance : Daniel Blau, ref. 223

estimate EUR 2.500/3.000
starting price EUR 300

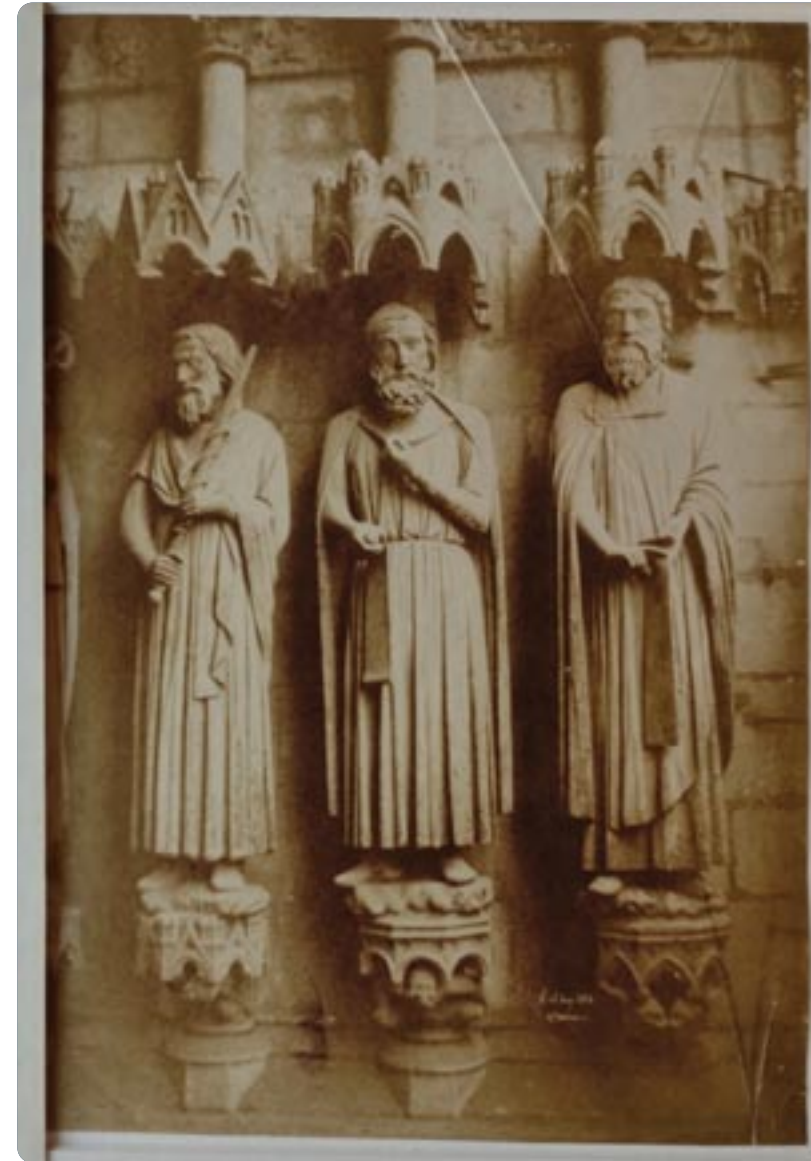


Henri Le Secq (1818-1882)
Amiens, West Facade, Last Judgement Portal, 1852

Salt prints (calotype), ca 231x177 mm, signed in negative, medium contrast

Provenance : Le Secq Family, Daniel Blau

estimate EUR 2.500/3.000
starting price EUR 300

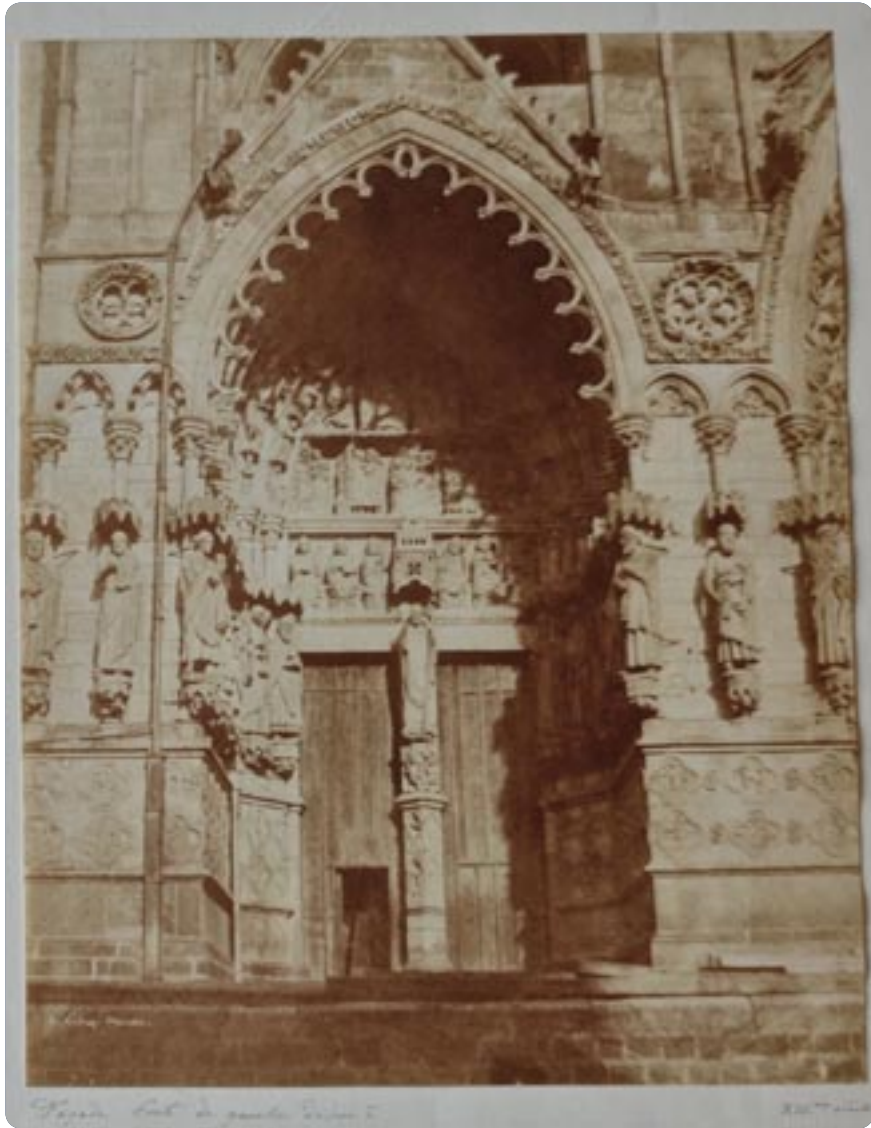


Henri Le Secq (1818-1882)
Amiens, West Facade, Details of the Portals' Statues, 1852

Three salt prints (calotype), ca 330x230 mm, signed in negative, medium or low contrasts, the nicest one has an important fold

Provenance : Daniel Blau, ref. 213-214-216

estimate (3) EUR 2.500/3.000
starting price EUR 300



Henri Le Secq (1818-1882)
Amiens, West Facade, St. Firmin Portal, 1852

Salt print (calotype), 220x172 mm, signed in negative, pleasant contrast

Provenance : Daniel Blau, ref. 210

estimate EUR 2.500/3.000
starting price EUR 300

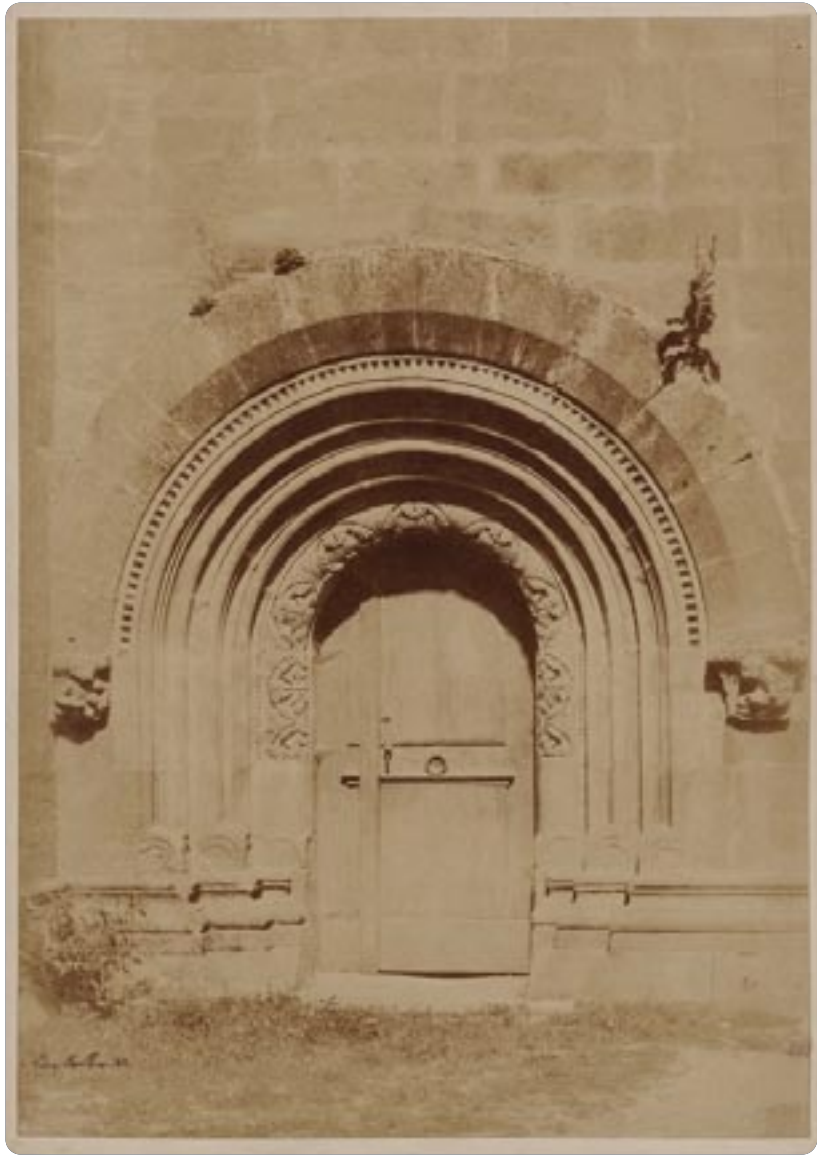


Henri Le Secq (1818-1882)
Amiens, West Facade, Portal of the Virgin, 1852

Salt print (calotype), 220x173 mm, signed in negative, low contrast

Provenance : Daniel Blau, ref. 211

estimate EUR 2.500/3.000
starting price EUR 300



Henri Le Secq (1818-1882)
St-Pierre St-Paul, Neuwiller-lès-Saverne, Alsace, 1851

Salt print (calotype), 327x235 mm, signed in negative, low contrast

Rare image from Mission héliographique in Alsace.
Provenance : Daniel Blau, ref. 217

estimate EUR 1.500/2.000
starting price EUR 200



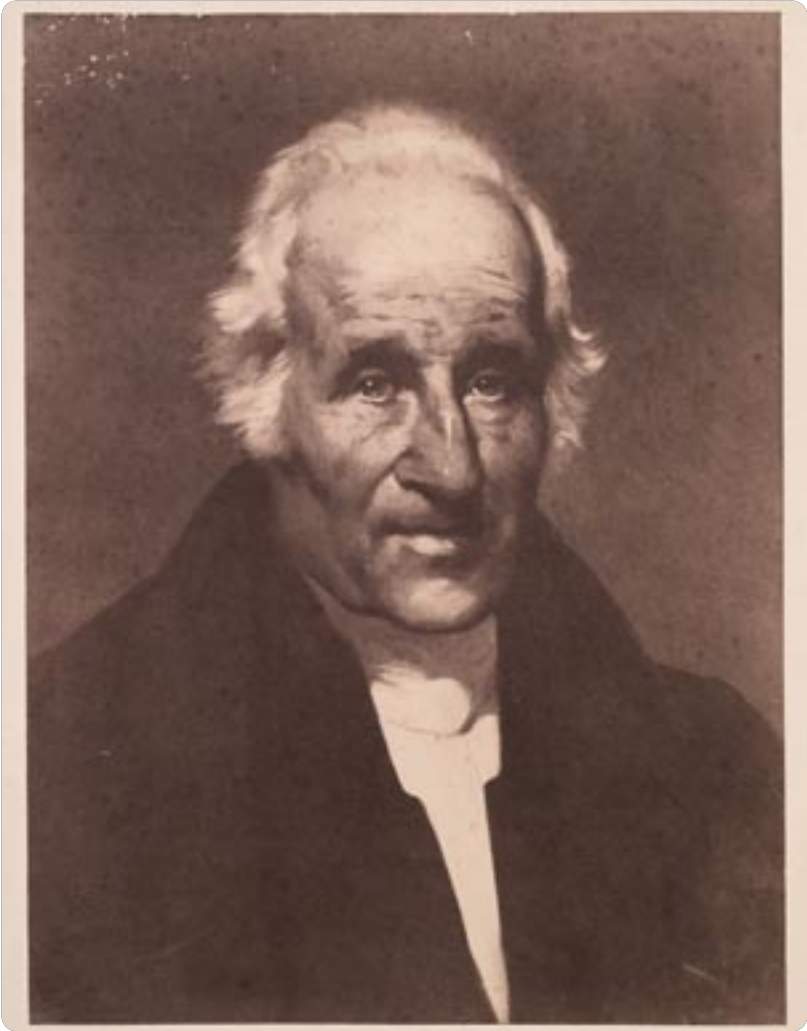
Henri Le Secq (1818-1882)
Amiens, Top of the North Tower, 1852

Salt print (calotype), 339x239 mm, signed in negative, medium contrast

Provenance : Le Secq Family, Daniel Blau, ref. 224

estimate EUR 2.500/3.000
starting price EUR 300





Henri Le Secq (1818-1882)
Reproduction of the Great-Grandfather Portrait,
“Procureur du roi”, (ca. 1785–) 1852

Large salt print (calotype) from a paper negative, 470x350 mm, with pleasant contrast

An early example of a large photographic reproduction of an old painting. This is not an enlargement, but a contact print.

Provenance : Le Secq Family, Daniel Blau, ref. 226
+ estimate EUR 2.500/3.000
starting price EUR 300



Honoré d’Albert, Duc de Luynes (*cercle de*) - Bisson - Bayard
Photographic enlargement of the Duchess Jeanne’s Portrait, (1846) -1861

Gold-toned salt print, 663x523 mm, with an oval shape albumen print, 307x222, Bisson stamp

Both Jeanne d’Amys de Ponceau and the duke were widowed prior to the marriage of their respective children in 1843. They fell in love but the fact that their respective children married before them required special dispensation from the Vatican, due to the complex familial relationships and the fact that future grandchildren would have only one paternal and one maternal grandparent. After Jeanne’s death in 1861, the duke engaged prominent photographers of the era, including Hippolyte Bayard and the Bisson brothers, to reproduce en enlarge portraits of his late wife. Provenance : Collection of Honoré d’Albert, Duc de Luynes, Daniel Blau, ref. 63-72

estimate (2) EUR 2.500/3.000
starting price EUR 300



Honoré d'Albert, Duc de Luynes (*cercle de*) - Bisson - Bayard

10 Photographic enlargements of the Duchess Jeanne's Portrait, (1846) -1861

Eleven enlargements, gold-toned salt print, 663x523 mm, various smaller sizes, several stamps, and one original photographic enamel signed by Lafon de Camarsac

Both Jeanne d'Amys de Ponceau and the duke were widowed prior to the marriage of their respective children in 1843. They fell in love but the fact that their respective children married before them required special dispensation from the Vatican, due to the complex familial relationships and the fact that future grandchildren would have only one paternal and one maternal grandparent. After Jeanne's death in 1861, the duke engaged prominent photographers of the era, including Hippolyte Bayard and the Bisson brothers, to reproduce and enlarge portraits of his late wife. Provenance : Collection of Honoré d'Albert, Duc de Luynes, Daniel Blau, ref. 60-61-62, 64-65-66-67-68-69-70-71-199

estimate (12) EUR 8.000/10.000
starting price EUR 1.000



Gustave Le Gray (1820-1884) - Henri Le Secq (1818-1882)

Passage voûté, Carcassonne, 1851

Salt print possibly gold toned from a waxed paper negative 354x266 mm with a preserved right margin of 20 mm

Interesting photograph-toning experiment, given by Le Gray to his friend Henri Le Secq (or possibly printed together). Le Gray was a teacher to Le Secq and they were both instrumental in refining photographic techniques, including the wax paper negative and improvements in print clarity. Provenance : Le Secq family collection, Daniel Blau, ref. 208

estimate EUR 2.500/3.000
starting price EUR 300



Gustave Le Gray (1820-1884) - Henri Le Secq (1818-1882)
Bassin du Miroir, Chateau de Fontainebleau Reflecting in the Water, 1851

Salt print possibly gold toned from a waxed paper negative 224x284 mm with preserved margins

The title Castle Reflecting in the Water is optimistic—the reflection is subtle. It is important to note that this print predates the addition of clouds seen in the example from the Victor von Gegerfelt collection. Interesting photograph-toning experiment, given by Le Gray to his friend Henri Le Secq (or possibly printed together). Le Gray was a teacher to Le Secq and they were both instrumental in refining photographic techniques, including the wax paper negative and improvements in print clarity. Provenance : Le Secq family collection, Daniel Blau, , ref. 205

estimate EUR 3.500/4.000
 starting price EUR 500



Gustave Le Gray (1820-1884)
Partial General View, Camp de Chalons, 1857

Albumenised salt print with rich gold toning from glass collodion negative, 290x354 mm, on large orginal mount, exceptional tonality

One of six plates in the panorama that appears in some Camp de Chalons albums.

Provenance : Daniel Blau, Munich, ref. 202

estimate EUR 8.000/10.000
 starting price EUR 1.000



Eugène Cuvelier (*circle of*)
Rocks and Trees at Fontainebleau, ca. 1860

Albumen print, 247x316 mm, no credit

Provenance : Ken and Jenny Jacobson, Daniel Blau, Munich, ref. 535

estimate EUR 1.000/1.200
starting price EUR 100



Charles Marville (Charles Bossu, 1813-1879, *dit*)
Bagatelle, Bois de Boulogne, 1858-1862

Portfolio of twenty-two albumen prints, medium 250x370 mm, on original mounts, original leather portfolio

Cultivating a precise documentary style, sensitive to light and composition, Marville was since 1858 the official photographer for the City of Paris, documenting urban spaces, gardens and newly landscaped parks, notably during the opening or restoration of Bagatelle by Alphand and Barillet-Deschamps.

Provenance : Daniel Blau, Munich, ref. 282-283-284-285-286-287-288-289-290-291-294-295-296-297-298-299-300-302-303-304-305-306

estimate (22) EUR 15.000/20.000
starting price EUR 500





Charles Marville (Charles Bossu, 1813-1879, *dit*)
Rue du Plat d'Etain, Paris, 1865

Albumen print, 348x275 mm, on original mount, nice contrast

Diderot et D'Alembert's favorite cabaret was on that street, just on the left

Provenance : Paris private collection

estimate EUR 12.000/15.000
starting price EUR 500



Charles Marville (Charles Bossu, 1813-1879, *dit*)
Rue Pirouette, de la rue de Rambuteau, Paris, 1865

Albumen print, 348x275 mm, on original mount, nice contrast

Pirouette Street in medieval Paris was close to the pillory of Les Halles, which had a rotating mechanism that allowed the condemned person to be displayed on both sides of the market: the victim "did a pirouette". Provenance : Paris private collection

estimate EUR 12.000/15.000
starting price EUR 500

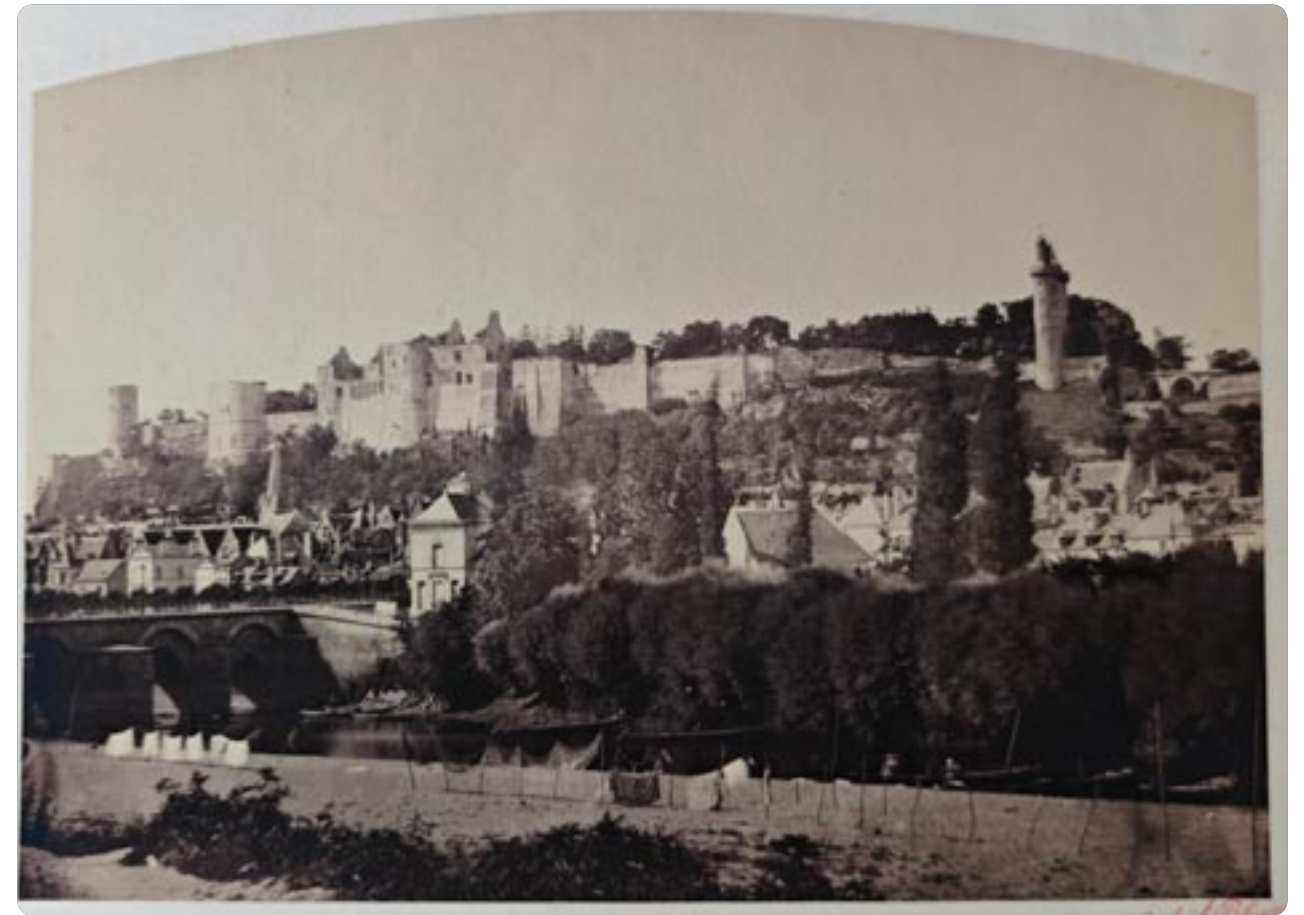


Alphonse Jeanrenaud (1818-1895)
Cauterets, ca. 1856

Albumenized salt print, 258x302 mm, small letterpress stamp on print, titled in ink: "Cauterets vue prise du Pont", on mount recto

Provenance : Daniel Blau, Munich, ref. 192

estimate EUR 1.200/1.500
starting price EUR 200



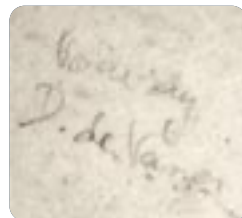
Gabriel Blaise (1827-1895)
Château de Chinon,
Maison de Tristan l'Hermite, Tours, ca. 1860

Albumen prints, 150x250 and 252x173 mm, red signature stamp on both mounts

Provenance : Daniel Blau, Munich, ref. 73-74

estimate EUR (2) 400/500
starting price EUR 100





Duc de Massa (Alfred Régner, comte de Groneau, 1837-1913)
Near the Montcontour castle, Vouvray, ca. 1860

Albumen print, 220x170 mm, old inscriptions "Vouvray, D. de Massa", pencil, verso

The future third Duke of Massa was an amateur calotypist from his teenage years onwards, active in the Moncontour region between 1850 and 1865. He appears to have been introduced to photography by Baldus.

Provenance : Daniel Blau, Munich, ref. 161

estimate EUR 500/800
starting price EUR 100



Duc de Massa (Alfred Régner, comte de Groneau, 1837-1913)
Pleasant Reflection near Montcontour Castle, Vouvray, ca. 1860

Albumen print, 240x300 mm

The future third Duke of Massa was an amateur calotypist from his teenage years onwards, active in the Moncontour region between 1850 and 1865.

Provenance : Daniel Blau, Munich, ref. 160

estimate EUR 1.200/1.500
starting price EUR 200



Alfred Frigoult de Liesville (1836-1885)
Beach with horses and carriages, ca. 1860

Albumen print, 115x209 mm, without the usual embossed stamp

A collector and amateur photographer of great talent, Liesville practised photography in Normandy and composed views of Harfleur and Cherbourg. He took part in the 1865 exhibition of the French Photographic Society, where he presented studies of trees using the wet collodion process.

Provenance : Daniel Blau, Munich, ref. 148

estimate EUR 500/800
starting price EUR 100



Atelier photographique de l'arsenal de Brest -Élisabeth Francart (Mme Disdéri)
The Louis XIV assigned to the Naval Academy as a training ship for gunnery, Brest, 1861

Albumen print, 147x185 mm, old credit, pencil: "Madame Disderi"

In 1843, Élisabeth Francart married Adolphe Disdéri.

In 1847, the family settled in Brest, where they opened the first photography studio with financial assistance from Élisabeth's family. Their first daguerreotypes were signed "Mr. and Mrs. Disdéri." After the separation and Eugène Disdéri's departure for Paris in 1852 for political and financial reasons, Élisabeth continued to run the Brest studio on her own. But in 1857, Élisabeth took part in the creation of the company Disdéri & Cie, together with her Brest companion.

Provenance : Daniel Blau, Munich, ref. 152

estimate EUR 2.500/3.000
starting price EUR 200



John Dillwyn Llewelyn (*circle of*)
Mother or Nurse and Group of Children, 1850s

salt print, 130x157 mm, no inscription

The album of Emma Charlotte Dillwyn Llewelyn (his daughter), held in the Metropolitan Museum of Art and Harvard, Horblit Collection, includes numerous family scenes and portraits of children taken in the 1850s around the family estate of Penllergare.

Provenance : Daniel Blau, Munich, ref. 35

estimate *EUR* 500/800
starting price **EUR** 100



Backhouse Jr
Township of Seaton Carew, Stranton , ca. 1860

Small albumen print, 116x113 mm, titled and initials

Edward Backhouse Jr (1824–1870) was a British watercolorist and engraver, closely associated with the Quaker Backhouse family of Sunderland and Darlington. He is primarily known for his finely detailed landscape watercolors, botanical illustrations, and engravings, often inspired by the English countryside.

Provenance : Daniel Blau, Munich, ref. 47

estimate *EUR* 50/200
starting price **EUR** 50



Vernon Heath (1819-1895)
The Cottage Porch, 1860

Albumen print, 218x164 mm, title and signature, pencil: “The Cottage Porch
Vernon Heath”, on mount recto

Provenance : Daniel Blau, Munich, ref. 183

estimate EUR 100/400
starting price EUR 100



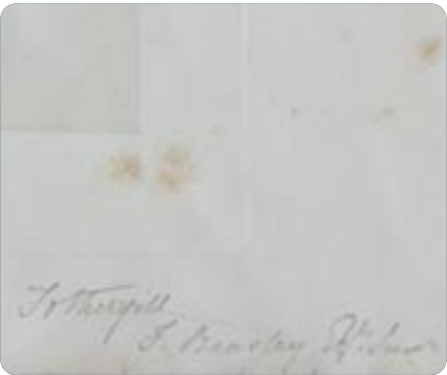
F. Beasley Jr (active 1860-1890)
Burnham Beeches, Fothergill (Cumbria), 1868

Albumen print, 188x237 mm, title date and credit, pencil, mount recto

This English amateur photographer exhibited twice in 1882 and 1891,
PhSGB.

Provenance : Daniel Blau, Munich, ref. 54

estimate EUR 100/400
starting price EUR 100





Alfred Brothers (1826–1912)
“Hortus Magicus”, England, ca. 1858

Albumen print, 188x237 mm, title date and credit, pencil, mount recto

Alfred Brothers began his career as a photographer around 1856 after leaving the insurance business to open a studio in Manchester. He was a pioneer in portrait photography, scientific photography, and experimentation (magnesium, astronomical photography), and published reference works.

Provenance : Daniel Blau, Munich, ref. 93

estimate *EUR* 100/400
starting price **EUR** 100



Alfred Brothers (1826–1912)
“Hortus Magicus”, England, ca. 1858

Albumen print, 188x237 mm, title date and credit, pencil, mount recto

Alfred Brothers is recognized in numerous public collections (National Portrait Gallery, Royal Photographic Society, academic institutions, etc.) and remains an authority figure thanks to his technical writings and innovations.

Provenance : Daniel Blau, Munich, ref. 92

estimate *EUR* 100/400
starting price **EUR** 100



John Stewart (1814-1887)
Porte d’Espagne, Pyrénées, ca. 1852

Varnished salt print from paper negative, 310x226 mm, credit on mount recto

Printed in the Imprimerie photographique de Blanquart-Évrard, à Lille (French, active 1851–55).

Provenance : Daniel Blau, Munich, ref. 495

estimate EUR 100/400
starting price EUR 100



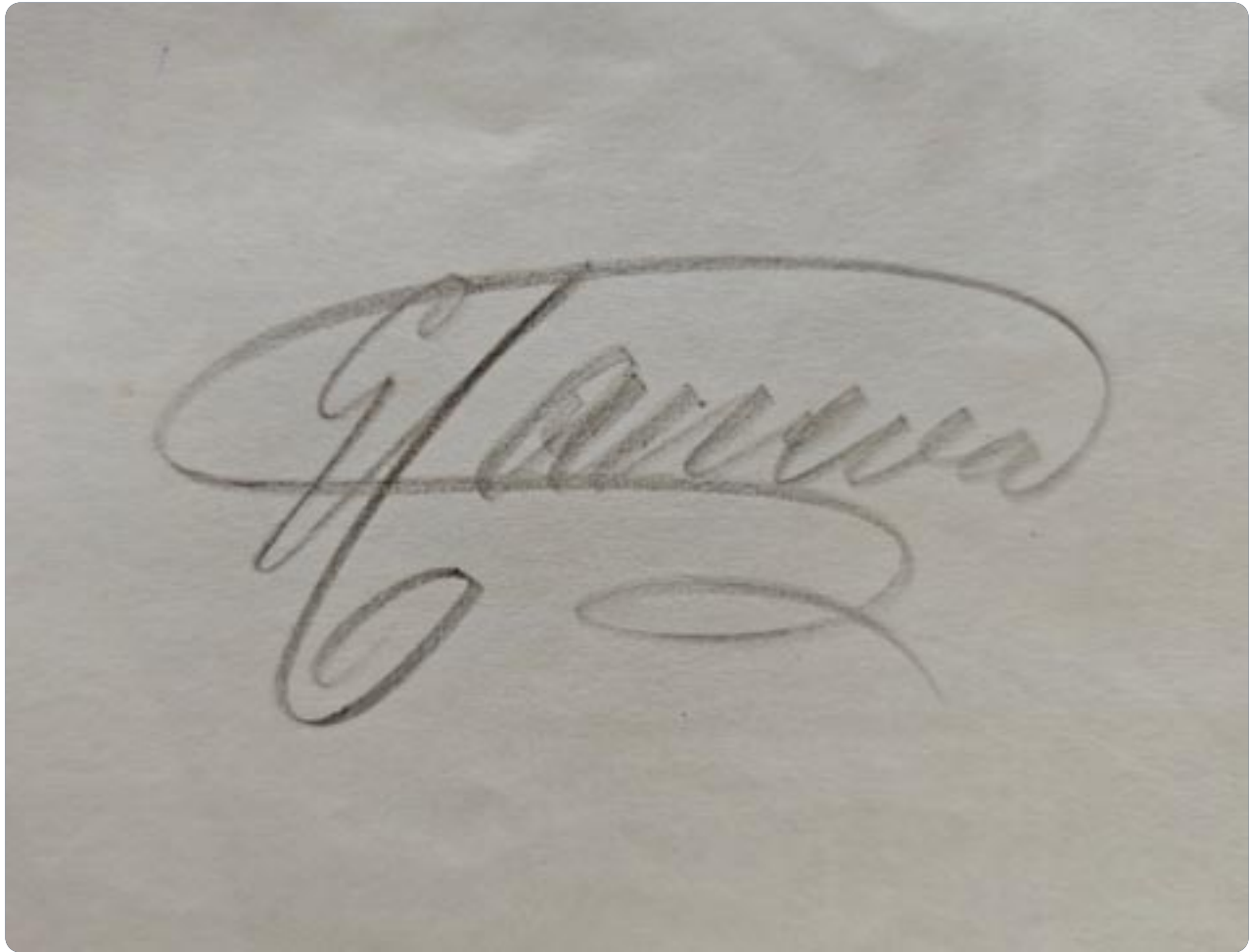
G. B. Gething
Vale of Neath, The Angler’s Ramble, 1854

Coated salt print from glass negative, 245x 198 mm, annotations, pencil on mount

A very similar image in the Series: *The Photographic Album for the Year 1855*, Being Contributions from the Members & the Photographic Club.

Provenance : collection Sam Wagstaff, Daniel Blau, Munich, ref. 172

estimate EUR 200/800
starting price EUR 200



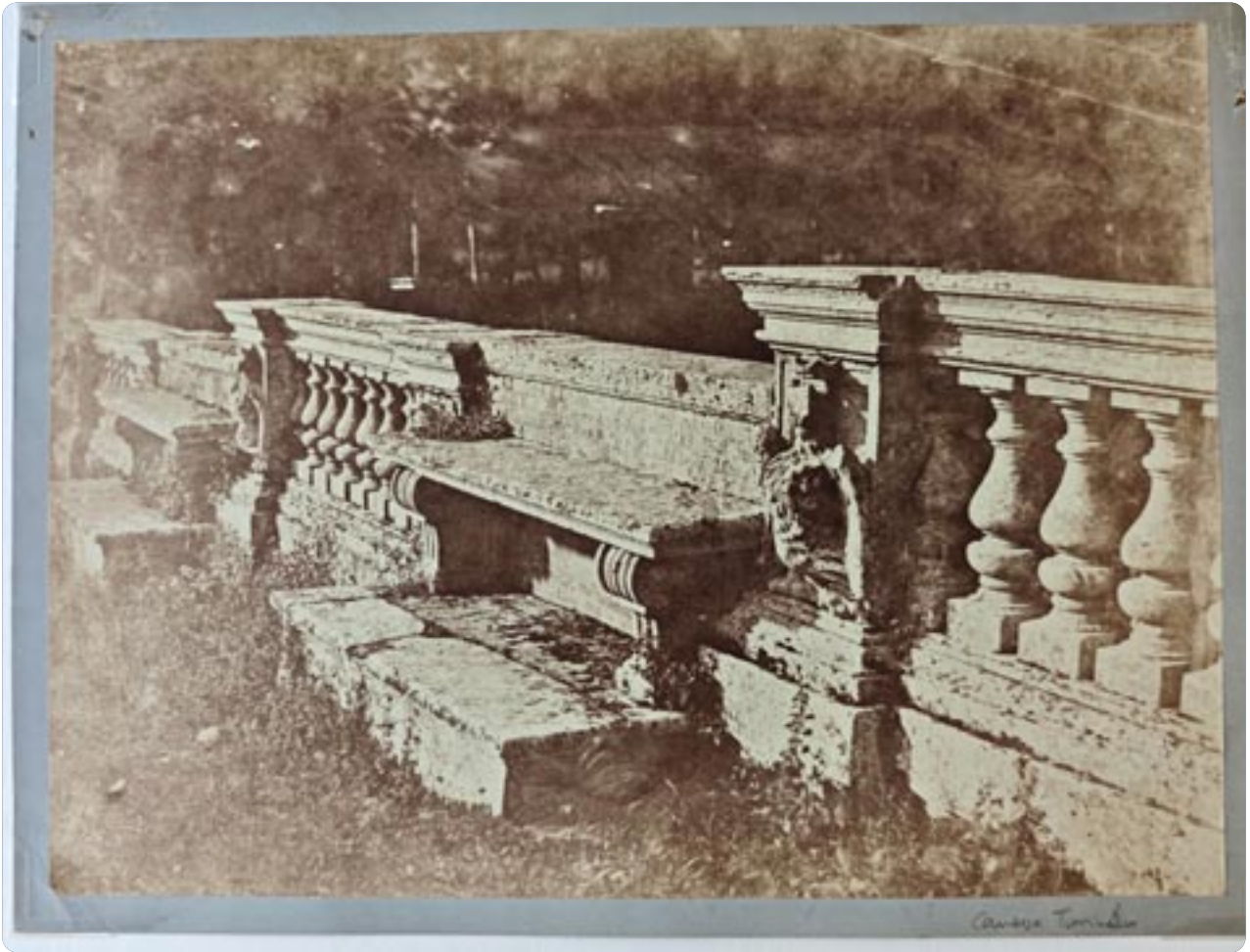
Giacomo Caneva (1813-1865)
Arch of the Argentarii, Forum Boarium, Rome, ca. 1850

Salt print from paper negative (Calotype), 265x212 mm, beautifully signed, pencil verso

The print does not have strong contrast, but the signature is a magnificent example of Caneva's uniquely modest yet extravagant approach to crediting his works.

Provenance : Duchesse de Berry's Italian collection (2007 auction), Daniel Blau, Munich, ref. 95

estimate EUR 200/800
 starting price EUR 200



Giacomo Caneva (1813-1865) - Ludovico Tuminello (1824-1907)
In the garden of Villa Borghese, Rome, ca. 1850 (printed 1875)

Albumen print from paper negative, 240x325 mm, on publisher's mount

Tuminello, initially a painter, became a pioneering photographer working between Venice and Rome. He took over the Caneva collection and, from 1865 until the end of the 19th century, published numerous commercial prints, notably from the paper negatives of the Roman circle (Caneva, Altobelli, etc.). Good example of the edition of Caneva's negatives by Tuminello.

Provenance : Duchesse de Berry's Italian collection (2007 auction), Daniel Blau, Munich, ref. 94

estimate EUR 500/800
 starting price EUR 50



Tommaso Cuccioni (1790-1864)
Arch of Constantine, Roma, ca. 1855

Coated salt print, 226x316 mm, Cuccioni's dry stamp on original mount, good contrast

Raffaello Sanzio, who became architect of St. Peter's during the pontificate of Leo X (around 1515), composed a famous letter to the pope, known as the "Letter to Leo X." In this letter (1519), Raffaello expresses concern about the rapid loss of Rome's ancient monuments. He explains that he learned ancient architecture not only from written sources (especially Vitruvius), but also through direct observation of remains, such as the Arch of Constantine and other major ruins.

Provenance : Daniel Blau, Munich, ref. 142

estimate EUR 500/800
starting price EUR 100



Tommaso Cuccioni (1790-1864)
Arch of Septimius Severus, Roma, ca. 1855

Coated salt print, 232x316 mm, Cuccioni's dry stamp on original mount, good contrast

Provenance : Daniel Blau, Munich, ref. 141

estimate EUR 500/800
starting price EUR 100





Tommaso Cuccioni (1790-1864)
Via Sacra, Rome, ca. 1855

Coated salt print, 227x315 mm, Cuccioni's dry stamp on original mount, strong contrast

Provenance : Daniel Blau, Munich, ref. 143

estimate EUR 500/800
starting price EUR 100

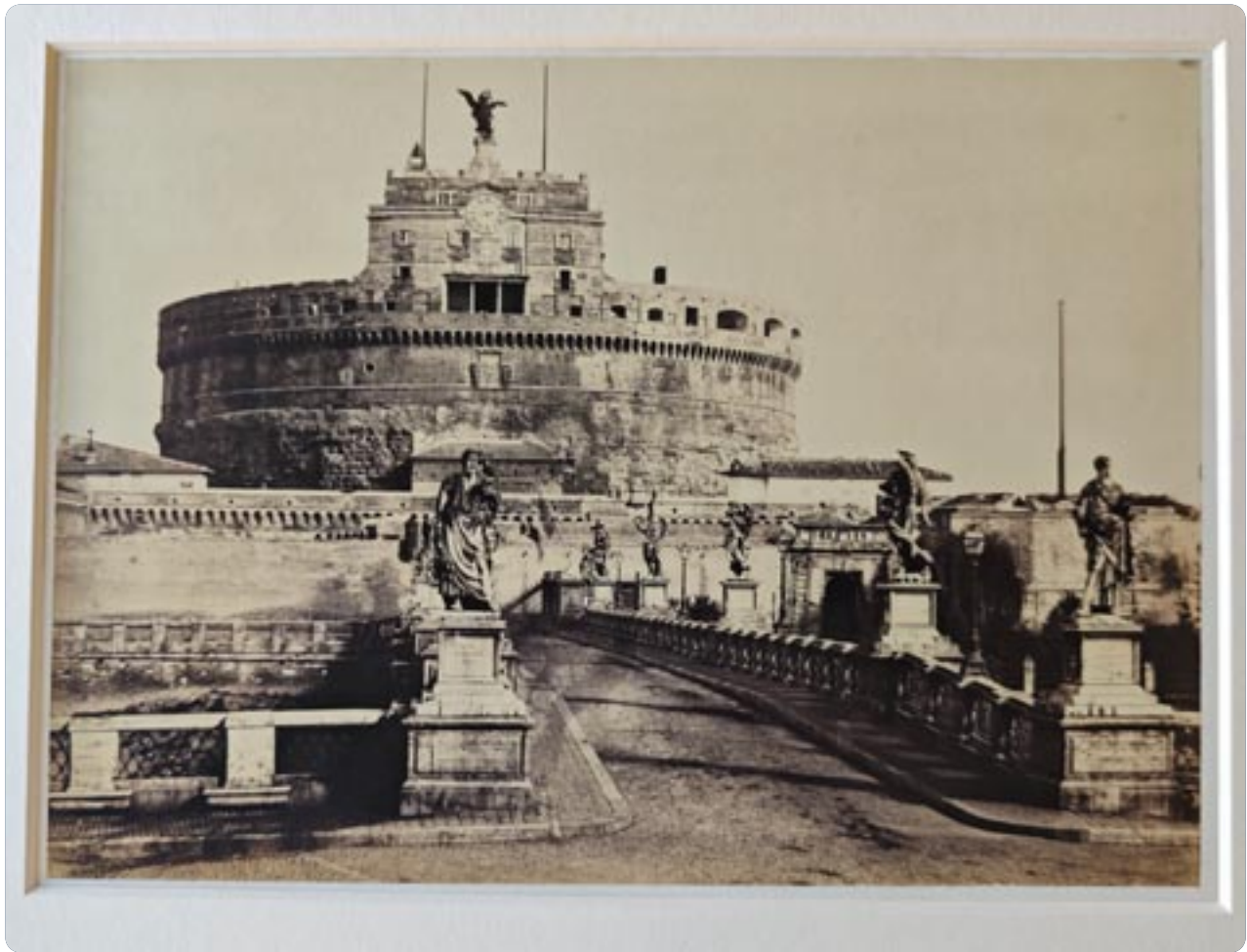


Tommaso Cuccioni (1790-1864)
Roman Forum, ca. 1855

Coated salt print, 231x315 mm, Cuccioni's dry stamp on original mount, strong contrast

Provenance : Daniel Blau, Munich, ref. 140

estimate EUR 500/800
starting price EUR 100



Tommaso Cuccioni (1790-1864)
Castel Sant'Angelo, Rome, ca. 1855

Coated salt print, 229x315 mm, Cuccioni's dry stamp on original mount, strong contrast

Provenance : Daniel Blau, Munich, ref. 145

estimate EUR 500/800
starting price EUR 100



Tommaso Cuccioni (1790-1864)
Santa Maria ad Martyres, Rome, ca. 1855

Coated salt print, 226x309 mm, Cuccioni's dry stamp on original mount, strong contrast

The two bell towers, nicknamed "orecchie d'asino" (donkey ears), were added by Bernini at the request of Pope Urban VIII Barberini in the 17th century, then removed at the end of the 19th century, but the official name of the church, with or without the bell towers, has always remained Santa Maria ad Martyres.

Provenance : Daniel Blau, Munich, ref. 144

estimate EUR 500/800
starting price EUR 100





Adriano de Bonis (1820-1884)
Saints Nereus and Achilleus, Rome, c. 1859

Albumenised salt print, 242x190 mm, on original mount

De Bonis was one of the photographers who took part in John Henry Parker's major photographic campaign to document the monuments of ancient and Baroque Rome in the 1860s and 1870s; some of his negatives were subsequently used by other publishers such as Chauffourier.

Provenance : Daniel Blau, Munich, ref. 146

estimate *EUR* 500/800
starting price **EUR** 100



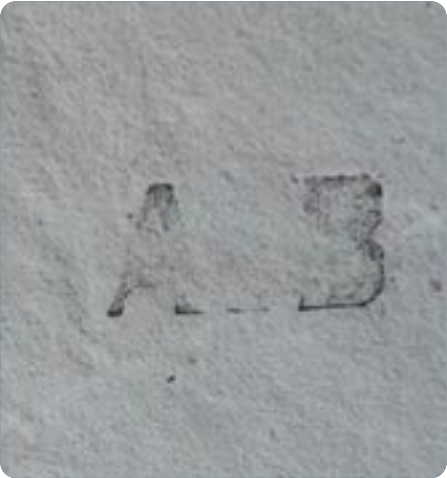
Adriano de Bonis (1820-1884)
Portico of St. Peter's Basilica, Rome, ca. 1859

Albumenised salt print, 242x184 mm, unmounted, long inscription by the artist, pencil and black initials stamp, verso

De Bonis' work has begun to gain greater recognition in recent years.

Provenance : Daniel Blau, Munich, ref. 147

estimate *EUR* 500/800
starting price **EUR** 100





Leopoldo Alinari (1832-1865), *assisted by his brothers*
 Romualdo (1830–1891) - Giuseppe (1836–1890)
 Palazzo Vecchio, Florence, 1854

Varnished salt print, 425x318 mm, neg "161", "presso Bardi" dry stamp

Leopoldo founded the photographic studio in Florence in 1852, quickly bringing his brothers Giuseppe and Romualdo into the venture. The dry stamps on the first prints read "presso Bardi". Provenance : Daniel Blau, ref. 10

estimate EUR 500/800
 starting price EUR 100



Leopoldo Alinari (1832-1865), *assisted by his brothers*
 Romualdo (1830–1891) - Giuseppe (1836–1890)
 Roofs of Florence, 1854

Varnished salt print, 325x426 mm, neg "171", "presso Bardi" dry stamp

Leopoldo founded the photographic studio in Florence in 1852, quickly bringing his brothers Giuseppe and Romualdo into the venture. The dry stamps on the first prints are "presso Bardi".

Provenance : Daniel Blau, ref. 16

estimate EUR 500/800
 starting price EUR 100



Leopoldo Alinari (1832-1865), *assisted by his brothers*
Romualdo (1830–1891) - Giuseppe (1836–1890)
Pitti Palace, Florence, 1854

Salt print, 318x422 mm, neg "172", "presso Bardi" dry stamp

Provenance : Daniel Blau, ref. 15

estimate EUR 500/800
starting price EUR 100



Leopoldo Alinari (1832-1865), *assisted by his brothers*
Romualdo (1830–1891) - Giuseppe (1836–1890)
Medici Riccardi Palace, Florence, 1854

Salt print, 348x263 mm, neg "40", "presso Bardi" dry stamp

Provenance : Daniel Blau, ref. 14

estimate EUR 500/800
starting price EUR 100



Leopoldo Alinari (1832-1865), *assisted by his brothers*
Romualdo (1830–1891) - Giuseppe (1836–1890)
Tower of Babel by Benozzo Gozzoli, Campo Santo, Pisa, 1854

Salt print, 259x340 mm, neg "102", "presso Bardi" dry stamp

The Alinari brothers' work was essential because it provided one of the first accurate photographic records of the condition of the frescoes in the Campo Santo before they deteriorated and, above all, before the series was almost completely destroyed during the bombings of 1944. The 1854 photographs are therefore a vital iconographic resource for restorers, art historians, and heritage documentation.

Provenance : Daniel Blau, ref. 17

estimate EUR 500/800
starting price EUR 100



Leopoldo Alinari (1832-1865), *assisted by his brothers*
Romualdo (1830–1891) - Giuseppe (1836–1890)
San Miniato al Monte, Florence, 1854

Salt print, oval shape, 245x342 mm, neg "57", "presso Bardi" dry address stamp

Provenance : Daniel Blau, ref. 13

estimate EUR 500/800
starting price EUR 100



Leopoldo Alinari (1832-1865), assisted by his brothers
The Last Supper by Fuligno da Perugino, Florence, 1854

Salt print, semi-oval shape, 304x435 mm with margins, neg "175", "presso Bardi" dry address stamp

The Cenacolo di Fuligno is a monumental fresco of the Last Supper, painted by Pietro Perugino between 1493 and 1496 for the refectory of the Sant'Onofrio delle Terziarie Francescane di Foligno convent in Florence. The work is considered one of Perugino's mature masterpieces and was long attributed to Raphael due to the exceptional quality of the composition and the similarity in style to his famous pupil. Provenance : Daniel Blau, ref. 12

estimate *EUR* 500/800
starting price **EUR** 100



Leopoldo Alinari (1832-1865), assisted by his brothers
Romualdo (1830–1891) - Giuseppe (1836–1890)
The Last Supper by Andrea del Sarto, Florence, 1854

Salt print, semi-oval shape, 320x437 mm with margins, neg "178", "presso Bardi" dry address stamp

Vasari and his contemporaries considered this work (dating 1511-1527) to be "the most beautiful Last Supper in the world," and it was admired for its grace, accuracy, and absence of any "errors": Andrea del Sarto was nicknamed "the painter without faults." A unique detail: a trompe-l'oeil loggia above the stage features two modern characters, an innovative staging and perspective technique that is Andrea del Sarto's signature style.

Provenance : Daniel Blau, ref. 11

estimate *EUR* 500/800
starting price **EUR** 100



Paul Jeuffrain (1808-1896)
Temple of Poseidon, Paestum, 1852

Salt print from paper negative, 200x260 mm, good contrast

A French follower of Roger Fenton

Provenance : Daniel Blau, Munich, ref. 193

estimate EUR 500/800
starting price EUR 100



Paul Marcelin Berthier (1822-1912)
Statues Day and Night by Michelangelo, Tomb of Giuliano de' Medici
Church of San Lorenzo, Florence, 1865

Albumen print, 259x345 mm,

Paul Marcelin Berthier traveled to Italy for a 1865 expedition to photograph the eruption of Mount Etna and its aftermath.

Provenance : Daniel Blau, Munich, ref. 55

estimate EUR 500/800
starting price EUR 100



Circle of Caffé Greco
 Hercule with Telephe, ca. 1855

Salt print from glass negative, 235x146 mm

Provenance : Daniel Blau, Munich, ref. 31

estimate EUR 200/300
 starting price EUR 50



Enrico Van Lint (1808-1884) (attr.)
 Piazza di San Domenico, Bologna, ca. 1853

Salt print, 184x255 mm, no credit

Provenance : Daniel Blau, Munich, ref. 36

estimate EUR 500/800
 starting price EUR 100



Carlo Ponti (1813-1893)
Doge's Palace, Venice, ca. 1858

Coated salt print, 283x348 mm, Ponti ref number "24"

Provenance : Daniel Blau, Munich, ref. 57

estimate EUR 200/300
starting price EUR 50



Carlo Ponti (*circle of*)
St Mark's seen from the Grand Canal, Venice, c. 1858

Coated salt print, 200x292 mm, no credit

Provenance : Daniel Blau, Munich, ref. 39

estimate EUR 200/300
starting price EUR 50



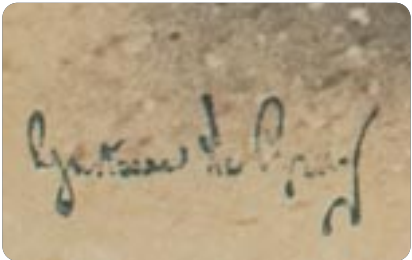
Gustave Le Gray (1820-1884)
Tomb of The Mameluks, City of the Dead, Cairo, 1867

Albumen print, 331x420 mm, blue signature stamp

These tombs and their domed mausoleums, located along the great northern and southern cemeteries at the edge of historic Cairo, served as the resting places for sultans, emirs, and dignitaries of the Mamluk dynasties. By the 19th century, the “City of the Dead” had a dual life: both sacred necropolis and (already) the site of small settlements and domestic activity among the ruined monuments.

Provenance : Daniel Blau, Munich, ref. 201

estimate EUR 2.500/3.000
starting price EUR 300



Louis Vignes (1831-1896)) - Charles Nègre (1820-1880)
Panoramic view of the Port of Beirut, Vilayet of Syria, 1864

Two-parts panorama, two albumen prints, 282x227 mm, untrimmed with all margins, unmounted with preserved strong contrast

As soon as the expedition returned, the Duke of Luynes commissioned Charles Nègre to print the albumen prints from Vignes' negatives. After the Mount Lebanon Civil War in 1860 and the massive influx of refugees, Beirut's population grew rapidly. Around 1864, the most reliable estimates put the population at between 50,000 and 60,000 inhabitants.

Provenance : Collection of Duc de Luynes, Daniel Blau, Munich, ref. 592-593

estimate EUR 4.500/5.000
starting price EUR 300



Louis Vignes (1831-1896)) - Charles Nègre (1820-1880)
Temple of Bel, Eastern Colonnade, Palmyra, Tadmor, Sanjak of Homs, 1864

Albumen print, 282x227 mm, untrimmed with all margins, unmounted with preserved strong contrast

As soon as the expedition returned, the Duke of Luynes commissioned Charles Nègre to print the albumen prints from Vignes' negatives. The Temple of Bel, built between 19 and 32 AD, was dedicated to the great Mesopotamian deity Bel, associated with fertility and storms, worshipped in Palmyra in a triad with the gods Aglibol (lunar) and Yarhibol (solar). It is located at the eastern end of the great colonnade of Palmyra, in the heart of a vast courtyard with square porticoes measuring 200 meters on each side, surrounding a rectangular peripteral temple with a Corinthian colonnade.

Provenance : Collection of Duc de Luynes, Daniel Blau, Munich, ref. 588

estimate EUR 2.500/3.000
starting price EUR 200



Louis Vignes (1831-1896)) - Charles Nègre (1820-1880)
Court of the Temple of Bel, Palmyra, Tadmor, Sanjak of Homs, 1864

Albumen print, 282x227 mm, untrimmed with all margins, unmounted with preserved strong contrast

The Temple of Bel was the grandest and most important sanctuary in Palmyra, Syria, constructed between 19 and 32 CE and dedicated to the Mesopotamian god Bel (associated with Baal), along with the moon god Aglibol and sun god Yarhibol. The main temple building was surrounded by Corinthian columns and featured local design elements, such as high windows and dual inner sanctuaries (adytons) for the worship of more than one deity. Over centuries, the complex served as a Roman pagan temple, a Byzantine church, and later as a mosque, and even sheltered a village within its courtyard until the 1920s.

Provenance : Collection of Duc de Luynes, Daniel Blau, Munich, ref. 586

estimate EUR 2.500/3.000
starting price EUR 200



Louis Vignes (1831-1896)) - Charles Nègre (1820-1880)
 Temple Courtyard Gate and Wall, Palmyra, Tadmor, Sanjak of Homs, 1864

Albumen print, 282x227 mm, untrimmed with all margins, unmounted with preserved strong contrast

Louis Vignes' photograph shows "the temple courtyard gate" in Palmyra, which corresponds to the fortified entrance to the Temple of Bel (also known as the propylaea or monumental gate). This massive gateway provided access to the temple's large inner courtyard, which had been transformed into a citadel and incorporated into adobe dwellings, visible in the foreground of the image. The imposing quadrangular structure in the center of the photograph is the main entrance gate, which was heavily remodeled in the Middle Ages into a masonry tower, obscuring the original ancient monumentality of the propylaea. This area was the southwest entrance to the temenos of the Temple of Bel, at the heart of Palmyra's religious and civic complex.

Provenance : Collection of Duc de Luynes, Daniel Blau, Munich, ref. 587

estimate EUR 2.500/3.000
 starting price EUR 200



Louis Vignes (1831-1896)) - Charles Nègre (1820-1880)
 Tower of Elahbel, Valley of the Tower Tombs, Palmyra, 1864

Albumen print, 282x227 mm, untrimmed with all margins, unmounted with preserved strong contrast

This photograph by Louis Vignes printed by Charles Nègre shows one of the famous tower tombs in Palmyra's Valley of the Tombs, taken in 1864. These funerary monuments, distinctive to Palmyra, were built to the west of the ancient site, outside the city walls, and served as collective burial grounds for the great Palmyrene families between the 1st century BCE and the 2nd century CE.

The image shows several of these towers in ruins, probably including the Tower of Elahbel, which was one of the best preserved before its destruction in 2015.

Provenance : Collection of Duc de Luynes, Daniel Blau, Munich, ref. 591

estimate EUR 2.500/3.000
 starting price EUR 200



Louis Vignes (1831-1896) - Charles Nègre (1820-1880)
Valley of the Graves, Palmyra, 1864

Albumen print, 282x227 mm, untrimmed with all margins, unmounted with preserved strong contrast

As soon as the expedition returned, the Duke of Luynes commissioned Charles Nègre to print the albumen prints from Vignes' negatives. Provenance : Collection of Duc de Luynes, Daniel Blau, Munich, ref. 590

estimate EUR 2.500/3.000
starting price EUR 200



Louis Vignes (1831-1896)) - Charles Nègre (1820-1880)
Temple Gate, Palmyra, Tadmor, Sanjak of Homs, 1864

Albumen print, 282x227 mm, untrimmed with all margins, strong contrast

Provenance : Collection of Duc de Luynes, Daniel Blau, ref. 589

estimate EUR 2.500/3.000
starting price EUR 200



Louis Vignes (1831-1896)) - Charles Nègre (1820-1880)
Valley of the Graves, Palmyra, 1864

Albumen print, 282x227 mm, on original mount, good contrast

Provenance : Collection of Duc de Luynes, Daniel Blau, ref. 584

estimate *EUR 800/1.000*
starting price **EUR 100**



Henri Sauvaire (1831-1896)) - Charles Nègre (1820-1880)
Portrait of Sheikh Mosleh, son of Mohammed Midjaly, Karak, Vilayet of Damascus, 1866

Albumen print from waxed paper negative, 192x251 mm, on original mount

Vignes could not achieve the photographic mission, everybody was now sick and it was urgent to return to Europe and European food and climate. The Duke asked Henri Sauvaire to take some pictures but the diplomat was not comfortable with collodion on glass process and follow on his amatorial practice of Le Gray waxed paper negatives, he sent them with only two years delay to be printed with the help of Charles Nègre. Karak was a remote fortified town under nominal Ottoman control, but with significant autonomy and tribal influence from local Bedouin clans. The site was a key destination for travelers and expeditions exploring biblical and archaeological sites throughout the Levant in the 19th century.

Provenance : Collection of Duc de Luynes, Daniel Blau, ref. 486

estimate *EUR 1.500/2.000*
starting price **EUR 100**



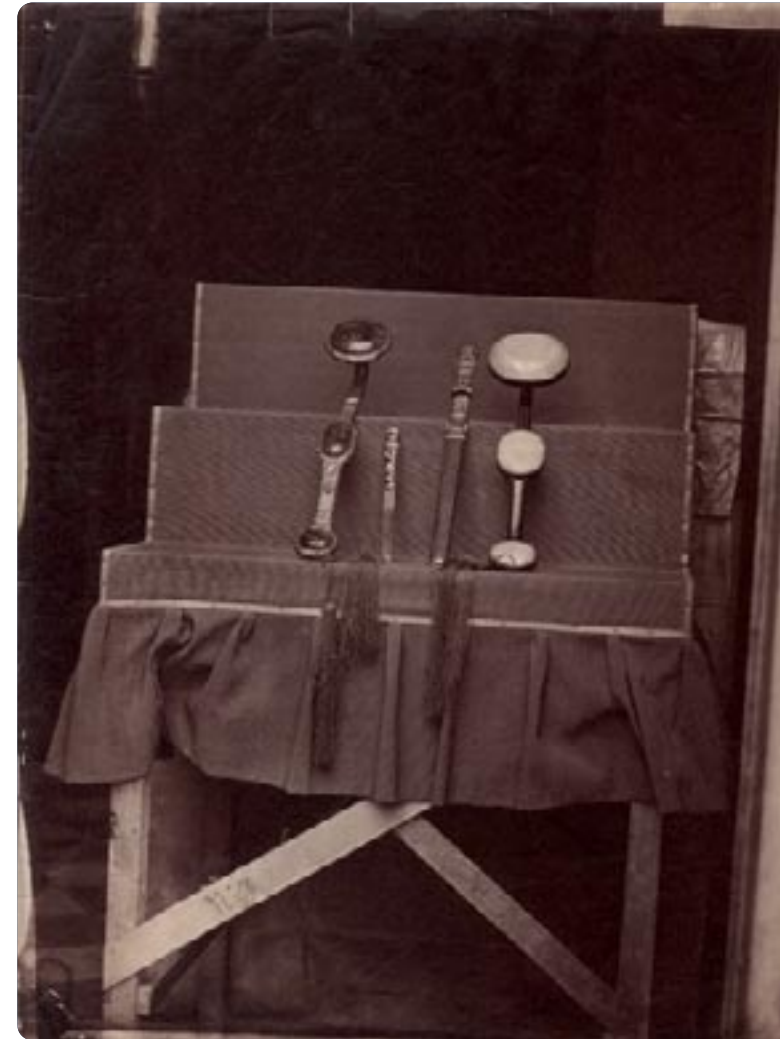
Eugène Disdéri (1819-1889) - Edmond Lebel (1834-1908)
Looting of the Old Summer Palace, War Boothy, Chinese Jade Objects, ca. 1867

Albumen print, 301x225 mm, untrimmed and unmouted, strong contrast

The 1858 looting of the Summer Palace lead to the creation, at the Château de Fontainebleau, of the "*Chinese Museum of Empress Eugénie*," housed in former apartments from 1863 to 1865 to display Chinese and Far Eastern objects given or acquired by the empress. Disdéri, then the imperial couple's official photographer, produced several series of photographs documenting these collections, which can be found in certain albums and prestigious old collections.

Provenance : Collection Edmond Lebel, Daniel Blau, ref. 151

estimate EUR 500/800
starting price EUR 100



Eugène Disdéri (1819-1889) - Edmond Lebel (1834-1908)
Looting of the Old Summer Palace, War Boothy, Chinese Weapons, ca. 1867

Albumen print, 235x380 mm, untrimmed and unmouted, strong contrast

The looting of the Summer Palace lead to the creation, at the Château de Fontainebleau, of the "*Chinese Museum of Empress Eugénie*," housed in former apartments from 1863 to 1865 to display Chinese and Far Eastern objects given or acquired by the empress. Disdéri, then the imperial couple's official photographer, produced several series of photographs documenting these collections, which can be found in certain albums and prestigious old collections.

Provenance : Collection Edmond Lebel, Daniel Blau, ref. 150

estimate EUR 500/800
starting price EUR 100



Alexandre Mikhaïlovitch Michon (1858-1921)
Branobel, Black City, Azerbaijan, vers 1897

Albumen print, 220x280 mm, untrimmed with all margins, nice contrast

Alexandre Mikhaïlovitch Michon was a Russian photographer and cinematographer of French descent, born in Kharkiv into a French family. Michon later moved to Baku (now Azerbaijan), living there for 25 years, where he became a key figure in documenting the local landscape, including oil extraction and daily life in the region. He documented over years the Refinery of the Nobel family, origin of their wealth and of the creation of the Nobel prize. Provenance : collection Idf, Paris

estimate EUR 500/800
starting price EUR 50



Alexandre Mikhaïlovitch Michon (1858-1921)
Fire accident Oil Field near Bibi-Heybat, 1887

Albumen print, 224x171 mm, on original mount, nice contrast

One of the earliest registration of a major industrial era accident. Another known example brought was brought back in 1888 to be given to the Société de Géographie (now BNF). Provenance : Daniel Blau, Munich, ref. 308

estimate EUR 500/800
starting price EUR 100



Gaudenzio Marconi (1842 -1885)
Nude on the Rocks, Theatre Setting, Paris, late 1860's

Small albumen print, 142x94 mm, numbered "310" in the negative

Provenance : Daniel Blau, Munich, ref. 271

estimate EUR 200/400
starting price EUR 50



Gaudenzio Marconi (1842 -1885)
Nude Model with a Shell at Theatre Rocks, Paris, late 1860's

Small albumen print, 97x132 mm, number in negative : "138"

Provenance : Daniel Blau, Munich, ref. 21

estimate EUR 200/400
starting price EUR 50



Gaudenzio Marconi (1842 -1885)
 Nude lying on fake marble, Paris, ca. 1870

Albumen print, 195x269 mm, number in negative : “311”

Provenance : Daniel Blau, Munich, ref. 267

estimate EUR 200/400
starting price EUR 50



Gaudenzio Marconi (1842 -1885)
 Nude miming an angel with a bow of love, Paris, ca. 1870

Albumen print, 196x260 mm, number in negative : “203”

Provenance : Daniel Blau, Munich, ref. 269

estimate EUR 200/400
starting price EUR 50



Gaudenzio Marconi (1842 -1885)
Nude model leaning against a cardboard dog, ca. 1870

Albumen print, 260x177 mm, number in negative : "556"

Provenance : Daniel Blau, Munich, ref. 266

<i>estimate</i>	EUR 200/400
starting price	EUR 50



Gaudenzio Marconi (1842 -1885)
Nude in Majesty, model for painter, Paris, ca. 1870

Albumen print, 260x196 mm, number in negative : "352"

Provenance : Daniel Blau, Munich, ref. 268

<i>estimate</i>	EUR 200/400
starting price	EUR 50



Gaudenzio Marconi (1842 -1885)
Nude in Conversation with Cupid, Paris, ca. 1870

Albumen print, 260x193 mm, number in negative : “461”

Provenance : Daniel Blau, Munich, ref. 270

estimate *EUR* 200/400
starting price *EUR* 50



Joseph Tourtin (1825-1878)
L'Amour de soi (Self-Love), in Georges Clère's Studio, ca. 1860

Albumenised salt print, 247x187 mm, signed and title, pencil on mount recto

L'Amour de Soi was presented at the 1861 Salon. Provenance : Daniel Blau, ref. 500

estimate *EUR* 800/1.200
starting price *EUR* 200



Gaudenzio Marconi (1842 -1885) - Charles Naudet
Nude in trompe l'oeil, Paris, (1870-)1890

Salt print, 263x166 mm, printed by Naudet from Marconi negative "473"

Provenance : Daniel Blau, Munich, ref. 263

estimate EUR 200/400
starting price EUR 50

120



Charles Naudet (*active 1890s*)
Pompeian Trompe l'oeil, Paris, ca. 1890

Pictorialist salt print, 215x126 mm

Provenance : Daniel Blau, Munich, ref. 412

estimate EUR 200/400
starting price EUR 50

121



Jacques Rozerot (*later* Jacques-Émile Zola, 1891-1963)
Reciprocal Portrait of his father Émile Zola , 1899

Vintage citrate print (aristotype), 85x60 mm

Father and son photographing each other in the same moment. Provenance : collection of Emile Zola by descent to his grandson Francois Emile Zola, Daniel Blau, Munich, ref. 6?6

estimate 800/1200
starting price EUR 200



Émile Zola (1840-1902)
Reciprocal Portrait of his son Jacques, 1899

Vintage citrate print (aristotype), 85x60 mm

Father and son photographing each other in the same moment. Provenance : collection of Emile Zola by descent to his grandson Francois Emile Zola, Daniel Blau, , ref. 667

estimate 800/1200
starting price EUR 200



Émile Zola (1840-1902)
Portrait of his son Jacques, 1899

Vintage citrate print (aristotype), 238x172 mm

Provenance : collection of Emile Zola by descent to his grandson Francois Emile Zola, Daniel Blau, Munich, ref. 706

estimate 800/1200
starting price EUR 200



Émile Zola (1840-1902)
Self Portrait, Paris, 1900

Vintage silver print (on matte paper), 228x170 mm, Fasquelle publisher stamp on mount verso

Provenance : collection of Emile Zola by descent to his grandson Francois Emile Zola, Daniel Blau, Munich, ref. 664

estimate 800/1200
starting price EUR 200



Émile Zola (1840-1902)
Portrait of his son Jacques, ca. 1897

Vintage citrate print (aristotype), 235x172 mm

Provenance : collection of Emile Zola by descent to his grandson Francois Emile Zola, Daniel Blau, Munich, ref. 705

estimate 800/1200
starting price EUR 200



Émile Zola (1840-1902)
Portrait of his son Jacques, 1898

Vintage citrate print (aristotype), 229x168 mm

Provenance : collection of Emile Zola by descent to his grandson Francois Emile Zola, Daniel Blau, Munich, ref. 704

estimate 800/1200
starting price EUR 200



Émile Zola (1840-1902)
Portrait of his daughter Denise, 1899

Vintage citrate print (aristotype), 233x172 mm

Provenance : collection of Emile Zola by descent to his grandson Francois Emile Zola, Daniel Blau, Munich, ref. 653

estimate 800/1200
starting price EUR 200



Émile Zola (1840-1902)
Portrait of his children Denise and Jacques, 1899

Vintage citrate print (aristotype), 225x165 mm

Provenance : collection of Emile Zola by descent to his grandson Francois Emile Zola, Daniel Blau, Munich, ref. 703

estimate 800/1200
starting price EUR 200



Émile Zola (1840-1902)
Portrait of Paulette Brulat, Médan, Summer 1902

Vintage citrate print (aristotype), 230x173 mm

Her Father Paul Brulat published an important book on the Dreyfus affair in 1898.
Provenance : collection of Emile Zola by descent to his grandson Francois Emile Zola, Daniel Blau, ref. 684

estimate 800/1200
starting price EUR 200



Émile Zola (1840-1902)
Portrait of Lenotre's daughter, Medan, ca. 1899

Vintage citrate print (aristotype), 237x174 mm

The young girl was the daughter of Lenôtre, the gardener employed by Zola.
Provenance : collection of Emile Zola by descent to his grandson Francois Emile Zola, Daniel Blau, ref. 685

estimate 800/1200
starting price EUR 200



Émile Zola (1840-1902)
Portrait of Fernand Desmoulins, Médan, ca. 1902

Vintage citrate print (aristotype), 230x173 mm

Painter and engraveur Desmoulins was part of Zola's circle. Provenance : collection of Emile Zola, Daniel Blau, ref. 684

estimate 800/1200
starting price EUR 200



Émile Zola (1840-1902)
Portrait of Alfred Bruneau, Médan, ca. 1902

Vintage citrate print (aristotype), 234x170 mm

During 20 years, Zola provided the subjects or librettos for several Bruneau's operas. Provenance : collection of Emile Zola family, Daniel Blau, ref. 683

estimate 800/1200
starting price EUR 200



Émile Zola (1840-1902)
Portrait of Georges Charpentier, Médan, ca. 1900

Vintage citrate print (aristotype), 232x170 mm

Georges Charpentier was Zola's publisher for almost 25 years (1872-1896).
Provenance : collection of Emile Zola family, Daniel Blau, ref. 682

estimate 800/1200
starting price EUR 200



Émile Zola (1840-1902)
Portrait of Albert Laborde, Médan, ca. 1900

Vintage citrate print (aristotype), 234x170 mm

Nephew of Zola's wife Alexandrine, Laborde published in 1962 *Thirty-Eight Years with Zola: The Life of Alexandrine Zola*, and in 1969, he spoke with linguist Henri Mitterand, who published *Émile Zola in Médan*. Provenance : collection of Emile Zola family, Daniel Blau, ref. 681

estimate 800/1200
starting price EUR 200



Émile Zola (1840-1902)
Portrait of Mrs Triouleyre, Médan, ca. 1900

Vintage citrate print (aristotype), 232x170 mm

Jeanne Rozerot was, by virtue of her status, isolated from social life. Only a few close friends remained loyal to her: Paul Alexis, Jacques's godfather, a young engineer, Louis Triouleyre and his wife. Provenance : collection of Emile Zola family, Daniel Blau, ref. 689

estimate 800/1200
starting price EUR 200



Émile Zola (1840-1902)
Portrait of Mrs d'Argollo-Ferrao, Médan, ca. 1900

Vintage citrate print (aristotype), 232x170 mm, inscription "Mme d'Argollo, verso"

Mrs. d'Argollo-Ferrao is the wife of the editor of the newspaper Le Brésil. Provenance : collection of Emile Zola family, Daniel Blau, ref. 689

estimate 800/1200
starting price EUR 200



Émile Zola (1840-1902)
Portrait of Madame Laborde, with daughter Élina and her husband Loiseau, Médan, ca. 1900

Vintage citrate print (aristotype), 235x173 mm

Provenance : collection of Emile Zola family, Daniel Blau, ref. 686

estimate 800/1200
starting price EUR 200



Émile Zola (1840-1902)
Portrait of Madame Amélie Laborde, Médan, ca. 1900

Vintage citrate print (aristotype), 235x174 mm

Mrs Laborde is Alexandrine Zola's close cousin. Provenance : collection of Emile Zola family, Daniel Blau, ref. 688

estimate 800/1200
starting price EUR 200



Émile Zola (1840-1902)
Exile Photograph (July 1898-June 1899)
Windsor Castle, Summer 1898

Vintage citrate print (aristotype), 60x86 mm

Provenance : collection of Emile Zola family, Daniel Blau, ref. 673

estimate *EUR* 500/800
starting price **EUR** 100



Émile Zola (1840-1902)
Exile Photograph (July 1898-June 1899)
Addlestone Station, Summer 1898

Vintage citrate print (aristotype), 60x86 mm

Provenance : collection of Emile Zola family, Daniel Blau, ref. 674

estimate *EUR* 500/800
starting price **EUR** 100



Émile Zola (1840-1902)
Exile Photograph (July 1898-June 1899)
Denise and Jacques with Violette, Penn, Surrey, Summer 1898

Vintage citrate print (aristotype), 60x86 mm

Provenance : collection of Emile Zola family, Daniel Blau, ref. 659

estimate *EUR* 500/800
starting price **EUR** 100



Émile Zola (1840-1902)
Exile Photograph (July 1898-June 1899)
Near Weybridge, Summer 1898

Vintage citrate print (aristotype), 60x88 mm

Provenance : collection of Emile Zola family, Daniel Blau, ref. 675

estimate *EUR* 500/800
starting price **EUR** 100



Émile Zola (1840-1902)
Exile Photograph (July 1898-June 1899)
Violette Vizetelly with bicycle, Oatland's Chase, Summer 1898

Vintage citrate print (aristotype), 85x60 mm

Provenance : collection of Emile Zola family, Daniel Blau, ref. 671

estimate *EUR* 500/800
starting price **EUR** 100



Émile Zola (1840-1902)
Exile Photograph (July 1898-June 1899)
Denise and Jacques with Violette, Oatland's Chase, Summer 1898

Vintage citrate print (aristotype), 85x60 mm

Provenance : collection of Emile Zola family, Daniel Blau, ref. 672

estimate *EUR* 500/800
starting price **EUR** 100



Émile Zola (1840-1902)
Bruneau, Desmoulins , Charpentier,
Mrs and Miss Bruneau, Mrs Charpentier, Mrs Zola, Médan, ca. 1900

Vintage citrate print (aristotype), 175x235 mm with black margins, annotations, verso

Provenance : collection of Emile Zola family, Daniel Blau, ref. 660

estimate 800/1200
starting price EUR 200



Émile Zola (1840-1902)
Bruneau, Desmoulins , Zola,
Mrs and Miss Bruneau, Mrs Charpentier, Mrs Zola, Médan, ca. 1900

Vintage citrate print (aristotype), 175x235 mm with one black margin, annotations, verso

Provenance : collection of Emile Zola family, Daniel Blau, ref. 680

estimate 2.000/3.000
starting price EUR 300



Émile Zola (1840-1902)
Zola, Alexandrine, Desmoulins, Miss & Mr Charpentier, Médan, ca. 1900

Vintage citrate print (aristotype), 60x85 mm with black margins, annotations, verso

Provenance : collection of Emile Zola family, Daniel Blau, ref. 678

<i>estimate</i>	EUR 500/800
starting price	EUR 100

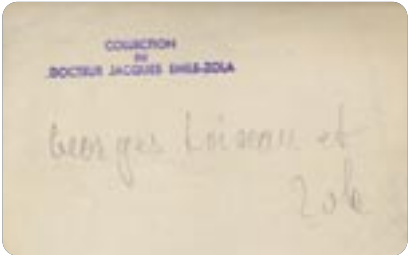


Émile Zola (*circle of*)
Loiseau and Zola in Conversation, Médan, ca. 1900

Vintage citrate print (aristotype), 176x125 mm, estate stamp, verso

Georges Loiseau married Elina Laborde. Provenance : collection of Emile Zola family, Daniel Blau, ref. 677

<i>estimate</i>	800/1200
starting price	EUR 200





Émile Zola (1840-1902)
Zola, Alexandrine, Charpentier, his daughter with
mandoline and Desmoulins, Médan, ca. 1900

*Vintage citrate print (aristotype), 175x235 mm with black margin,
annotations and collection stamp, verso*

Provenance : collection of Emile Zola family, Daniel Blau, ref. 676

estimate 800/1200
starting price EUR 200

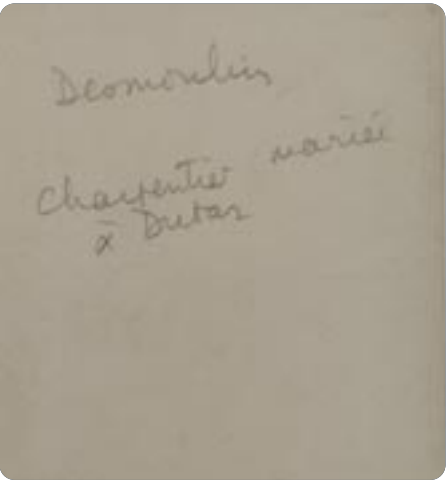


Émile Zola (1840-1902)
Alexandrine, Charpentier and his wife, Desmoulins,
Charpentier's daughter Jane, Médan, ca. 1900

Vintage citrate print (aristotype), 175x235 mm, annotations, verso

Provenance : collection of Emile Zola family, Daniel Blau, ref. 679

estimate 800/1200
starting price EUR 200





Émile Zola (1840-1902)
Portrait of his son Jacques, ca. 1900

Vintage citrate print (aristotype), 85x60 mm

Provenance : collection of Emile Zola by descent to his grandson Francois Emile Zola, Daniel Blau, Munich, ref. 696

estimate 800/1200
starting price EUR 200



Émile Zola (1840-1902)
Denise, ca. 1898

Sequence of three vintage citrate prints (aristotype), 85x60 mm

Provenance : collection of Emile Zola by descent to his grandson Francois Emile Zola, Daniel Blau, Munich, ref. 692-693-694

estimate (3) 800/1200
starting price EUR 200





Émile Zola (1840-1902)
Jacques, ca. 1900

*Sequence of three vintage citrate prints
(aristotype), 85x60 mm*

Provenance : collection of Emile Zola by
descent to his grandson Francois Emile
Zola, Daniel Blau, ref. 697-698-699

estimate (3) 800/1200
starting price EUR 200



Émile Zola (1840-1902)
Denise, ca. 1900

*Sequence of three vintage citrate prints
(aristotype), 85x60 mm*

Provenance : collection of Emile Zola by
descent to his grandson Francois Emile
Zola, Daniel Blau, ref. 690-691-695

estimate (3) 800/1200
starting price EUR 200





Émile Zola (1840-1902)
Portrait of his son Jacques, 1900

Vintage citrate print (aristotype), 85x60 mm, titled and dated, ink, verso

Provenance : collection of Emile Zola by descent to his grandson Francois Emile Zola, Daniel Blau, Munich, ref. 700

estimate EUR 500/800
starting price EUR 100



Émile Zola (1840-1902)
Les Tournesols, Médan, ca. 1900

Vintage citrate print (aristotype), 232x170 mm

Provenance : collection of Zola family, Daniel Blau, ref. 668

estimate 800/1200
starting price EUR 200



Émile Zola (1840-1902)
Self Portrait, 1900

Vintage cyanotype, 85x60 mm, on original mount

Provenance : collection of grandson Francois Emile Zola,
Daniel Blau, ref 657

estimate 8.000/10.000
starting price EUR 800



Émile Zola (1840-1902)
Flowers Study, ca. 1900

Vintage cyanotype, 230x172 mm, on original mount

Provenance : collection of Emile Zola by descent to his grandson Francois Emile Zola,
Daniel Blau, Munich, ref. 658

estimate. 2.000/3.000
starting price EUR 300



Amateur Kodak photographer
Two cyanotypes, ca. 1896

*Two cyanotypes, diameter 91 mm, on
vintage textile mounts*

Provenance : collection idF

estimate (2) EUR 200/300
starting price EUR 20



160



A. C. Champagne (éditeur)
Karnak Temples, ca. 1890

*Four small cyanotypes print, 90x120 mm, agency stamp: "A C Champagne, éditeur
120 rue de Rivoli, Paris", verso*

This company is particularly well known for publishing views of Paris and souvenir
albums ("Souvenir de Paris"), often in the form of colourised photographs, phototypes
or photochromes intended for the tourist and collector market. Provenance : Daniel
Blau, Munich, ref. 538-539-540-541

estimate (4) EUR 200/300
starting price EUR 20

161



Amateur Kodak photographer
Fisherman, ca. 1895

Small cyanotype, 150x80 mm,

Provenance : Daniel Blau, Munich, ref. 41

estimate. EUR 100/200
starting price EUR 20



Amateur photographer
George Washington at East 14th Street, New York, ca. 1900

Cyanotype, 115x166 mm,

The statue depicts George Washington on horseback, commemorating his triumphant entry into New York after the city's liberation on Evacuation Day, 25 November 1783.

Provenance : Daniel Blau, Munich, ref. 33

estimate. EUR 100/200
starting price EUR 20



Georges Poulet (*Aurora Argentina*)
Before the railroad, somewhere between Santa Fe and Tucumán, 1890

Vintage original cyanotype, 220x280 mm, reference numbers, ink and pencil, verso : “Ligne de Véra au parallèle 28°, Campement au Kilomètre 75”

“*Aurora Argentina: Cyanotypes 1890–1894*” is a remarkable photobook presenting the cyanotypes created by French engineer Georges Poulet during the building of the railroad between Santa Fe and Tucumán in Argentina. The book was published in 2005 by Galerie Daniel Blau and Walther König, on the occasion of a dedicated exhibition.

Provenance : Daniel Blau, Munich, ref. 466

estimate EUR 400/500
starting price EUR 50



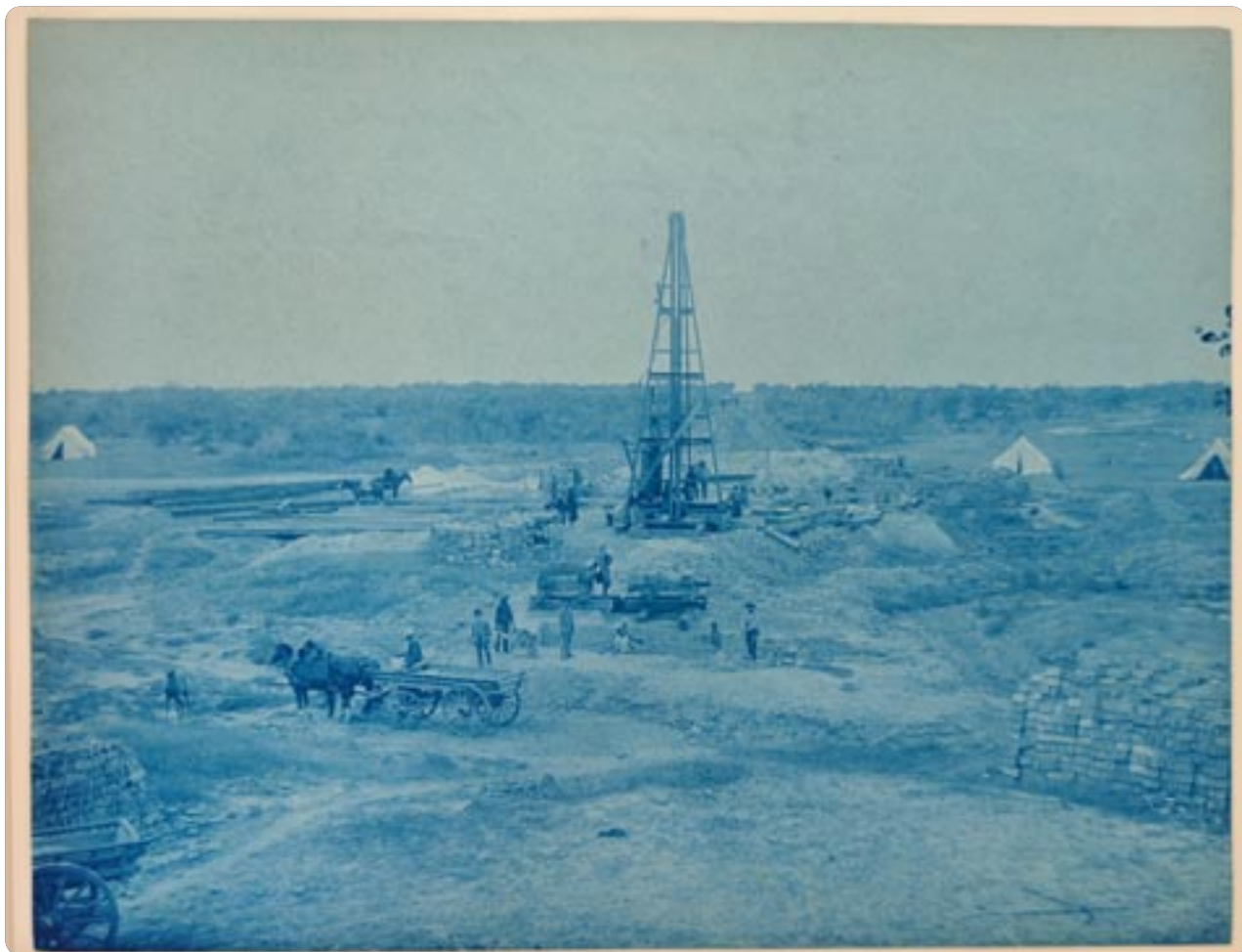
Georges Poulet (*Aurora Argentina*)
Workers’ camp between Santa Fe and Tucumán, ca. 1890

Vintage cyanotype, 212x278 mm, reference numbers, ink and pencil, verso, “Véra”

“*Aurora Argentina: Cyanotypes 1890–1894*” is now recognized as a key publication for anyone interested in cyanotype, industrial photography, or the visual history of Argentina’s railways at the turn of the 20th century

Provenance : Daniel Blau, Munich, ref. 465

estimate EUR 400/500
starting price EUR 50



Georges Poulet (*Aurora Argentina*)
Construction of the alcantarilla in Los Leones, December 1890

Vintage original cyanotype, 207x268 mm, reference numbers, ink and pencil, verso

“*Aurora Argentina: Cyanotypes 1890–1894*” is a remarkable photobook presenting the cyanotypes created by French engineer Georges Poulet during the building of the railroad between Santa Fe and Tucumán in Argentina. The book was published in 2005 by Galerie Daniel Blau and Walther König, on the occasion of a dedicated exhibition.

Provenance : Daniel Blau, Munich, ref. 462

estimate EUR 400/500
starting price EUR 50



Georges Poulet (*Aurora Argentina*)
Junction Bridge on Río Salado, Empalme San Carlos, December 1890

Two parts panoramic cyanotype, 185x540 mm, reference numbers, ink and pencil, verso : Pont d'Empalme sur le Río-Salado

The metal arch railway bridge over the Río Salado from the late 19th century—built for the railroad between Santa Fe and Tucumán—is still standing as of 2023, but it has been disused for about a century and remains as a rusted, silent relic.

Provenance : Daniel Blau, Munich, ref. 464

estimate EUR 400/500
starting price EUR 50

Georges Poulet (*Aurora Argentina*)
Construction of the bridge over the Rio Salado in Los Leones
Empalme San Carlos, December 1890

Three parts original panoramic cyanotype, 228x866 mm, reference numbers, ink and pencil, verso
: “Constructions du pont sur le Rio-Salado à Los Leones, Decembre 1890”

The original metal arch railway bridge over the Río Salado from the late 19th century—built for the railroad between Santa Fe and Tucumán—is still standing as of 2023, but it has been disused for about a century and remains as a rusted, silent relic.

Provenance : Daniel Blau, Munich, ref. 463

estimate EUR 3.000/4.000
starting price EUR 300



Georges Poulet (*Aurora Argentina*)
Construction of the bridge over the Rio Salado in Los Leones, variant
Empalme San Carlos, December 1890

Three parts original panoramic cyanotype, 185x540 mm, reference numbers and captions, ink and pencil, verso : “Constructions du pont sur le Rio-Salado à Los Leones, Decembre 1890”

Another copy of the same panorama, with slightly different cropping

Provenance : Daniel Blau, Munich, ref. 467

estimate EUR 3.000/4.000
starting price EUR 300





Gaudenzio Marconi - Charles Naudet (attr.)
 Nu in reversed colors, Paris, (1870-)1900

Cyanotype, 173x93 mm, executed by Naudet or a later printer from a Marconi positive, mysterious red monogram "M", verso

This image results from printing a positive rather than a paper negative—a much easier process today thanks to digital reversal of values. Provenance : Daniel Blau, ref. 265

estimate EUR 200/400
 starting price EUR 50



Gaudenzio Marconi - Charles Naudet (attr.)
 Nu in reversed colors, Paris, (1870-)1900

Cyanotype, 167x257 mm, printed on watermarked "Rives" paper, executed by Naudet or a later printer from a Marconi positive numbered "252", red monogram "M", verso

This image results from printing a positive rather than a paper negative—a much easier process today thanks to digital reversal of values. Provenance : Daniel Blau, ref. 264

estimate EUR 200/400
 starting price EUR 50



Parisian studio
Nude, ca. 1900

Aristotype print (p.o.p.), 129x230 mm,

Provenance : Daniel Blau, Munich, ref. 22

estimate EUR 50/60
starting price EUR 10



Hippolyte Blancard (1843-1924)
St Cloud Palace after the Prussian Bombing, 1870

Platinotype on very thin matte paper, 207 x 275 mm. The image is visible on the verso due to the paper's transparency.

During the siege of Paris (1870-71), Blancard took numerous photographs of the streets, ramparts, barricades, troop movements and everyday life. He mainly used the collodion process on glass plates, then platinotype for printing, which guaranteed exceptional sharpness and depth. His photographic archives, including negatives and original prints, are kept at the Bibliothèque historique de la Ville de Paris and the BnF. Provenance : Daniel Blau, Munich, ref. 43

estimate 800/1200
starting price EUR 200





Alexander von Minutoli (*circle of*)
Beaker, Germany or Austria, 1850s

Salt paper from glass negative on original mount, 295x236 mm, foxing

Baron Alexander von Minutoli (1806-1887) was the creator of one of the very first decorative arts museums in Europe, the first of the nineteenth century, a precursor of the Victoria and Albert Museum in London and the Musée des Arts Décoratifs in Paris, and made extensive use of photography to spread taste and knowledge. When Alexander von Minutoli had to vacate Liegnitz Castle after his retirement, the technological collection, a quarter of the collection that once comprised 28,000 objects, was sold to the Prussian state in 1869.

Provenance : Daniel Blau, Munich, ref. 32

estimate EUR 200/300
starting price EUR 20



Museum Photographer
A Piece of Greece Patrimony in France , ca. 1890

Vintage silver print on matte paper, 187x256 mm,

Provenance : Daniel Blau, Munich, ref. 30

estimate EUR 50/60
starting price EUR 20



James Valentine (attr:)
Waterfalls, Jamaica, ca. 1870

Albumen print, 240x292 mm, annotations, verso: "ficas califlora, cobre river, Jamaica"

Provenance : Daniel Blau, Munich, ref. 563

estimate EUR 200/400
starting price EUR 50

176



Mysterious English Photographer
Ferns, ca. 1890

Citrate print, 130x176 mm

Provenance : Robert Herskowicz, Daniel Blau, ref. 40

estimate EUR 400/800
starting price EUR 100

177



Unidentified Japanese Studio
Japanese Subjects, ca. 1880

Four vintage handcolored platinum prints, 290x120 mm, credit

Provenance : Daniel Blau, Munich, ref. 534

estimate (4) EUR 200/400
starting price EUR 50

178



Georges Henry (Henry Frères)
Urn, ca. 1910

Autochrome, full plate, 178x128 mm, elegant mounting between solid plexiglass plates

Provenance : Daniel Blau, Munich, ref. 169

estimate EUR 400/800
starting price EUR 100

179





Léon Gimpel (1878-1949)
Le Plessis-Piquet, 1911

Autochrome, half plate, 90x120 mm, elegant mounting between solid plexiglass plates

Provenance : Daniel Blau, Munich, ref. 177

estimate EUR 400/800
starting price EUR 100

180



Léon Gimpel (1878-1949)
Haystack, Le Plessis-Piquet, 1911

Autochrome, half plate, 90x120 mm, elegant mounting between solid plexiglass plates

Provenance : Daniel Blau, Munich, ref. 174

estimate EUR 400/800
starting price EUR 100

181



Léon Gimpel (1878-1949)
Foret de Fontainebleau, Arbonne, Novembre 1907

*Autochrome, half plate, 90x120 mm, inscribed on label between glass:
Novembre 1907-Fôret de Fontainebleau (environs d'arbonne), typeset
label: Collection Léon Gimpel*

Provenance : Collection Léon Gimpel, Daniel Blau, Munich, ref. 175

estimate EUR 400/800
starting price EUR 100



Léon Gimpel (1878-1949)
Coucher de Soleil, ca. 1910

Autochrome, quarter plate, 64x90 mm

Provenance : Daniel Blau, Munich, ref. 179

estimate EUR 400/800
starting price EUR 100



Léon Gimpel (1878-1949)
Sheep in a Green Field, ca. 1910

Autochrome, half plate, 90x120 mm, elegant mounting between solid plexiglass plates, we join "The Soup of the Old Man, half plate autochrome, 90x120 mm, many scratches

Provenance : Collection Léon Gimpel, Daniel Blau, Munich, ref. 176-23

estimate (2) EUR 400/800
starting price EUR 100



184



Amateur Autochromist
Driving a Bugatti, Model 35 Racer, ca. 1920

Autochrome, half plate, 120x90 mm, elegant oval mounting between solid plexiglass plates

Provenance : Collection Léon Gimpel, Daniel Blau, ref. 537

estimate EUR 400/500
starting price EUR 50

185



Amateur Autochromist
Foret de Fontainebleau, ca. 1910

Autochrome, full plate, 129x179 mm

Provenance : Daniel Blau, Munich, ref. 24

estimate EUR 400/800
starting price EUR 50



Amateur Autochromist
Colmar, ca. 1910

Autochrome, full plate, 129x179 mm

Provenance : Daniel Blau, Munich, ref. 27

estimate EUR 400/800
starting price EUR 50



Amateur Autochromist
Offemont, 19 October 1915

Autochrome, half plate, 89x120 mm

Provenance : Daniel Blau, Munich, ref. 25

estimate EUR 400/800

starting price EUR 50



Amateur Autochromist
Two "Poilus", Offemont, 19 October 1915

Two autochromes, half plates, 120x90 mm

One could be a self portrait, then the second one also.
Provenance : Daniel Blau, Munich, ref. 26-543

estimate (2) EUR 400/800

starting price EUR 100





Emile Domergue
Castel D'Agay, 1910'

Autochrome, half plate, 90x120 mm

Provenance : Daniel Blau, Munich, ref. 155

estimate EUR 400/800
starting price EUR 50



Amateur Autochromist
Rue du Poilu, Villefranche-sur-Mer, ca. 1920

Autochrome, half plate, 120x90 mm

Provenance : Daniel Blau, Munich, ref. 44

estimate EUR 400/800
starting price EUR 50



Amateur Autochromist
Roman Forum without Visitors, Rome, ca. 1912

Autochrome, unusual formate, 100x150 mm

Quite a Surreal composition.

Provenance : Daniel Blau, Munich, ref. 29

estimate EUR 600/800
starting price EUR 50



Louis John Steele
San Marco from Punta della Dogana, Venice, ca. 1913

Autochrome, half plate, 90x120 mm

A pleasant spot to photograph Venice.

Provenance : Daniel Blau, Munich, ref. 494

estimate EUR 600/800
starting price EUR 100



Amateur Autochromist
James Brydon Waterlily, ca. 1910

Autochrome, full plate, 124x178 mm

James Brydon is a classic, award-winning waterlily known for its medium-sized, glossy, uniform watermelon-red flowers.

Provenance : Daniel Blau, Munich, ref. 544

estimate EUR 200/400
starting price EUR 50

194



Lumière brothers (*circle of*)
Woman Journalist, “Le Quotidien”, Lyon Exhibition, 1914

Autochrome, half plate, 90x120 mm

Provenance : Daniel Blau, Munich, ref. 542

estimate EUR 800/1.200
starting price EUR 100

195



Amateur Autochromist
Still life with Mirror, ca. 1910

Autochrome, half plate, 120x90 mm

Provenance : Daniel Blau, Munich, ref. 553

estimate EUR 200/400
starting price EUR 50



Amateur Autochromist
Young Girl in Red, ca. 1909

Autochrome, half plate, 120x90 mm

Provenance : Daniel Blau, Munich, ref. 554

estimate EUR 600/800
starting price EUR 100



Amateur Autochromist
Studio Portrait, ca. 1915

Autochrome, half large stereo format, 80x78 mm

Provenance : Daniel Blau, ref. 20

estimate EUR 200/400
starting price EUR 50

198



Amateur Autochromist
Historical Costumed Group Portrait, ca. 1915

Autochrome, full plate, 124x178 mm

Provenance : Daniel Blau, Munich, ref. 28

estimate EUR 200/400
starting price EUR 50

199



Amateur Autochromist
Butterflies Composition, ca. 1913

Autochrome, half plate, 120x90 mm

Provenance : Daniel Blau, Munich, ref. 552

estimate EUR 200/400
starting price EUR 50

Terms and conditions of sale

The sale will be conducted in euros. In addition to the hammer price for each lot, buyers are required to pay a fee and applicable taxes totaling 30% (Italian IVA included; 28.55% excluding tax). The auction will proceed according to the catalogue order. Bidding online is simple: once registered, a user can either place direct bids or set an automatic maximum bid. The system will bid incrementally on their behalf, ensuring the bidder wins at the lowest possible price up to their stated maximum. The auction ends on 25 November 2025.

All dimensions and dates of the prints have been verified using available resources. The condition of each item is further documented with a reproduction, and an exhibition allows for prior inspection. The English version of the catalogue includes detailed descriptions of all inscriptions on the reverse of the prints.

Estimates provided in both the PDF and printed versions of the catalogue are not guarantees that items will sell at the estimated price or within the estimate range. The final value of each artist's prints will be determined by the bidders and may evolve accordingly.

There is no reserve price. The minimum bid equals the starting price.

If a new bid is placed in the final minutes before the scheduled closing time, the auction clock is automatically reset and extended. Specifically, whenever a bid is entered during the last 3 minutes, the timer restarts for another 3 minutes from that bid. This extension process continues for each new bid, ensuring that all interested bidders have a fair chance to respond, and preventing "sniping" by last-second offers.

The auction ending begins on 25 November 2025 at 3:15 pm and only closes once there have been no new bidder's maximum during the final 3-minute window.