



Smithsonian  
*Freer Gallery of Art and  
Arthur M. Sackler Gallery*

Still Prints of Asia

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## Collection Overview

<b>Repository:</b>	Freer Gallery of Art and Arthur M. Sackler Gallery Archives
<b>Title:</b>	Still Prints of Asia
<b>Date:</b>	1858-1903
<b>Identifier:</b>	FSA.A1999.01
<b>Extent:</b>	31 Prints (albumen and carbon)
<b>Language:</b>	English .
<b>Digital Content:</b>	<a href="#">Image(s): Still Prints of Asia: Persian-Armenian Woman in Outdoors Dress</a>
<b>Container:</b>	Box 1
<b>Container:</b>	Box 2

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## Administrative Information

### Provenance

Purchase, 1998-1999.

### Preferred Citation

Still Prints of Asia, FSA.A1999.01. National Museum of Asian Art Archives. Smithsonian Institution, Washington, D.C.

### Restrictions

Collection is open for research.

### Conditions Governing Use

Permission to publish, quote, or reproduce must be secured from the repository.

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## Biographical / Historical

The focus on India in this collection, the identity of the photographers, and the locations chosen to photograph shine a light on India during British occupation. The architecture of royally-funded 16th century Mughal structures builds a base against which the architecture (and ruins) of a contemporary 19th century town can be compared. Some speak more directly to the occupation than others.

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## Scope and Contents

The collection is made up of 30 albumen photographic prints and one carbon print. The dates range from 1858 to approximately 1903, with the bulk of photographs taken between 1860-1880. The photographs are from several

photographers, including Samuel Bourne, Felice Beato, Abdullah Freres, A.T.W. Penn, Ganaptrao Abajee Kale, and Francis Frith. Twenty-six of the photographs are of locations around India, one was taken in Japan, and four are portraits of women in unidentified locations. The portraits are instead identified by ethnicity: one of a Chinese woman, one of a Persian-Armenian woman, and two of Turkish women. The two Turkish women are wearing the same outfit.

A1999.1\_23: "Darjeeling Tea Factory and Darjeeling Frost" shows a commercializing tea industry at the hands of a British foreman. The grisly A1999.1\_27: "Inside the Secunderabagh, Lucknow" shows the outcome of the Indian Rebellion of 1857. A1999.1\_30: "His Highness Maharao Raja Sir Raghubir Singhjt Sahib Bahadur" is a stately portrait of one of the last Rajput royals in Bundi. A1999.1\_18 and A1999.1\_20 show the view of Lake Nainital and the town of Nainital, which was built as a summer residence for British officials. Most directly, A1999.1\_4: "The Delhi Durbar" shows the second British rulers of India, Edward VII and his wife Alexandra, gathering in Delhi in 1903.

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## Arrangement

Arranged by item number.

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## Names and Subject Terms

This collection is indexed in the online catalog of the Smithsonian Institution under the following terms:

Subjects:

- Architecture
- Architecture -- India
- Landscapes
- Photography -- China
- Photography -- Japan
- Photography-India
- Portraits -- Women

Types of Materials:

- Albumen prints
- Photographs
- Portraits

Places:

- Armenia
- China
- India
- Japan
- Turkey

## Container Listing

- Box 1, Folder 1, Item 1
- FSA.A1999.01\_1: Persian-Armenian Woman in Outdoors Dress , unknown  
1 Albumen print (image 21 x 16 cm., mounted 51 x 41 cm)  
[Image\(s\): Still Prints of Asia: Persian-Armenian Woman in Outdoors Dress](#)  
Notes: Historically, Iran (or Persia) has had great influence on Armenia's culture, with the two peoples sharing religious, political, and linguistic elements and traditions. However, Armenia's conversion to Christianity and Persia's subsequent conversion to Islam created a cultural separation. In 1604-1605, during his war with the Ottoman Empire, Shah Abbas of Persia relocated tens of thousands of Armenians from Nakhichevan to an area of Isfahan called New Julfa, which was created to become an Armenian quarter. The community became active in the cultural and economic development of Iran; by the beginning of the 20th century, Iran was a major center of Armenian life in the Middle East.
- Box 1, Folder 1
- Undated albumen print by an unknown photographer, depicting a Persian- Armenian woman in outdoors dress.
- Genre/Form: Portraits  
Photographs  
Albumen prints  
Albumen prints -- 19th century
- Place: Turkey  
Iran  
Armenia  
İşfahān (Iran)
- Box 1, Folder 1, Item 2
- FSA.A1999.01\_2: Turkish Woman (sitting), 1860-1870  
1 Albumen print (image 22 x 19 cm.)  
[Image\(s\): Still Prints of Asia: Turkish Woman \(sitting\)](#)  
Photographer: Abdullah frères  
Notes: One albumen print, circa 1860-1870, of an unknown Turkish woman, by Abdullah Frères of Istanbul.
- Vichen, Hovsep, and Kevork Abdullah were a family of Ottoman Armenian photographers, known by their French name Abdullah Frères, who operated a studio in Istanbul from 1858 to 1900. In 1863 they became official royal photographers to the Ottoman Sultan.
- Topic: Portraits  
Women -- Turkey
- Genre/Form: Albumen prints
- Place: Istanbul (Turkey)
- Box 1, Folder 1, Item 3
- FSA.A1999.01\_3: Turkish Woman (standing), 1860-1870  
1 Albumen print (image 24 x 18 cm.)  
[Image\(s\): Still Prints of Asia: Turkish Woman \(standing\)](#)  
Photographer: Abdullah frères  
Notes: For information on the Abdullah Frères, see A1999.01\_2

	One unmounted albumen print, circa 1860-1870, of an unknown Turkish woman, by Abdullah Frères of Istanbul.
Place:	Turkey Istanbul (Turkey)
Topic:	Women -- Turkey Portraits
Genre/Form:	Albumen prints

Box 1, Folder 1, Item  
4-8

FSA.A1999.01\_4: The Delhi Durbar, circa 1903  
5 Albumen prints (images 24 x 28 cm. or smaller)

[Image\(s\): Still Prints of Asia: The Delhi Durbar](#)

[Image\(s\): Still Prints of Asia: The Delhi Durbar](#)

[Image\(s\): Still Prints of Asia: The Delhi Durbar](#)

[Image\(s\): Still Prints of Asia: The Delhi Durbar](#)

[Image\(s\): Still Prints of Asia: The Delhi Durbar](#)

Photographer: Bourne and Shepherd

Bourne, Samuel, 1834-1912

Notes: "Durbar" is a Mughal term which came to be applied to the great ceremonial gatherings held in Delhi and other locations during the time of the British Empire, usually for the purpose of showing loyalty to the crown. The Delhi Durbar, translated as "Court of Delhi," refers to three such gatherings held at Coronation Park, Delhi, in 1877, 1903 and 1911, to celebrate the coronation of a new King and Queen of the United Kingdom. Organized by Lord Curzon, the Delhi Durbar of 1903 was by all accounts a truly dazzling two-week spectacle of pomp and pageantry, commemorating the ascension of King Edward VII and Queen Alexandra as Emperor and Empress of India.

Samuel Bourne and Charles Shepherd were British photographers active in India in the mid-to-late 19th century. Bourne's career began with his arrival in Calcutta (Kolkata) in 1863. In Simla, he formed a partnership with two established photographers, Shepherd and Howard (likely William Howard). Howard soon left, and within a few years, Bourne & Shepherd had become the most successful firm in the subcontinent, with their work widely distributed throughout India and in Britain. Two additional studios were opened in Calcutta (1867) and Bombay (1870). Bourne departed in 1870 and was replaced as principal photographer by Colin Murray. Shepherd returned to England in 1879. The firm changed ownership numerous times in the early 20th century and operated under the same name in Calcutta. A fire destroyed many of the company's archival records in 1991. Bourne & Shepard shut down operations in 2016, after 176 years in business.

Place: India -- Delhi -- Delhi

India -- Social life and customs

Topic: GREAT DURBAR, DELHI, INDIA

Genre/Form: Albumen prints

Box 1, Folder 2, Item  
1

FSA.A1999.01\_5: View of a Temple Complex, India, 1860-1870

[Image\(s\): Still Prints of Asia: View of a Temple Complex, India, circa 1860s-1870s](#)

Photographer: Frith, Francis

Notes: One albumen print, circa 1860s-1870s, of a view of a temple complex in India. A black ink inscription in the lower left corner reads "Trickaleecoondrum", probably Tirukalukundram, Tamil Nadu. Blindstamped "Frith's Series"

If this photograph is of Tirukalukundram, it is likely that this site is the temple complex on the foothills below what is now the Vedagiriswarar temple. The village has grown significantly since the 19th century photo, and it is uncertain how much the landscape has changed. The temples featured in the photograph are dedicated to Hindu god Shiva.

Francis Frith (1822-1898) was one of the pre-eminent travel photographers of his day, contributing greatly to the popularization of travel photography. He also founded Frith & Co., a specialty printing and publishing firm largely devoted to travel photography in a variety of formats, including souvenir postcards and individual prints of scenic views. By employing a team of photographers to supply images for his inventory and purchasing the rights to interesting photos from other photographers and publishing them under the studio's name, Frith soon amassed the largest collection of its kind, with a catalog than ran to almost 700 pages. Upon their father's retirement from the firm, Frith's sons continued to operate Frith & Co. until World War I, when it was sold outside the family. Today a large part of Frith & Co.'s collection is held in private hands, while a significant number of glass negatives are housed at the Birmingham City Library.

Place: Tamil Nadu  
Tirukalikundram

Genre/Form: Albumen prints

Topic: Temples  
Temples, Hindu

Box 1, Folder 2, Item  
2

FSA.A1999.01\_6: Portrait of a Woman, circa 1860s  
1 Albumen print (image 27 x 21 cm., mounted 31 x 25 cm)  
[Image\(s\): Still Prints of Asia: Portrait of a Woman](#)

Notes: One albumen print, circa 1860s, of an aristocratic Chinese woman, by an unknown photographer.

Topic: Women -- China  
Genre/Form: Albumen prints

Box 1, Folder 2, Item  
3

A1999.01\_7: View of Lake Ashi and Mountains at Hakone, Japan , circa 1860s  
1 Albumen print (image 21.5 x 28 cm)  
[Image\(s\): Still Prints of Asia: View of Lake Ashi and Mountains at Hakone, Japan](#)  
[Image\(s\): Still Prints of Asia: View of Lake Ashi and Mountains at Hakone, Japan](#)

Photographer: Beato, Felice, b. ca. 1825

Notes: Lake Ashi, or Ashinoko, is a crater lake that lies along the southwest wall of the caldera of Mount Hakone, an active volcano in the Hakone area of Kanagawa Prefecture in Honshū, Japan. The lake is popular with tourists because of its hot springs and views of Mt. Fuji.

Although he was born in Greece, Felice Beato worked as a press photographer in England and achieved recognition for his coverage of British political conflicts, photographing the Crimean War of 1855

and, together with his brother-in-law, James Robertson, the 1858 Indian Mutiny in Delhi and Lucknow. The images Beato took during this time are thought to be the first to depict actual human corpses on the battlefield. After moving to Yokohama in 1863, Beato opened the area's first photography studio and documented the people and culture of Japan for the next twenty years, taking photographs and selling them to tourists. During his travels, Beato was able to gain access to Japanese ports that were open only to diplomats by acting as an official photographer for the British navy.

One albumen print, circa 1860s. Panoramic view by Felix Beato of Lake Ashi (Ashinoko) and surrounding mountains at Hakone, Japan.

Place: Hakone-machi (Japan)  
Japan -- Kanagawa prefecture -- Lake Ashi  
Topic: Panoramas  
Lakes -- Japan  
Mountains -- Japan  
Genre/Form: Albumen prints

Box 1, Folder 2, Item  
4

FSA.A1999.01\_8: Cawnpore, Memorial Well, circa 1860s-1880s  
1 Albumen print

[Image\(s\): Still Prints of Asia: Cawnpore, Memorial Well](#)

Photographer: Bourne, Samuel, 1834-1912

Notes: One albumen print of the interior statue of the Cawnpore Memorial Well, circa 1860s-1880s. Signed "Bourne 1206" in the lower left corner of image.

The town of Cawnpore (Kanpur) was the site of conflict during the 1857 Indian Rebellion. The monument memorializes the massacre of 200 women and children and the disposal of their bodies into a nearby well. The central statue is a standing angel, designed by Carlo Marochetti and constructed in 1860. After India declared independence in 1947, the statue was moved to the nearby Kanpur Memorial Church.

For an image of the exterior of the memorial, see A1999.1\_17. For information on Samuel Bourne and Bourne & Shepard, see A1999.1\_4

Place: Kanpur (India)  
Genre/Form: Albumen prints

Box 1, Folder 2, Item  
5

A1999.01\_9: Futtepore Sikri, Interior of Great Quadrangle, circa 1860s  
1 Albumen print (image 23 x 29 cm., mounted 31 x 40 cm)

[Image\(s\): Still Prints of Asia: Futtepore Sikri, Interior of Great Quadrangle](#)

Photographer: Bourne, Samuel, 1834-1912

Notes: One albumen print of the interior of the Great Quadrangle in Futtepore Sikri, circa 1860s. Signed "Bourne 1261" in the lower left corner of the image.

The city of Futtepore Sikri (Fatehpur Sikri), was founded in 1571 by Akbar I to serve as the capital of the Mughal Empire, a role which lasted until 1585. It is located in western Uttar Pradesh, India. Akbar chose the quiet site next to the ancient town of Sikri because of its proximity to the city of Agra. The palatial section of Fatehpur Sikri



consists of a palace, a complex ("The Great Quadrangle") that houses a mosque (Jama Masjid) and a tomb (Tomb of Salim Chishti), as well as a few other, smaller buildings. The style of the buildings showcases the unity of Hindu and Muslim cultural designs under Akbar I's reign; the architecture is largely Timurid with Gujarati influences. Fatehpur Sikri is mostly made of red sandstone. The city was abandoned for formal use in 1585 and fell into disrepair as the Mughal Empire declined; it became a UNESCO World Heritage site in 1986.

This photograph is taken from the southeast interior corner of the Jama Masjid complex. Within view is the entrance to the Masjid proper, as well as the tomb of Salim Chishti.

For information on Akbar I, see A1999.01\_11 For information on the tomb of Salim Chishti, see A1999.01\_12 For information on Samuel Bourne, see A1999.01\_4

Place: Agra (India)  
Uttar Pradesh (India)  
Fatehpur Sikri (India)  
Genre/Form: Albumen prints  
Topic: Mausoleums -- India  
Mosques -- India  
Architecture -- Mughal -- India

Box 1, Folder 3, Item  
1

A1999.01\_10: Mausoleum of Prince Etmad-Dowlach, Agra, circa 1860s  
1 Albumen print (image 23 x 29 cm., mounted 31 x 40 cm)

[Image\(s\): Still Prints of Asia: Mausoleum of Prince Etmad-Dowlach, Agra](#)

Photographer: Bourne, Samuel, 1834-1912

Notes: One albumen print of the mausoleum of Prince Etmad-Dowlach in Agra, Uttar Pradesh, India, circa 1860s. View from top from with a few gentlemen to the side. Signed "Bourne 1232" in the center of the image.

The mausoleum of Etmad-Dowlach (Itimād-Ud-Daulah), built between 1622 and 1628, is located in Agra, Uttar Pradesh, India. The tomb was commissioned by Mughal empress Nur Jahan, the wife of Jahangir, for her father Mirzā Ghiyās Beg (also known as Itimād-ud-Daulah). Mirzā Ghiyās Beg was known for his administrative prowess. He moved to India as a poor beggar, and eventually worked his way up to a high administrative official, earning his title Itimād-ud-Daulah ("Pillar of the State") from Emperor Akbar I. One of his granddaughters, Mumtaz Mahal, later also became empress alongside Shah Jahan. As it is thought that this tomb heavily inspired the Taj Mahal, which was built as Mumtaz Mahal's tomb, this mausoleum is sometimes called "the little Taj".

[Maybe more about Nur Jahan?]

It being made completely of white marble is an example of the changing trends in Mughal architecture. The tomb is intricately decorated on both the exterior and interior, with fine jali (stone latticework) and precious jewels inlaid in the marble in colorful patterns in the parchin kari (pietre dure) technique.

For information on Samuel Bourne, see A1999.1\_4

Place: Agra (India)  
Uttar Pradesh (India)  
Topic: Mausoleums -- India  
Architecture -- Mughal -- India  
Genre/Form: Albumen prints -- 1860-1880

Box 1, Folder 3, Item  
2

FSA.A1999.01\_11: Mausoleum of Akbar, Secundra, circa 1860s  
1 Albumen print (image 23 x 29 cm., mounted 31 x 40 cm)

[Image\(s\): Still Prints of Asia: Mausoleum of Akbar, Secundra](#)

Photographer: Bourne, Samuel, 1834-1912

Notes: The Mausoleum of Akbar, built 1605-1613, is located in Secundra (Sikandra), outside of Agra, Uttar Pradesh, India. Akbar I expanded the Mughal Empire to Bengal in the east, the Deccan plateau in the south, Kashmir in the north, and Sindh in the west. Because of his personal religious beliefs, as well as in an attempt to prevent discord in a growing empire with diverse peoples, Akbar allowed for a great degree of religious freedom. He was interred in the mausoleum by his son, Jahangir, in 1613. In 1691, the tomb was attacked by rebels and Akbar's remains were desecrated. This photograph was taken before the restoration of the mausoleum in 1905.

For information on Samuel Bourne, see A1999.1\_4

One albumen print of the Mausoleum of Akbar, Secundra. View from an angle with two Indian men in the center of the photograph. Signed "Bourne 1250" in the lower right corner of the image.

Place: Agra (India)  
Uttar Pradesh (India)  
Genre/Form: Albumen prints -- 1860-1880  
Topic: Mausoleums -- India  
Architecture -- Mughal -- India

Box 1, Folder 3, Item  
3

A1999.01\_12: Futtepore Sikri, Tomb of Selim Chisti, circa 1860s  
1 Albumen print (image 23 x 29 cm., mounted 31 x 40 cm)

[Image\(s\): Still Prints of Asia: Futtepore Sikri, Tomb of Selim Chisti](#)

Photographer: Bourne, Samuel, 1834-1912

Notes: One albumen print of the Tomb of Selim Chisti at Futtepore Sikri (Fatehpur Sikri), Uttar Pradesh, India, circa 1860s. View from an angle with two Indian men in the center of the photograph. Signed "Bourne 1265" in the lower right corner of the image.

The tomb of Sufi saint Selim Chisti (Salim Chishti) was built by Akbar I in 1580-1581. The tomb was built to honor him after he successfully predicted the birth of Akbar's son, Jahangir. The tomb is located within the same building complex as the Jama Masjid. The tomb is known for its occupant, but also for its architecture. Its white marble stands against the red sandstone of the rest of the complex, and intricately carved jali (stone latticework) surrounds the building on all sides.

For information on Fatehpur Sikri, see A1999.1\_9 For information on Akbar I, see A1999.1\_11 For information on Samuel Bourne, see A1999.1\_4

Place: Fatehpur Sikri (India)  
Uttar Pradesh (India)

Genre/Form: Albumen prints -- 1860-1880  
Topic: Mausoleums -- India  
Architecture -- Mughal -- India  
Mosques -- India

Box 1, Folder 3, Item  
4

FSA.A1999.01\_13: View From the Terrace, Tomb of Zenab Aliya, Lucknow, circa 1860s

1 Albumen print (image 23 x 29 cm., mounted 31 x 40 cm)

[Image\(s\): Still Prints of Asia: View From the Terrace, Tomb of Zenab Aliya, Lucknow](#)

Photographer: Bourne, Samuel, 1834-1912

Notes: One albumen print of a photograph from the terrace of the Chota Imambara complex, with a view of the tomb of Zenab Aliya and a Jama Masjid (mosque), in Lucknow, Uttar Pradesh, India, circa 1860s. View from an angle with two Indian men in the center of the photograph. Signed "Bourne 1051" in the lower right corner of the image.

The tomb of Zenab Aliya (Zinat Algiya, or alternatively, Asiya Begum) is a part of the Chota Imambara complex in Lucknow. The complex began construction in 1838, but was not completed for over fifty years. It was intended as a meeting hall for Shia Muslims, as well as a mausoleum for Muhammad Ali Shah, King of Awadh (alternatively Oudh), and his family members. The tomb was built for both Zinat Algiya, daughter of Muhammad Ali Shah, and her husband. The building seen behind the tomb of Zinat Algiya is a Jama Masjid, which was also commissioned by Muhammad Ali Shah in 1839. After his death, his wife, Malika Jahan Sahiba, ensured the completion of the masjid in 1845.

King Muhammad Ali took power amid a set of dynastic disputes; he was aided to the throne in 1837 by the British. He ruled for only five years before his death. The increasing involvement of the British in varying dynasties in India shows the continually growing power of the East India Company before the British Crown took formal control of the country in 1858.

For information on the city of Lucknow under British rule, see A1999.1\_27 For information on Samuel Bourne, see A1999.1\_4

Place: Lucknow (India)  
Uttar Pradesh (India)

Genre/Form: Albumen prints -- 1860-1880  
Topic: Mausoleums -- India  
Architecture -- Mughal -- India

Box 1, Folder 3, Item  
5

FSA.A1999.01\_14: Great Gate, Futtepure Sikhri, circa 1860s

1 Albumen print (image 23 x 29 cm)

[Image\(s\): Still Prints of Asia: Great Gate, Futtepure Sikhri](#)

Photographer: Bourne, Samuel, 1834-1912

Notes: This image is a view of the Great Gate (Buland Darwaza) seen from afar. The photograph is taken from above a set of ruins. It is located in Fatehpur Sikri, Uttar Pradesh, India, circa 1860s. Signed "Bourne 1264" in the center of the image.

The Buland Darwaza is the entrance to the complex in Fatehpur Sikri that houses the Jama Masjid and the Tomb of Salim Chishti. The gate is seen as one of the prime examples of Mughal architecture. It is the tallest gateway in the world at 176 ft (54 meters).

For information on the complex at Fatehpur Sikri, see A1999.1\_9 For information on Samuel Bourne, see A1999.1\_4

Place: Fatehpur Sikri (India)  
Uttar Pradesh (India)  
Topic: Architecture -- Mughal -- India  
Mosques -- India  
Genre/Form: Albumen prints -- 1860-1880

Box 1, Folder 4, Item  
1

FSA.A1999.01\_15: Kootub Minar, circa 1860s  
1 Albumen print (image 23 x 29 cm)

[Image\(s\): Still Prints of Asia: Kootub Minar](#)

Photographer: Bourne, Samuel, 1834-1912

Notes: One albumen print of the Kootub Minar (Qutb Minar). Signed "Bourne 1369" in the lower right corner of the image.

The Qutb Minar (Victory Tower) is located in South Delhi, Delhi, India and was constructed between 1199 and 1220. The minaret is a symbol of the beginning of Muslim rule in India; the Qutb Minar complex was commissioned by Qutb-ud-din Aibak, founder of the Delhi Sultanate and the Mamluk dynasty. It is named after either this Sultan, or possibly Sufi saint Qutb al-Dīn Bakhtiyār Kāfī. The minaret's construction began after the Qutb Minar complex but was completed first.

The complex was constructed on the site of twenty-seven Hindu and Jain temples; the stone of the demolished temples were used for construction. As said by Qutb-ud-din's chronicler, Hasan Nizami: "The conqueror entered the city and its vicinity was freed from idols and idol-worship; and in the sanctuaries of the images of the gods, mosques were raised by the worshippers of the one God."<sup>(1)</sup> The architecture of the tower is one of the earliest examples of a synthesized Hindu and Islamic style in India.

For information on Samuel Bourne, see A1999.1\_4

(1) J. A. Page & Y. D. Sharma. *Qutb Minar & Adjoining Monuments*, ed. Swati Mitra (New Delhi: International Print-O-Pac Ltd, 2002). Archaeological Survey of India, Government of India. Digitized by the Internet Archive in 2017 with funding from Public.Resource.Org. <https://archive.org/details/qutbminaradjoini00page/page/mode/2up.30-34>.

Topic: Mosques -- India  
Minarets  
Genre/Form: Albumen prints -- 1860-1880  
Place: India -- Delhi -- Delhi  
India -- Delhi -- Qutb Minar

Box 1, Folder 4, Item  
2

FSA.A1999.01\_16: The Fort, Agra with Taj in Distance, circa 1860s-1880s  
1 Albumen print

[Image\(s\): Still Prints of Asia: The Fort, Agra with Taj in Distance](#)

Photographer: Bourne, Samuel, 1834-1912

Notes: One albumen print, circa 1860s-1880s, depicting The Fort, Agra with the Taj Mahal in the distance, India. Signed "Bourne 1221" in the lower left corner of image.

The Agra Fort served as the main royal residence in Agra when it served as the capital of the Mughal Empire from 1598-1648. The city had intermittently served as the capital since 1526; the capital was changed to fit political and martial circumstances. The fort was built sometime before 1504, when Delhi Sultan Sikandar Khan Lodi claimed the city of Agra. In 1526, Mughal Emperor Babur captured the city, and Babur made the Fort his main residency. Facing the results of continued fighting, the Fort was damaged by the time Akbar I claimed Agra as his capital in 1558. Akbar had the ruined fort heavily renovated with the characteristic Mughal red sandstone. Akbar's grandson, Shah Jahan, also had the Fort renovated.

Shah Jahan was also the commissioner of the Taj Mahal, located in the background of this photograph. His touches on both structures show his hand in the changing style of Mughal architecture: the Taj Mahal's entirety and the interior of the Agra Fort is worked in white marble.

For information on Samuel Bourne, see A1999.1\_4

Place: Agra (India)  
Uttar Pradesh (India)  
Agra Fort (Agra, India)

Genre/Form: Albumen prints

Topic: Taj Mahal (Agra, India)  
Architecture -- Mughal -- India

Box 1, Folder 4, Item  
3

FSA.A1999.01\_17: Cawnpore, the Memorial Well, circa 1860s  
1 Albumen print (image 23 x 29 cm)  
[Image\(s\): Still Prints of Asia: Cawnpore, the Memorial Well](#)

Photographer: Bourne, Samuel, 1834-1912

Notes: One albumen print of the exterior of the Memorial Well in Cawnpore (Kanpur), India. View from an angle with a few Indian men in the center of the photograph. Signed "Bourne 1205" in the center of the image.

Cawnpore (Kanpur) was the site of conflict during the 1857 Indian Rebellion. The monument memorializes the massacre of 200 women and children and the disposal of their bodies into a nearby well. The central statue is a standing angel, designed by Carlo Marochetti and constructed in 1860. After India declared independence in 1947, the statue was moved to the nearby Kanpur Memorial Church.

For an image of the interior of the monument, see A1999.1\_8 For information on Samuel Bourne, see A1999.1\_4

Place: Kanpur (India)  
Uttar Pradesh (India)

Genre/Form: Albumen prints -- 1860-1880

Box 1, Folder 4, Item  
4

FSA.A1999.01\_18: Nyne Tal, the Lake, circa 1860s

1 Albumen print (image 23 x 29 cm)

[Image\(s\): Still Prints of Asia: Nyne Tal, the Lake](#)

Photographer: Bourne, Samuel, 1834-1912

Notes: One albumen print of the Nyne Tal (Nainital, or Naini Lake), India, circa 1860s. View from an angle with Indian men in the center of the photograph.

The Nyne Tal (Nainital, or Naini Lake) is located in Nainital, Kumaon, Uttarakhand, India. The lake is a part of the system of waterbodies and mountains that make up the Himalayas. Nearby, the town of Nainital was founded in 1841, after the British took control of the region. As the town grew, it served as a summer residence for British soldiers and officials.

For information on Samuel Bourne, see A1999.1\_4

Place: Nyne Tal

Himalaya Mountains (India)

Topic: Lakes -- India

Genre/Form: Albumen prints -- 1860-1880

Box 1, Folder 5, Item  
1

FSA.A1999.01\_19: Rustic Scene in Bengal, 1860s

1 Albumen print (image 23 x 29 cm.)

[Image\(s\): Still Prints of Asia: Rustic Scene in Bengal](#)

Photographer: Bourne, Samuel, 1834-1912

Notes: One albumen print of a small collection of buildings near a stream in Bengal, India, circa 1860s. A few of the buildings are constructed with brick, while some appear to be made of bamboo. All of the rooves are made of thatch, except the central brick building, which either has a flat roof, or its roof has been destroyed. It also appears that one roof, visible on the streambank in the middle ground, has been blown off its original building. The photograph is signed "Bourne 1731" in the lower left corner of the image.

Bengal was one of the earliest sites of sustained British-Indian contact. The region of Bengal includes much of northern India; it stretched from the Punjab region to Assam and Burma. The region is mostly composed of wetlands, due to its location on the Ganges River Delta. Upon Muslim conquest in the 14th century, the region was the birthplace to the Bengal Sultanate, which was absorbed into the Mughal Empire over the last quarter of the 16th century. In 1612, the British East India Company joined other European countries in establishing trading points in Bengal. As the Mughal Empire declined, the British gained power; formal rule by the British East India Company began in 1793 after sustained conflict. Early occupation and mismanagement led to repeated famines. The British crown took direct control of the region in 1857 after the Indian Rebellion. The Bengal Presidency was one of four subdivisions of British India, with the largest city, Kolkata, as its capital.

For information on Samuel Bourne, see A1999.1\_4

Place: Bengal (India)

Genre/Form: Albumen prints -- 1860-1880

	Topic: Landscape
Box 1, Folder 5, Item 2	<p>FSA.A1999.01_20: Nynee Tal, The Church, A peep from the Upper Mall , circa 1860s 1 Albumen print (image 23 x 29 cm., mounted 31 x 40 cm) <a href="#">Image(s): Still Prints of Asia: Nynee Tal, The Church, A peep from the Upper Mall</a> Photographer: Bourne, Samuel, 1834-1912 Notes: One albumen print of the town of Nynee Tal (Nainital), Kumaon, Uttarakhand, India, circa 1860s. Signed "Bourne 1633" in the lower left corner of the image.</p> <p>The town of Nainital was founded in 1841, after the British took control of the region. As the town grew, it served as a summer residence for British soldiers and officials. One of the first buildings constructed in the town was the church of St. John in the Wilderness, completed in 1846. The church is located on the center-left of the image. The town is named for the nearby lake, Nainital, which is a part of the system of waterbodies and mountains that make up the Himalayas.</p> <p>Place: Nynee Tal Genre/Form: Albumen prints -- 1860-1880</p>
Box 1, Folder 5, Item 3	<p>FSA.A1999.01_21: Kashmir, View on the Canal (Prize Winning Photograph), 1860s 1 Albumen print (image 23 x 29 cm., mounted 31 x 40 cm) <a href="#">Image(s): Still Prints of Asia: Kashmir, View on the Canal (Prize Winning Photograph)</a> Photographer: Bourne, Samuel, 1834-1912 Notes: One albumen print of the Dal Canal, Srinigar, Kashmir, circa 1860s. View from an angle with Indian man in the left of the photograph. Signed "Bourne 825" in the lower center of the image.</p> <p>This image won an award from the Bengal Photographic Society in 1865. The Bengal Photographic Society was founded two years after the Photographic Society of Bombay. The creation of these two societies shows the exponential growth of photography in colonial India.</p> <p>For information on Samuel Bourne, see A1999.1_4</p> <p>Place: Jammu and Kashmir (India) Genre/Form: Albumen prints -- 1860-1880</p>
Box 1, Folder 5, Item 4	<p>FSA.A1999.01_22: Sanawar Church and girl's school, from the road, 1860s 1 Albumen print (image 23 x 29 cm., mounted 31 x 40 cm) <a href="#">Image(s): Still Prints of Asia: Sanawar Church and girl's school, from the road</a> Photographer: Bourne, Samuel, 1834-1912 Notes: One albumen print of the church and girls' dormitory at the Lawrence School in Sanawar, circa 1860s. The buildings are upon a hill. View from below with a few Indian women to the right. Signed "Bourne 1135" in the lower left corner of the image.</p> <p>The Lawrence School, in Sanawar, Solan, Himachal Pradesh, India, was founded in 1847 by British military officer and administrator Henry Lawrence; it continues to operate under the same name as of 2023. The school was founded for British military orphans to live and learn in a safe environment. It is one of the earliest co-ed boarding schools in</p>



the world. After India gained independence in 1949, the school came under jurisdiction of the Indian Ministry of Education.

For information on Samuel Bourne, see A1999.1\_4

Place: Sanawar  
Genre/Form: Albumen prints -- 1860-1880

Box 1, Folder 5, Item  
5

FSA.A1999.01\_23: Darjeeling Tea Factory and Darjeeling Frost, circa 1860s  
2 Albumen prints (Images 23 x 29 cm., mounted 31 x 40 cm. The two prints are mounted on opposite sides of a board. )

[Image\(s\): Still Prints of Asia: Darjeeling Tea Factory and Darjeeling Frost](#)

[Image\(s\): Still Prints of Asia: Darjeeling Tea Factory and Darjeeling Frost](#)

Creator: Bourne, Samuel, 1834-1912

Notes: The first image, 23.1, is of the inside of a factory, with a group of women seated, cleaning dried tea. It is captioned twice, with "563. Darjeeling. Women cleaning tea in factory" written on the photograph itself, and "Darjeeling. Tea Factory" written on the mounting board. The second image, 22.2, is taken on top of a mountain and is focused on the bare trees covered in snow or ice. One caption written on the mounting board reads "Darjeeling. Tree study at Santakphu."

Cultivated tea (*camellia sinensis*) originated in China several thousand years ago. In the era of the British East India Company, wild plants similar to *camellia sinensis* were discovered in northeastern India. British businessmen began testing the viability of tea plants in the Himalaya region. The Darjeeling area proved to be very suitable for the cultivation of tea, as the high elevation mirrored the plant's original growing conditions. Darjeeling is located in West Bengal, India, which is bordered by Nepal, Bhutan, and Bangladesh.

The Darjeeling municipality has an average elevation of about 2,050 meters (6,700 feet), and most tea plantations are located below 1,800 meters (6,000 ft). Sandakphu is a mountain peak on the Singalila Ridge, which makes up the western border of West Bengal. Its elevation is 3636 meters (11,900 feet). Due to the extreme geography of the Himalayas, many high-elevation peaks produce cold temperatures even during summer: in Darjeeling, the average summer temperature is 70°F (21°C).

For information on Samuel Bourne, see A1999.1\_4

Place: Darjeeling (Bengal, India)  
West Bengal (India)  
Topic: Tea  
Women tea plantation workers  
Genre/Form: Albumen prints -- 1860-1880

Box 1, Folder 5, Item  
6

FSA.A1999.01\_24: Waterfall, Nilgiris & View of part of Ootacamund (Ooty) Nilgiris, circa 1860s

2 Albumen prints (Images 23 x 29 cm., mounted 31 x 40 cm. Two albumen prints pasted to the same mounting board. )

[Image\(s\): Still Prints of Asia: Waterfall, Nilgiri & View of part of Ootacamund \(Goty\) Nilgiris](#)



[Image\(s\): Still Prints of Asia: Waterfall, Nilgiri & View of part of Ootacamund \(Goty\) Nilgiris](#)

Creator: Penn, A.T.W. (Albert Thomas Watson), 1849-1924

Notes: Two albumen prints pasted to the same mounting board. The first, 24.1, is a photograph of a waterfall in the Nilgiri Hills; the second, 24.2, is a view of Ootacamund (Ooty), Nilgiri, Tamil Nadu, India.

Albert Thomas Watson Penn, who was one of the pioneering photographers of South India. A.T.W. Penn left home in England before he was twelve and had started work as a photographer in the hill station of Ootacamund in the Nilgiri Hills by 1865. Penn was a pioneer photographer of the Nilgiris. The Nilgiri Hills are part of the Western Ghats, which lay mostly parallel to the west coast of the Indian Peninsula. Under the British Raj, the hills were settled by both British citizens and Chinese convicts from the British territories in Southeast Asia. The hills are home to many valleys and waterfalls.

The town of Ooty was founded as a British hill station and was declared the summer capital of the Madras Presidency in 1827. The town is connected to the Nilgiri Mountain Railway, built by British settlers in 1899. The official name for the town, Udthagamandalam, is shortened to Udthagai and colloquially known as Ooty.

According to the caption on the photo, the waterfall is located in Coonoor (Kunnur), a town near Ooty. Currently, the only waterfall in the town is named Law's Falls, but it was only called as such after the completion of the Nilgiris Railway, which was finished in 1903. It is possible that Benhope is the earlier name for this waterfall.

Place: Nilgiri Hills, India  
Tamil Nadu

Genre/Form: Albumen prints -- 1860-1880

Topic: Waterfalls

Box 1, Folder 6, Item  
1

FSA.A1999.01\_25: Self & Some of Trophies and Ten Indian Men , circa 1860s  
2 Albumen prints (image 23 x 29 cm., mounted 31 x 40 cm)

[Image\(s\): Still Prints of Asia: Self & Some of Trophies and Ten Indian Men](#)

[Image\(s\): Still Prints of Asia: Self & Some of Trophies and Ten Indian Men](#)

Notes: Two prints mounted to the same board. The first photograph, 25.1, depicts a man posing with no less than 21 stuffed bovid heads, leopard pelts, and pelts of another animal, potentially a bear. The image is dated in to 1875 in the caption. The second photograph, 25.2, is of ten unidentified men. Their connection to the hunter in 25.1 is unknown, but they may be attendants who accompanied him on his hunts.

Shikar, or trophy hunting, was a popular pastime in colonial India. The sport was introduced by members of the British ruling class and was an extension of the tradition of hunting as a leisure sport. On the hunt, the British sportsmen would be accompanied by many native attendants. The popularity of the activity led to the creation of many taxidermy shops in India.

Place: India

Genre/Form: Albumen prints -- 1860-1880

Topic: Hunting

Big game hunting

Box 1, Folder 6, Item  
2

FSA.A1999.01\_26: Chandra Valley, circa 1860s

1 Albumen print

[Image\(s\): Still Prints of Asia: Chandra Valley](#)

Photographer: Bourne, Samuel, 1834-1912

Notes: One albumen print of the Chandra Valley, circa 1860s. Signed "Bourne 1450" in the lower left corner of the image.

The Chandra Lake, or Chandra Taal, was designated as a Ramsar site (protected wetland) in 2005. Located in the Lahul and Spiti district, Himachal Pradesh, India, the lake is a part of the system of waterbodies and mountains that make up the Himalayas.

For information on Samuel Bourne, see A1999.01\_4

Place: Chandra Valley

Himalaya Mountains (India)

Topic: Landscape

Genre/Form: Albumen prints -- 1860-1880

Box 1, Folder 6, Item  
3

FSA.A1999.01\_27: Inside the Secunderabagh, Lucknow, 1858

1 Albumen print (image 26 x 30 cm)

[Image\(s\): Still Prints of Asia: Inside the Secunderabagh, Lucknow](#)

Photographer: Beato, Felice, b. ca. 1825

Notes: One albumen print by Felix Beato, mounted on card, with "Lucknow. Inside the Secunderabagh Shewing [sic] where 2600 Sepoys were Killed" inscribed in black ink below the print. View taken circa 1858 of the interior of the Sikandar Garden, with skeletal remains strewn across the grounds.

Lucknow was the capital of the former state of Oudh (Awadh), Uttar Pradesh, India. The city was an instrumental part of the Indian Rebellion of 1857. The British first annexed the region in 1856 and were repeatedly attacked by Indian rebels in 1857. The city was abandoned by the British in the winter of 1857-58 and was reattained in March 1858. Over the course of the Rebellion, the cities of Delhi and Lucknow were attacked, with heavy casualties on both sides.

The Sikandar Garden is part of complex located on the outskirts of Lucknow. During the siege of the city, the Sikandar (or Secundra) Garden was used as a refuge by hundreds of Indian soldiers (sepoys) who were under attack by British troops. On November 16, 1857, the villa was overrun and approximately 2000 sepoys were killed. After the fighting, the British dead were buried in a deep trench, but the Indian dead were left to rot. In early 1858, Beato took this well-known photograph, possibly the first photographic depiction of human corpses, although there is some controversy over whether he had some of the corpses disinterred for dramatic effect.

Although he was born in Greece, Felice Beato worked as a press photographer in England and achieved recognition for his coverage of British political conflicts, photographing the Crimean War of 1855 and, together with his brother-in-law, James Robertson, the 1858 Indian Mutiny in Delhi and Lucknow. The images Beato took during this time are thought to be the first to depict actual human corpses

on the battlefield. After moving to Yokohama in 1863, Beato opened the area's first photography studio and documented the people and culture of Japan for the next twenty years, taking photographs and selling them to tourists. During his travels, Beato was able to gain access to Japanese ports that were open only to diplomats by acting as an official photographer for the British navy.

Place: Lucknow (India)  
Sikandar Garden (Lucknow, India)  
India -- History -- Sepoy Rebellion, 1857-1858  
Genre/Form: Albumen prints -- 19th century

Box 1, Folder 6, Item  
4

FSA.A1999.01\_28: The Residency, Lucknow, 1858  
1 Albumen print (image 23 x 29 cm.)

[Image\(s\): Still Prints of Asia: The Residency, Lucknow](#)

Photographer: Beato, Felice, b. ca. 1825

Source: Patel, Harish, Mr.  
Christie's of London

Notes: One albumen print by Felix Beato, mounted on card, with "Residency" inscribed in black ink below the print. View of the shelled remains of the Residency in Lucknow, with two men sitting in the foreground, circa 1858.

The British Residency (known simply as "the Residency") is a group of buildings in Lucknow, Uttar Pradesh, India, that was destroyed in the siege of 1857. Artillery and cannon fire damaged many buildings, including the Residency.

For more information about the city of Lucknow, see A1999.01\_27  
For information on Felice Beato, see A1999.01\_27

Former owner: Patel, Harish, Mr.  
Christie's of London

Place: Lucknow (India)  
Lucknow (India) -- History -- Siege, 1857  
India -- History -- Sepoy Rebellion, 1857-1858

Genre/Form: Albumen prints -- 19th century

Box 1, Folder 6, Item  
5

FSA.A1999.01\_29: Alumbagh, near Lucknow, 1858  
1 Albumen print (image 24 x 29 cm.)

[Image\(s\): Still Prints of Asia: Alumbagh, near Lucknow](#)

Photographer: Beato, Felice, b. ca. 1825

Notes: One albumen print by Felix Beato, mounted on card, with "Alumbagh near Lucknow 1857-8" lightly inscribed in pencil below the print. View of the Alumbagh (or Alambagh) palace and surrounding entrenchments, circa 1858.

Alambagh was a large residence and garden located about 4 miles from Lucknow, Uttar Pradesh, India. It was used as a fort by the rebels and later as the military command for the British during the Indian Rebellion of 1857.

For more information about the city of Lucknow, see A1999.01\_27  
For information on Felice Beato, see A1999.01\_27

Place: Lucknow (India)  
Lucknow (India) -- History -- Siege, 1857

India -- History -- Sepoy Rebellion, 1857-1858  
Genre/Form: Albumen prints -- 19th century

Box 1, Folder 7, Item  
1

FSA.A1999.01\_30: His Highness Maharao Raja Sir Raghubir Singhjt Sahib  
Bahadur G.C.S.I.; G.C.I.E.; G.C.V.O. of Bundi, circa 1888, circa 1888  
1 Albumen print (image 27 x 23 cm.)

[Image\(s\): Still Prints of Asia: His Highness Maharao Raja Sir Raghubir Singhjt Sahib Bahadur G.C.S.I.; G.C.I.E.; G.C.V.O. of Bundi, circa 1888](#)

Photographer: Kale, Ganpatrao Abajee

Notes: One albumen print, with the mounting cut to reveal the printed title beneath the image. Portrait depicting one of the last members of the traditional Rajput royalty, taken by Kale, who was the state photographer of Bundi, Rajasthan.

Bundi is a district in the state of Rajasthan in northwest India; during the era of British rule, Bundi was a princely state. The Maharao Raja Sir Raghubir Singh (1869-1927) took the throne in 1889 after the death of his adopted father, Maharao Raja Ram Singh. He died in 1927 and was succeeded by his nephew, Ishwari Singh; the next ruler, Bahadur Singh, ascended to power in 1945. Bundi was acceded to the Union of India in 1949, and Bahadur Singh held only titular power through 1971, when India's Constitution removed the acknowledgement of former royals.

Genre/Form: Albumen prints -- 19th century

Place: India -- Rajasthan -- Bundi

Topic: Maharao Raghubir Singh, 1869-1927

Box 1, Folder 7, Item  
2

FSA.A1999.01\_31: Street view in Bhoondi , circa 1900  
1 Print (37 x 61 cm)

[Image\(s\): Still Prints of Asia: Street view in Bhoondi, ca. 1900](#)

Photographer: Bourne, Samuel, 1834-1912

Notes: One carbon print, circa late 19th or early 20th century, with title, photographers' credit and reference number 2292 in the negative, appearing on the print in white on the lower left and right corners. Depicts a street scene in Bhoondi (probably Bundi), with hills in the background and Indian architecture and people in the foreground.

Bundi, in Rajasthan, India, was gradually absorbed into the Mughal Empire beginning with the defeat of Emperor Hemu Vikramaditya in 1556. Rajasthan remained under the suzerainty of the Mughals but faced internal struggles through the late 18th century. This coincided with the decline of the Mughal Empire, and the Maratha Empire replaced them as suzerain of Rajasthan. The decline of the Maratha Empire, in turn, lead to Rajasthan accepting British suzerainty in the early 19th century. The British Raj did not directly control all of India. Some regions were under direct rule, but others were known as Princely States. While the title of Prince was generally conferred to members of families who ruled before the British acquired power, the title was also conferred to military leaders and those of lower royal status. Britain held suzerainty above the Princely States, meaning that the ruler of the State was below the status of the British King, but still held regional power, mostly judicial.

For information on Samuel Bourne and Bourne & Shepard, see  
A1999.1\_4

Place: India -- Rajasthan -- Bundi  
Topic: Photography -- Carbon Process