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The Personal Albums Of Samuel Bourne At The National Media Museum And The Art Gallery Of Ontario

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THE PERSONAL ALBUMS OF SAMUEL BOURNE AT THE
NATIONAL MEDIA MUSEUM AND THE ART GALLERY OF ONTARIO

by

Julienne Pascoe

BA Literature and Art, Pitzer College, 2004

A thesis project presented to Ryerson University, Art Gallery of Ontario &
George Eastman House International Museum of Photography and Film

In fulfillment of the requirements

for the degree of

Master of Arts

in the Program of

Photographic Preservation and Collections Management

Toronto, Ontario, Canada 2009

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ABSTRACT

The Personal Albums of Samuel Bourne at the Art Gallery of Ontario and the National Media Museum, Master of Arts, 2009, Julianne Pascoe, Photographic Preservation and Collections Management, Ryerson University.

This paper analyzes a group of seven photographic albums belonging to the personal collection of British photographer Samuel Bourne (1834 - 1912), which are now split between two public collections, the Art Gallery of Ontario in Toronto, Canada, and the Royal Photographic Society at the National Media Museum in Bradford, England. The project includes: contextual research on Bourne's commercial practice and nineteenth – century colonial photography in India, an extensive literature survey discussing both primary and contemporary sources on Bourne and colonial photography, documentation of the albums' history and provenance, and a detailed analysis of the organization and contents of the albums as a complete and coherent record of Bourne's photographic achievement in India. Furthermore, the applied component of the project, which entailed the substantial documentation of all seven albums, in the form of a catalogue of their 705 albumen prints, is included as an appendix. The paper also describes the collections management strategies used to reunite the collection and facilitate future access and research.

ACKNOWLEDGEMENTS

I would like to thank my thesis advisor, David Harris, whose guidance and advice has been invaluable in the development of this project. Sincere thanks must be given to the two institutions I worked with throughout the project, the Art Gallery of Ontario and the National Media Museum, in providing access to their collection and ongoing support throughout my research. At the Art Gallery of Ontario, I would like to personally thank Maia Sutnik and Sophie Hackett in the Photography Department for their continued guidance as well as Photo Resources who supplied digitized images for this paper. From the National Media Museum, special thanks must be given to Brian Liddy who, along with supplying the digitized images for this paper, provided access and assistance to the Royal Photographic Society collection which made this project possible. Finally I wish to share my acknowledgements with my colleagues in the program who spent the last year at the AGO with me and have supplied guidance and inspiration along with my partner, Paul for providing unconditional support.

Julienne Pascoe

July 2009

TABLE OF CONTENTS

Author's Declaration	ii
Abstract	iii
Acknowledgements	iv
Table of Contents	v
List of Illustrations	vi - xv
Introduction	1 – 2
The Commercial Practice of Samuel Bourne	3 – 8
Literature Survey	9 – 14
Provenance of the Samuel Bourne Albums	15 – 17
Cataloguing Methodology	18 – 19
Analysis of the Seven Albums	20 – 40
Conclusion	41 – 42
Bibliography	43 – 45

APPENDICES

Appendix A – Illustrations	46 – 82
Appendix B – Auction Records for the Bourne Albums	83 – 88
Appendix C – Outline of Bourne's Travels in India	89 – 92
Appendix D – The Samuel Bourne Albums Catalogue	93 – 135

LIST OF ILLUSTRATIONS

Please note: Abbreviations have been used for the Art Gallery of Ontario (AGO) and the Royal Photographic Society Collection at the National Media Museum (RPS). Titles in italics and negative numbers (Neg.) were derived from the prints. Titles and dates in square brackets have been assigned by the author.

Figure 1 – 4: Examples of Bindings

The Sutlej - Indian Groups etc.

Personal album belonging to Samuel Bourne, compiled after 1870

Green morocco leather cover with gilt lettering and brass clasp, containing 34 pages with 79 albumen prints.

AGO: 2007/1939.1 - .79

Figure 5: “Marion & Co.” Publisher Blind Stamp.

Figure 6: Example of Album Page Layout

Samuel Bourne (1834-1912)

The Ganges Valley, from the Village of Suki – Evening, 1866

Albumen print

24.1 x 29.7 cm. (image)

Unnumbered plate in the album *Himalayas*

Neg: 1550

AGO: 2007/1936.95

Figure 7: Bourne and Shepherd Studio Inscription

Figure 8

The Sutlej - Indian Groups etc.

Personal album belonging to Samuel Bourne, compiled after 1870

Green morocco leather cover with gilt lettering and brass clasp, containing 34 pages with 79 albumen prints.

AGO: 2007/1939.1 - .79

Figure 9

Samuel Bourne (1834-1912)

The Sutlej, Junction of Buspa, 1863

Albumen print

24.3 x 29.8 cm. (image)

Unnumbered plate in the album *The Sutlej – Indian Groups etc.*

Neg: 181

AGO: 2007/1939.1

Figure 10

Upper Print:

Charles Shepherd (Active in India, 1850s – 1870s)

Gold Lace Makers, c. 1860

Albumen print

18.4 x 23.1 cm. (image)

Unnumbered plate in the album *The Sutlej – Indian Architecture etc.*

Neg: 1104

AGO: 2007/1939.56

Lower Print:

Charles Shepherd (Active in India, 1850s – 1870s)

Rajpoots, c. 1860

Albumen print

18.4 x 23.2 cm. (image)

Unnumbered plate in the album *The Sutlej – Indian Groups etc.*

Neg.: 1120

AGO: 2007/1937.57

Figure 11

Magnifications of Shepherd and Robertson Studio Inscription

Figure 12

Samuel Bourne (1834-1912)

[Chamba; Group Portrait with Samuel Bourne & the Raja of Chamba and his Retainers] 1864

Albumen print

24 x 29.5 cm. (image)

Unnumbered plate in the album *The Sutlej – Indian Groups etc.*

Neg: 553

AGO: 2007/1939.38

Figure 13

Bourne and Shepherd Studio

Group of Sir James [John] Lawrence and Members of Council, 1864

Albumen print

17 x 23.5 cm. (image)

Unnumbered plate in the album *The Sutlej – Indian Groups etc.*

AGO: 2007/1939.77

Figure 14

Samuel Bourne (1834-1912)

Picnic at Ootacamund, 1869

Albumen print

19.1 x 30.9 cm. (image)

Unnumbered plate in the album *The Sutlej – Indian Groups etc.*

AGO: 2007/1939.78

Figure 15

Bourne and Shepherd Studio

Wedding Group at Hon. A. Ross', Simla 1870, 1870

Albumen print

20.9 x 30 cm. (image)

Unnumbered plate in the album *The Sutlej – Indian Groups etc.*

B: 553

AGO: 2007/1939.79

Figure 16

Views in Cashmere

Personal album belonging to Samuel Bourne, compiled after 1870

Green morocco leather cover with gilt Lettering and brass clasp, containing 41 pages with 82 albumen photographs.

NMM: 2003-5001/2/23887

Figure 17
Samuel Bourne (1834-1912)
View down the Jhelum, from the Island, 1864
Albumen print
24 x 29 cm. (image)
Unnumbered plate in the album *Views in Cashmere*
Neg: 786
NMM: 2003-5001/2/23887/13

Figure 18
Samuel Bourne (1834-1912)
Up the Jhelum, from below the Island. 1864
Albumen print
24 x 29 cm. (image)
Unnumbered plate in the album *Views in Cashmere*
Neg: 792
NMM: 2003-5001/2/23887/19

Figure 19
Himalayas
Personal album belonging to Samuel Bourne, compiled after 1870
Green morocco leather cover with gilt lettering and brass clasp, containing
60 pages with 119 albumen prints.
AGO: 2007/1936.1 - .119

Figure 20
Samuel Bourne (1834-1912)
View at the Top of the Manirung Pass. 1866.
Albumen print
24 x 29.3 cm. (image)
Unnumbered plate in the album *Himalayas*.
Neg: 1469
AGO: 2007/1936.40

Figure 21
Samuel Bourne (1834-1912)
Mussocks for Crossing the Beas River. 1866.
Albumen print
24 x 29.4 cm. (image)
Unnumbered plate in the album *Himalayas*.
Neg: 1436
AGO: 2007/1936.10

Figure 22
Samuel Bourne (1834-1912)
Specimen of the Edible Pine. 1866.
Albumen print
29 x 24.2 cm. (image)
Unnumbered plate in the album *Himalayas*.
Neg: 1509
AGO: 2007/1936.59

Figure 23
Samuel Bourne (1834-1912)
View of Curious Gravel Formations. 1866.

Albumen print
24 x 29.4 cm. (image)
Unnumbered plate in the album *Himalayas*.
Neg: 1458
AGO: 2007/1936.30

Figure 24
"Small Waterfall above Prini, Kulu",
2007/1936.13
Samuel Bourne (1834-1912)
Small Waterfall above Prini, Kulu. 1866.
Albumen print
23.9 x 29.4 cm. (image)
Unnumbered plate in the album *Himalayas*.
Neg: 1440
AGO: 2007/1936.13

Figure 25
Indian Architecture & Scenery Vol. 1
Personal album belonging to Samuel Bourne, compiled after 1870
Green morocco leather cover with gilt lettering and brass clasp, containing
52 pages with 103 albumen prints.
AGO: 2007/1937.1 - .103

Figure 26
Samuel Bourne (1834-1912)
Suttee Chowra Ghat, the scene of the Massacre. 1865
Albumen print
19.1 x 31.5 cm. (image)
Unnumbered plate in the album *Indian Architecture & Scenery Vol.1*
Neg: 1208
AGO: 2007/1937.38

Figure 27
Samuel Bourne (1834-1912)
The Memorial Well, with the Cawnpore Church in the Distance. 1865.
Albumen print
19.4 x 31.9 cm. (image)
Unnumbered plate in the album *Indian Architecture & Scenery Vol.1*
Neg: 1203
AGO: 2007/1937.39

Figure 28
Samuel Bourne (1834-1912)
The Memorial Well, the Marble Statue by Marochetti, from the entrance. 1865
Albumen print
24.2 x 29.6 cm. (image)
Unnumbered plate in the album *Indian Architecture & Scenery Vol.1*
Neg: 1206
AGO: 2007/1937.41

Figure 29
Samuel Bourne (1834-1912)
Rustic Scene and Village Life in Bengal. 1867-68
Albumen print

22.7 x 29.5 cm. (image)
Unnumbered plate in the album *Indian Architecture & Scenery Vol.1*
Neg: 1732
AGO: 2007/1937.16

Figure 30
Samuel Bourne (1834-1912)
Rustic Scene and Village Life in Bengal. 1867-68
Albumen print
22.4 x 29.5 cm. (image)
Unnumbered plate in the album *Indian Architecture & Scenery Vol.1*
Neg: 1735
AGO: 2007/1937.17

Figure 31
Samuel Bourne (1834-1912)
Rustic Scene and Village Life in Bengal. 1867-68
Albumen print
19.5 x 31.5 cm. (image)
Unnumbered plate in the album *Indian Architecture & Scenery Vol.1*
Neg: 1738
AGO: 2007/1937.18

Figure 32
Samuel Bourne (1834-1912)
Rustic Scene and Village Life in Bengal. 1867-68
Albumen print
19 x 32 cm. (image)
Unnumbered plate in the album *Indian Architecture & Scenery Vol.1*
Neg: 1739
AGO: 2007/1937.19

Figure 33
Samuel Bourne (1834-1912)
View in Barrackpore Park Government House Walk. 1867-68.
Albumen print
19 x 31.8 cm. (image)
Unnumbered plate in the album *Indian Architecture & Scenery Vol.1*
Neg: 1744
AGO: 2007/1937.20

Figure 34
Samuel Bourne (1834-1912)
View in the Park, lake scene. 1867-68.
Albumen print
24.2 x 29.5 cm. (image)
Unnumbered plate in the album *Indian Architecture & Scenery Vol.1*
Neg: 1747
AGO: 2007/1937.21

Figure 35
Samuel Bourne (1834-1912)
Baniam Tree in the Park, interior view. 1867-68.
Albumen print
24.2 x 29.5 cm. (image)

Unnumbered plate in the album *Indian Architecture & Scenery Vol. I*
Neg: 1748
AGO: 2007/1937.22

Figure 36
Samuel Bourne (1834-1912)
Baniam Tree in the Park, general view. 1867-68.
Albumen print
23.7 x 29 cm. (image)
Unnumbered plate in the album *Indian Architecture & Scenery Vol. I*
Neg: 1749
AGO: 2007/1937.23

Figure 37
Indian Architecture & Scenery Vol. II
Personal album belonging to Samuel Bourne, compiled after 1870
Green morocco leather cover with gilt lettering and brass clasp, containing
48 pages with 95 albumen prints.
NMM: 2003-5001/2/23277

Figure 38
Samuel Bourne (1834-1912)
Mandapum, with Façade of carved Stonehorses. 1869.
Albumen print
24.5 x 24.3 cm. (image)
Unnumbered plate in the album *Indian Architecture & Scenery, Vol. II*
Neg: 2064
NMM: 2003-5001/2/23277/75

Figure 39
Samuel Bourne (1834-1912) [attributed]
[Ajunta Caves] 1869.
Albumen print
24 x 30 cm. (image)
Unnumbered plate in the album *Indian Architecture & Scenery, Vol. II*
NMM: 2003-5001/2/23277/76

Figure 40
Unknown Photographer
Alexandria. c. 1870.
Albumen print
17.5 x 24 cm. (image)
Unnumbered plate in the album *Indian Architecture & Scenery, Vol. II*
NMM: 2003-5001/2/23277/93

Figure 41
Unknown Photographer
Pompey's Pillar. c. 1870.
Albumen print
25.5 x 19.5 cm. (image)
Unnumbered plate in the album *Indian Architecture & Scenery, Vol. II*
NMM: 2003-5001/2/23277/94

Figure 42

Unknown Photographer
Cleopatra's Needle. c. 1870.
Albumen print
26 x 19 cm. (image)
Unnumbered plate in the album *Indian Architecture & Scenery, Vol. II*
NMM: 2003-5001/2/23277/95

Figure 43
Unknown Photographer
Suez Canal. c. 1870.
Albumen print
18 x 24 cm. (image)
Unnumbered plate in the album *Indian Architecture & Scenery, Vol. II*
RPS: 7996

Figure 44
Hill Stations of India.
Personal album belonging to Samuel Bourne, compiled after 1870
Green morocco leather cover with gilt lettering and brass clasp, containing
58 pages with 115 albumen prints.
NMM: 2003-5001/2/23278

Figure 45
Samuel Bourne (1834-1912)
'Talbot House,' the Church etc. 1868.
Albumen print
24 x 29.5 cm. (image)
Unnumbered plate in the album *Hill Stations of India*.
Neg: 1787
NMM: 2003-5001/2/23278/001

Figure 46
Samuel Bourne (1834-1912)
View from Talbot house, looking North. 1868.
Albumen print
24 x 30 cm. (image)
Unnumbered plate in the album *Hill Stations of India*.
Neg: 1758 A
NMM: 2003-5001/2/23278/32

Figure 47
Samuel Bourne (1834-1912)
View from Talbot house, looking North. 1868.
Albumen print
24 x 29 cm. (image)
Unnumbered plate in the album *Hill Stations of India*.
Neg: 1758
NMM: 2003-5001/2/23278/33

Figure 48
Samuel Bourne (1834-1912)
View on the Mall near the Barnes Court Road. 1868.
Albumen print
24 x 29.5 cm. (image)
Unnumbered plate in the album *Hill Stations of India*.

Neg: 1756
NMM: 2003-5001/2/23278/31

Figure 49
Samuel Bourne (1834-1912)
The Mall and Jakko near Oakover. 1868.
Albumen print
24 x 29.5 cm. (image)
Unnumbered plate in the album *Hill Stations of India*.
Neg: 1757
NMM: 2003-5001/2/23278/34

Figure 50
Samuel Bourne (1834-1912)
On the Mall North of Jakko. 1868.
Albumen print
24 x 29 cm. (image)
Unnumbered plate in the album *Hill Stations of India*.
Neg: 1760
NMM: 2003-5001/2/23278/35

Figure 51
Samuel Bourne (1834-1912)
Darjeeling – Lepcha man, native of Sikkim. 1869.
Albumen print
29 x 24 cm. (image)
Unnumbered plate in the album *Hill Stations of India*.
Neg: 1907
RPS: 2003-5001/2/23278/109

Figure 52
Samuel Bourne (1834-1912)
Double Waterfall near Croormund. 1869.
Albumen print
29 x 24 cm. (image)
Unnumbered plate in the album *Hill Stations of India*.
Neg: 2019
RPS: 2003-5001/2/23278/114

Figure 53
Photographs
Personal album belonging to Samuel Bourne, compiled after 1870
Green morocco leather cover with gilt lettering and brass clasp, containing
47 pages with 111 albumen prints.
NMM: 2003-5001/2/23886

Figure 54
Charles Shepherd (active in India, 1850s – 1870s)
Lord Mayo, Governor General of India. 1869-1872.
Albumen print
35.5 x 26 cm. (image)
Unnumbered plate in the album *Photographs*.
NMM: 2003-5001/2/23886/01

Figure 55

Charles Shepherd (active in India, 1850s – 1870s)
Sir John Lawrence, late Viceroy of India. 1870 - 1880
Albumen print
34 x 26 cm. (image)
Unnumbered plate in the album *Photographs*.
NMM: 2003-5001/2/23886/02

Figure 56

Charles Shepherd (active in India, 1850s – 1870s)
[Oval female portrait outdoors] c. 1870.
Albumen print
29.5 x 24 cm. (image)
Unnumbered plate in the album *Photographs*.
NMM: 2003-5001/2/23886/07

Figure 57

Charles Shepherd (active in India, 1850s – 1870s) [attributed]
[Portrait of Samuel Bourne] c. 1865.
Albumen print
29.5 x 24 cm. (image)
Unnumbered plate in the album *Photographs*.
NMM: 2003-5001/2/23886/11

Figure 58

Charles Shepherd (active in India, 1850s – 1870s)
Mr. Shepherd. 1870 - 1875.
Albumen print
33 x 24.5 cm. (image)
Unnumbered plate in the album *Photographs*.
NMM: 2003-5001/2/23886/17

Figure 59

Charles Shepherd (active in India, 1850s – 1870s)
Portrait of Colin Murray. 1870 – 1875.
Albumen print
32.5 x 25 cm. (image)
Unnumbered plate in the album *Photographs*.
NMM: 2003-5001/2/23886/16

Figure 60

Charles Shepherd (active in India, 1850s – 1870s)
The Rajah of Bhownuggur. 1860 - 1880
Albumen print
33 x 24 cm. (image)
Unnumbered plate in the album *Photographs*.
NMM: 2003-5001/2/23886/22

Figure 61

Charles Shepherd (active in India, 1850s – 1870s)
The Rajah of Rayicote one of the Kattymar chiefs. 1860 – 1880.
Albumen print
35 x 25 cm. (image)
Unnumbered plate in the album *Photographs*.
NMM: 2003-5001/2/23886/22

Figure 62

Bourne and Shepherd Studio

H.R.H. and Suite. 1876.

Albumen print

21.5 x 28 cm. (image)

Unnumbered plate in the album *Photographs.*

NMM: 2003-5001/2/23886/18

Figure 63

Bourne and Shepherd Studio

H.R.H. The Prince, the Viceroy, and the guests at Government House, Calcutta. 1876.

Albumen print

22 x 29.5 cm. (image)

Unnumbered plate in the album *Photographs.*

NMM: 2003-5001/2/23886/19

Figure 64

Album Page Layout: NMM: 2003-5001/2/23886/31

Figure 65

Bourne and Shepherd Studio

The first Tiger killed by the Prince at Jeppore in India. 1876.

Albumen print

9.5 x 14 cm. (image)

Unnumbered plate in the album *Photographs.*

NMM: 2003-5001/2/23886/31

Figure 66

Colin Murray (1840 - 1884)

Bora Bazaar Street, Bombay. 1870 - 75.

Albumen print

19 x 31.5 cm. (image)

Unnumbered plate in the album *Photographs.*

NMM: 2003-5001/2/23886/31

SECTION I. INTRODUCTION

The set of seven photographic albums from the personal collection of Samuel Bourne (1834 - 1912) provides important insight into nineteenth century colonialist photography in India. These albums, which have become divided between two public collections, the Art Gallery of Ontario (AGO) in Toronto, Canada, and the Royal Photographic Society (RPS) at the National Media Museum in Bradford, England, form a complete collection assembled by Bourne, a commercial photographer working in India during the 1860s.

This study examines the organization, contents, and significance of these albums. This research comes at a time when there has been an increasing amount of interest in Samuel Bourne and nineteenth century colonialist photography. Bourne's commercial practice in the 1860s covers an important period in colonial photography in India, and sheds light on Anglo-Indian¹ relationships in the late nineteenth century. Although researchers had previously known and have had access to the four albums at the RPS,² there had not been any substantial documentation of them or of their connection to the related three albums now at the AGO. The relationship of all the albums as a collection including their provenance, physical characteristics and arrangement, had not been fully investigated or studied. Thus an essential component of the project was the complete

¹ The term Anglo-Indian refers to people of British descent living in India. The modern use of the word means people of British and Indian descent, however during the colonial period and in this particular context it relates to the British colonial communities that developed within India.

² During research at the National Media Museum, I came across correspondents between researchers seeking access to the albums.

cataloguing of all seven albums, 705 prints in total, which revealed key aspects of the collection, including its organization and connection to Bourne's career.

In compiling documentation and research on the albums, this thesis also applies collections management strategies to reconnect these albums by providing information for each institution to understand the portion that it has. The main sections of this paper include: I. Contextual research on Bourne's photography and commercial practice in India; II. Analysis of scholarly studies on Bourne and his career; III. Notes on the catalogue and methodology used in documenting the albums; IV. The provenance and history of the albums; V. Comparison and analysis of the collection; and VI. Conclusion, including a discussion of collections management strategies utilized and the outcome of the project. Included in the thesis are four appendices: Appendix A. Illustrations; Appendix B. Auction Records for the Bourne Albums; Appendix C. The Outline of Bourne's Travels in India; Appendix D. The Bourne Albums Print Catalogue.

Through cataloguing each print, compiling documentation on the entire set along with contextual analysis of the albums, the project has constructed a tangible identity for the collection in relationship to Bourne's career. Further contribution to understanding Bourne's work has been made throughout the project, for instance in the analysis of the Bourne and Shepherd Catalogue, along with clarifications in the dating of Bourne's prints. In bringing together and analyzing the complete set of seven albums, this thesis forms a valuable resource on both Samuel Bourne and colonial photography in nineteenth century India.

SECTION II. THE COMMERCIAL PRACTICE OF SAMUEL BOURNE

Bourne was an influential British commercial photographer who photographed colonial India in the 1860s. His work was part of the expansion of the British Empire and its employment of photography to extend what is now defined as the colonial gaze. Bourne's photographic practice was part of a commercial enterprise, the firm of Bourne and Shepherd, for which he provided landscape and architectural views directed at an English clientele. In accordance to previous traditions of representing colonial landscapes, Bourne's work was guided by an imperial picturesque, in which he applied English notions of pictorial organization and subject matter to representing the Indian landscape. In providing views for a British audience, Bourne not only capitalized on a colonial preoccupation with India, but also created an extensive record of the Indian landscape during a decade of its colonial period. Along with the commercial considerations that informed Bourne's selection and composition of views, Bourne was also at heart a Victorian photographer who sought to authenticate his experiences through photography and the creation of a series of views.³ Both of these factors, the commercial and the personal, along with the social and political context of documenting India during its colonial period, must be considered in analyzing and understanding Bourne's work.

Upon his arrival in India in January 1863, Bourne quickly set up a commercial enterprise that would emerge as a leading provider of views of the Indian subcontinent to an English clientele. Bourne's arrival in India was both timely and purposeful. The Indian Mutiny of 1857-58, which ended in the British government's assumption of colonial rule

³ G. Sampson, "Samuel Bourne and 19th – Century British Landscape Photography in India." (PhD diss., University of California, Santa Barbara, 1991), xiii. This is an approach that Sampson developed in his dissertation and one that I have followed in this thesis.

from the East India Company, resulted in an increased appetite for views of an exotic India, specifically views related to imperial rule. Having been in England during the events of the late 1850s, Bourne would have been aware of an increasing desire for views of India, particularly those that referred to the recent events and that validated Britain's domination over its Indian subjects. Bourne quickly established a photographic studio in Simla, chosen specifically for its location as an important Anglo-Indian British hill station. As Gary Sampson, now Associate Dean at the Cleveland Institute of Art, discusses in his 1992 article on Bourne's career in India, "Simla was socially and politically the most important of the hill stations, located at 7000 feet in the Himalayas... Bourne's firm thus became part of the Simla community at a high moment in its political and economic history."⁴ In establishing his commercial practice, Bourne first formed a partnership with a man named Howard. Charles Shepherd (active in India, 1850s – 1870s), having recently dissolved his firm "Shepherd and Robertson", quickly joined Howard and Bourne soon after the studio was established in November 1863.⁵ The firm operated extremely efficiently, with Shepherd concentrating on studio portraits and ethnographic studies, Bourne contributing landscapes and architecture, and Howard conducting the printing and business affairs.⁶ It was through this effective partnership, that Bourne, within six months of his arrival in India, was able to begin his travels through Northern India.

In July 1863, Bourne embarked on his first excursion into the wild and uncharted domain of the Himalayas. This important trip was the first of three extensive explorations

⁴ Gary Sampson, "The Success of Samuel Bourne in India," *History of Photography* Vol. 16 (1992): 338.

⁵ Ibid., 337. The firm first operated in 1863 under the name, "Howard, Bourne and Shepherd" and it wasn't until 1865 that firm's title became "Bourne and Shepherd".

⁶ Ibid., 338.

into the area made in 1863, 1864, and 1866, during which Bourne, using a large format wet-plate camera, produced an extensive record of these high-altitude landscapes. Throughout these travels Bourne wrote a series of articles for the *British Journal of Photography* (*BJP*), “Photography in the East”, “Ten Weeks with the Camera in the Himalayas”, “Narrative of a Photographic Journey to Kashmir and Adjacent Districts”, and “A Photographic Journey through the Higher Himalayas”.⁷ These articles provide valuable insight into Bourne’s colonial perspective on his travels. James R. Ryan, lecturer in the School of Geography at the University of Oxford, discusses the colonial context of Bourne’s extensive treks into the Himalayas, “Far from being incidental to a wandering search for the picturesque, they were exercises in imperial assertion which directly correlated with Bourne’s aesthetic preoccupations.”⁸ Implicit in Bourne’s artistic motivations and aesthetics was an underlying imperial ideology, which as Ryan discusses informed his expeditions and photographic practice.⁹

Not only did Bourne’s reflections on his journeys throughout the Himalayas serve marketing purposes by increasing awareness of the firm’s stock of images, but they also fulfilled Bourne’s more personal desire to communicate his experiences and discoveries. Throughout the *BJP* articles, Bourne discusses the many technical limitations of his photographic materials in adequately rendering the Himalayas and distant mountains. For instance, during his travels in the Kashmir district in 1864, Bourne wrote:

“But while I yield to none in admiration of the finest productions of photography, I cannot help remarking (and those who have had experience with the camera in

⁷ For a complete listing of all three *British Journal of Photography* articles see bibliography.

⁸ James R. Ryan, *Picturing Empire: Photography and the Visualization of the British Empire* (Chicago: University of Chicago Press, 1997), 53.

⁹ *Ibid.*, 55.

mountainous country will bear me out in the assertion) that it fails more or less in the rendering of distances and mountains – the former appearing much too hazy and indistinct, the latter unnaturally dwindled down and distant. This remark of course does not apply to mountains which are close to the camera.”¹⁰

While Bourne continued to encounter difficulties in representing distances, he experimented with the capabilities of the materials, resulting in approaches that influenced the aesthetics and final appearance of his work. As Sampson argues, “Yet the very same frustrations challenged him to expand the expressive possibilities of the medium through the production of subtly varied and interrelated sets of images of a specific place or object.”¹¹ In overcoming the limitations of the medium to convey his own pictorial experiences of India, Bourne used different sized plates and inter-related views of a site.¹²

Although Bourne is best known for his famous three excursions in the Himalayas, he also created a significant record of many architectural monuments and hill stations throughout India. In catering to a British clientele, Bourne sought out specific locations that held cultural and historical significance. Bourne was aware that the Anglo-European public would buy images aesthetically appealing in their familiar, picturesque style while also portraying popular landmarks of very recent colonial history. His views follow a depoliticized picturesque aesthetic and present idyllic, tamed colonial scenery, reflecting a cultural and colonial desire to control a resisting India. As John Falconer, Jerwood

¹⁰ Samuel Bourne, “Narrative of a Photographic Trip to Kashmir (Cashmere) and Adjacent Districts,” *British Journal of Photography* (Dec. 28 1866): 617.

¹¹ Sampson, “Samuel Bourne and 19th – Century British Landscape Photography in India,” preface, xiv.

¹² The term “inter-related” has been used throughout the text to describe views that are related as a series that present different viewpoints of the same site with the goal of establishing an overall understanding of the location.

Curator of Photography at the British Library and an authority on 19th century Indian photography,¹³ wrote in 2001, one can “interpret Bourne’s unease with the threatening immensity of India, and the consequent need to order it within a rigid compositional framework of trees, water and human figures for scale, as an implicit and telling image of a wider desire to reinforce imperial control of the subcontinent.”¹⁴ Throughout his travels through India, Bourne focused on landscapes that captured the British imagination while subjecting the ‘exotic’ landscape to the picturesque aesthetic.

While Bourne targeted specific locations that would appeal directly to a British clientele, the practice of Bourne and Shepherd established methods of marketing and disseminating their growing inventory of Indian views. The development and publication of several editions of the Bourne and Shepherd Catalogue was a crucial selling tool, whereby clients could order either single images or a group of inter-related views that represented a site from different vantage points, and thereby would convey a sense of place.¹⁵ Photographs could be ordered by negative number directly from the Bourne and Shepherd studios¹⁶ or at various agencies throughout India.¹⁷ By 1870 an important professional connection was also made with the French publishers A. Marion and Company.¹⁸ In creating this important business affiliation, Bourne and Shepherd aligned

¹³ Falconer until recently held the position of Curator of Photographs at the Oriental and India Office Collections of the British Library.

¹⁴ John Falconer, *Pioneers of Indian Photography 1850-1900* (London: The British Library, 2001), 28.

¹⁵ The Bourne and Shepherd firm issued several versions of their catalogue for clients, beginning with the very first in 1866, *Photographic Views in India, by Bourne and Shepherd, Simla*, Simla 1866. Later versions of their catalogue would be issued in 1867, 1877, 1885 and c. 1910. (For a complete listing of the firm’s catalogues see the Bibliography section)

¹⁶ Bourne and Shepherd studios were opened up in Simla (1863), Calcutta (1867), and Bombay (1870).

¹⁷ According to Sampson, in 1866, W. Newman & Co. became the sole agents in Calcutta for the Bourne and Shepherd Catalogue of views, with other agencies to follow in the main cities of Bombay, Lucknow, Agra, Allahabad, Murree, Meean Meer, Mussoorie, and Madras. (Sampson, “Samuel Bourne and 19th – Century British Landscape Photography in India,” (Diss.) Appendix A – Chronology)

¹⁸ Sampson, “The Success of Samuel Bourne,” 338.

themselves with a prestigious European publisher that had international distribution connections.¹⁹

Bourne capitalized on the potential of the photographic album as a form particularly suited to presenting and disseminating his views. The photographic album, through its ability to reconstruct pictorial experience and narratives through a sequential layout, was the ideal form for presenting Bourne's series of views. Sampson discusses this point in his analysis of Bourne's commercial success, "That Bourne valued the album concept beyond any remunerative significance is evident from his providing the option to select from numerous interrelated series of images of a specific locale or subject, often with slightest variation in vantage point."²⁰ Further evidence of Bourne's recognition of the importance of the album format can be seen in the set of seven albums that comprise his personal collection. The arrangement of these albums, in which inter-related views and series are grouped together, reflects his understanding of the photographic album for organizing and presenting his work. These albums, through their relationship as a coherent collection arranged by Bourne, form an ideal example with which to understand Bourne's commercial and personal intentions as a colonial photographer.

¹⁹ Ibid., "The Success of Samuel Bourne," 338. A. Marion and Company had offices in both London and Paris, and had already established themselves as a primary dealer for various commercial operators in Britain.

²⁰ Ibid., 338.

SECTION III. LITERATURE SURVEY

There are a number of primary documents originating during Bourne's lifetime that provide direct evidence of his intentions and ideas along with the context in which his work in India was created, understood, and received. The first publications on Bourne's photography were the series of articles Bourne wrote to the *British Journal of Photography* (*BJP*) beginning with his first trek in the Himalayas in 1863, "Ten Weeks with the Camera in the Himalayas", continuing with his second trip to Kashmir in 1864, "Narrative of a Photographic Trip to Kashmir and Adjacent Districts", and relating his experiences from his final trek in 1869, "A Photographic Journey through the Higher Himalayas". These essays provide considerable insight into Bourne's perspective and experiences. During the 1860s, there were also discussions of Bourne's work in the publications generated by the main photographic societies in both England and India. While working in India, Bourne was an avid supporter of and participant in the many photographic societies, which in turn recognized his work and popularized his views through their publications.²¹ Bourne retired from commercial photography in 1870, but continued as an amateur photographer and watercolorist as well as a businessman. His work in India fell into obscurity at this point, although there were some references to his Indian photography in the local press at the time of his death. Serious academic study of his career would not begin until a hundred years after his departure from India.

In the 1970s there was renewed interest in colonial photography, including the work of Bourne. In 1974, Ray Desmond, who was then Deputy Librarian at the India

²¹ For a detailed listing of primary sources on Bourne's work, see Sampson's extensive bibliography in his dissertation.

Office Library and Records in London, began the first of many studies on Bourne with his article, "Photography in India in the Nineteenth Century". This article provided a model with which to understand the development of photography in British India, and included a section on Bourne, bringing the photographer back into prominence. Desmond's work on colonial photography is frequently cited in subsequent studies. Further re-examinations of Bourne's work included Roger Taylor's 1980 publication, *Samuel Bourne 1834-1912: Photographic Views in India*, which accompanied an exhibition at the Sheffield City Polytechnic, and Susan Williams 1981 exhibition catalogue, *Samuel Bourne: In Search of the Picturesque*. These two publications were some of the earliest to focus on Bourne's work in detail, further renewing interest in this overlooked photographer. Throughout the 1980s, further research on Bourne and colonial photography occurred, including Arthur Ollman's significant study, *Samuel Bourne: Images of India*, published by the Friends of Photography in 1983. While these publications were important in reconsidering Bourne's work, these studies were limited by the lack of previous scholarly research on Bourne and colonial photography. It should be noted that the discourse on colonial photography has developed considerably over the past decades as new analytical studies have focused on this historical period, altering critical approaches to the subject. Furthermore, while researchers had access to the *BJP* articles, and used them extensively, they did not appear to have easy access to the Bourne and Shepherd Catalogues, and thus could not completely analyze the full body of his work or understand the structure of his career. Publications from the 1970s and early 1980s focused mainly on the photographer's well-known travels throughout the Himalayas, tying in excerpts from the *BJP* articles.²² Nonetheless, these early

²² Further evidence of Ollman's concentration on Bourne's work in the Himalayas can be seen in his 1983

examinations of Bourne and his relationship to nineteenth-century Colonial photography in India established the foundation for subsequent research.

The 1990s brought an increase in extensive analytical research on both Bourne's career and colonial photography, most notably in the form of Gary Sampson's (Ph.D., University of California-Santa Barbara) dissertation in 1991, *Samuel Bourne and 19th – Century British Landscape Photography in India*. This dissertation along with a series of articles Sampson subsequently wrote formed a significant critical discussion of Bourne's work in context of the social and political climate of photographing India during its colonial period. His dissertation also included important research concerning the exact dates and locations for his three treks, along with a comprehensive chronology, which has been invaluable in dating Bourne's work.²³ Throughout his publications, Sampson includes detailed analysis of his lesser known, albeit important work in the many cities and hill stations he documented, including research into his interrelated series of architecture and government parks. Sampson's article "The Success of Samuel Bourne in India" (1992) is a valuable resource on the commercial operations of Bourne and Shepherd. This fundamental research has provided an understanding of the underlying social motivations and intentions that frame Bourne's work.

In 2001, Hugh Rayner, professional photographer and collector of colonial photography, assembled and re-published Bourne's *BJP* essays along with the Bourne and Shepherd Catalogue.²⁴ Hugh Rayner's publication, *Photographic Journeys in the*

article in *Creative Camera* 226, "Samuel Bourne, The Himalayan Images, 1863-69."

²³ In constructing the chronology, Sampson mentions using the *British Journal of Photography* articles, the Bourne and Shepherd Catalogues for 1866 and 1870, and numerous items in the English-language Indian press of the period.

²⁴ According to Rayner, the republished version of the Bourne and Shepherd Catalogue was constructed from: "a. A 2nd or 3rd generation photocopy of an original 1860's catalogue that was republished by Howard Rickets in the 1970's. B. A photocopy of a 1920's B&S catalogue that I obtained from the studio in

Himalayas, has been extremely useful in providing access to significant primary material, most notably the Bourne and Shepherd Catalogue.²⁵ While the original Bourne and Shepherd Catalogues (see full listings in bibliography) are crucial to understanding and contextualizing Bourne's work, they have not been easily accessible. Rayner throughout his research and many travels to India, including a visit to the Calcutta Bourne and Shepherd studio, was able to acquire copies of the original catalogues and edit them into a readily available format. Rayner's publication was essential for this thesis project since the republished version of the Bourne and Shepherd Catalogue together with Bourne's *BJP* articles and Sampson's research provided the starting point to the approach and investigation of the albums.²⁶

The increasing scholarly interest in academic circles in colonial photography has led to exhibitions in this subject area and an increasing body of literature. In its discussion of the ideologies of the British Empire and the implementation of photography throughout the colonies, James R. Ryan's 1997 publication, *Picturing Empire: Photography and the Visualization of the British Empire* deserves special mention as a vital resource for placing Bourne's career within a larger imperial context. Of note is also C.A. Bayly's *The Raj: India and the British 1600-1947* (1990), which presents a survey of the British presence in India during this lengthy period, and provides a framework with which to understand Bourne's career as a colonial photographer. The publication also includes a summary essay by John Falconer, "Photography in Nineteenth Century India",

Calcutta. C. A copy of the list of B&S prints bought by the V&A Museum in London in the late 1860's." [Information was acquired through email correspondence, April, 2009.]

²⁵ The edited version of the Bourne and Shepherd Catalogue was compiled from the above listed sources and the negatives were placed in numerical order.

²⁶ Unless otherwise stated, reference to the Bourne and Shepherd Catalogue will relate to this edited and compiled version published in 2001.

which contains a discussion of Bourne's work. John Falconer continued this analysis in his 2001 catalogue, *India: Pioneering Photographers, 1850-1900*, which presents an overview of different photographic practices that developed in colonial India. Important studies on the documentation of Indian architecture were included in Maria Antonella Pelizzari's 2003 edited collection of essays, *Traces of India: Photography, Architecture, and the Politics of Representation, 1850 – 1900*. All of these publications present a broad and far-reaching overview of the complex subject of colonial photography in India.

While drawing upon earlier research, this project, through documentation and research, specifically examines the albums' arrangement and their connection to Bourne's photographic practice, while further refining the dating of Bourne's negatives through outlining his travels in India. Dating revisions were made possible by the efforts of earlier researchers such as Sampson along with access to contemporary sources such as the *BJP* articles and the Bourne and Shepherd Catalogue as found in Rayner's publication. Furthermore, the seven albums has provided a unique opportunity to study Bourne's work through his own selection, arrangement and presentation. Key aspects, such as the chronological and geographical organization of his prints, along with his inclusion of multiple and variant views of the same site are important aspects of how he viewed his work and what he felt was his achievement. The documentation and analysis of this collection sheds light on Bourne's perspective, providing a means to further our understanding of colonialist motivations and imperial systems of representation. As a colonial photographer, Bourne's work is important for the insight it provides on British prejudices, and his work functions as illustrative evidence of colonialist attitudes. This

thesis contributes to the field of colonialist photography through the documentation and analysis of this collection of personal albums.

SECTION IV. PROVENANCE OF THE SAMUEL BOURNE ALBUMS

Samuel Bourne's personal albums provide a case study of the varied histories and trajectories of a particular set of photographic objects. The seven albums are now split between two collections, the Royal Photographic Society Collection (RPS) at the National Media Museum, England and the Art Gallery of Ontario (AGO), Canada. This raises an important collections management problem, one that deals with the division of collections and the issue of re-establishing relationships. A central part of reconnecting these albums is establishing their provenance and tracing their histories. The nature of the set also relies on understanding their connection to Samuel Bourne and determining their trajectories over time from the private to the public spheres. It is also important to note that these seven albums form an inclusive collection, in which Bourne's entire career is represented; there are not any missing blocks of Bourne's negatives or any sections that could comprise material for a further, unknown album.²⁷

While nothing is known about the history of these albums before their transition into public collections, the most likely scenario is that the albums remained with the Bourne family, until a descendant, Major R.M. Bourne, Lanham Grange, Oakham, Rutland, donated four albums to the RPS in 1972. The first documentation of Samuel Bourne's connection with this set of albums is their arrival at the RPS in 1972. Further discussion of R.M. Bourne's relationship to the Bourne family can be found in Ann Turner's 1983 *Creative Camera* article "Samuel Bourne's English Photographs," in

²⁷ It should be clarified that the albums do not include every single negative that Bourne produced and published, which is just over 2000 (according to the Bourne and Shepherd Catalogue), but contain a subjective selection of 705 negatives, which as a collection completely cover Bourne's career.

which she mentions that the late Major R.M. Bourne was in fact Bourne's grandson.²⁸ However, why the collection of seven albums was divided the way it was remains unclear.

As mentioned, in 1972, the RPS acquired four albums from a descendent of Bourne, Major R.M. Bourne. While researching in England, I identified a Collection Advisory Committee record for the RPS, which verified the donation of "Five albums of views and portraits – mostly in India/ 1860-70 by Samuel Bourne, (1834-1912)/ Gift of Major R.M. Bourne,/ Langham Grange, Oakham, Rutland". Of the five albums donated, four were part of a coherent set based on their uniform bindings and form of presentation.²⁹ The Royal Photographic Society, one of the first photographic societies established soon after the birth of photography (1853), had developed important holdings for the history of photography in Great Britain, and its collection was a substantial repository for key works by important British photographers such as Bourne. In 2002, The National Media Museum, a branch of the Science Museum, acquired the entire Royal Photographic Society Collection, including the set of four Samuel Bourne albums.

It is unclear why the full set of seven albums were not donated to the RPS, but while researching the RPS records, I located a list of the remaining three albums, thus proving that the society was aware of the entire collection. On May 8 1992, Sotheby's London had the auction, "Photographic Images and Related Material", in which the other three Samuel Bourne albums were included (Lot 31). Ofkanwardip Gujral, a private

²⁸ Ann Turner, "Samuel Bourne's English Photographs," *Creative Camera* 226 (1983): 1131. Turner acquired details on R.M. Bourne's connection to the Bourne family from correspondence with Gail Buckland, who worked at the RPS when the albums were donated, as well as Turner's direct correspondence with the Bourne family.

²⁹ The binding and presentation of the fifth album are different from Bourne's personal set of albums. In addition it contains prints that also appear in Bourne's personal albums, and within the set there are no duplicate images.

collector, acquired the three albums, together with Samuel Bourne's 1867 Agra exhibition presentation cup. On September 27, 2001, Gujral sold his collection of Indian photographs including the Bourne set at the Christie's auction, "Fine 19th Century Indian Photographs From The Collection Of Kanwardip Gujral" (Lot 53, 54, 55 – See Appendix B). According to Hugh Rayner, the Royal Photographic Society had hoped to acquire the complete collection, but was unable to secure adequate funding.³⁰ The RPS records in Bradford confirm their interest in the remaining set, as there is both the listing of the three albums, along with handwritten details of Gujral's contact information. However, it was the Archive of Modern Conflict that acquired the collection in 2001, excluding the presentation cup, and subsequently donated the albums to the Art Gallery of Ontario in 2007.³¹

³⁰ Email Correspondence with Hugh Rayner, November 17, 2008.

³¹ The Archive of Modern Conflict is a private organization that collects historical material relating to socio-political currents with a focus on conflict. [Conversation with AGO Curator of Photography, Maia Sutnik, November 2008.]

SECTION V. CATALOGUING METHODOLOGY

Throughout the development of the thesis, cataloguing the entire set of albums was seen as an essential component of the project. The documentation of all seven albums was crucial to not only understanding the contents of the individual albums but also their relationship with one another, along with creating future access and dissemination of information about the collection. Two important elements, the targeted audience and the collection's content, helped shape the structure of the catalogue. It was clear that the intended audience would be both museum personnel and researchers, which necessitated designing the catalogue to include fields that would be relevant for these specific users. While key fields included repository accession number, title, creator, dates, medium, inscriptions and measurements, other fields, such as Bourne negative number, related more specifically to recording the context of the collection's relationship to Bourne's career.³² Since an important part of the project is providing catalogue information for the two institutions, essential fields used by the different institutions were included. Once the catalogue records are imported into an existing database, these fields will provide useful information on the albums and will ensure integration of the data into each institution's collections management system.

Before constructing the database, I researched the required fields specific to such a catalogue, consulting resources such as the Getty's Categories for the Description of Works of Art along with the Mira Godard Center's Cataloguing Manual. These sources provided guidelines upon which to base decisions for defining cataloguing fields.

³² Detailed descriptions for each field in the Catalogue have been included in the introduction to Appendix C.

Rayner's edited version of the Bourne and Shepherd Catalogue, containing Bourne's negative numbers in numerical order, were used to situate the photographs within the wider context of Bourne's body of work. Furthermore, Bourne's *BJP* essays, the Bourne and Shepherd Catalogue and Sampson's dissertation research were invaluable in creating an outline of Bourne's travels throughout India including the dates and negative numbers for all his locations (Appendix C). This outline formed a valuable resource throughout the cataloguing process as it was used to date the prints and provide a framework for understanding the internal arrangement of the albums.

SECTION VI. ANALYSIS OF THE SEVEN ALBUMS

The physical analysis and documentation of the seven albums reveals important aspects regarding their arrangement and contents, while defining their internal relationship as a coherent collection. The albums are connected to Bourne's professional career in India, with each album containing prints from a specific portion of Bourne's body of work. These albums are not in the style of personal scrapbooks, but were professionally and uniformly bound, titled, and presented. The bindings consist of green morocco leather with gilt details and printed titles (fig. 1 - 4). These elaborate bindings unite the collection, as they are specific to this set of albums. The bindings also indicate that these albums were created to proudly display a professional career. Each album is labeled in gilt on the front cover with a descriptive title that relates the album to Bourne's overall career. Along with the titles, each album contains the blind stamp of the publisher hired to fabricate the albums, "Marion & Co." (fig. 5), the publisher Bourne and Shepherd used for distribution of prints throughout Europe. This indicates that the albums were created not in India but in Europe, as Marion and Co. had offices in London as well as an outlet in Paris.³³

Each album contains albumen photographs of varying sizes mounted on both sides of the album pages and accompanied with handwritten ink captions (fig. 6). Although the albumen printing process can produce variable results, all of these prints contain consistent tonalities and an overall professional appearance, suggesting that the same printers printed them at one time. The prints also reveal specific forms of

³³ Sampson, "The Success of Samuel Bourne", 338.

deterioration, in which the outer edges contain loss of detail and overall fading. In consulting with Katharine Whitman, AGO Conservator, Photographs, it was determined that the deterioration was due to the contact of the outer edges of the albumen prints with the opposite page, constructed of acidic board.

Both Bourne and Shepherd worked with wet-collodion, glass-plate negatives and the albumen process. Their inventory consisted of the different sized negatives they worked with; for instance, although he preferred larger plates, Bourne also catered to a demand for smaller prints, employing sizes 10.5 x 19 cm (4 x 7 in.).³⁴ Bourne produced prints from glass-plate negatives in the studio's standard size of 25 x 30 cm (10 x 12 in.) and later using 19 x 32 cm (8 x 13 in.) for panoramic views. Shepherd's ethnographic portrait studies created under the Shepherd and Robertson firm employed 18 x 23 cm negatives.³⁵ Colin Murray (1840 - 1884), who became the firm's main landscape photographer after Bourne's departure in 1870, continued using the same large format sized negatives that Bourne employed.³⁶ The prints in all seven albums correspond to the plate sizes utilized by all three photographers. Each print also contains the firm's credit name – Bourne or Bourne and Shepherd - and negative number, inscribed on the negative by scratching on the emulsion (fig. 7). The album pages contain handwritten captions inscribed below each print in ink that are related to the title of work as found in the Bourne and Shepherd Catalogue.

³⁴ Ibid., footnote 29, 346.

³⁵ Sizes according to Rayner's republished version of the Bourne and Shepherd Catalogue as well as Sampson's research in "The Success of Samuel Bourne," 346.

³⁶ These are general dimensions; the prints are slightly smaller due to the wet-collodion printing process, in which the wet-collodion negative usually has streaky, blotchy edges, requiring the final print to be cropped in order to eliminate undesired black lines.

While cataloguing and researching the prints and their relationship to Bourne's work, two important sources were used, the Bourne and Shepherd Catalogue, as published in Rayner's *Photographic Journeys in the Himalayas*, and Bourne's *BJP* essays. Through a comparison of Bourne's account of his travels throughout India and the Bourne and Shepherd catalogue, it became apparent that the two were closely related, that the sequence of the catalogue numbers corresponded to Bourne's travels throughout India. With further research, including consulting Sampson's chronology and the dating of Bourne's treks in the Himalayas, I was able to construct an outline that connected the research, providing dates and negative numbers for all of Bourne's travels throughout India (Appendix C).

Each album assembles prints that relate to either a specific period or subject of Bourne's travels in India. Although the albums are not numbered in any way as to designate the order in which they are meant to be viewed, I have reconstructed the order of the albums according to how they relate to Bourne's career: his three excursions into the Himalayas, his travels between the treks in which he documented the architecture and landscapes of Northern India, his ongoing documentation of the hill stations, and his final trip to the Southern regions. Within each album, the photographs are grouped by site, and there are many inter-related views that reveal Bourne's innovative use of multiple perspectives to convey a sense of space. These aspects, the specific selection of prints and their organization, are crucial to understanding how Bourne viewed his work. In this section, the albums have been ordered according to how they fit within Bourne's career. The first three albums relate to Bourne's three treks into Northern India (*The Sutlej – Indian Groups etc.*, *Views in Cashmere*, and the *Himalayas*). In these albums the

photographs are presented in the chronological order in which they were made during each journey, however as previously mentioned the albums do not include every single negative that Bourne produced, but only a personalized selection of negative numbers. The other four albums, *Indian Architecture and Scenery Vol. 1*, *Indian Architecture and Scenery Vol. II*, *Hill Stations of India*, and *Photographs* relate to Bourne's work either between or after the treks, in which he focused on specific areas that he visited. The arrangement of the albums in this essay does not correspond to the presentation of the albums in the Bourne and Shepherd Catalogue, which relates to the order in which they were catalogued and thus they are organized according to institution.

ALBUM 1: THE SUTLEJ – INDIAN GROUPS ETC.

The Sutlej – Indian Groups etc. is one of the three albums currently held at the AGO. It contains thirty-four pages with a total of seventy-nine albumen prints (fig. 8), and includes Bourne negatives numbers 181-554 and 1100-1386, with some breaks and images lacking inscribed negative numbers. This album presents a selection of Bourne's earliest work, including a significant representation of prints from his first Himalayan trek into the Sutlej Valley in 1863, along with ethnographic studies by Charles Shepherd.

The album begins with Bourne's first negative in the Bourne and Shepherd Catalogue, negative number 181, "The Sutlej, Junction of the Buspa", which was taken at the outset of his Sutlej Valley trek (fig. 9). The album's organization then follows his journey into the Sutlej Valley, including a total of nineteen prints from this trek. Immediately following this section is twenty images of the first sites he visited, Kangra and Lahore, from his second journey into Kashmir in 1864 (for details of his journey see Appendix C). Mid-way in the album's sequence, the narration of Bourne's travels abruptly ends, and the album's format and content changes. In this second half, the album pages contain smaller albumen prints (18 x 23 cm) with two mounted on the page (fig. 10). The subject changes to ethnographic studies and the negative credits also change to "Shepherd and Robertson Photo" (fig. 11)³⁷ While Shepherd's work has often been overlooked, it is known that he focused on portraiture, and provided many of the ethnographic studies. Judging on the credits, it is most likely he created these images

³⁷ In this image of the inscription, it appears that the negative number has been scratched on at a different time and by a different hand than the signature credit. This suggests that this number was added after Shepherd joined the firm, which corresponds with the accounts of the addition of his inventory into the firm's stock at a later point in time.

during his earlier partnership with Robertson in 1862-63, and that these were added to their joint inventory when Bourne and Shepherd became partners.³⁸

The *Sutlej – Indian Groups etc.* album thus presents an important selection of the early work created by both Bourne and Shepherd, in their own respective specialties. Along with providing a selection of images of Bourne's first trek, the album includes rare images that highlight personal moments in Bourne's career in India. For example, in relationship to negative number 553, "Group Portrait with Samuel Bourne & the Raja of Chamba and his Retainers," (fig. 12) in which Bourne can be seen seated in the far left.³⁹ Bourne mentions this encounter with the Raja and other acquaintances in his *BJP* articles:

"I found here [Chumba] three Europeans – the English Resident at the Raja's court, the Government Conservator of Forests, and a missionary, all Scotch men. They received me very kindly, and during my stay we all dined together two or three times a week, and spent some of those pleasant evenings which are characteristic of Englishmen (in which I of course include Scotch-men) when a few of them meet together, no matter in what corner of the globe it may be."⁴⁰

The next several pages discuss his outings with the group and the Raja, who was also an avid photographer. Having just departed on his first trek and traveling alone through an unknown landscape, the familiarity and comfort Bourne would have felt upon spending several weeks with fellow countrymen would have left a lasting impression of this

³⁸ In "The Success of Samuel Bourne" (338), Sampson writes that Shepherd had already created many ethnographic views prior to his partnership with Bourne and these were subsequently added to their joint inventory when they became partners.

³⁹ This title was assigned by the Bourne and Shepherd Catalogue [2001 edited version].

⁴⁰ Samuel Bourne, "Narrative of a Photographic Journey to Kashmir (Cashmere) and Adjacent Districts," *British Journal of Photography* (Nov. 2 1866): 524.

moment. The inclusion of this print in this album reflects its personal connection to Bourne and his experiences during this trek.

The last three prints in the album are also rare as well as unsigned and unnumbered, and hence they do not seem to be part of the commercial stock of the firm. Since these prints are group portraits, it is quite possible that they were taken by both Bourne and Shepherd operating as a team. The first of these prints is identified as “Group of Sir James [John] Lawrence and Members of Council.” (fig. 13) Upon further research on the National Portrait Gallery’s website, another print of this image was located. This print is a group portrait of the Supreme India Council in Simla 1864, and reveals Bourne’s emerging status and connection to the British political life in India. The final two images relate to Bourne’s involvement with the British social life in colonial India, “Picnic at Ootacamund 1869” And “Wedding Group at Hon. A. Ross', Simla 1870.” (fig. 14, 15) Unlike the group portrait of the Supreme Indian Council, photographs such as the picnic outing have more of a personal meaning behind their inclusion.⁴¹

⁴¹ It is most likely that it was only Bourne who took the photograph of “Picnic at Ootacamund 1869” since he traveled to Ootacamund in 1869 to complete a series of views at the Hill Station.

ALBUM 2 – VIEWS IN CASHMERE

Containing forty-one pages with eighty-two albumen prints, and covering negative numbers 775 to 1001, the RPS album, *Views in Cashmere*, provides a substantial record of Bourne's second journey throughout the district of Kashmir (fig. 16).⁴² Bourne's second trek to Kashmir began with his departure from Lahore in March 17, 1864 and ended with his arrival in Lucknow, Dec. 24, 1864 (Appendix C). During his travels, he covers the Kashmir Valley, focusing extensively on such picturesque locations as Srinagar and the Scinde Valley. Bourne's trip to Kashmir was a significant part of his artistic development and colonial vision in India, as Sampson argues: "Photography in this part of Kashmir was thrilling for Bourne because scene after scene for him could be framed in picturesque certainty."⁴³ Important examples of his work during this trek include the Jhelum waterway series at Srinagar (negatives 784 – 794). Negative 786, "View down the Jhelum, from the Island" and negative 792, "View up the Jhelum, from below the Island" (fig. 17, 18) portray Bourne's consistent picturesque framing, in which he employs the trees along the waterway systems in the Kashmir Valley to create idyllic compositions. Furthermore these images, through their positions at different points on the waterways, relate to Bourne's methodology throughout his journeys, in which he creates inter-related views that allow one to derive a sense of the place. Another example of related views in the Kashmir Valley is the Dhul Canal series, which comprises eleven prints (neg. 796 – 798, 824, 827 - 834) in the album and more than twenty dispersed throughout the Bourne and Shepherd Catalogue.

⁴² Many location names in India have changed over time; in this case the previous spelling of Kashmir (Cashmere) was used in the album's title. The current form of location names will be used in the text except when referring to titles of both albums and prints.

⁴³ Gary Sampson, "Unmasking the Colonial Picturesque," in *Colonialist Photography : Imag(in)ing Race and Place*, edited by Eleanor M. Hight and Gary D. Sampson (New York: Routledge, 2002), 92.

ALBUM 3 – THE HIMALAYAS

Part of the AGO's collection, the album *Himalayas* contains an extensive number of prints from Bourne's most well-known and documented trek (fig. 19). Containing sixty pages, one hundred and nineteen albumen prints, and covering negative numbers 1426 to 1655, the album progresses chronologically through Bourne's third trip in the Higher Himalayas in 1866, beginning with Narkunda and ending with Nynee Tal. This trek produced a substantial amount of material for the Bourne and Shepherd Catalogue and is the most discussed period of Bourne's career.

The album begins with the very first negative published from this trek, negative 1426, "Narkunda, Village and Dak Bungalow." The album includes his well-known high altitude mountain photographs such as his famous Manirung Pass series, negatives 1467 - 1472, and other images that portrayed the "exotic" aspects of the Indian landscape, including negative 1436, "Mussocks for Crossing the Beas below Bajoura" (fig. 20, 21). Many photographs reflect Bourne's interest in documenting geological formations and botany, for example negative 1509, "Specimen of Edible Pine" or 1458, "View of Curious Gravel Formations on the Lagudarsi stream at Kioto, Spiti" (fig. 22, 23). These prints are significant in understanding Bourne's career; his interest was not only in composing a picturesque scene but also in describing geological detail. These images also reflect Bourne's motivations in his Himalayas excursions, in which he sets out to prove his technical mastery of the medium and the Indian landscape. Well-known images such as negative 1440, "Small Waterfall above Prini, Kulu", reveal the extent to which Bourne sought out the picturesque in the Indian landscape (fig. 24). Elements such as water, rocks, rustic foliage, and the inclusion of one or two people were ideal for forming the

picturesque scene.⁴⁴ These prints therefore reveal the complexity behind Bourne's motivations and pictorial experience.

⁴⁴ The term 'rustic foliage' has been used to describe the inclusion of plants and foliage in a picturesque composition, portraying a controlled wilderness in the style of the English countryside.

ALBUM 4 – INDIAN ARCHITECTURE AND SCENERY VOL. 1

The AGO album, *Indian Architecture and Scenery Vol. 1* (fig. 25) is the first of two related albums devoted to presenting the work that Bourne completed between his main treks, in which he documented sites of colonial culture and architectural heritage, including temples, mosques, palaces along with specific locations that would appeal to a British clientele, such as colonial buildings, government parks and memorial sites.

Containing fifty-two pages with one hundred and three albumen prints, *Indian Architecture and Scenery Vol. 1* spans negative numbers, 1012 to 1749.⁴⁵ Vol. 1 is arranged slightly differently than the three previous albums that represent Bourne's three main treks, in that it is not organized by numerical order but mainly assembled by location, and within each place, the work is presented as a group of inter-related views. The locations focus on his travels throughout India's Northern region between the second and third trek in 1865. Beginning in Calcutta, the seat of colonial authority, the album includes significant sites such as Benares, Agra, Lucknow and Cawnpore. The album also includes two views taken by the firm of Shepherd and Robertson and added subsequently to the Bourne and Shepherd inventory, negative 337, [untitled] and negative 357, "Sir Henry Havelock's Grave in the Alum Bagh". According to Sampson's chronology, the negatives between 316 and 411, which include views of Lucknow, Delhi and Agra, were created by the firm of Shepherd and Robertson and added later to the Bourne and Shepherd inventory.⁴⁶ The inscriptions on these prints correspond to this information; the first print contains the Shepherd and Robertson inscription, while the second is inscribed with only the negative number.

⁴⁵ With the exception of several early negative numbers.

⁴⁶ Sampson, "Samuel Bourne and 19th – Century British Landscape Photography," 391.

Starting with the first print, negative number 1698, “Lord Hardinge’s Statue and the Ochterlony Monument” the album includes many interrelated series of government parks, memorial scenes, and monuments to recent British imperial history. Along with significant series depicting places of the colonial government, this album includes prints from Cawnpore, a significant location with strong associations to the Indian Mutiny of 1857. The first image included from the Cawnpore series, negative 1208, “Suttee Chowra Ghat, the scene of the Massacre” (fig. 26), reflects the Anglo-Indian desire for images that related to scenes of the recent conflict. Sampson discusses the profound interest the British had for these sites, “As Bourne’s own remarks indicate, the events and specifically related sites of the Mutiny loomed large in the psyche of the British public even well after the conflict had ended.”⁴⁷ Other prints from this location include an interrelated series of the Memorial Well at Cawnpore, negatives 1203 – 1207, a memorial dedicated to British civilians who were killed at Cawnpore during the mutiny (fig. 27, 28). The importance to Anglo-Indians of the Memorial Well and other sites related to the Mutiny can be seen in the fact that these locations at one point became more popular than the Taj Mahal.⁴⁸ These images highlight Bourne’s awareness of this social desire for scenes of colonial administration and history, and his ability to capitalize on British preoccupation with colonial India.

Along with the desire for images of the colonial government, Bourne catered to the British desire for an exotic representation of Indian people and landscapes. Included in the album are colonial narratives of Indian village life, such as the Calcutta series “Rustic Scene and Village Life in Bengal”. According to the Bourne and Shepherd

⁴⁷ Ibid., “Unmasking the Colonial Picturesque,” 95 – 96.

⁴⁸ Ibid., 96.

Catalogue, the full extent of this series includes a total of nine negatives, 1730 to 1739. The album includes four related views from this series, negatives 1732, 1735, 1738, 1739, (fig. 29 – 32) which impose picturesque standards and aesthetics upon Indian subject matter while omitting any interest in documenting the social realities of the village.⁴⁹ Immediately following this sequence of village life is the Barrackpore Park series, providing a strong contrast between an Indian and highly structured British landscape (fig. 33 – 36). According to the Catalogue, this series includes six inter-related views of the government park in Calcutta, negatives 1744 – 1749, while the album includes four from the series, negatives 1744, 1747, 1748, and 1749. This is representative of a larger theme within Bourne's work as he attempts to reconcile the discordant elements of a colonial landscape. Furthermore, the example of Barrackpore Park illustrates Bourne's methodology in using multiple vantage points throughout a related group of images to provide a means to move through the government park. Sampson discusses these images, "Like numerous others of Bourne's photographs of India, the Barrackpore group was conceived as a closely interrelated series. This is especially evident by the way the photographer has carefully considered various vantage points and prospects that one would encounter upon approaching the house and wandering about the grounds."⁵⁰ The format of the album conveys the use of inter-related views to establish different points of entering the grounds and moving through the park, thus highlighting Bourne's photographic concept and understanding of these series.

⁴⁹ Sampson, "Samuel Bourne and 19th – Century British Landscape Photography," 335.

⁵⁰ *Ibid.*, 85.

ALBUM 5 – INDIAN ARCHITECTURE AND SCENERY VOL. 2

“Indian Architecture and Scenery Vol. 2”, located at the RPS, continues to follow Bourne’s journeys throughout both Northern and Southern India that began in the previous album (fig. 37). Containing forty-eight pages with ninety-five albumen prints, the album includes Bourne negative numbers 1345 to 2066, with breaks in numbering and several images without inscribed negative numbers. The album contains the same arrangement as Vol. 1, with the prints assembled according to location.⁵¹ While the album begins with Delhi and several sites throughout Northern India, made between Bourne’s second and third treks, the second half of the album focuses on Bourne’s later excursion in Southern India, including Tanjore, Trichinopoly, and Jubbulpore.

The prints included highlight Bourne’s preoccupation with photographing historically significant Indian architecture, including temples, pagodas, and monuments. Although the commercial demand for views of an ‘exotic’ India had a significant influence on Bourne’s work, consideration must be given to his motivation to also provide photographs of documentary and historical value. In discussing Bourne’s extensive inventory of historical sites, Sampson points out that these images along with his writings “reveal that Bourne had made a significant effort to acquaint himself with the current state of archaeology in India to endow his images with a topical interest beyond their assuredly exotic appeal for western patrons.”⁵² Bourne was not alone in his commitment to documenting Indian architecture. Many commercial and official photographers such as Linnaeus Tripe and Thomas Biggs were involved in the recording of archeology, temples and shrines, which was further encouraged by the semi-official

⁵¹ Several sections of the album include early negative numbers that are out of sequence, but relate to the geographic location.

⁵² Ibid., “Samuel Bourne and 19th – Century British Landscape Photography,” preface xv.

patronage of the British government. This agenda was part of a larger imperial system that the British exerted throughout their colonies through the use of photography to both represent and organize colonial landscapes and culture. As a colonial photographer, Bourne was heavily influenced by this ideology and his photographic representation of the landscapes and inhabitants thus formed part of a wider project of what Ryan has termed “visual surveillance”.⁵³

Vol. 2 reflects Bourne’s interest in architectural documentation, shown through his inclusion of multiple views of historical sites such as Mandapum, including negatives 2064, “Mandapum, with Facade of carved Stonehorses” and 2066 “Mandapum, showing three of the Carved Horse Pillars” (fig. 38).⁵⁴ Also included in this section are eleven unnumbered and uncaptioned images that depict different archeological sites of caves (fig. 39). Although these eleven prints lack captions or Bourne negative numbers, further research has confirmed that they are in fact the Ellora and Ajanta Caves, which Bourne had visited.⁵⁵

The final set of four images are not even located in India; they are in fact images of locations in Egypt, near the Suez Canal, with captions stating “Alexandria”, “Pompey’s Pillar”, “Cleopatra’s Needle”, and the “Suez Canal” (fig. 40 – 43). These four prints are of varying smaller sizes, do not correspond to Bourne’s negative sizes, and several have an oval format. An explanation for the inclusion of these prints could be in

⁵³ Ryan, *Picturing Empire*, 54.

⁵⁴ Sampson, in “The Success of Samuel Bourne in India”, (p. 342), also highlights his documentation of the sculptures at Mandapum in his discussion of Bourne’s use of multiple views for historical documentation.

⁵⁵ The Bourne and Shepherd Catalogue includes negatives taken at both the Ajanta Caves, negatives 1928 to 1936, as well as the Ellora Caves: negatives 1937 to 1950. It is not clear why these prints would not have any negative numbers or captions; the negative numbers could have been cut off or perhaps added at a later time for this series, although this does not correlate with Bourne’s methodology. Their format and subject matter however, along with the fact that Bourne visited these very sites and they are included in the inventory, provide reason to believe that they are prints by Bourne.

the fact that this album ends with Bourne's final chapter in India and part of his voyage home would include the route between India and Europe, the Suez Canal. As the Suez Canal was opened in 1869, it would have been a new travel route and experience for Bourne, as well as a topical subject worthy of remembering. It is not difficult to imagine Bourne continuing to document his experiences even after his affiliation with the Bourne and Shepherd studio ended. These could be images Bourne either photographed or purchased during his journey back to England.

ALBUM 6 – HILL STATIONS OF INDIA

The RPS album “Hill Stations of India” focuses on work Bourne completed during his travels to hill stations around India (fig. 44). Along with documenting important colonial government sites, Bourne spent a significant amount of time photographing the hill stations he frequented, specifically his base of operations, Simla. Hill Stations were the temporary retreat for the Anglo-European community during India’s infamous hot, rainy season, in which British residents migrated to the milder climate of the Himalayan foothills, also referred to as the “hills”.⁵⁶ Destinations such as Simla and Ootacamund thus became important locations for colonial society.

“Hill Stations of India” is one of the more extensive albums, consisting of fifty-eight pages with one hundred and fifteen albumen prints, and covering negative numbers, 1787 to 2037.⁵⁷ The album is similar to the two *Indian Architecture and Scenery* albums in that it has sections organized by locations and relates to specific periods in Bourne’s career. Beginning with his extensive photographs of Simla, the album includes two important sub-series he produced, “Simla in the Summer” and “Simla in the Winter”. These are followed by a series on other hill stations, including Murree, Darjeeling, Ootacamund, and the Neilgherries, which Bourne made in 1869 after his third trek and before leaving India.

Simla was significant to both colonial affairs and Bourne’s career; it was the base of operations for Bourne and his home away from England. The album represents Bourne’s intimate familiarity with the landscape through the inclusion of many interrelated views within the series. As Sampson discusses, Bourne published almost

⁵⁶ Sampson, “The Success of Samuel Bourne in India,” 338.

⁵⁷ Several sections of the album include early negative numbers that are out of sequence, but which relate to the geographic location.

ninety images of practically every significant landmark and building in the hill station, including views taken of and from the Bourne and Shepherd Studio, also known as Talbot House.⁵⁸ The first print in the album, negative 1787 “Talbot House,’ the Church etc.”, (fig. 45) shows a picturesque view of their studio with the church in the distance. Many views in the album are taken from this location, including two variant winter images, negatives 1758a and 1758, “View from Talbot house, looking North” (fig. 46, 47) which show the same view at different times of the day. This is the only instance of Bourne including two such variant images in the albums. Other prints including negative 1756, “View on the Mall near the Barnes Court Road”, negative 1757, “The Mall and Jakko near Oakover” and negative 1760, “On the Mall North of Jakko” (fig. 48 – 50) portray different views along the Mall, Simla’s main avenue of social exchange.⁵⁹ The extensive nature of this section and the inclusion of variant views of important locations reflect the strength of the market for images of Simla.

The later part of the album continues the in-depth presentation of the hill stations, while also showing Bourne’s partiality to picturesque compositions, in which, for example, there is an entire sequence devoted to waterfalls around the Neilgherries (in the order of the album: negatives 2008, 2011, 2009, 2012, 2037, 2034, 2030, 2028, 2018, 2016, 2014, 2019). Included near the end of the album are several ethnographic studies of the native population taken at Darjeeling, negative 1907, “Darjeeling - Lepcha man, native of Sikkim” (fig. 51). However, Bourne ends the album on his own note, with a truly picturesque image, negative number 2019, “Double Waterfall near Croormund” (fig. 52).

⁵⁸ Sampson, “Samuel Bourne and 19th – Century British Landscape Photography,” 68 – 69.

⁵⁹ *Ibid.* 68-69.

ALBUM 7 – PHOTOGRAPHS

Most studies tend to focus on Bourne's photography alone with little mention about the affairs and work produced by the Bourne and Shepherd studio. While Bourne traveled throughout India to provide landscape and architectural views, his partner Charles Shepherd conducted the portrait business of the studio. The RPS album, *Photographs*, (fig. 53) provides a counterpoint to the other albums as it includes many large-format portraits of both British and Indian subjects, along with portraits of the photographers. Also included in *Photographs* are works taken by Colin Murray immediately after Bourne's departure, along with a series of photographs that follow the Prince of Wales in his travels around India in 1876. These rare photographs provide further insight into the commercial operations of the Bourne and Shepherd studio, including its strong affiliation with Anglo-Indian affairs, along with Bourne's continuing interest in the commercial partnership after his return to England.

Containing one hundred and eleven albumen prints mounted on forty-seven pages, only forty-four prints in the album, *Photographs*, have inscribed negative numbers, spanning negatives 2083 – 2386. The album begins with a series of large-format portraits (35 x 26 cm), of both British and Indian dignitaries along with portraits of the studio's photographers, Bourne, Shepherd and Murray (fig. 57 - 59). The album includes influential colonial officers, such as the "Lord Mayo, Governor General of India" (the first print) and "Sir John Lawrence, late Viceroy of India", who was also included in the group portrait of colonial officers in the Sutlej album (figs. 13, 54, 55). The album also has a series of female portraits, four of which were taken at the same outdoor setting without any numbers or captions (see fig. 56). These portraits were taken

at the same location as the portrait of Bourne, which is unattributed but was probably taken by Shepherd. There is also a portrait series of Indian dignitaries, all taken in the same studio with many of the same props as is seen, for instance, in the prints “The Rajah of Bownuggur”, and “The Rajah of Rayicote one of the Kattymar Chiefs” (fig. 60, 61).

Following the selections of highlights from the studio’s operations, this album contains nine, small format prints (11 x 16 cm) that appear to be images of British and Scottish landscapes, and are thought to be examples of Bourne’s pre-Indian photography of the 1850s. Their inclusion fills out Bourne’s life and photography.⁶⁰

This section is followed by two group portraits of the Prince of Wales and his colonial administration; “H.R.H and Suite” and “H.R.H. The Prince, the Viceroy, and the guests at Government House, Calcutta” both taken in 1876 (fig. 62, 63). These prints reflect the studio’s influential status and connection to the colonial administration. These portraits are immediately followed by a variety of both small and large format photographs of the Prince of Wales’ India trip in 1876. The 1881 Bourne and Shepherd catalogue offered the “Royal Photographic Tour Album”, which “Illustrat[ed] the progress of H.R.H the Prince of Wales through India; containing 140 Photographs of Persons and Places visited by His Royal Highness during his tour, and with Descriptive Letterpress.”⁶¹ Unfortunately the catalogue does not provide any additional information

⁶⁰ Not much is known about Bourne’s early work, however Sampson points out that he first picked up a camera after 1851, and it wasn’t until after 1858 that he began photographing landscapes of “real wilderness”, with his first excursion into the English Lake District. Sampson also notes that during his trip to the Lake District, Bourne created thirty-seven 8 x 10 inch glass plate negatives, which do not correspond with the size of these prints. Further research connects some of these titles, including “On the Lay above Dunkald” and “Bridge of Tilt & Glen Lilt”, to locations in Scotland, where it was also documented that Bourne visited. It seems probable that these prints were taken by Bourne, since it is known that he visited these regions, and they also include rural subject matter and rustic imagery, which as Sampson writes preoccupied Bourne in his early work. [Ibid., “Samuel Bourne and 19th – Century British Landscape Photography,” 1, 10.]

⁶¹ Photographic Views in India, Bourne and Shepherd (Calcutta, 1881).

of the negative numbers associated with this series or the sizes of the prints. Within the album, the first images included from this series are large-format prints (22 x 29 cm) that portray the exterior and interior saloon of the Royal Naval Ship, the HMS Serapis, on which the Prince of Wales traveled from England to India. The following prints from this series then become smaller, about 9.5 x 14 cm, and the page layout changes to include four prints per page. An example of this smaller size and layout can be seen in the page that includes the print, "The first Tiger killed by the Prince at Jeppore in India" (fig. 64, 65). This print reveals the intimate access the photographers had throughout the trip.

Photographs concludes with work produced by the studio immediately after Bourne's departure, in which photographer Colin Murray was hired to continue Bourne's landscape and urban views (fig. 66). All of these later images, after number 2112, also have the studio credit "Bourne and Shepherd".⁶² After Bourne's departure, the firm kept his name on both the company title and the inventory of views, since Bourne's views were widely sought and had market value, and the firm's name was at that point widely recognized.

⁶² Negative 2112 is the last negative from Bourne's Trichinopoly trip, with the next negative taken in Colombo, which, according to research consulted, Bourne never visited. I have therefore designated negatives taken after this number as ones taken by Colin Murray. The negative inscription also changed from "Bourne" to "Bourne and Shepherd".

SECTION VII – CONCLUSION

The analysis and documentation of these albums as a coherent collection has been the focus of this thesis project. In the process, the relationship between the two collections at the AGO and the RPS has been established. Research completed has included: the cataloguing of all seven albums; the tracing of Bourne's travels throughout India, including the dating and location of his negatives; and subsequent analysis of the intellectual attributes and arrangement of the collection. The project has resulted in significant dating clarifications based on the chronological relationship between Bourne's travels and the subsequent numbering of his negatives. Most importantly, through cataloguing and research, the project has revealed Bourne's understanding of his work, as seen through the geographic and chronologic arrangement of the photographs in the albums. While the albums' physical properties have been documented in the appended catalogue, contextual analysis has provided a framework with which to consider the set of albums in relation to colonialist photography.

An important aspect of the project was providing the completed documentation and research for each institution's respective portion of the seven albums, in the form of a catalogue, to both the AGO and National Media Museum. The catalogue was created in a format that could be modified and imported into both the AGO and the National Media Museum's collections management systems.⁶³ Furthermore, the National Media Museum has requested a bound version of the catalogue for its library, which will be provided by the end of the 2009 summer semester.

⁶³ As of June 28, 2009, the catalogue in the form of an excel sheet was provided to Brian Liddy, Manager Collections Access, at the National Media Museum. The AGO is currently completing a transition to a TMS database, the catalogue will be imported when the database is operational.

Based on the project's research and documentation, all seven albums form a complete collection that retrospectively present Bourne's career in India in its entirety. Through its organization and structure, the collection not only provides insight into Bourne's own perspective of his work but also sheds light on colonialist attitudes and photographic practices in the British Empire. Implicit in Bourne's work is an imperial way of seeing that shaped his aesthetic and photographic practice. As Ryan recently wrote, Bourne's work as well as other colonial photographers "may be seen as part of a discourse on imperial geographic exploration."⁶⁴ Analysis of colonial photography thus continues to reveal new understandings of a complex period in Anglo-Indian affairs. This collection provides a rich resource for furthering our knowledge and scholarly analysis of Bourne's position as a British photographer in nineteenth – century India.

⁶⁴ James Ryan, *Picturing Empire*, 45.

SECTION VIII. BIBLIOGRAPHY

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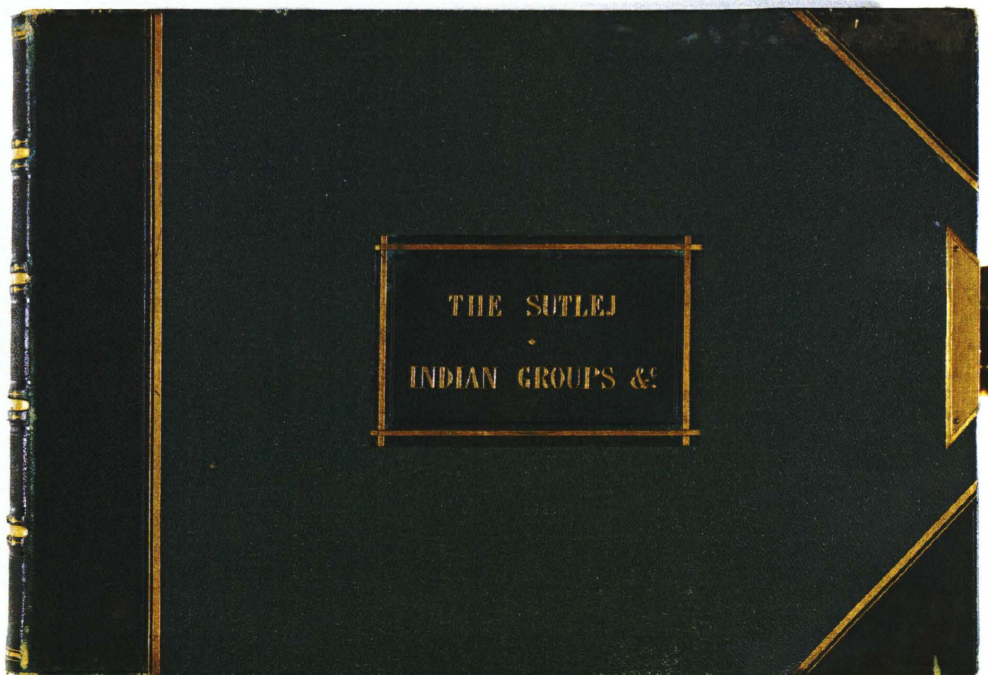
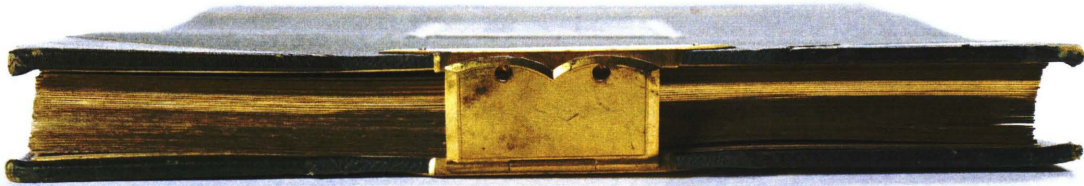
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APPENDIX A - ILLUSTRATIONS

Note to Reader: For the sole purposes of this thesis, image reproductions and permissions have been supplied from the Art Gallery of Ontario (AGO) and the RPS Collection at the National Media Museum (courtesy of SSPL).



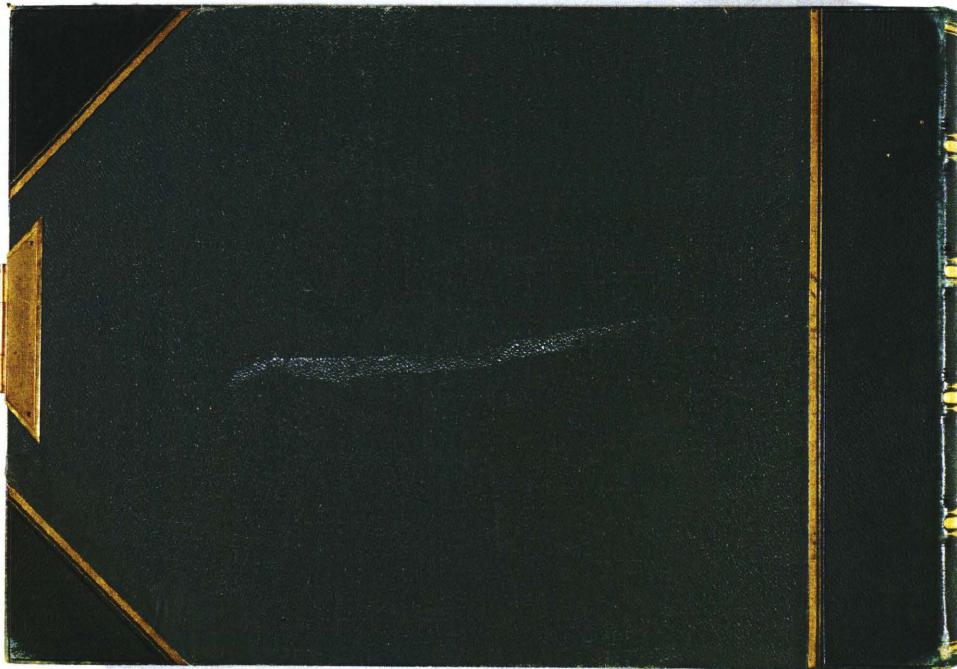


Figure 1 – 4: Examples of Bindings

The Sutlej - Indian Groups etc.

Personal album belonging to Samuel Bourne, compiled after 1870

Green morocco leather cover with gilt lettering and brass clasp, containing
34 pages with 79 albumen prints.

AGO: 2007/1939.1 - .79

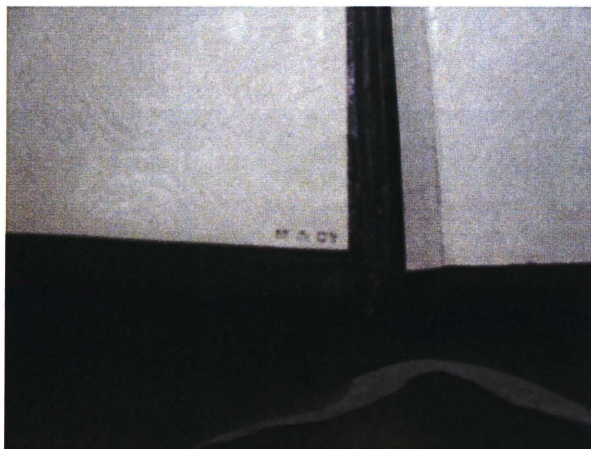


Figure 5: "Marion & Co." Publisher Blind Stamp.



Figure 6: Example of Album Page Layout
 Samuel Bourne (1834-1912)
The Ganges Valley, from the Village of Suki – Evening, 1866
 Albumen print
 24.1 x 29.7 cm. (image)
 Unnumbered plate in the album *Himalayas*.
 Neg: 1550
 AGO: 2007/1936.95

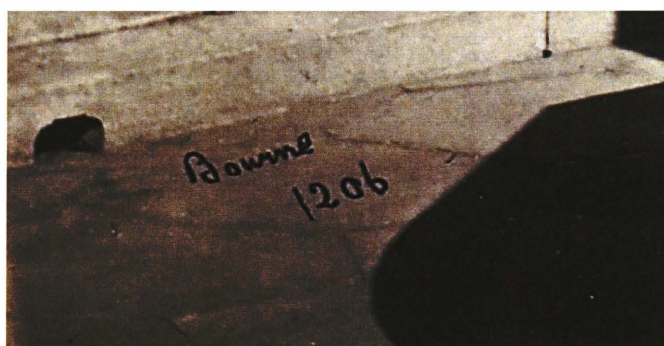


Figure 7: Bourne and Shepherd Studio Inscription

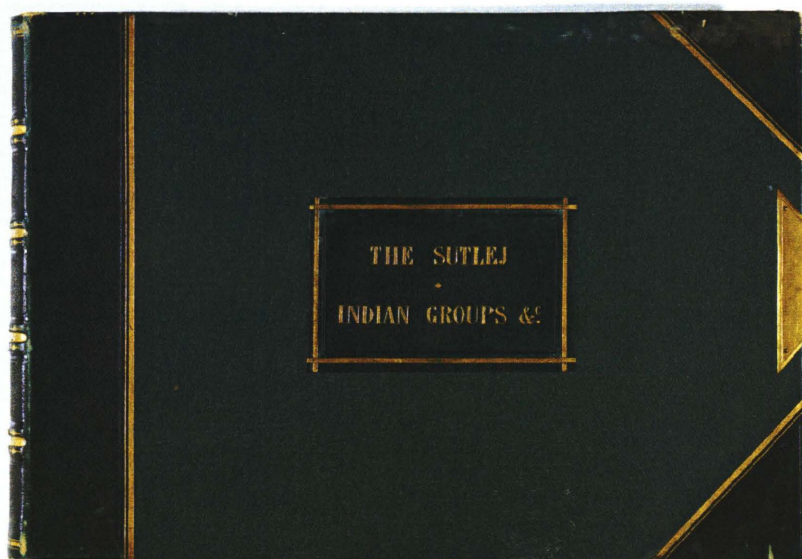


Figure 8

The Sutlej - Indian Groups etc.

Personal album belonging to Samuel Bourne, compiled after 1870

Green morocco leather cover with gilt lettering and brass clasp, containing 34 pages with 79 albumen prints.

AGO: 2007/1939.1 - .79

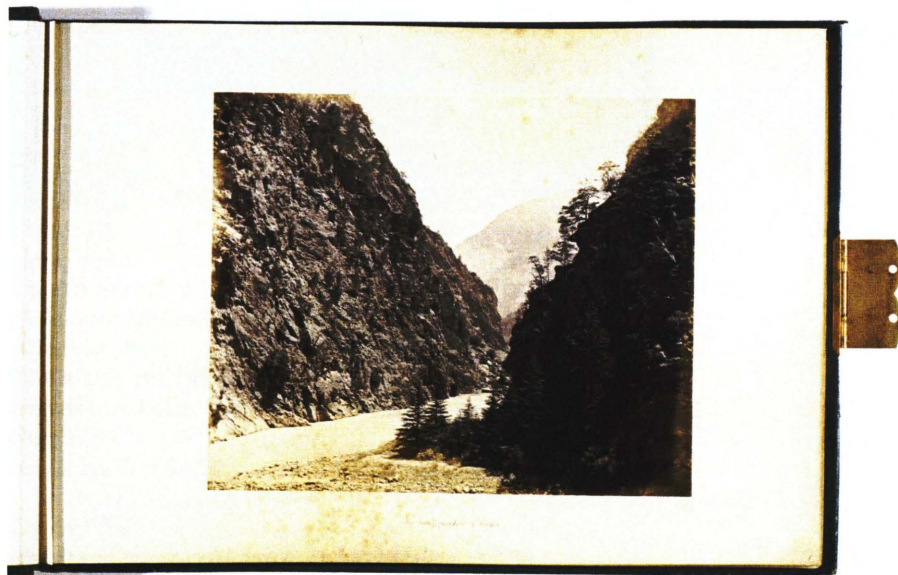


Figure 9

Samuel Bourne (1834-1912)

The Sutlej, Junction of Buspa, 1863

Albumen print

24.3 x 29.8 cm. (image)

Unnumbered plate in the album *The Sutlej - Indian Groups etc.*

Neg: 181

AGO: 2007/1939.1

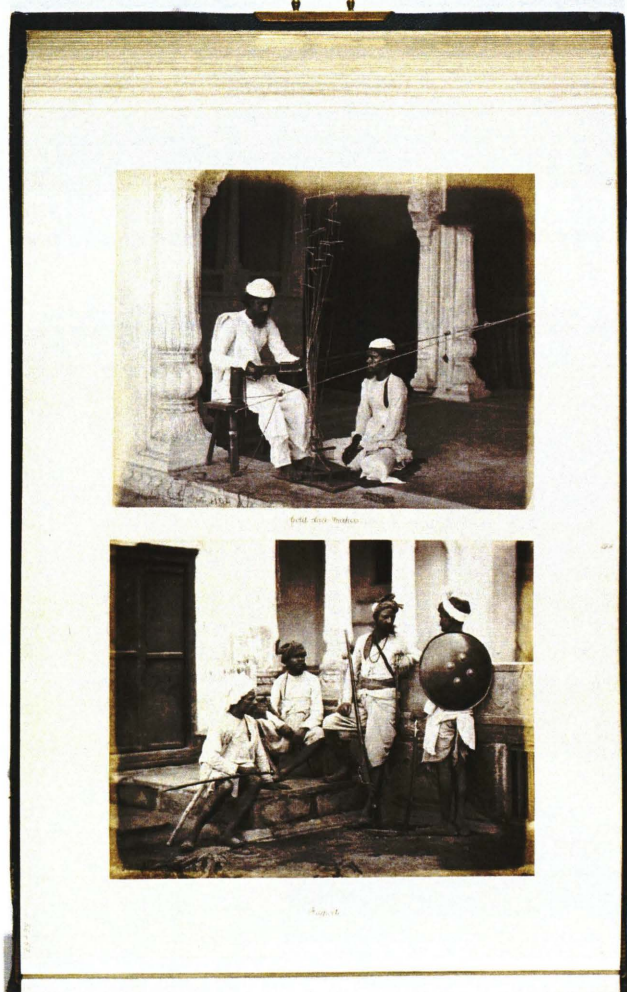


Figure 10

Upper Print:

Charles Shepherd (Active in India, 1850s – 1870s)

Gold Lace Makers, c. 1860

Albumen print

18.4 x 23.1 cm. (image)

Unnumbered plate in the album *The Sutlej – Indian Architecture etc.*

Neg: 1104

AGO: 2007/1939.56

Lower Print:

Charles Shepherd (Active in India, 1850s – 1870s)

Rajpoots, c. 1860

Albumen print

18.4 x 23.2 cm. (image)

Unnumbered plate in the album *The Sutlej – Indian Groups etc.*

Neg.: 1120

AGO: 2007/1937.57

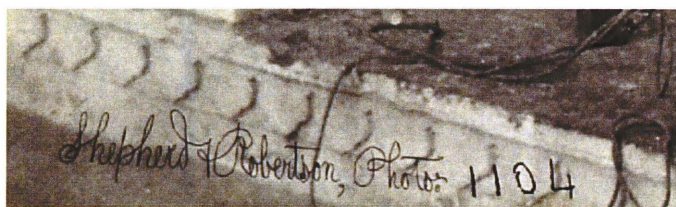


Figure 11
Magnifications of Shepherd and Robertson Studio Inscription



Figure 12
Samuel Bourne (1834-1912)
[Chamba; Group Portrait with Samuel Bourne & the Raja of Chamba and his Retainers] 1864
Albumen print
24 x 29.5 cm. (image)
Unnumbered plate in the album *The Sutlej – Indian Groups etc.*
Neg: 553
AGO: 2007/1939.38

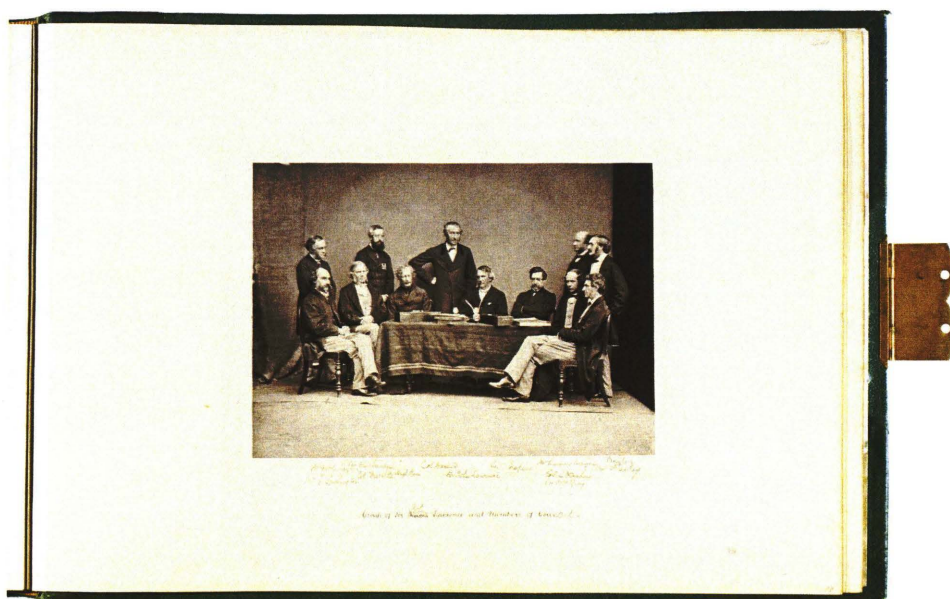


Figure 13
 Bourne and Shepherd Studio
Group of Sir James [John] Lawrence and Members of Council, 1864
 Albumen print
 17 x 23.5 cm. (image)
 Unnumbered plate in the album *The Sutlej – Indian Groups etc.*
 AGO: 2007/1939.77



Figure 14
 Samuel Bourne (1834-1912)
Picnic at Ootacamund, 1869
 Albumen print
 19.1 x 30.9 cm. (image)
 Unnumbered plate in the album *The Sutlej – Indian Groups etc.*
 AGO: 2007/1939.78



Figure 15
Bourne and Shepherd Studio
Wedding Group at Hon. A. Ross', Simla 1870, 1870
Albumen print
20.9 x 30 cm. (image)
Unnumbered plate in the album *The Sutlej – Indian Groups etc.*
B: 553
AGO: 2007/1939.79

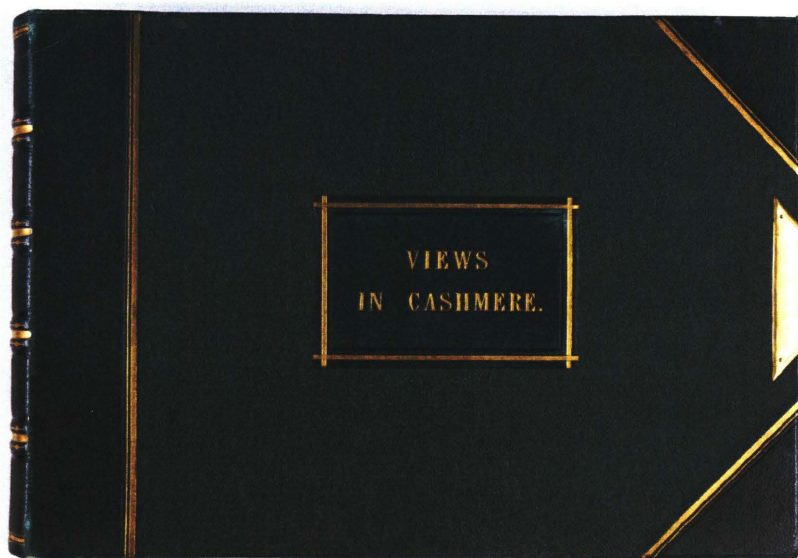


Figure 16

Views in Cashmere

Personal album belonging to Samuel Bourne, compiled after 1870

Green morocco leather cover with gilt lettering and brass clasp, containing 41 pages with 82 albumen prints.

NMM: 2003-5001/2/23887

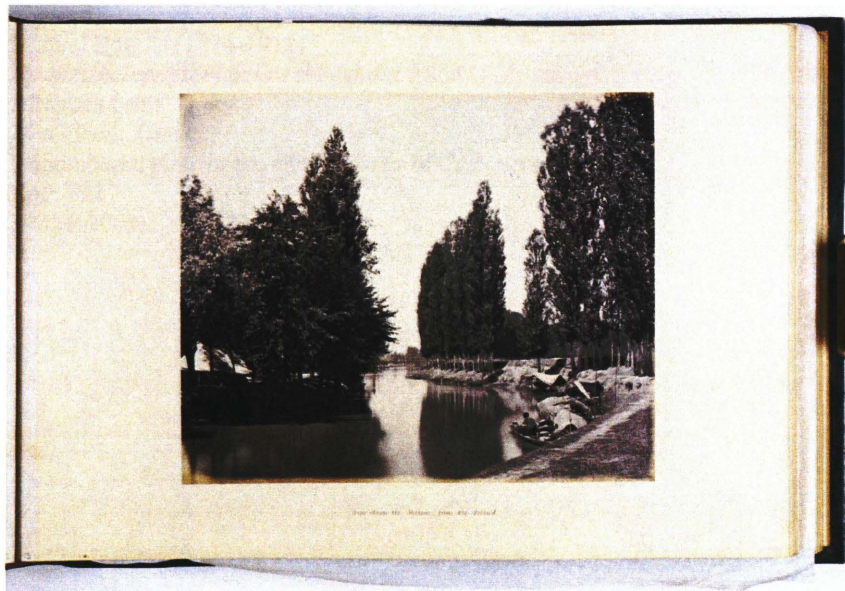


Figure 17

Samuel Bourne (1834-1912)

View down the Jhelum, from the Island, 1864

Albumen print

24 x 29 cm. (image)

Unnumbered plate in the album *Views in Cashmere*

Neg: 786

NMM: 2003-5001/2/23887/13



Figure 18
Samuel Bourne (1834-1912)
Up the Jhelum, from below the Island. 1864
Albumen print
24 x 29 cm. (image)
Unnumbered plate in the album *Views in Cashmere*
Neg: 792
NMM: 2003-5001/2/23887/19

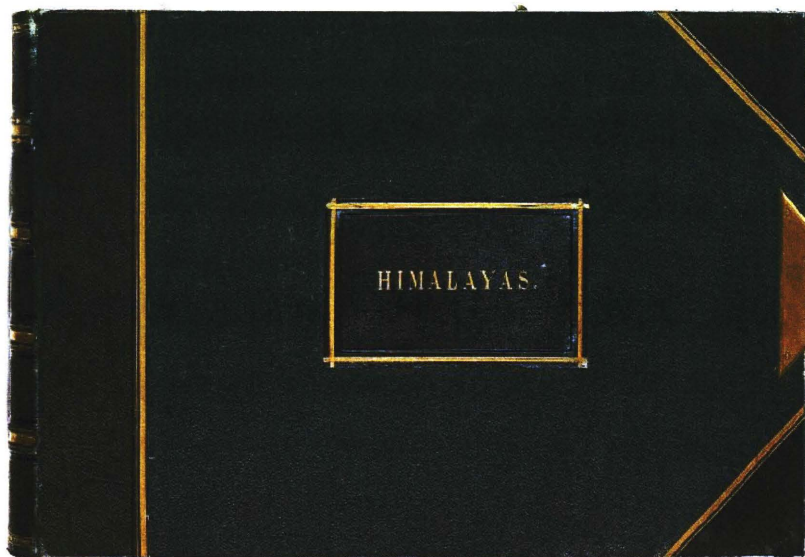


Figure 19

Himalayas

Personal album belonging to Samuel Bourne, compiled after 1870

Green morocco leather cover with gilt lettering and brass clasp, containing 60 pages with 119 albumen prints.

AGO: 2007/1936.1 - .119



View at the Top of the Manirung Pass.

Figure 20

Samuel Bourne (1834-1912)

View at the Top of the Manirung Pass. 1866.

Albumen print

24 x 29.3 cm. (image)

Unnumbered plate in the album *Himalayas*.

Neg: 1469

AGO: 2007/1936.40



Figure 21
 Samuel Bourne (1834-1912)
Mussocks for Crossing the Beas River. 1866.
 Albumen print
 24 x 29.4 cm. (image)
 Unnumbered plate in the album *Himalayas*.
 Neg: 1436
 AGO: 2007/1936.10

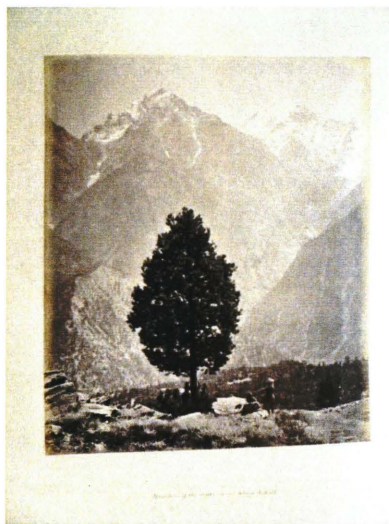


Figure 22
 Samuel Bourne (1834-1912)
Specimen of the Edible Pine. 1866.
 Albumen print
 29 x 24.2 cm. (image)
 Unnumbered plate in the album *Himalayas*.
 Neg: 1509
 AGO: 2007/1936.59



Figure 23
 Samuel Bourne (1834-1912)
View of Curious Gravel Formations. 1866.
 Albumen print
 24 x 29.4 cm. (image)
 Unnumbered plate in the album *Himalayas*.
 Neg: 1458
 AGO: 2007/1936.30



Figure 24
 "Small Waterfall above Prini, Kulu",
 2007/1936.13
 Samuel Bourne (1834-1912)
Small Waterfall above Prini, Kulu. 1866.
 Albumen print
 23.9 x 29.4 cm. (image)
 Unnumbered plate in the album *Himalayas*.
 Neg: 1440
 AGO: 2007/1936.13

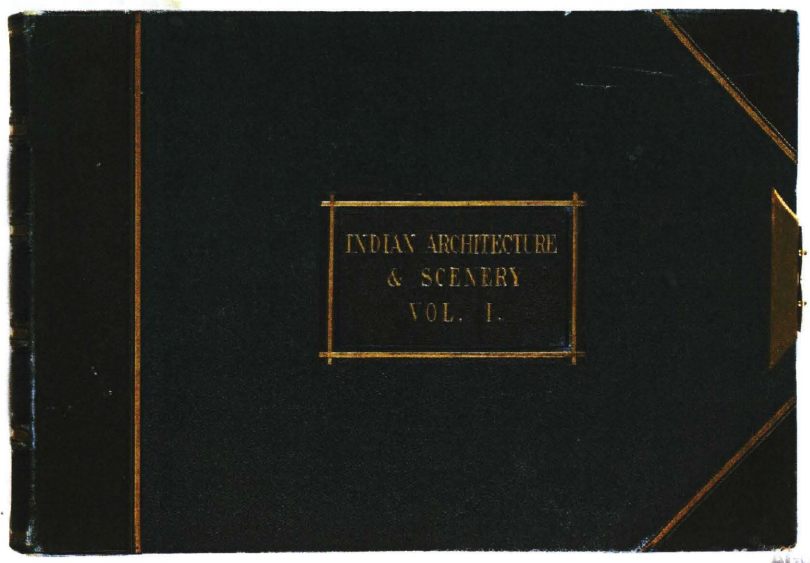


Figure 25

Indian Architecture & Scenery Vol. I

Personal album belonging to Samuel Bourne, compiled after 1870

Green morocco leather cover with gilt lettering and brass clasp, containing 52 pages with 103 albumen prints.

AGO: 2007/1937.1 - .103



Figure 26

Samuel Bourne (1834-1912)

Suttee Chowra Ghat, the scene of the Massacre. 1865

Albumen print

19.1 x 31.5 cm. (image)

Unnumbered plate in the album *Indian Architecture & Scenery Vol. I*

Neg: 1208

AGO: 2007/1937.38



Figure 27

Samuel Bourne (1834-1912)

The Memorial Well, with the Cawnpore Church in the Distance. 1865.

Albumen print

19.4 x 31.9 cm. (image)

Unnumbered plate in the album *Indian Architecture & Scenery Vol. I*

Neg: 1203

AGO: 2007/1937.39



Figure 28

Samuel Bourne (1834-1912)

The Memorial Well, the Marble Statue by Marochetti, from the entrance. 1865

Albumen print

24.2 x 29.6 cm. (image)

Unnumbered plate in the album *Indian Architecture & Scenery Vol. I*

Neg: 1206

AGO: 2007/1937.41



Figure 29
 Samuel Bourne (1834-1912)
Rustic Scene and Village Life in Bengal. 1867-68
 Albumen print
 22.7 x 29.5 cm. (image)
 Unnumbered plate in the album *Indian Architecture & Scenery Vol.1*
 Neg: 1732
 AGO: 2007/1937.16

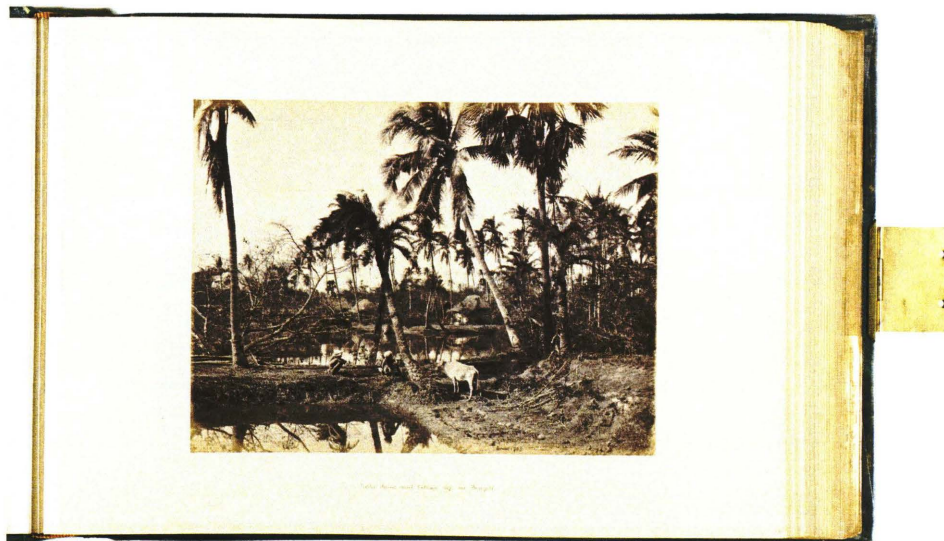


Figure 30
 Samuel Bourne (1834-1912)
Rustic Scene and Village Life in Bengal. 1867-68
 Albumen print
 22.4 x 29.5 cm. (image)
 Unnumbered plate in the album *Indian Architecture & Scenery Vol.1*
 Neg: 1735
 AGO: 2007/1937.17



Figure 31
 Samuel Bourne (1834-1912)
Rustic Scene and Village Life in Bengal. 1867-68
 Albumen print
 19.5 x 31.5 cm. (image)
 Unnumbered plate in the album *Indian Architecture & Scenery Vol. I*
 Neg: 1738
 AGO: 2007/1937.18



Figure 32
 Samuel Bourne (1834-1912)
Rustic Scene and Village Life in Bengal. 1867-68
 Albumen print
 19 x 32 cm. (image)
 Unnumbered plate in the album *Indian Architecture & Scenery Vol. I*
 Neg: 1739
 AGO: 2007/1937.19



Figure 33
 Samuel Bourne (1834-1912)
View in Barrackpore Park Government House Walk. 1867-68.
 Albumen print
 19 x 31.8 cm. (image)
 Unnumbered plate in the album *Indian Architecture & Scenery Vol.1*
 Neg: 1744
 AGO: 2007/1937.20



Figure 34
 Samuel Bourne (1834-1912)
View in the Park, lake scene. 1867-68.
 Albumen print
 24.2 x 29.5 cm. (image)
 Unnumbered plate in the album *Indian Architecture & Scenery Vol.1*
 Neg: 1747
 AGO: 2007/1937.21



Figure 35
 Samuel Bourne (1834-1912)
Banlian Tree in the Park, interior view. 1867-68.
 Albumen print
 24.2 x 29.5 cm. (image)
 Unnumbered plate in the album *Indian Architecture & Scenery Vol.1*
 Neg: 1748
 AGO: 2007/1937.22



Figure 36
 Samuel Bourne (1834-1912)
Banlian Tree in the Park, general view. 1867-68.
 Albumen print
 23.7 x 29 cm. (image)
 Unnumbered plate in the album *Indian Architecture & Scenery Vol.1*
 Neg: 1749
 AGO: 2007/1937.23

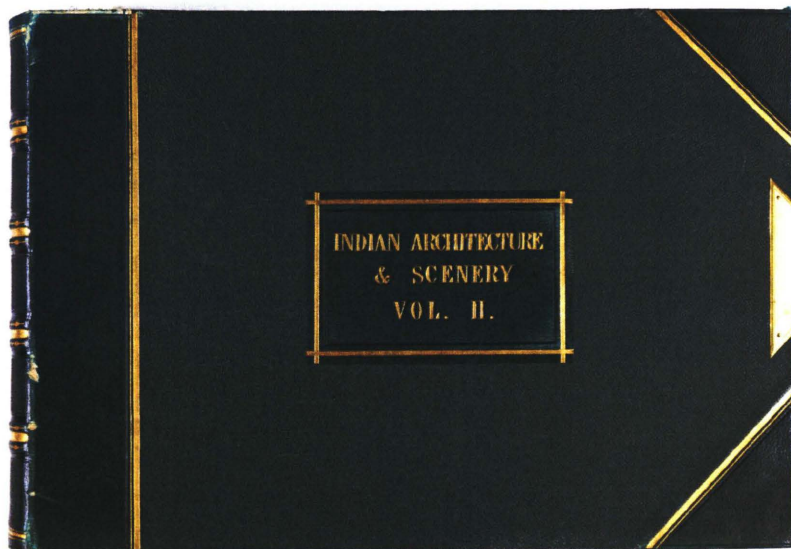


Figure 37

Indian Architecture & Scenery Vol. II

Personal album belonging to Samuel Bourne, compiled after 1870

Green morocco leather cover with gilt lettering and brass clasp, containing 48 pages with 95 albumen prints.

NMM: 2003-5001/2/23277

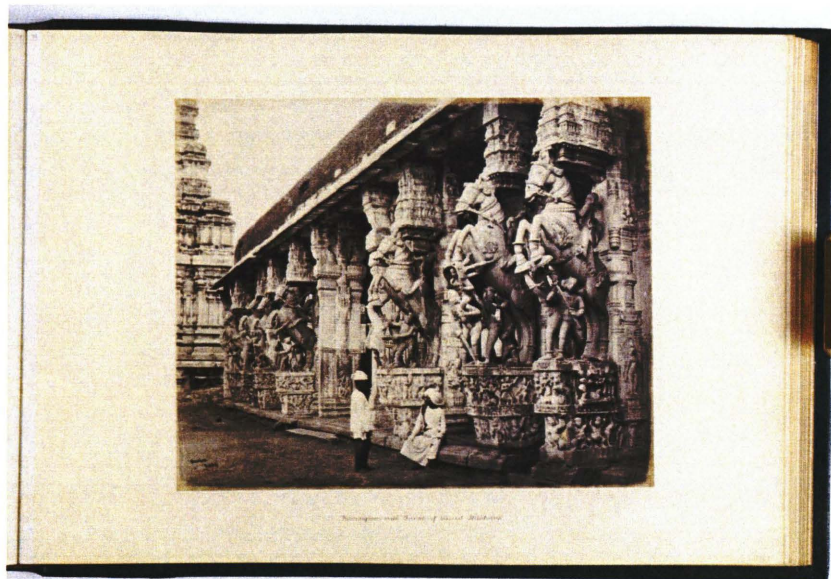


Figure 38

Samuel Bourne (1834-1912)

Mandapam, with Façade of carved Stonehorses. 1869.

Albumen print

24.5 x 24.3 cm. (image)

Unnumbered plate in the album *Indian Architecture & Scenery, Vol. II*

Neg: 2064

NMM: 2003-5001/2/23277/75

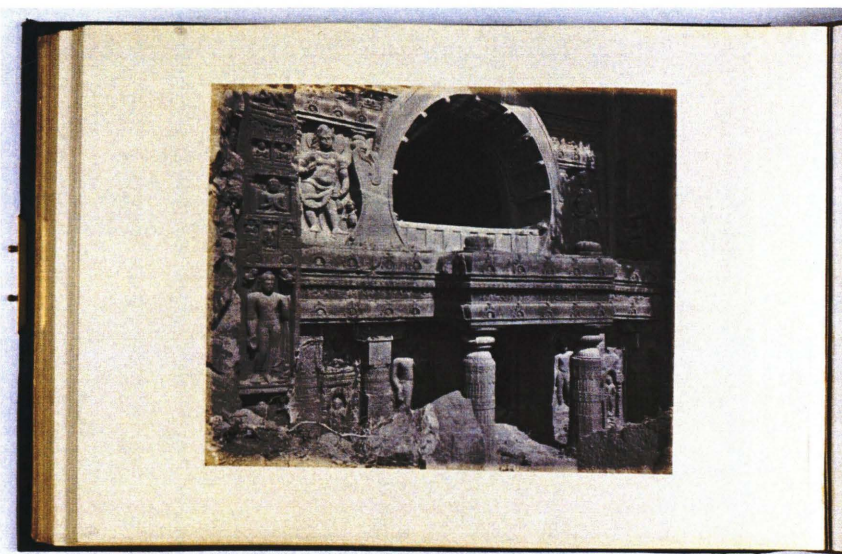


Figure 39
 Samuel Bourne (1834-1912) [attributed]
 [Ajunta Caves] 1869.
 Albumen print
 24 x 30 cm. (image)
 Unnumbered plate in the album *Indian Architecture & Scenery, Vol. II*
 NMM: 2003-5001/2/23277/76

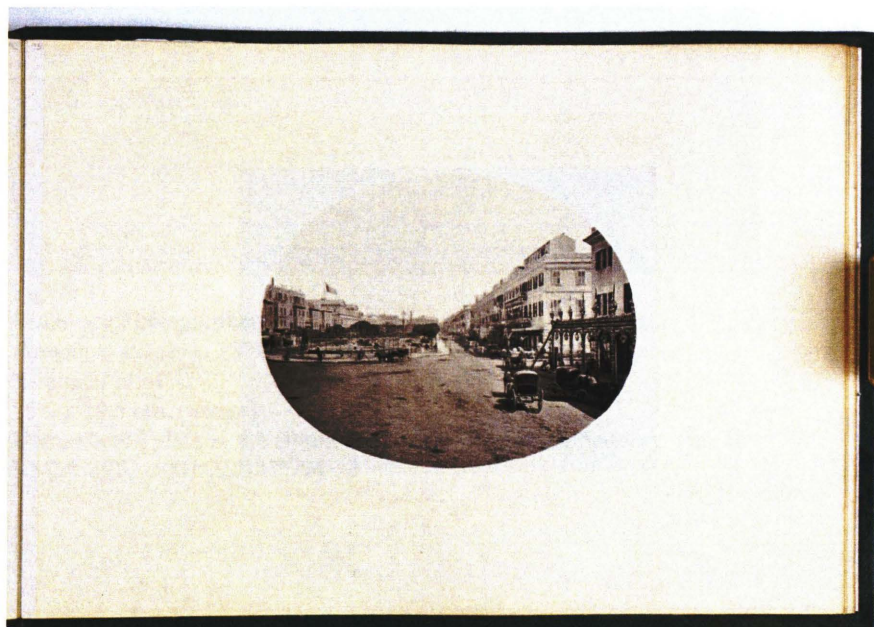


Figure 40
 Unknown Photographer
 Alexandria, c. 1870.
 Albumen print
 17.5 x 24 cm. (image)
 Unnumbered plate in the album *Indian Architecture & Scenery, Vol. II*
 NMM: 2003-5001/2/23277/93

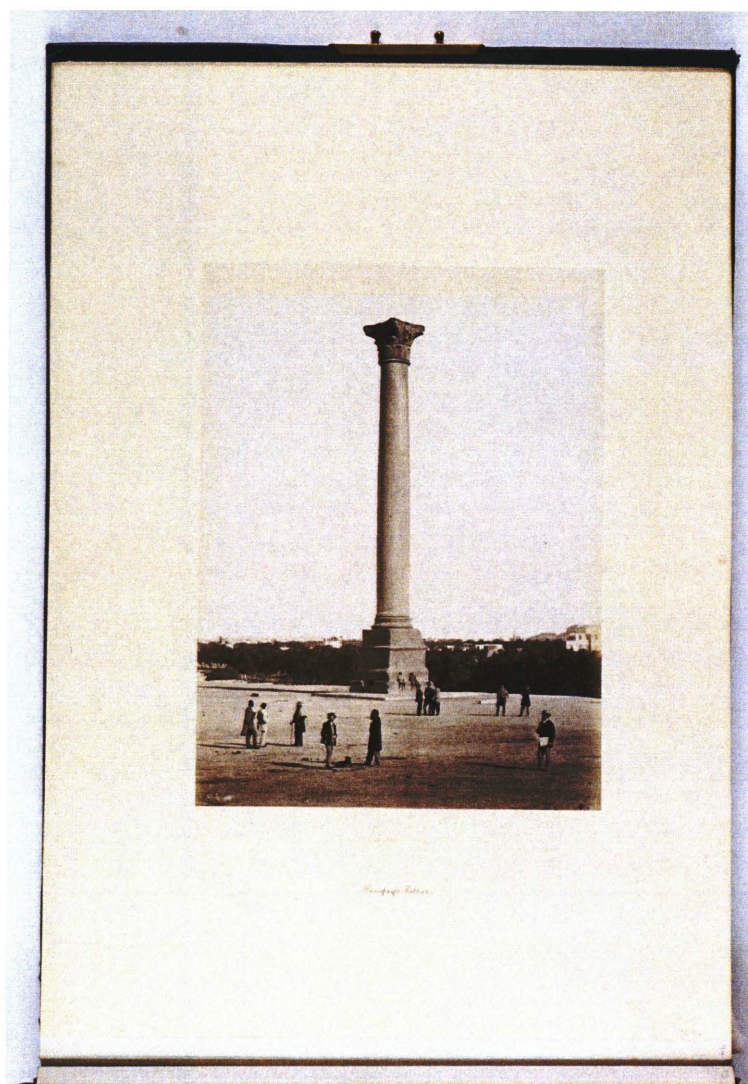


Figure 41

Unknown Photographer

Pompey's Pillar. c. 1870.

Albumen print

25.5 x 19.5 cm. (image)

Unnumbered plate in the album *Indian Architecture & Scenery, Vol. II*

NMM: 2003-5001/2/23277/94



Figure 42
Unknown Photographer
Cleopatra's Needle. c. 1870.
Albumen print
26 x 19 cm. (image)
Unnumbered plate in the album *Indian Architecture & Scenery, Vol. II*
NMM: 2003-5001/2/23277/95

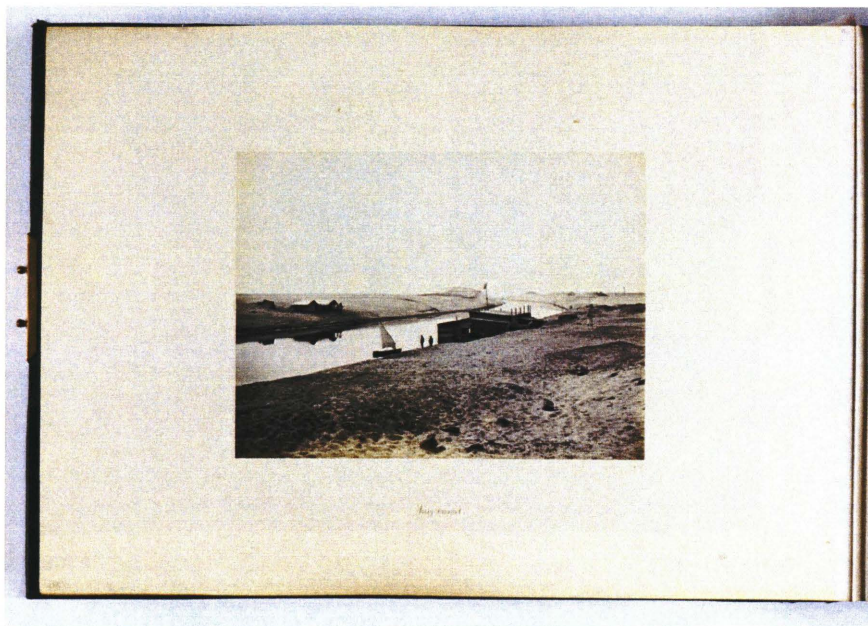


Figure 43
Unknown Photographer
Suez Canal. c. 1870.
Albumen print
18 x 24 cm. (image)
Unnumbered plate in the album *Indian Architecture & Scenery, Vol. II*
NMM: 2003-5001/2/23277/96

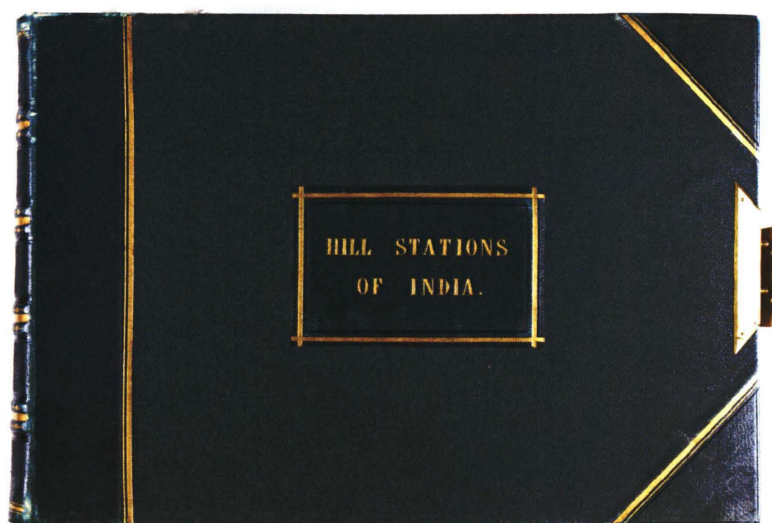


Figure 44

Hill Stations of India.

Personal album belonging to Samuel Bourne, compiled after 1870

Green morocco leather cover with gilt lettering and brass clasp, containing 58 pages with 115 albumen prints.

NMM: 2003-5001/2/23278



Figure 45

Samuel Bourne (1834-1912)

'Talbot House,' the Church etc. 1868.

Albumen print

24 x 29.5 cm. (image)

Unnumbered plate in the album *Hill Stations of India.*

Neg: 1787

NMM: 2003-5001/2/23278/001



Figure 46
 Samuel Bourne (1834-1912)
View from Talbot house, looking North. 1868.
 Albumen print
 24 x 30 cm. (image)
 Unnumbered plate in the album *Hill Stations of India*.
 Neg: 1758 A
 NMM: 2003-5001/2/23278/32



Figure 47
 Samuel Bourne (1834-1912)
View from Talbot house, looking North. 1868.
 Albumen print
 24 x 29 cm. (image)
 Unnumbered plate in the album *Hill Stations of India*.
 Neg: 1758
 NMM: 2003-5001/2/23278/33



Figure 48
 Samuel Bourne (1834-1912)
View on the Mall near the Barnes Court Road. 1868.
 Albumen print
 24 x 29.5 cm. (image)
 Unnumbered plate in the album *Hill Stations of India*.
 Neg: 1756
 NMM: 2003-5001/2/23278/31



Figure 49
 Samuel Bourne (1834-1912)
The Mall and Jakko near Oakover. 1868.
 Albumen print
 24 x 29.5 cm. (image)
 Unnumbered plate in the album *Hill Stations of India*.
 Neg: 1757
 NMM: 2003-5001/2/23278/34

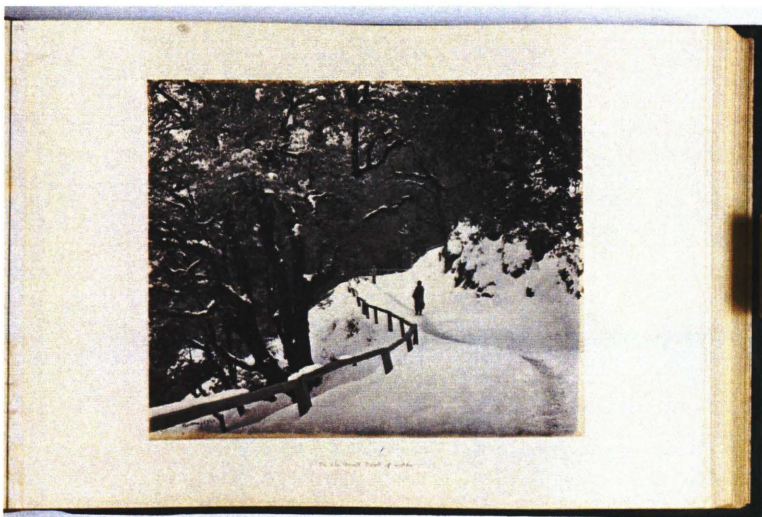


Figure 50
 Samuel Bourne (1834-1912)
On the Mall North of Jakko. 1868.
 Albumen print
 24 x 29 cm. (image)
 Unnumbered plate in the album *Hill Stations of India*.
 Neg: 1760
 NMM: 2003-5001/2/23278/35

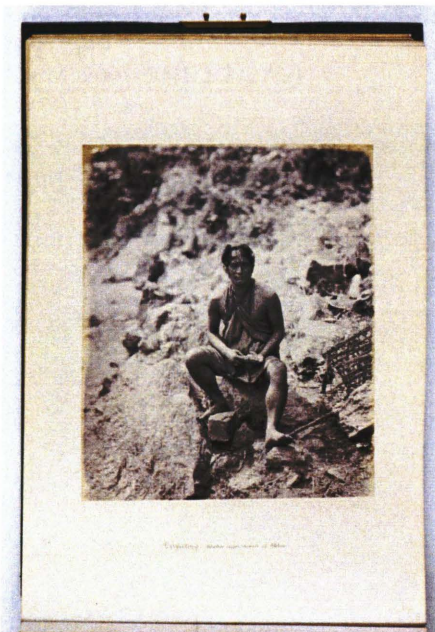


Figure 51
 Samuel Bourne (1834-1912)
Darjeeling – Lepcha man, native of Sikkim. 1869.
 Albumen print
 29 x 24 cm. (image)
 Unnumbered plate in the album *Hill Stations of India*.
 Neg: 1907
 NMM: 2003-5001/2/23278/109

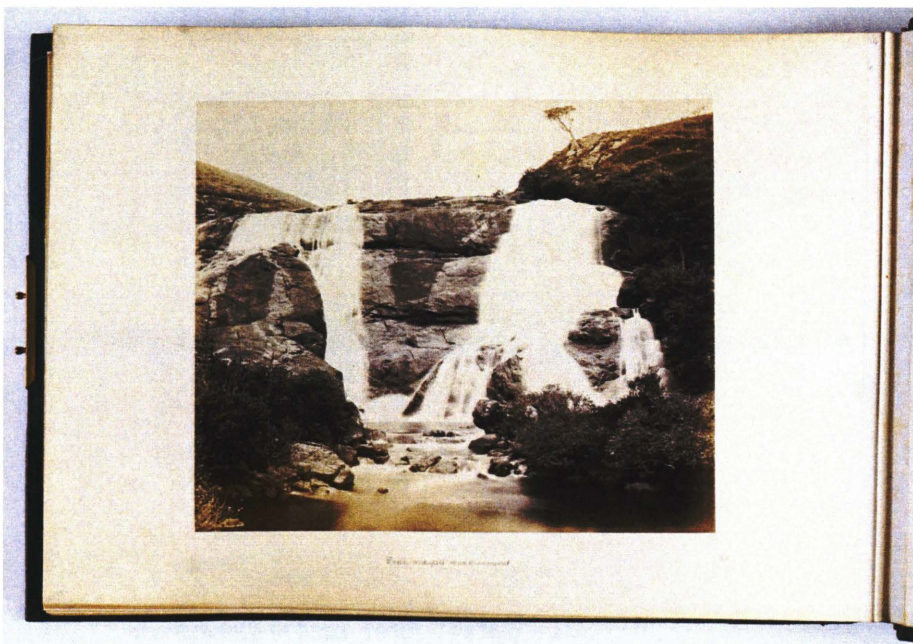


Figure 52
 Samuel Bourne (1834-1912)
Double Waterfall near Croormund. 1869.
 Albumen print
 29 x 24 cm. (image)
 Unnumbered plate in the album *Hill Stations of India.*
 Neg: 2019
 NMM: 2003-5001/2/23278/114

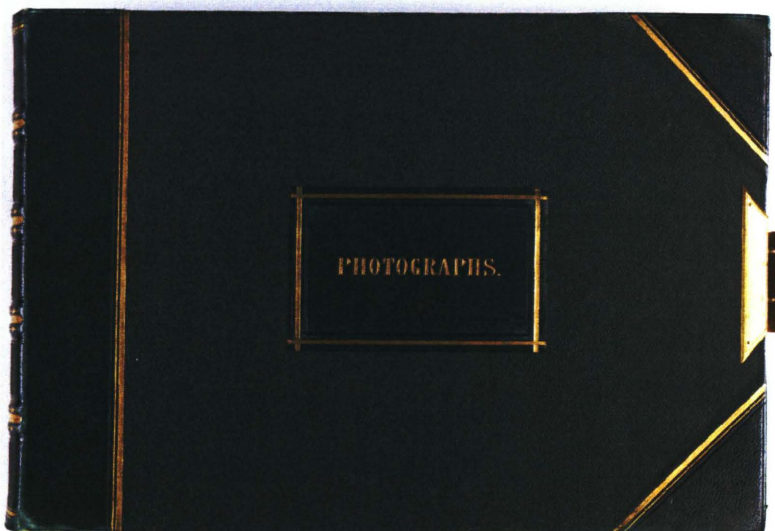


Figure 53
Photographs
 Personal album belonging to Samuel Bourne, compiled after 1870
 Green morocco leather cover with gilt lettering and brass clasp, containing
 47 pages with 111 albumen prints.
 NMM: 2003-5001/2/23886



Figure 54
 Charles Shepherd (active in India, 1850s – 1870s)
Lord Mayo, Governor General of India. 1869 - 1872.
 Albumen print
 35.5 x 26 cm. (image)
 Unnumbered plate in the album *Photographs.*
 NMM: 2003-5001/2/23886/01



Figure 55
 Charles Shepherd (active in India, 1850s – 1870s)
Sir John Lawrence, late Viceroy of India. 1870 - 1880.
 Albumen print
 34 x 26 cm. (image)
 Unnumbered plate in the album *Photographs.*
 NMM: 2003-5001/2/23886/02

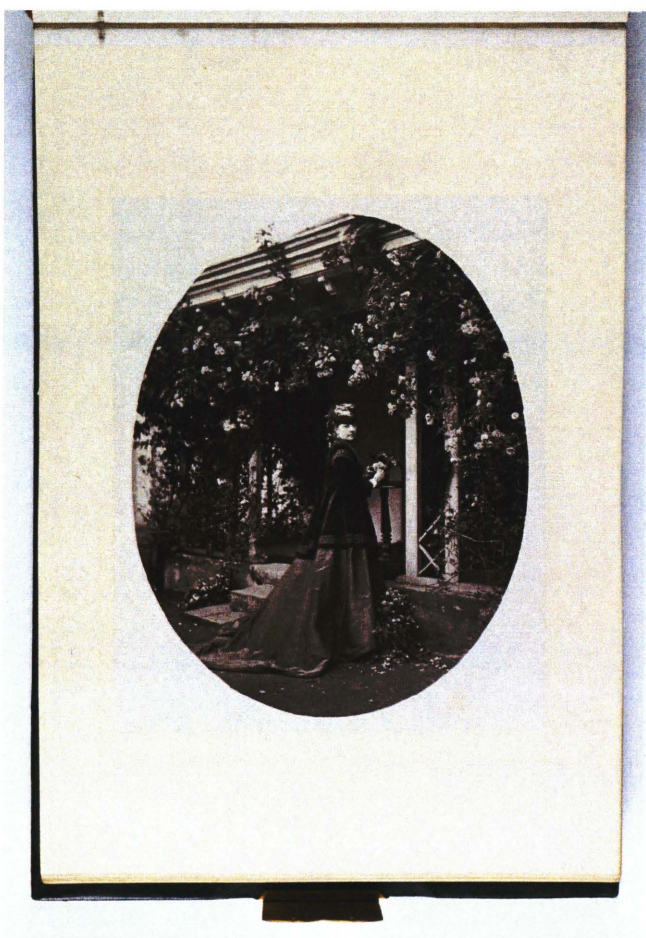


Figure 56
Charles Shepherd (active in India, 1850s – 1870s)
[Oval female portrait outdoors] c. 1870.
Albumen print
29.5 x 24 cm. (image)
Unnumbered plate in the album *Photographs*.
NMM: 2003-5001/2/23886/07

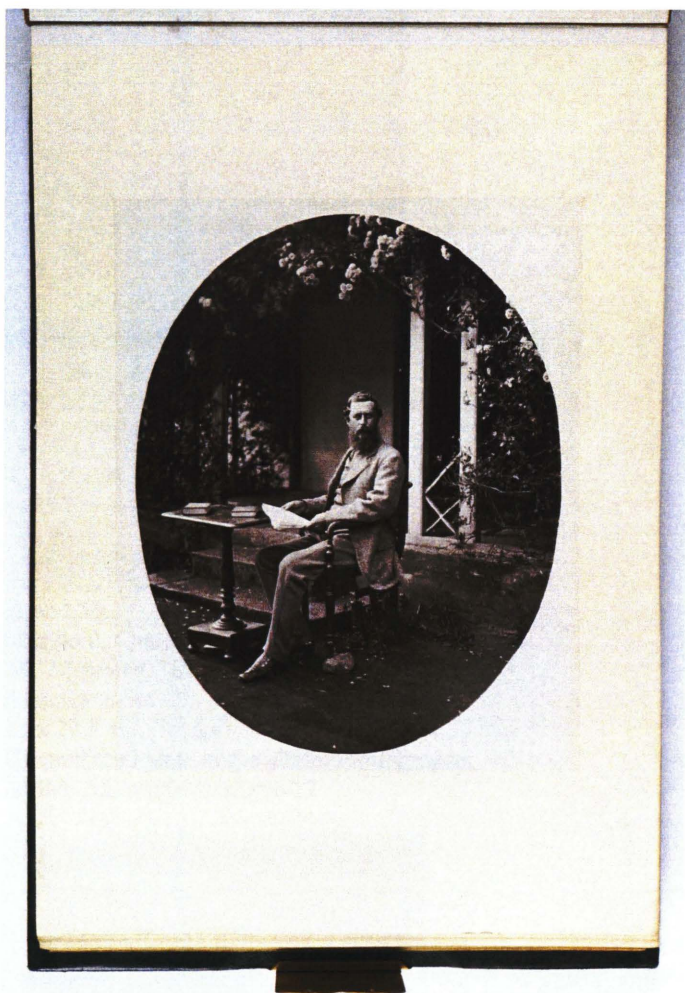


Figure 57
Charles Shepherd (active in India, 1850s – 1870s) [attributed]
[Portrait of Samuel Bourne] c. 1865.
Albumen print
29.5 x 24 cm. (image)
Unnumbered plate in the album *Photographs*.
NMM: 2003-5001/2/23886/11

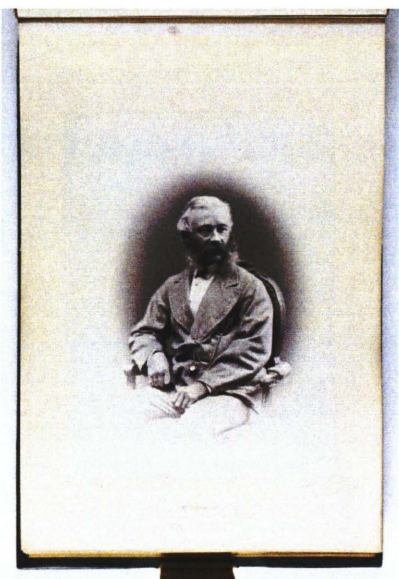


Figure 58
 Shepherd, Charles (active in India, 1850s – 1870s)
Mr. Shepherd. 1870 – 1875.
 Albumen print
 33 x 24.5 cm. (image)
 Unnumbered plate in the album *Photographs.*
 NMM: 2003-5001/2/23886/17

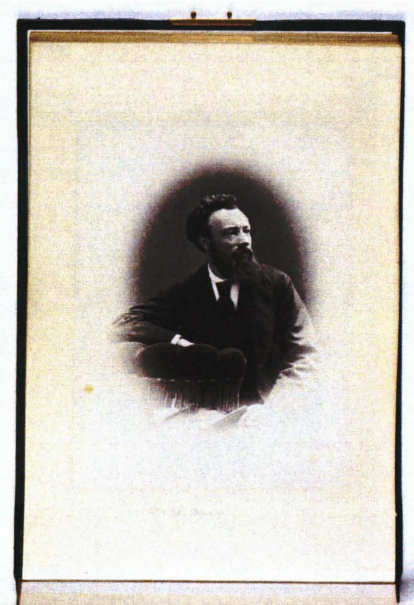


Figure 59
 Shepherd, Charles (active in India, 1850s – 1870s)
Portrait of Colin Murray c. 1875
 Albumen print
 32.5 x 25 cm. (image)
 Unnumbered plate in the album *Photographs.*
 NMM: 2003-5001/2/23886/16



Figure 60
 Charles Shepherd (active in India, 1850s – 1870s)
The Rajah of Bhownuggur. 1860 – 1880.
 Albumen print
 33 x 24 cm. (image)
 Unnumbered plate in the album *Photographs.*
 NMM: 2003-5001/2/23886/22



Figure 61
 Charles Shepherd (active in India, 1850s – 1870s)
The Rajah of Rayicote one of the Kattymar chiefs. 1860 – 1880.
 Albumen print
 35 x 25 cm. (image)
 Unnumbered plate in the album *Photographs.*
 NMM: 2003-5001/2/23886/22



Figure 62
 Bourne and Shepherd Studio
H.R.H. and Suite. 1876.
 Albumen print
 21.5 x 28 cm. (image)
 Unnumbered plate in the album *Photographs*.
 NMM: 2003-5001/2/23886/18



Figure 63
 Bourne and Shepherd Studio
H.R.H. The Prince, the Viceroy, and the guests at Government House, Calcutta. 1876.
 Albumen print
 22 x 29.5 cm. (image)
 Unnumbered plate in the album *Photographs*.
 NMM: 2003-5001/2/23886/19

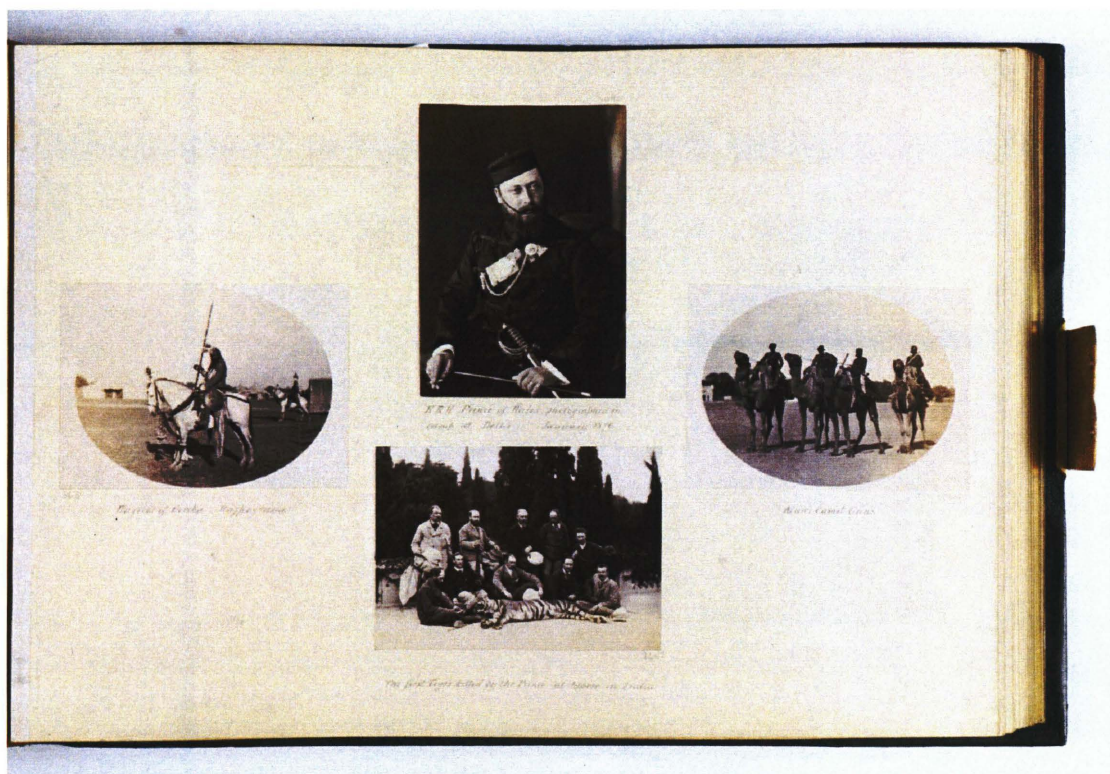


Figure 64
Album Page Layout: NMM: 2003-5001/2/23886/31



Figure 65
Bourne and Shepherd Studio
The first Tiger killed by the Prince at Jeppore in India. 1876.
Albumen print
9.5 x 14 cm. (image)
Unnumbered plate in the album *Photographs*.
NMM: 2003-5001/2/23886/31



Bora Bazaar Street, Bombay.

Figure 66
Colin Murray (1840 - 1884)
Bora Bazaar Street, Bombay. 1870 - 1875.
Albumen print
19 x 31.5 cm. (image)
Unnumbered plate in the album *Photographs*.
NMM: 2003-5001/2/23886/31

APPENDIX B – AUCTION RECORDS FOR THE BOURNE ALBUMS

Note to Reader: This appendix contains records from two auctions, the May 8 1992 Sotheby's London auction, "Photographic Images and Related Material", and Christie's London auction in September 27 2001 titled, "Fine 19th Century Indian Photographs from the Collection Ofkanwardip Gujral". In both auctions three of the seven albums were sold, including *The Sutej – Indian Group etc.*, *Himalays*, and *Indian Architecture and Scenery Vol. 1*. The numbers at the top of the Christie's sale records relate to the lot number for each album (53, 54, 55), and the sale number for the group (6455). The records are ordered chronologically with the first auction at Sotheby's on May 8 1992, and following with Christie's September 27 2001 auction, the last point of sale for the albums.

SOTHEBY'S LONDON – 8 MAY 1992 – “PHOTOGRAPHIC IMAGES AND
RELATED MATERIAL”

14



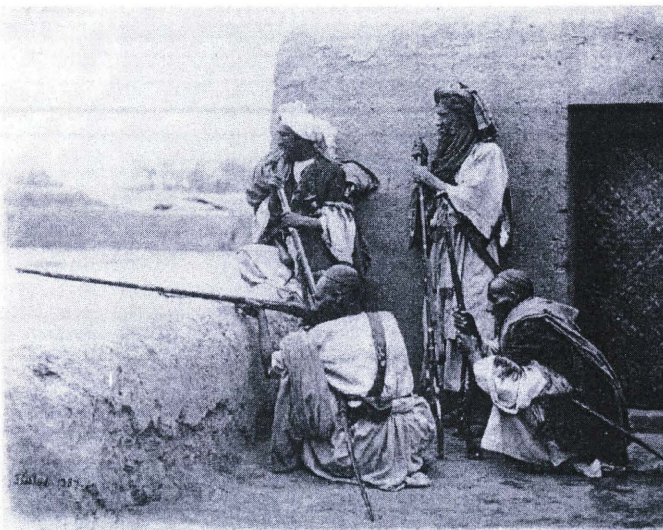
31

31
SAMUEL BOURNE, SHEPHERD AND
ROBERTSON

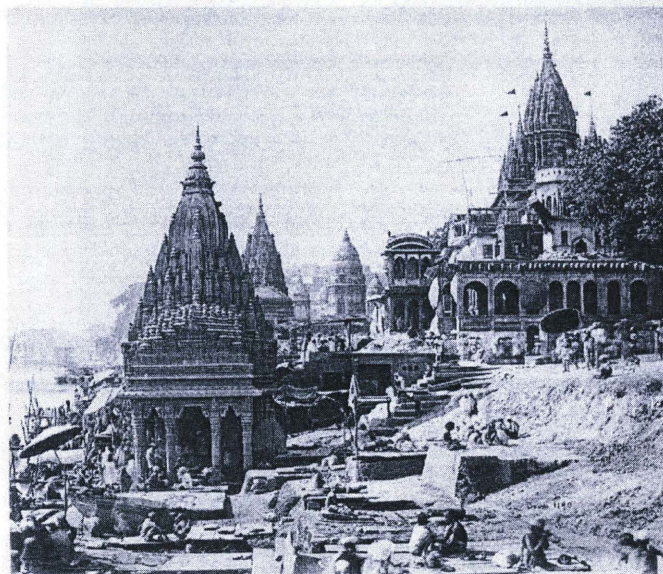
India. Three Albums comprising: 'The
Sutlej Indian Groups &c.', 'Indian
Architecture & Scenery Vol. I' and
'Himalayas', 1870s

Comprising approx three hundred
photographs, the 'Indian Groups' volume
including views of Kangra's temples at
Byjnath, the Chumba-temples and the
bazaar, portraits of tribes and traders and
the Grand Llama of Tibet, the architectural
volume including views of Calcutta, rustic
scenes and village life in Bengal, views of
Benares including the Great Mosque at
Arungzebe with adjoining Ghâts, the
Vishnie Pud Temple, the Suméree Temple,
several views of the Kaj at Agra, the Fort
at Delhi and the Palace at Akbar, the
Himalaya volume including numerous views
of Nynce Tal, glaciers, valleys, villages and
the source of the Ganges, Albumen Prints,
two hundred and forty two signed and
numbered in the negative 'Bourne', two
signed and numbered in the negative
'Shepherd' and sixteen signed and
numbered in the negative 'Shepherd &
Robertson', each with manuscript title,
various sizes, the majority approx. 240 by 300mm,
full green embossed morocco leather, gilt
titled and gilt hinges, *large oblong 4to* (3)

£4,000-6,000



31



31

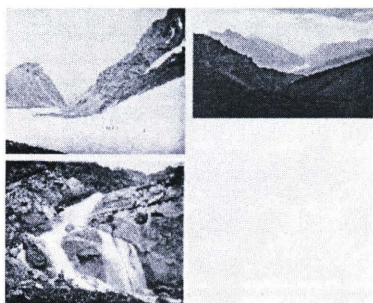
CHRISTIE'S LONDON – 27 SEPTEMBER 2001 – “FINE 19TH CENTURY INDIAN
PHOTOGRAPHS FROM THE COLLECTION OF KANWARDIP GUJRAL”

53

6455

SAMUEL BOURNE (1834-1912)

Himalayas



Price Realized (Est. Currency)

£74,950

(\$105,910)

Price includes buyer's premium

Estimate

£30,000 - £40,000

(\$44,100 - \$58,880)

Sale Information

Sale 6455

Fine 19th Century Indian

Photographs From The Collection

Of Kanwardip Gujral

27 September 2001

London, King Street

ENLARGE

Lot Description

SAMUEL BOURNE (1834-1912)

Himalayas

Album of 119 albumen prints. Mid 1860s. 41 approximately 7½ x 12½ in. (19 x 31.7 cm.) or the reverse, the remainder approximately 9½ x 11½ in. (24.1 x 29.2 cm.) or the reverse. 107 signed and/or numbered *Bourne* in the negatives, 2 numbered only in the negatives, each with ink manuscript title on mount, half green leather by *Marion & Co.*, gilt, titled in gilt on leather label on front cover, gilt clasp, g.e.

Album size: 13½ x 20 in. (34.3 x 50.8 cm.)

Special Notice

No VAT will be charged on the hammer price, but VAT at 17.5% will be added to the buyer's premium which is invoiced on a VAT inclusive basis.

Provenance

Samuel Bourne;

unknown owner/owners;

Sotheby's London, Photographic Images and Related Material, 8 May 1992, lot 31 (part lot)

Literature

See: Desmond, *Victorian India in Focus*, pl.68

See: Ollman, *Samuel Bourne, Images of India*, pl. nos. 7, 9, 10, 12-13, 15-19

See: Pohlmann, Siegert et al, *Samuel Bourne, Sieben Jahre Indien 1863-1870*, pp. 27, 82, 108-9, 111-123

See: Dehejia et al, *India Through the Lens*, pp. 162, 185

Lot Notes

Samuel Bourne arrived in Madras in 1863, fresh from a job in a bank in Nottingham. He was already an enthusiastic amateur photographer, having participated at meetings and in exhibitions of the Nottingham Photographic Society since 1857. He lived in India only until 1870, establishing a photographic partnership with Charles Shepherd, and studios in Simla, Calcutta and Bombay. During this short period he produced a body of work which remains unparalleled in its devotion to the beauty and grandeur of India's natural landscape. In addition he created a catalogue of hundreds of fine views of historical sites and architecture across the continent.

The most celebrated of Bourne's many achievements is the series of images created during three extended treks in the Himalayas, in 1863, 1864 and 1866. Most compilation albums including his work exhibit a small selection of these subjects, a hint of the sublime mixed within a more prosaic visual travelogue compiled by an armchair or more adventurous traveller. This exceptional album, apparently compiled by Bourne himself, reveals, *en bloc*, the real splendour of his Himalayan views. Such an extensive selection is extremely rare, if not unique.

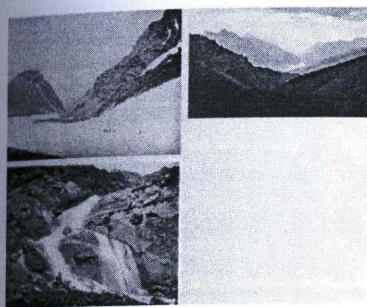
CHRISTIE'S LONDON – 27 SEPTEMBER 2001 – “FINE 19TH CENTURY INDIAN
PHOTOGRAPHS FROM THE COLLECTION OF KANWARDIP GUJRAL”

53

6455

SAMUEL BOURNE (1834-1912)

Himalayas



Price Realized (Bid Currency)

£71,950

(\$105,910)

Price includes buyer's premium

Estimate

£30,000 - £40,000

(\$44,100 - \$58,850)

Sale Information

Sale 6455

Fine 19th Century Indian

Photographs From The Collection

Otkanwardip Gujral

27 September 2001

London, King Street

ENLARGE

Lot Description

SAMUEL BOURNE (1834-1912)

Himalayas

Album of 119 albumen prints. Mid 1860s. 41 approximately 7½ x 12½ in. (19 x 31.7 cm.) or the reverse, the remainder approximately 9½ x 11½ in. (24.1 x 29.2 cm.) or the reverse. 107 signed and/or numbered *Bourne* in the negatives, 2 numbered only in the negatives, each with ink manuscript title on mount, half green leather by *Marion & Co.*, gilt, titled in gilt on leather label on front cover, gilt clasp, g.c.

Album size: 13½ x 20 in. (34.3 x 50.8 cm.)

Special Notice

No VAT will be charged on the hammer price, but VAT at 17.5% will be added to the buyer's premium which is invoiced on a VAT inclusive basis.

Provenance

Samuel Bourne;

unknown owner/owners;

Sotheby's London, Photographic Images and Related Material, 8 May 1992, lot 31 (part lot)

Literature

See: Desmond, *Victorian India in Focus*, pl. 68

See: Ollman, *Samuel Bourne, Images of India*, pl. nos. 7, 9, 10, 12-13, 15-19

See: Pohlmann, Siegert et al, *Samuel Bourne, Sieben Jahre Indien 1863-1870*, pp. 27, 82, 108-9, 111-123

See: Dehejia et al, *India Through the Lens*, pp. 162, 185

Lot Notes

Samuel Bourne arrived in Madras in 1863, fresh from a job in a bank in Nottingham. He was already an enthusiastic amateur photographer, having participated at meetings and in exhibitions of the Nottingham Photographic Society since 1857. He lived in India only until 1870, establishing a photographic partnership with Charles Shepherd, and studios in Simla, Calcutta and Bombay. During this short period he produced a body of work which remains unparalleled in its devotion to the beauty and grandeur of India's natural landscape. In addition he created a catalogue of hundreds of fine views of historical sites and architecture across the continent.

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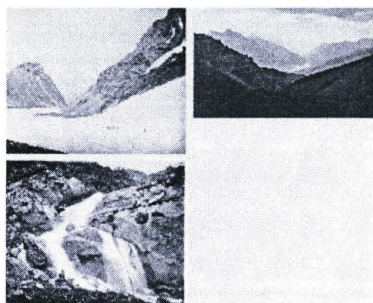
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Album size: 13½ x 20 in. (34.3 x 50.8 cm.)

Special Notice

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Provenance

Samuel Bourne;

unknown owner/owners;

Sotheby's London, Photographic Images and Related Material, 8 May 1992, lot 31 (part lot)

Literature

See: Desmond, *Victorian India in Focus*, pl.68

See: Ollman, *Samuel Bourne, Images of India*, pl. nos. 7, 9, 10, 12-13, 15-19

See: Pohlmann, Siegert et al, *Samuel Bourne, Sieben Jahre Indien 1863-1870*, pp. 27, 82, 108-9, 111-123

See: Dehejia et al, *India Through the Lens*, pp. 162, 185

Lot Notes

Samuel Bourne arrived in Madras in 1863, fresh from a job in a bank in Nottingham. He was already an enthusiastic amateur photographer, having participated at meetings and in exhibitions of the Nottingham Photographic Society since 1857. He lived in India only until 1870, establishing a photographic partnership with Charles Shepherd, and studios in Simla, Calcutta and Bombay. During this short period he produced a body of work which remains unparalleled in its devotion to the beauty and grandeur of India's natural landscape. In addition he created a catalogue of hundreds of fine views of historical sites and architecture across the continent.

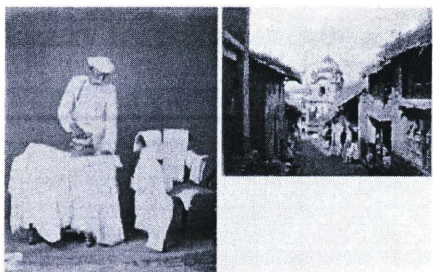
The most celebrated of Bourne's many achievements is the series of images created during three extended treks in the Himalayas, in 1863, 1864 and 1866. Most compilation albums including his work exhibit a small selection of these subjects, a hint of the sublime mixed within a more prosaic visual travelogue compiled by an armchair or more adventurous traveller. This exceptional album, apparently compiled by Bourne himself, reveals, *en bloc*, the real splendour of his Himalayan views. Such an extensive selection is extremely rare, if not unique.

Bourne's achievement was not only aesthetic. Ollman writes "One day in late August, 1866, Samuel Bourne stood on the glacier of the Manirung Pass, 18,600 feet above sea level in the Indian Himalayas, and made three photographic views of the pass and surrounding mountains that expanded the known frontiers of both Victoria's England and the medium of photography. It was the culmination of years of photographic exploration in India. Never before had a photograph been exposed from such an elevation."

In his own chronicle of his third, and most ambitious, expedition, Bourne also described his intention to explore the "rich valley of the Beas River through Kulu, penetrate into the wild and desolate regions of Spiti as far as the borders of Thibet, thence via Chini and the Buspa Valley, to the source of the Ganges" *BIP*, November 26, 1869.

The three albums in lots 53-55 are thought to have been the personal property of Samuel Bourne as the bindings correspond with others from his own collection which were acquired from a descendant by The Royal Photographic Society in the 1960s. When these three albums were consigned for sale in 1992, they were accompanied by a presentation cup of Bourne's (see lot 123 in this catalogue) suggesting the consignors may also have been closely associated with descendants of the photographer.

SAMUEL BOURNE, CHARLES SHEPHERD and SHEPHERD & ROBERTSON



Price Realized (Set Currency)

£18,800

(£27,674)

Price includes buyer's premium

Estimate

£15,000 - £20,000

(£22,080 - £29,440)

Sale Information

Sale 6455

Fine 19th Century Indian

Photographs From The Collection

Ofkanwardip Gujral

27 September 2001

London, King Street

ENLARGE

Lot Description

SAMUEL BOURNE, CHARLES SHEPHERD and SHEPHERD & ROBERTSON

The Sutlej Indian Groups &c.

Album of 79 albumen prints, 1860s. 31 approximately 7 x 8¾ in. (17.9 x 22.2 cm.), the remainder approximately 9½ x 11½ in. (24.2 x 29.2 cm.). 15 of the smaller photographs and 2 of the larger signed in the negatives *Shepherd & Robertson*, the majority of the remainder numbered and/or signed *Bourne* in the negatives, titled in ink on mounts, half green leather by *Marion & Co.*, gilt, titled in gilt on leather label on front cover, gilt clasp, g.e.

Album size: 13½ x 20 in. (34.3 x 50.8 cm.)

Special Notice

No VAT will be charged on the hammer price, but VAT at 17.5% will be added to the buyer's premium which is invoiced on a VAT inclusive basis.

Provenance

Samuel Bourne;

unknown owner/owners;

Sotheby's London, Photographs, 8 May 1992, lot 31 (part lot)

Literature

See: Debejia et al, *India Through the Lens*, p. 177

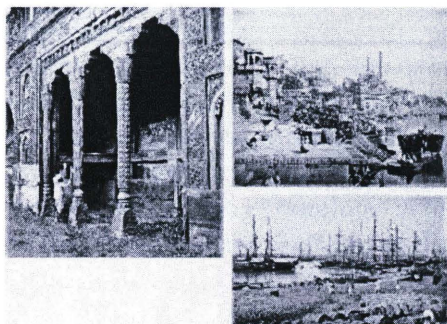
See: Pohlmann, Siegert et al, *Samuel Bourne, Sieben Jahre Indien 1863-1870*, pp. 30, 62, 63, 78, 79, 191, 195 (bottom image)

See: Worswick & Embree, *The Last Empire*, pp. 42 and 94

Lot Notes

Fine views of the Sutlej river, taken on Bourne's first Himalayan trip in 1863; the temple at Chergoan; tree and forest studies; the Wanga Valley including one prize picture 1863-64 (no. 279); the Spiti mountain range; Kangra, including the bridge and fort; Dhurmsala (Dharamshala), Dalhousie, 'the Kholee'; and five views at Chamba. Other subjects include the Viceroy's elephants in their state trappings and Sir Robert Montgomery's camel carriages. Thirty-nine of the photographs are portraits or studies of "types" and include a group of Sir J. Lawrence and Council, a picnic at Ootacamund, dated 1869, and a wedding group at Simla, dated 1870. Indian portrait subjects include fakirs, Brahmins, Delhi bankers, Mahomed Khan the Ambassador to Kabul, a group of Kabulese, Afreedeas at the Khyber Pass, the Grand Llama of Tibet, snake-charmers, acrobats, hermaphrodites, 'thugs', the Nawab of Rampur, gold lace-makers and a goldsmith, 'rajpoots', a Dhobi washerman ironing (illus.) and another servant pouring tea.

SAMUEL BOURNE, SHEPHERD & ROBERTSON

Indian Architecture & Scenery, Vol. I

ENLARGE

Price Realized (Set Currency)

£18,800

(\$27,674)

Price includes buyer's premium

Estimate

£15,000 - £20,000

(\$22,080 - \$29,440)

Sale Information

Sale 6455

Fine 19th Century Indian

Photographs From The Collection

Ofkanwardip Gujral

27 September 2001

London, King Street

Lot Description

SAMUEL BOURNE, SHEPHERD & ROBERTSON

Indian Architecture & Scenery, Vol. I

Album of 103 albumen prints. 1860s. Approximately 9½ x 11½ in. (24.1 x 29.2 cm) or the reverse or 7½ x 12½ in. (19 x 31.8 cm.). 95 signed *Bourne* and numbered in the negatives, one signed *Shepherd & Robertson* and numbered in the negative, 2 numbered only in the negatives, ink manuscript titles on mounts, half green leather by *Marion & Co.*, gilt, titled in gilt on front cover, gilt clasp, g.e.

Album size: 13½ x 20 in. (34.3 x 50.8 cm.)

Special Notice

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Provenance

Samuel Bourne;

unknown owner/owners;

Sotheby's London, Photographic Images and Related Materials, 8 May 1992, lot 31 (part lot)

LiteratureSee: Dehejia et al, *India Through the Lens*, pp. 191-193

See: Pohlmann, Siebert et al, *Samuel Bourne, Sieben Jahre Indien 1863-1870*, front and back cover, pp. 156, 158, 161, 166, 169, 171, 178-9, 180, 183, 198, 199, 200-1, 204

See: Worswick & Embree, *The Last Empire*, pp. 60, 69**Lot Notes**

Varied subjects including Old Court House Street, ships on the river and at low tide, street scenes, Eden Gardens and boats on the canal in Calcutta; the Great Mosque of Arungzeb, the Burning Ghat, Vishnu Pud, Raja Jai Singh's Observatory and panoramic city views in Benares (Varanasi); details of the Buddhist tower in Sarnath; the Memorial Well in Kanpur; the cemetery, residency ruins, Kaiser Bagh and Husainabad in Lucknow; several views of the Taj, the Mausoleum of Prince Etmad, interior and exterior views of the Fort, Moti Masjid and the Old Palace of Jahangir in Agra; and the Elephant tower in Fatehpur Sikri.

APPENDIX C - SAMUEL BOURNE'S INDIA TREK ROUTES AND CORRESPONDING NEGATIVE NUMBERS

This appendix provides an outline of Bourne's travels during his career in India, including dates, locations and negative numbers for his three excursions. This document correlates negative numbers to specific periods of Bourne's career in order to clarify the dating of his work. In compiling this document, I have drawn upon the information found in Samuel Bourne's three *British Journal of Photography* articles (1864, 1867, and 1870), the Bourne and Shepherd catalogue (from the published version in Hugh Rayner's *Photographic Journeys in the Himalayas*, 2001), and Gary Sampson's compilation of Bourne's travels and his chronology in his 1991 PhD. dissertation. Through matching Bourne negative numbers, as found in the Bourne and Shepherd Catalogue, with the dates mentioned in Bourne's series of travel articles throughout the Himalayas, one can follow his travels throughout India and accurately date all of the negatives made during his treks.¹ Negatives completed during and after Bourne's three treks can be dated through analyzing the Bourne and Shepherd Catalogue, in which negatives are numbered chronologically,² as well as drawing upon the detailed chronology in Sampson's dissertation. After determining locations Bourne visited between and after the treks (through the Catalogue and Sampson's research), the dates for each site can be easily determined, as there is only a year between the trips.

Arrival in India: Bourne lands in Calcutta in January 1863, and in February travels to Simla (a station in the Himalayas at an elevation of 8000 ft) to set up his photography establishment and base of operations in March 1863.³

Dates	Negative Numbers	Location
Arrives in Simla from Calcutta: Feb./March 1863	001 – 156	Simla (Base of Operations/Studio)

Trek 1: Simla – Sutlej Valley

- Dates: July 29 – Oct. 12, 1863
- Total duration: 10 weeks
- Bourne Negative Numbers: 181 - 315

¹ Negative numbers are based on the edited edition of the Bourne and Shepherd Catalogue in Hugh Rayner's *Photographic Journey's in The Himalayas*, in which not all the entries are accounted for and often negative numbers overlap in certain areas.

² The only exception to the chronological numbering of the Bourne negatives are the negatives produced by Shepherd and Robertson of 1862 – 63, which were added to the inventory later and inserted at different points in the Catalogue.

³ Samuel Bourne, "Photography in the East," *British Journal of Photography* (July 1 1863): 269.

- Number of Negatives: 147 (only 134 shown in catalogue, however in the catalogue used, negative numbers 157 – 180 do not contain any titles, and could relate to this trek)

Locations included in this trek:

- Simla
- Narkanda to Sutlej River
- Sutlej Valley and “Hindustan-Thibet” road to Chini (Kalpa)⁴
- Chini
- Taree Pass from Chini
- Wangu Valley to Wangtu from Taree Pass
- Return to Simla along Sutlej Route

Between Treks:

Dates: November, 1863 – March, 1864

Negative Numbers: 316 - 411

[Besides several views of Umritsur (negatives 407 – 410) it does not appear that Bourne produced any negatives between the first and second trek. The negatives between these treks, 316 – 407, include views of Lucknow, Delhi and Agra, which according to Sampson’s chronology were created by the firm of Shepherd and Robertson and added later to the Bourne and Shepherd inventory.]

Trek 2: Kashmir

- Departs Lahore, March 17, 1864, arrives in Srinigar, July 3, leaves Kashmir in November, and arrives in Lucknow, December 24, 1864.
- Total Duration: 35 weeks
- Bourne Negative Numbers: 412 – 1073
- Number of Negatives: 661

Locations included in this trek:

- Lahore
- Kangra
- Dhurmsala (Dharmsala)
- Dalhousie
- Chumba (Chamba)
- Kashmir Valley and Area (including Budrawar (Bhadarwal), Kishtawar (Kishtwar), Meribul Pass (Marbul Pass), Islamabad (Anantnag), Achabul, and Srinugger (Srinagar)
- Scind Valley
- Zojii-la (Zoji-la Pass)

⁴ Location names are included in the form they appeared in the Bourne and Shepherd Catalogue or the *BJP* articles; parenthetical names correspond to the current name of the location.

- Wular Lake
- Sopur-Baramula
- Noshera
- Murree
- Lucknow

Between Treks:

Dates: January, 1865 – July, 1866⁵

Negative Numbers: 1074 – 1425

Bourne visited the following locations between his second and third treks:

- Agra
- Sanawur
- Benares
- Allahabad
- Cawnpore
- Secundra
- Futtypore Sikri
- Bindrabund
- Goverdhun
- Deig
- Gwalior
- Delhi

Trek 3: Kulu-Spiti-Gangotri (High Himalayas)

- Departs Simla, July 3, 1866, arrives Mussoorie, mid-late November, returns to Simla for Christmas, 1866)
- Total Duration: 12 Weeks.
- Bourne Negative Numbers: 1426- 1676
- Number of Negatives: 250

Locations included in this trek:

- Simla
- Narkanda to the Sutlej and Kot (Kotgarh)
- District of Kulu
- Kulu and Kulu Valley – Beas River – Bajoura
- Hamta Pass
- Chandra River (Chenab) – Shigri Glacier – Kunzam Pass
- Losar, Spiti
- Kibber (Kibar), Spiti
- Dunkar (Dankhar), Spiti
- Mani – Manirung Pass
- Sungnam (Sangnam)

⁵ According to Sampson's chronology, Bourne tours all of the listed locations in winter 1865 – 1866.

- Junction of Sutlej & Spiti Rivers
- Chini (Kalpa) & Rogi Cliffs via Sunnam
- Buspa Valley (Baspa) to source of Buspa River
- Neela Pass
- Route to Gangootru (Gangotri) via Bhairamghati
- Gangootru Glacier & source of the Ganges River
- Ganges Valley
- Jumna Valley (Yumuna)
- Mussoorie

Bourne continue his journey stopping at the following places before returning to Simla:

- Dehra Doon (Dehra Dun)
- Hurdwar (Haridwar)
- Roorku (Roorkee)
- Meerut
- Moradabad
- Nynee Ta (Naini Tal) – “Last scene of action”
- Delhi via Meerut
- Simla

Final Travels in India before Bourne’s departure in 1870.⁶

- Dates: 1867 – 1869
- Bourne Negative numbers: 1698 – 2000
- Number of Negatives: 302

1867 – 68:

- Calcutta
- Bourne Negative Numbers: 1698 – 1775
- Number of Negatives: 77

1868:

- Simla series (“Simla in Winter” followed by “Simla in Summer”)
- Bourne Negative Numbers: 1775-1868
- Number of Negatives: 93

1869: Southern Excursions

- Darjeeling: Negatives, 1869 – 1927
- Southern Indian Temples, Ajunta and Ellora Caves, Ootacamund, Nilgiri Hills: Negatives, 1927 – 2000.
- Number of Negatives: 131

⁶ Dates and locations were compiled from the biographical outline in Gary Sampson’s Dissertation. Negative numbers obtained from Bourne and Shepherd Catalogue.

Note to Reader: In the accompanied catalogue, the information is presented in the following columns, reading from left to right:

1. Album Heading and Album Catalogue ID: These two fields relate to the internal structure of the database. The Album heading refers to the album in which the prints are found. The Album Catalogue ID relates to the internal structure of the database, in which the albums as whole objects are catalogued under a separate layout, with each album given an ID number.
2. Catalogue ID: This number was developed for the specific purposes of the catalogue. It is a consecutive number, assigned by myself, that follows the exact order of the photographs as they appear in each album. The albums were catalogued in the following order: 1) *The Sutlej – Indian Groups & Etc.*, 2) *Himalayas*; 3) *Indian Architecture and Scenery Vol. I*; 4) *Indian Architecture and Scenery Vol. II*; 5) *Hill Stations of India*; 6) *Photographs*; 7) *Views of Cashmere*. In some cases the institution's accession number (see below) was out of sequence and the Print Catalogue ID kept a record of the exact sequence of prints within each album.
3. Repository ID: This field records the institution's accession number for each print.

4. Bourne Negative Number: The Bourne and Shepherd studio was systematic in the numbering of their negatives, and each print contains a studio number.¹ This number connects the prints to the Bourne and Shepherd Catalogue.
5. Title Caption: This field records the handwritten captions included on each album page. These are generally descriptive titles that for the most part correspond with the titles in the Bourne and Shepherd Catalogue (see below).
6. Title Catalogue: This related field records the titles provided in the Bourne and Shepherd Catalogue (the 2001 edited version). While both sets of titles for the most part corresponded, there are many minor discrepancies between the two. The Catalogue titles organizes the information differently, with the location of the image preceding the descriptive title. Also, the edited version of the Bourne and Shepherd Catalogue that was used in the project only contained negative numbers up to 2200, ending with Bourne's departure from the firm. Thus, the records of the prints by Colin Murray in the catalogue only have title captions.
7. Creator: This identifies the maker of the negative. This information was derived from the inscription scratched on the negative. While most negatives were taken by Bourne, there were a significant number of ethnographic studies and studio portraits by his partner Charles Shepherd (including earlier work he completed under the Shepherd and Robertson firm), along with later negatives by Colin Murray. There are also several prints that lack either or both a caption and a negative number, and these are not attributed to a photographer. In some cases there is enough information to proceed with identifying the photographer, for

¹ The inscription changed throughout the history of the firm; during the period Bourne was a partner (1863 – 70), the inscription contained "Bourne" before the number. After Bourne left, and Murray became a partner, the inscription became "Bourne and Shepherd".

instance if it is part of a series of prints taken at a specific time and location. These have been identified as attributed. For prints in which there is not enough information to assign the photographer, the entry states Unknown Photographer. There are also many large format portraits in the album Photographs, which have been attributed to Charles Shepherd since he is known to have operated the portrait aspect of the studio operations.

8. Negative Date: This records the date of the negative. Dates were ascertained by the negative number, which related to the period in which Bourne was traveling in India. In order to date specific prints according to their negative numbers (along with understanding the order of the albums) an outline of Bourne's travels throughout India was created: See appendix B.
9. Inscriptions Mount: This field records the inscriptions on the album page. The information is transcribed and the location of the inscription is identified based on a grid with nine areas: upper left (ul), upper center (uc), upper right (ur), center left (cl), center centre (cc), center right (cr), lower left (ll), lower center (lc), lower right (lr). Corner (c) was also used, and the inscription in quotations.
10. Inscriptions Print: This field records the inscriptions on the photograph using the same abbreviations described above in the previous section.
11. Measurements: Each print was measured, height by width, in centimeters. The album pages were not individually measured, but are included in the recorded dimensions for each album.

Album Heading	Print Cat. ID	Repository	Repository ID	Bourne Neg. Number	Title Caption	Title Catalogue	Creator	Neg. Date	Inscriptions Mount	Inscriptions Print	Measurements (h x w cm)
The Sutlej - Indian Groups & C.	1	AGO	2007/1939.1	181	The Sutlej, junction of Buspa.	The Sutlej, Junction of the Buspa.	Bourne, Samuel	1863	in graphite, u.r.c. "M"; in ink, l.c., "The Sutlej, junction of Buspa."; in graphite, l.r., "161 [crossed out]/-186 [crossed out]"; "(181)"; in graphite, l.r.c., "SA 3.2".	Recto: numbered in negative, l.l.c. "181"; numbered in negative, l.r.c. "181".	24.2 x 29.7
The Sutlej - Indian Groups & C.	2	AGO	2007/1939.2	186	The Sutlej, below junction of Buspa.	The Sutlej; below junction of the Buspa.	Bourne, Samuel	1863	in graphite, u.r.c. "M"; in graphite, l.l. [under an arrow pointing up to image] "186"; in ink, l.c., "The Sutlej; below junction of Buspa."; in graphite, l.r.c. "SA 3.2".	Recto: numbered in negative, l.l.c. "186".	23.6 x 29.2
The Sutlej - Indian Groups & C.	3	AGO	2007/1939.3	195	Nogree Bridge and Bungalow.	Nogree Bridge and Bungalow	Bourne, Samuel	1863	in graphite, u.r.c. "GA"; in ink, l.c., "Nogree Bridge and Bungalow."	Recto: numbered in negative, l.l.c. "195 [crossed out]".	24.2 x 29.8
The Sutlej - Indian Groups & C.	4	AGO	2007/1939.4	197	Temple at Chergaon.	Temple at Chergaon	Bourne, Samuel	1863	in graphite, u.r.c. "GAI"; in ink, l.c., "Temple at Chergaon."	Recto: numbered in negative, l.l.c. "197".	24.2 x 29.6
The Sutlej - Indian Groups & C.	5	AGO	2007/1939.5	203	View at Rogi.	View at Rogi	Bourne, Samuel	1863	in graphite, u.r.c. "M"; in ink, l.c., "Temple at Chergaon."	Recto: numbered in negative, l.l.c. "203".	24 x 29.4
The Sutlej - Indian Groups & C.	6	AGO	2007/1939.6	212	Deodars 35 feet and 37 feet in circumference.	Deodars 35 feet and 37 feet in circumference.	Bourne, Samuel	1863	in graphite, u.r.c. "GAI"; in ink, l.c., "Deodars 35 feet and 37 feet in circumference."; in graphite, l.r., "212"; in graphite, l.r. "SA 6.13"	Recto: numbered in negative, l.l.c., "212"; l.r.c. "212".	24.2 x 29
The Sutlej - Indian Groups & C.	7	AGO	2007/1939.7	258	Bridge over the Sutlej at Wangtu.	Bridge over the Sutlej at Wangtu.	Bourne, Samuel	1863	in graphite, u.r.c. "G"; in ink, l.c., "Bridge over the Sutlej at Wangtu."; in graphite, l.r., "SAM 3.3".	Recto: numbered in negative, l.r., "Bourne 258".	24 x 29.4
The Sutlej - Indian Groups & C.	8	AGO	2007/1939.8	259	View in Narkunda Forest.	View in the Narkunda Forest.	Bourne, Samuel	1863	in graphite, u.r.c. "GA"; in ink, l.c., "View in Narkunda Forest".	Recto: numbered in negative, l.c., "Bourne 259".	24.1 x 29.5
The Sutlej - Indian Groups & C.	9	AGO	2007/1939.9	260	Sir Hugh Roses Bungalow, Mahasoo, near Simla.	Sir William Mansfield's Bungalow, Mahasoo, near Simla.	Bourne, Samuel	1863	in graphite, u.r.c. "G"; in ink, l.c., "Sir Hugh Roses Bungalow, mahasoo, near Simla."	Recto: numbered in negative, l.l., "Bourne 260".	24.2 x 29.5
The Sutlej - Indian Groups & C.	10	AGO	2007/1939.10	200	Waterfall near Serahan.	Waterfall near Serahan.	Bourne, Samuel	1863	in graphite, u.r.c. "M"; in ink, l.c., "Waterfall near Serahan."	Recto: numbered in negative, l.l., "200".	29.5 x 24
The Sutlej - Indian Groups & C.	11	AGO	2007/1939.11	261	View in the Wanga Valley.	View in the Wanga Valley.	Bourne, Samuel	1863	in graphite, u.r.c. "GAI"; in ink, l.c., "View in the Wanga Valley."; in graphite, l.r.c., "SA 33-10".	Recto: numbered in negative, l.r., "Bourne 261".	29.5 x 24

The Sutlej - Indian Groups & C.	12	AGO	2007/1939.12	269	Head of Wanga Valley.	Head of Wanga Valley.	Bourne, Samuel	1863	in graphite, u.r.c. "M"; in ink, l.c., "Head of Wanga Valley."	Recto: numbered in negative, l.l., "Bourne 269".	23.6 x 29.5
The Sutlej - Indian Groups & C.	13	AGO	2007/1939.13	273	Wanga Valley.	Wanga Valley.	Bourne, Samuel	1863	in graphite, u.r.c. "G"; in ink, l.c., "Wanga Valley."	Recto: numbered in negative, l.l.c., "Bourne 273".	24.5 x 29.5
The Sutlej - Indian Groups & C.	14	AGO	2007/1939.14	276	Wanga Valley.	Wanga Valley.	Bourne, Samuel	1863	in graphite, u.r.c. "GA"; in ink, l.c., "Wanga Valley."	Recto: numbered in negative, l.c., "Bourne 276".	24.4 x 29.7
The Sutlej - Indian Groups & C.	15	AGO	2007/1939.15	277	Wanga Valley	Wanga Valley	Bourne, Samuel	1863	in graphite, u.r.c. "G"; in ink, l.c., "Wanga Valley."	Recto: numbered in negative, l.l.c., "Bourne 277".	24 x 29
The Sutlej - Indian Groups & C.	16	AGO	2007/1939.16	278	View near Tarunda.	View near Tarunda	Bourne, Samuel	1863	in graphite, u.r.c. "GA"; in ink, l.c., "View near Tarunda."	Recto: numbered in negative, l.r.c., "Bourne 278".	24 x 28.5
The Sutlej - Indian Groups & C.	17	AGO	2007/1939.17	279	Wanga Valley (Prize Photograph 1863-64.	Wanga Valley (Prize Photograph, 1863-64)	Bourne, Samuel	1863	in graphite, u.r.c. "G"; in ink, l.c., "Wanga Valley (Prize Photograph 1863 - 64."; in graphite, l.r (under print), "279"; in graphite, l.r.c. "SA 3.20".	Recto: numbered in negative, l.l., "Bourne 279".	24 x 29.3
The Sutlej - Indian Groups & C.	18	AGO	2007/1939.18	281	View from Taree Pass, Spiti Range	View from Taree Pass, Spiti Range	Bourne, Samuel	1863	in graphite, u.r.c. "M"; in ink, l.c., "View from Taree Pass, Spiti Range."; in graphite, l.r (under print), "281".	Recto: numbered in negative, l.l., "Bourne 281".	24 x 28.7
The Sutlej - Indian Groups & C.	19	AGO	2007/1939.19	282	General view of Wanga Valley	General View of Wanga Valley	Bourne, Samuel	1863	in graphite, u.r.c. "G"; in ink, l.c., "General view of Wanga Valley."	Recto: numbered in negative, l.c., "Bourne 282".	24.1 x 29.4
The Sutlej - Indian Groups & C.	20	AGO	2007/1939.20	505	Kangra Bridge and Fort	Kangra; Bridge and Fort	Bourne, Samuel	1864	in graphite, u.r.c. "M"; in ink, l.c., "Kangra Bridge and Fort."	Recto: numbered in negative, l.l., "Bourne 505".	24 x 29.4
The Sutlej - Indian Groups & C.	21	AGO	2007/1939.21	511	Kangra_ Monuments of Sutteeism.	Kangra; Monuments of Sutteeism.	Bourne, Samuel	1864	in graphite, u.r.c. "GAI"; in ink, l.c., "Kangra Monuments of Sutteeism."; in graphite, l.r.c. "SA 8.5".	Recto: numbered in negative, l.l., "Bourne 511".	24.3 x 29.6
The Sutlej - Indian Groups & C.	22	AGO	2007/1939.22	512	Kangra Golden Temple.	Kangra; Golden Temple.	Bourne, Samuel	1864	in graphite, u.r.c. "GA"; in ink, l.c., "Kangra Golden Temple."	Recto: numbered in negative, l.l., "Bourne 512".	24.2 x 29.6
The Sutlej - Indian Groups & C.	23	AGO	2007/1939.23	513	Kangra - Porch of Temple at Byjnath.	Kangra; the Porch of a Temple at Byjnath.	Bourne, Samuel	1864	in graphite, u.r.c. "G"; in ink, l.c., "Kangra - Porch of Temple at Byjnath."; in graphite, l.r.c., "SA 8.1".	Recto: numbered in negative, l.r., "Bourne 513".	24.2 x 29.5
The Sutlej - Indian Groups & C.	24	AGO	2007/1939.24	514	Kangra - Very ancient Temple at Byjnath.	Kangra; a Very Ancient Temple at Byjnath.	Bourne, Samuel	1864	in graphite, u.r.c. "G"; in ink, l.c., "Kangra - Very ancient Temple at Byjnath."; in graphite, l.l.c., "SA 8.2".	Recto: numbered in negative, l.r.c., "Bourne 514".	29.2 x 23.8
The Sutlej - Indian Groups & C.	25	AGO	2007/1939.25	515	Kangra - Stone Bullocks in Temple at Byjnath.	Kangra; Stone Bullocks at a Temple at Byjnath.	Bourne, Samuel	1864	in graphite, u.r.c. "GA"; in ink, l.c., "Kangra - Stone Bullocks in Temple at Byjnath."; in graphite, l.l.c., "SA 8.3".	Recto: numbered in negative, l.l.c., "Bourne 515".	23.8 x 29.2
The Sutlej - Indian Groups & C.	26	AGO	2007/1939.26	520	Dhumsala Church from S.W.	Dhumsala; The Church from the South-West.	Bourne, Samuel	1864	in graphite, u.r.c. "GA"; in ink, l.c., "Dhumsala Church from S.W."; in graphite, l.r., [arrow pointing to print] "Bourne 320".	Recto: numbered in negative, l.r., "Bourne 520".	24.1 x 29.2
The Sutlej - Indian Groups & C.	27	AGO	2007/1939.27	523	Dhumsala from Barracks.	Dhumsala; from the Barracks.	Bourne, Samuel	1864	in graphite, u.r.c. "GA"; in ink, l.c., "Dhumsala from Barracks."	Recto: numbered in negative, l.r., "Bourne 523".	24 x 29.4

The Suttlej - Indian Groups & C.	28	AGO	2007/1939.28	532	View on the Kholee at Rhottee.	View on the Kholee at Rhottee.	Bourne, Samuel	1864	in graphite, u.r.c. "M"; in ink, l.c., "View on the Kholee at Rhottee".	Recto: numbered in negative, l.r.c., "Bourne 532".	24 x 29.5
The Suttlej - Indian Groups & C.	29	AGO	2007/1939.29	533	View on the Kholee at Rhottee.	View on the Kholee at Rhottee.	Bourne, Samuel	1864	in graphite, u.r.c. "M"; in ink, l.c., "View on the Kholee at Rhottee".	Recto: numbered in negative, l.r.c., "Bourne 533".	24 x 29.5
The Suttlej - Indian Groups & C.	30	AGO	2007/1939.30	537	View on the Kholee.	View on the Kholee.	Bourne, Samuel	1864	in graphite, u.r.c. "M"; in ink, l.c., "View on the Kholee."	Recto: numbered in negative, l.r., "Bourne 537".	29.5 x 24.3
The Suttlej - Indian Groups & C.	31	AGO	2007/1939.31	538	View on the Kholee at Rhottee.	View on the Kholee near Goatra.	Bourne, Samuel	1864	in graphite, u.r.c. "G"; in ink, l.c., "View on the Kholee at Rhottee."	Recto: numbered in negative, l.r., "Bourne 538". numbered in negative, l.r.c., "538".	24.3 x 29.8
The Suttlej - Indian Groups & C.	32	AGO	2007/1939.32	541	Dalhousie - Perasona from Putrain Hill.	Dalhousie; Perasona, from Putrain Hill.	Bourne, Samuel	1864	in graphite, u.r.c. "M"; in ink, l.c., "Dalhousie - Perasona from Putrain Hill."	Recto: numbered in negative, l.r.c., "Bourne 541".	23.5 x 29.4
The Suttlej - Indian Groups & C.	33	AGO	2007/1939.33	546	Chumba_Temples and Bazaar.	Chamba; Temples and Bazaar.	Bourne, Samuel	1864	in graphite, u.r.c. "GA"; in ink, l.c., "Chumba_Temples and Bazaar."	Recto: numbered in negative, l.r.c., "Bourne 546".	23.8 x 29.3
The Suttlej - Indian Groups & C.	34	AGO	2007/1939.34	549	Chumba_Temples from South East.	Cahmba [sic]; Bridge on the Ravee from the South East.	Bourne, Samuel	1864	in graphite, u.r.c. "GAI"; in ink, l.c., "Chumba_Temples from South East."; in graphite, l.r.c., "SA 6.31".	Recto: numbered in negative, l.r.c., "Bourne 549".	24 x 29.3
The Suttlej - Indian Groups & C.	35	AGO	2007/1939.35	550		Chamba; View on the Ravee,	Bourne, Samuel	1864	in graphite, u.r.c. "GAI"; in graphite, l.r., "550"; l.r.c., "SA 6.32".	Recto: numbered in negative, l.r., "Bourne 550".	24 x 29.7
The Suttlej - Indian Groups & C.	36	AGO	2007/1939.36	551	Chumba - from Choughan or Hockey ground.	Chamba; from Choughan or Hockey Ground.	Bourne, Samuel	1864	in graphite, u.r.c. "G"; in ink, l.c., "Chumba - from Choughan or Hockey ground."; in graphite, l.r., "551".	Recto: numbered in negative, l.r.c., "Bourne 551".	23.9 x 29.4
The Suttlej - Indian Groups & C.	37	AGO	2007/1939.37	552	Chumba - Valley.	Chamba Valley.	Bourne, Samuel	1864	in graphite, u.r.c. "M"; in ink, l.c., "Chumba - Valley."	Recto: numbered in negative, l.r., "Bourne 552".	24 x 29.2
The Suttlej - Indian Groups & C.	38	AGO	2007/1939.38	553		Chamba; Group Portrait with Samuel Bourne & the Raja of Chamba and his Retainers. (uncatalogued)	Bourne, Samuel	1864	in graphite, u.r.c. "GAI"; in graphite, l.c. "[arrow pointing to print] This could possibly be Bourne himself!"; in graphite, l.r.c., "WOHL CHUMBA".	Recto: numbered in negative, l.r., "Bourne 553".	24 x 29.5
The Suttlej - Indian Groups & C.	39	AGO	2007/1939.39	554	Chumba_Group of Guddies.	Chamba; A Group of Guddies	Bourne, Samuel	1864	in graphite, u.r.c. "GAI"; in ink, l.c. "Chumba_Group of Guddies."; in graphite, l.r., "554".	Recto: numbered in negative, l.r., "Bourne 554".	24 x 28.2
The Suttlej - Indian Groups & C.	40	AGO	2007/1939.40	426	Sir Robert Montgomery's Camel Carriages, Government House, Lahore.	Lahore; Sir Robert Montgomery's Camel Carriages, Government House.	Bourne, Samuel	1864	in graphite, u.r.c. "G"; in ink, l.c. "Sir Robert Montgomery's Camel Carriages, Government House, Lahore."; in graphite, l.r.c. "SA 7.3".	Recto: numbered in negative, l.r., "426".	23.8 x 29.4
The Suttlej - Indian Groups & C.	41	AGO	2007/1939.41	427	A Group of H. E. the Viceroy's Elephants with their State Trappings.		Bourne, Samuel	1864	in graphite, u.r.c. "M"; in ink, l.c. "A Group of H.E. the Viceroy's Elephants with their State Trappings."		22.8 x 29.2
The Suttlej - Indian Groups & C.	42	AGO	2007/1939.42		Mawab of Rampore.		Bourne, Samuel	c. 1860	in graphite, u.r.c. "G"; in ink, l.c. "Mawab of Rampore."		23.5 x 28.8

The Sutej - Indian Groups & C.	43	AGO	2007/1939.43	128	Simla _ Group of Thugs.	Simla; Group of Thugs.	Bourne, Samuel	1863	in graphite, u.r.c. "G"; in graphite, I.I., "128!"; in ink, I.c. "Simla_Group of Thugs."	Recto: numbered in negative, I.I., "128".	23.6 x 29.1
The Sutej - Indian Groups & C.	44	AGO	2007/1939.44	1387	Group of Afreedees from the Khyber Pass.	Peshawur; Group of Afreedees from the Khyber Pass.	Shepherd, Charles	c. 1860	in graphite, u.r.c. "GAI"; in ink, I.c. "Group of Afreedees from the Khyber Pass."	Recto: numbered in negative, I.I., "Shepherd 1387".	22.5 x 28.7
The Sutej - Indian Groups & C.	45	AGO	2007/1939.45	1388	Group of Natives from near the Khyber Pass	Peshawur; Group of Natives from near the Khyber Pass.	Shepherd, Charles	c. 1860	in graphite, u.r.c. "GAI"; in ink, I.c. "Group of Natives from near the Khyber Pass."	Recto: numbered in negative, I.I., "1388".	22.8 x 28.7
The Sutej - Indian Groups & C.	46	AGO	2007/1939.46	1390	Group of Cabulese.	Peshawur; Group of Kabulese.	Shepherd, Charles	c. 1860	in graphite, u.r.c. "GAI"; in ink, I.c. "Group of Cabulese."	Recto: numbered in negative, I.I., "1390".	18.5x 23.4
The Sutej - Indian Groups & C.	47	AGO	2007/1939.47	1391	Atab Mahomed Khan and Suite _ Ambassador to Cabul.	Peshawur; Atab Mahomed Khan and Suite. - Ambassador to Cabul. (C. Shepherd)	Shepherd, Charles	c. 1860	in graphite, u.r.c. "GA"; in ink, I.c., "Atab Mahomed Khan and Suite _ Ambassador to Cabul."	Recto: numbered in negative, I.I., "1391".	18.8 x 23.5
The Sutej - Indian Groups & C.	48	AGO	2007/1939.48	1110	Groups of Bankers (Delhi)	Groups of Bankers.	Shepherd, Charles	c. 1860	in graphite, u.r.c. "GA"; in ink, I.c., "Groups of Bankers (Delhi)."	Recto: numbered in negative, I.I.c., "Shepherd & Robertson Photo 1110".	18.4 x 23.5
The Sutej - Indian Groups & C.	49	AGO	2007/1939.49	1129	Gujur Sirdars, (Bhurtore district)	Gujur Sirdars (Bhurtore district).	Shepherd, Charles	c. 1860	in graphite, u.r.c. "GAI"; in ink, I.c., "Gujur Sirdars, (Bhurtore district)"	Recto: numbered in negative, I.I.c., "Shepherd & Robertson, Photo: 1129".	18.7 x 23.3
The Sutej - Indian Groups & C.	50	AGO	2007/1939.50	1128	An Indian Carriage and Pair.	An Indian Carriage and Pair.	Shepherd, Charles	c. 1860	in graphite, u.r.c. "M"; in ink, I.c., "An Indian Carriage and Pair."	Recto: numbered in negative, I.I.c., "Shepherd & Robertson, Photo: 1128".	18.4 x 23.8
The Sutej - Indian Groups & C.	51	AGO	2007/1939.51	1111	Moulvies.	Moulvies.	Shepherd, Charles	c. 1860	in graphite, u.r.c. "G"; in ink, I.c., "Moulvies."	Recto: numbered in negative, I.I.c., "Shepherd & Robertson, Photo: 1111".	18.6 x 23.5
The Sutej - Indian Groups & C.	52	AGO	2007/1939.52	1100		Agra; Christ Church, interior, another view.	Shepherd, Charles	c. 1860	in graphite, u.r., "GAI"; in graphite, c.r., "The Last Moguls".	Recto: numbered in negative, I.I.c., "Shepherd & Robertson, Photo: 1100".	17.7 x 22.5
The Sutej - Indian Groups & C.	53	AGO	2007/1939.53	1117	Brahmins (Pundits)	Brahmins (Pundits).	Shepherd, Charles	c. 1860	in graphite, c.r., "GAI"; in ink, I.c., "Brahmins (Pundits)".	Recto: numbered in negative, I.I.c., "Shepherd & Robertson, Photo: 1117".	17.7 x 22.5
The Sutej - Indian Groups & C.	54	AGO	2007/1939.54	1107	Jemadars and Lumbardars.	Jemadars and Lumbardars.	Shepherd, Charles	c. 1860	in graphite, u.r., "GAI (RARE)"; in ink, I.c., "Jemadars and Lumbardars."	Recto: numbered in negative, I.I.c., "Shepherd & Robertson, Photo: 1107".	17.9 x 22.6
The Sutej - Indian Groups & C.	55	AGO	2007/1939.55	1109	Mahomedans.	Mahamedans.	Shepherd, Charles	c. 1860	in graphite, c.r., "GAI"; in ink, I.c., "Mahomedans."	Recto: numbered in negative, I.I.c., "Shepherd & Robertson, Photo: 1109".	17.9 x 22.6
The Sutej - Indian Groups & C.	56	AGO	2007/1939.56	1104	Gold Lace Makers.	Gold Lace Makers.	Shepherd, Charles	c. 1860	in graphite, u.r., "G"; in ink, I.c., "Gold Lace makers."	Recto: numbered in negative, I.I.c., "Shepherd & Robertson, Photo: 1104".	18.4 x 23.1
The Sutej - Indian Groups & C.	57	AGO	2007/1939.57	1120	Rajpoots	Rajpoots.	Shepherd, Charles	c. 1860	in graphite, c.r., "GA"; in ink, I.c., "Rajpoots."	Recto: numbered in negative, I.I.c., "Shepherd & Robertson, Photo: 1120".	18.4 x 23.2
The Sutej - Indian Groups & C.	58	AGO	2007/1939.58	1108	Sadhs (Fakeers)	Sadhus (Fakeers).	Shepherd, Charles	c. 1860	in graphite, u.r., "M"; in ink, I.c., "Sadhs (Fakeers)."	Recto: numbered in negative, I.I., "Shepherd & Robertson, Photo: 1108".	17.8 x 22.7
The Sutej - Indian Groups & C.	59	AGO	2007/1939.59	1121	Banya's Shop.	Banya's Shop.	Shepherd, Charles	c. 1860	in graphite, c.r., "M"; in ink, I.c., "Banya's Shop."	Recto: numbered in negative, I.I.c., "Shepherd & Robertson, Photo: 1121".	17.5 x 22.6

The Suttlej - Indian Groups & C.	60	AGO	2007/1939.60	1132	Goldsmith.	Goldsmith.	Shepherd , Charles	c. 1860	in graphite, u.r., "GA"; in ink, l.c., "Goldsmith."	Recto: numbered in negative, l.l.c., "Shepherd & Robertson, Photo: 1132".	15.8 x 20.8
The Suttlej - Indian Groups & C.	61	AGO	2007/1939.61	1103	Rungrazes (Dyers.)	Rungrazes (Dyers.)	Shepherd , Charles	c. 1860	in graphite, c.r., "M"; in ink, l.c., "Rungrazes (Dyers.)"	Recto: numbered in negative, l.l.c., "Shepherd & Robertson, Photo: 1103".	17.6 x 22.7
The Suttlej - Indian Groups & C.	62	AGO	2007/1939.62	1110		Groups of Bankers.	Shepherd , Charles	c. 1860	in graphite, u.r., "M".	Recto: numbered in negative, l.l.c., "Shepherd & Robertson, Photo: 1110".	21 x 17.5
The Suttlej - Indian Groups & C.	63	AGO	2007/1939.63	1114	Jats	Jats.	Shepherd , Charles	c. 1860	in graphite, c.r., "M"; in graphite, l.r., "1114".		17.2 x 22.9
The Suttlej - Indian Groups & C.	64	AGO	2007/1939.64		Dhobee Washerman		Shepherd , Charles	c. 1860	in graphite, u.c., "G"; in ink, l.c., "Dhobee Washerman."; in graphite, l.r., "Dhobee Washerman" [erased].		24 x 19.1
The Suttlej - Indian Groups & C.	65	AGO	2007/1939.65	1124	Shrofs (Money_changers.)	Shrofs (Money changers.)	Shepherd , Charles	c. 1860	in graphite, u.r., "M"; in ink, l.r., "Shrofs (Money-changers.)"	Recto: numbered in negative, l.l.c., "Shepherd & Robertson, 1124 Photo".	19 x 15.7
The Suttlej - Indian Groups & C.	66	AGO	2007/1939.66		Khitmatghar (Table Servant.)		Shepherd , Charles	c. 1860	in graphite, u.c., "G"; in ink, l.l., "Khitmatghar (Table Servant.)"		24 x 19.1
The Suttlej - Indian Groups & C.	67	AGO	2007/1939.67	1131	Native Servants, Khansamah and Khidmutgar.	Native Servants, Khansamah and Khidmutgar.	Shepherd , Charles	c. 1860	in graphite, u.r.c, "GAI"; in ink, l.r., "Native Servants, Khansamah and Khidmutgar."; in graphite, l.r., "1131".		17 x 13.3
The Suttlej - Indian Groups & C.	68	AGO	2007/1939.68		[Portrait of a Man]		Shepherd , Charles	c. 1860	in graphite, u.r., "M".		22 x 15.8
The Suttlej - Indian Groups & C.	69	AGO	2007/1939.69	1123	Snake_charmers.	Snake Charmers.	Shepherd , Charles	c. 1860	in graphite, c.r., "P"; in ink, l.c., "Snake charmers."; in graphite, l.r., "1123".		16.9 x 21.5
The Suttlej - Indian Groups & C.	70	AGO	2007/1939.70	1101	Acrobats	Acrobats.	Shepherd , Charles	c. 1860	in graphite, u.r., "P"; in ink, c., "Acrobats"; in graphite, c.r., "1101".		21.6 x 17.5
The Suttlej - Indian Groups & C.	71	AGO	2007/1939.71	1115	Hermaphrodites.	Hermaphrodites.	Shepherd , Charles	c. 1860	in graphite, c.r., "P"; in ink, l.c., "Hermaphrodites."; in graphite, l.r., "1115".	recto: numbered in negative, l.l.c., "1115".	16.5 x 22
The Suttlej - Indian Groups & C.	72	AGO	2007/1939.72	1132	Grand Llama of Thibet.	A Thibetan Llama from Lassa.	Shepherd , Charles	c. 1860	in graphite, u.c., "G"; in graphite, l.l., "Grand Llama of Thibet."; in graphite, l.c., "1132".		22.7 x 17.8
The Suttlej - Indian Groups & C.	73	AGO	2007/1939.73		Carpenter		Shepherd , Charles	c. 1860	in graphite, u.r., "GAI"; in ink, l.r., "Carpenter".		22.7 x 17.8
The Suttlej - Indian Groups & C.	74	AGO	2007/1939.74		Cabulese.		Shepherd , Charles	c. 1860	in graphite, u.c., "GA"; in ink, l.l., "Cabulese."		22.4 x 17.8
The Suttlej - Indian Groups & C.	75	AGO	2007/1939.75	1127	Udasees (Fakeers)	Udasees (Fakeers.)	Shepherd , Charles	c. 1860	in graphite, u.c., "GA"; in ink, l.r., "Udasees (Fakeers)".	recto: numbered in negative, l.l., "Shepherd & Robertson, Photo: 1127"	19 x 15.6
The Suttlej - Indian Groups & C.	76	AGO	2007/1939.76	1386	Fort of Jumrood, with the Khyber Pass in the distance.	Peshawar; Fort of Jumrood, with the Khyber Pass in the distance. (attributed to C. Shepherd)	Shepherd , Charles	c. 1860	in graphite, u.r.c., "GAI"; in ink, l.c., "Fort of Jumrood, with the Khyber Pass in the distance."	recto: numbered in negative, l.l., "Shepherd 1386".	19.7 x 28.5

The Sutlej - Indian Groups & C.	77	AGO	2007/1939.77		Group of Sir James [John] Lawrence and Members of Council.		Bourne and Shepherd	1864	in graphite, u.r.c., "GAI"; in ink, l.c., "Group of Sir James [John] Lawrence and Members of Council."		17 x 23.5
The Sutlej - Indian Groups & C.	78	AGO	2007/1939.78		Picnic at Ootacamund 1869.		Bourne and Shepherd	1869	in graphite, u.r.c., "GAI"; in ink, l.c., "Picnic at Ootacamund 1869."; in graphite, l.r. "Picnic at Ootacamund 1869" [erased].		19.1 x 30.9
The Sutlej - Indian Groups & C.	79	AGO	2007/1939.79		Wedding Group at Hon. A. Ross', Simla 1870.		Bourne, Samuel	1870	in graphite, u.r.c., "GAI"; in ink, l.c., "Wedding Group at Hon. A. Ross', Simla 1870."; in graphite, l.r. "Wedding Group at Hon. A. Ross'/ Simla 1870-" [erased].		20.9 x 30
Himalayas	80	AGO	2007/1936.1	1426	Narkunda, Village and Dak Bungalow.	Narkunda; Village and Dak Bungalow.	Bourne, Samuel	1866	in graphite, u.r.c., "GAI"; in graphite, l.c., "[arrow pointing to print] WOHL PLAYFAIR"; in ink, l.c., "Narkunda, Village and Dak Bungalow.";	recto: numbered in negative, l.r., "Bourne 1426".	24 x 29.4
Himalayas	81	AGO	2007/1936.2	1428	The Village of Kot, Kulu.	The Village of Kot, Kulu.	Bourne, Samuel	1866	in graphite, u.r.c., "GAI"; in graphite, l.c., "[arrow pointing to print] IST DAS PLAYFAIR?"; in ink, l.c., "The Village of Kot, Kulu."	recto: numbered in negative, l.r., "Bourne 1428".	24 x 29.2
Himalayas	82	AGO	2007/1936.3	1429	Glen near Kot.	A Glen near Kot, Kulu.	Bourne, Samuel	1866	in graphite, u.r.c., "G"; in ink, l.c., "Glen near Kot."	recto: numbered in negative, l.r., "Bourne 1429".	28.8 x 23.9
Himalayas	83	AGO	2007/1936.4	1430	Kulu Valley below Rusala.	Kulu Valley below Rusala.	Bourne, Samuel	1866	in graphite, u.r.c., "M"; in ink, l.c., "Kulu Valley below Rusala."	recto: numbered in negative, l.r., "Bourne 1430".	23.8 x 29.2
Himalayas	84	AGO	2007/1936.5	1431	View near Rusala, Kulu.	View near Rusala, Kulu.	Bourne, Samuel	1866	in graphite, u.r.c., "GAI"; in ink, l.c., "View near Rusala, Kulu."; in graphite, l.c., "[arrow pointing to print] WOHL PLAYFAIR"	recto: numbered in negative, l.r., "Bourne 1431".	23.4 x 29.3
Himalayas	85	AGO	2007/1936.6	1432	The Village of Chak, Kulu.	View near Rusala, Kulu.	Bourne, Samuel	1866	in graphite, u.r.c., "GAI"; in ink, l.c., "The Village of Chak, Kulu."	recto: numbered in negative, l.r., "Bourne 1432".	24.1 x 29.4
Himalayas	86	AGO	2007/1936.7	1433	Kulu Valley, from Munglaor.	Kulu Valley from Munglaor.	Bourne, Samuel	1866	in graphite, u.r.c., "GA"; in ink, l.c., "Kulu Valley, from Munglaor."	recto: numbered in negative, l.r., "Bourne 1433".	24 x 29.3
Himalayas	87	AGO	2007/1936.8	1434	View on a stream at Larji, Kulu.	View on a stream at Larji, Kulu.	Bourne, Samuel	1866	in graphite, u.r.c., "GAI"; in ink, l.c., "View on a stream at Larji, Kulu."	recto: numbered in negative, l.r., "Bourne 1434".	23.8 x 29.3
Himalayas	88	AGO	2007/1936.9	1435	View on the Beas near Larji.	View on the Beas near Larji.	Bourne, Samuel	1866	in graphite, u.r.c., "GAI"; in ink, l.c., "View on the Beas near Larji."	recto: numbered in negative, l.r., "Bourne 1435".	23.8 x 29.1
Himalayas	89	AGO	2007/1936.10	1436	Mussocks for crossing the Beas below Bajoura.	Mussocks for crossing the Beas below Bajoura.	Bourne, Samuel	1866	in graphite, u.r.c., "GAI"; in ink, l.c., "Mussocks for crossing the Beas below Bajoura."	recto: numbered in negative, l.r., "Bourne 1436".	24 x 29.3
Himalayas	90	AGO	2007/1936.11	1438	View on a stream at Sultanpore, Kulu.	View on a stream at Sultanpore, Kulu.	Bourne, Samuel	1866	in graphite, u.r.c., "GA"; in ink, l.c., "View on a stream at Sultanpore, Kulu."	recto: numbered in negative, l.r., "Bourne 1438".	23.6 x 29.3

Himalayas	91	AGO	2007/1936.12	1439	The Beas Valley, from Sultanpore.	The Beas Valley, from Sultanpore.	Bourne, Samuel	1866	in graphite, u.r.c, "GA!"; in ink, l.c., "The Beas Valley, from Sultanpore."	recto: numbered in negative, l.r., "Bourne 1439".	24 x 29.3
Himalayas	92	AGO	2007/1936.13	1440	Small Waterfall above Prini, Kulu.	Small Waterfall above Prini, Kulu.	Bourne, Samuel	1866	in graphite, u.r.c, "GA!"; in ink, l.c., "Small Waterfall above Prini, Kulu."	recto: numbered in negative, l.r., "Bourne 1440".	23.9 x 29.4
Himalayas	93	AGO	2007/1936.14	1442	The Hampta Pass between Kulu and Spiti, elevation 14,800 feet.	The Hampta Pass between Kulu and Spiti, - elevation 14,800 feet.	Bourne, Samuel	1866	in graphite, u.r.c, "M"; in ink, l.c., "The Hampta Pass between Kulu and Spiti, elevation 14,800 feet."	recto: numbered in negative, l.l., "Bourne 1442".	24.2 x 29.4
Himalayas	94	AGO	2007/1936.15	1443	Great Snowy Peak, south of the Hamta Pass.		Bourne, Samuel	1866	in graphite, u.r.c, "M"; in ink, l.c., "Great Snowy Peak, south of the Hamta Pass."	recto: numbered in negative, l.r., "Bourne 1443".	23.5 x 29.5
Himalayas	95	AGO	2007/1936.16	1444	Valley and Snowy Peaks seen from the Hamta Pass, Spiti side.	Valley and Snowy Peaks seen from the Hamta Pass, Spiti side.	Bourne, Samuel	1866	in graphite, u.r.c, "G"; in ink, l.c., "Valley and Snowy Peaks seen from the Hamta Pass, Spiti side."	recto: numbered in negative, l.l., "Bourne 1444".	24 x 29.4
Himalayas	96	AGO	2007/1936.17	1445	View from the Hamta Pass taken at sunrise, cloudless morning.		Bourne, Samuel	1866	in graphite, u.r.c, "M"; in ink, l.c., "View from the Hamta Pass taken at sunrise, cloudless morning."	recto: numbered in negative, l.c., "Bourne 1445".	24.2 x 29.5
Himalayas	97	AGO	2007/1936.18	1446	Range bounding the Hamta Pass on the south west.	Range bounding the Hamta Pass on the South West.	Bourne, Samuel	1866	in graphite, u.r.c, "M"; in ink, "Range bounding the Hamta Pass on the south west."	recto: numbered in negative, l.r., "Bourne 1446".	23.6 x 29.2
Himalayas	98	AGO	2007/1936.19	1447	The Chandra Valley above old Kokser.	The Chandra Valley above old Kokser.	Bourne, Samuel	1866	in graphite, u.r.c, "G"; in ink, "The Chandra Valley above old Kokser."; in graphite, l.c., "(= Chenab wohl)".	recto: numbered in negative, l.r., "Bourne 1447".	24 x 29.6
Himalayas	99	AGO	2007/1936.20	1448	Glacier near old Kokser.	Glacier near old Kokser.	Bourne, Samuel	1866	in graphite, u.r.c, "P"; in ink, "Glacier near old Kokser."	recto: numbered in negative, l.r., "Bourne 1448".	24.1 x 29.2
Himalayas	100	AGO	2007/1936.21	1449	View on the great Shigri Glacier.	View on the great Shigri Glacier.	Bourne, Samuel	1866	in graphite, u.r.c, "P"; in ink, "View on the great Shigri Glacier."	recto: numbered in negative, l.l.c., "Bourne 1449".	24 x 29.5
Himalayas	101	AGO	2007/1936.22	1451	Distant View of the Snowy Summits south of the Shigri Glacier.	Distant View of the Snowy Summits south of the Shigri Glacier.	Bourne, Samuel	1866	in graphite, u.r.c, "G"; in ink, "Distant View of the Snowy Summits south of the Shigri Glacier."	recto: numbered in negative, l.l.c., "Bourne 1451".	23.2 x 29
Himalayas	102	AGO	2007/1936.23	1454	View from the Kunzam Pass, - elevation 14,931 feet.	View from the Kunzom Pass, - elevation 14,931 feet.	Bourne, Samuel	1866	in graphite, u.r.c, "M"; in ink, "View from the Hunzam Pass, - elevation 14,931 feet."	recto: numbered in negative, l.l., "Bourne 1454".	23.8 x 29.5
Himalayas	103	AGO	2007/1936.24	1450	The Chandra Valley, above Shigri.	The Chandra Valley above Shigri.	Bourne, Samuel	1866	in graphite, u.r.c, "M"; in ink, "The Chandra Valley, above Shigri."	recto: numbered in negative, l.l.c., "Bourne 1450".	19.3 x 31.5
Himalayas	104	AGO	2007/1936.25	1453	The Chandra Valley from Choto Shigri, _ Chigri peaks in the far distance.	The Chandra Valley from Chota Shigri _ Chigri peaks in the far distance.	Bourne, Samuel	1866	in graphite, u.r.c, "P"; in ink, "The Chandra Valley from Choto Shigri, _ Chigri peaks in the far distance."	recto: numbered in negative, l.r.c., "Bourne 1453".	19.3 x 31.5
Himalayas	105	AGO	2007/1936.26	1452	The Shigri Range, from the bed of the Chandra river.	The Shigri Range from the bed of the Chandra river.	Bourne, Samuel	1866	in graphite, u.r.c, "G"; in ink, "The Shigri Range, from the bed of the Chandra river."; in graphite, l.c., "(= CHANAB WOHL)".	recto: numbered in negative, l.r., "Bourne 1452".	18 x 31.7
Himalayas	106	AGO	2007/1936.27	1455	The Village of Losar, Spiti.	The Village of Losar, Spiti.	Bourne, Samuel	1866	in graphite, u.r.c, "G"; in ink, "The Village of Losar, Spiti."	recto: numbered in negative, l.r., "Bourne 1455".	18 x 31.6

Himalayas	107	AGO	2007/1936.28	1456	"Contorted Strata" at Losar.	Contorted Strata at Losar.	Bourne, Samuel	1866	in graphite, u.r.c., "G"; in ink, "Contorted Strata" at Losar.	recto: numbered in negative, I.L., "Bourne 1456".	19 x 31
Himalayas	108	AGO	2007/1936.29	1457	Curious formations on the Spiti river at Kioto, Spiti.	Curious formations on the Spiti river at Kioto, Spiti.	Bourne, Samuel	1866	in graphite, u.r.c., "G"; in ink, "Curious formations on the Spiti river at Kioto, Spiti."	recto: numbered in negative, I.L., "Bourne 1457".	19.2 x 31.4
Himalayas	109	AGO	2007/1936.30	1458	View of curious gravel formations on the Lagudarsi stream at Kioto, Spiti.	View of curious gravel formations on the Lagudarsi Stream at Kioto, Spiti.	Bourne, Samuel	1866	in graphite, u.r.c., "GAI"; in ink, "View of curious gravel formations on the Lagudarsi stream at Kioto, Spiti."	recto: numbered in negative, I.L., "Bourne 1458".	24 x 29.4
Himalayas	110	AGO	2007/1936.31	1460	The Monastery at Ki, Spiti.	The Monastery at Ki, Spiti.	Bourne, Samuel	1866	in graphite, u.r.c., "GAI"; in ink, "The Monastery at Ki, Spiti."; in graphite, I.L., "1460" [erased].	recto: numbered in negative, I.L., "Bourne 1460".	24 x 29.4
Himalayas	111	AGO	2007/1936.32	1459	The Village of Kibber, Spiti, with Chikim in the distance	The Village of Kibber, Spiti, with Chikim in the distance.	Bourne, Samuel	1866	in graphite, u.r.c., "GAI"; in ink, "The Village of Kibber, Spiti, with Chikim in the distance."; in graphite, I.L., "1451" [erased].		19.5 x 31.5
Himalayas	112	AGO	2007/1936.33	1461	The picturesque village of Dunkar, Spiti.	The picturesque village of Dunkar, Spiti.	Bourne, Samuel	1866	in graphite, u.r.c., "GAI"; in ink, "The picturesque village of Dunkar, Spiti."; in graphite, I.L., "1461" [erased].	recto: numbered in negative, I.L., "Bourne 1461".	19.1 x 31.4
Himalayas	113	AGO	2007/1936.34	1462	Dunkar Fort, with the Manirung Pass and range in the distance.	Dunkar Fort, with the Manirung Pass and range in the distance.	Bourne, Samuel	1866	in graphite, u.r.c., "GAI"; in ink, "Dunkar Fort, with the Manirung Pass and range in the distance."; in graphite, I.L., "1462" [erased].	recto: numbered in negative, I.L., "Bourne 1462".	23.8 x 29.4
Himalayas	114	AGO	2007/1936.35	1464	Junction of the Peen and Spiti rivers, from Dunkar.	Junction of the Peen and Spiti rivers, from Dunkar.	Bourne, Samuel	1866	in graphite, u.r.c., "G"; in ink, "Junction of the Peen and Spiti rivers, from Dunkar."	recto: numbered in negative, I.L., "Bourne 1464".	24.1 x 29.5
Himalayas	115	AGO	2007/1936.36	1465	The Spiti Valley from Dunkar, - evening.	The Spiti Valley from Dunkar, - evening.	Bourne, Samuel	1866	in graphite, u.r.c., "GAI"; in ink, "The Spiti Valley from Dunkar, - evening."	recto: numbered in negative, I.L., "1465 Bourne".	23.3 x 29.5
Himalayas	116	AGO	2007/1936.37	1466	Jhula Bridge across the Spiti river, between Dunkar and Mani.	Jhula Bridge across the Spiti river, between Dunkar and Mani.	Bourne, Samuel	1866	in graphite, u.r.c., "GAI"; in ink, "Jhula Bridge across the Spiti river, between Dunkar and Mani."	recto: numbered in negative, I.L., "Bourne 1466".	24 x 29.4
Himalayas	117	AGO	2007/1936.38	1463	Distant view of Dunkar and the Spiti Valley.	Distant view of Dunkar and the Spiti Valley.	Bourne, Samuel	1866	in graphite, u.r.c., "GAI"; in ink, "Distant view of Dunkar and the Spiti Valley."	recto: numbered in negative, I.L., "Bourne 1463".	19.2 x 31.5
Himalayas	118	AGO	2007/1936.39	1467	Evening on the mountains, - View from below the Manirung Pass.	Evening on the mountains, - View from below the Manirung Pass.	Bourne, Samuel	1866	in graphite, u.r.c., "GAI"; in ink, "Evening on the mountains, - View from below the Manirung Pass."; in graphite, I.L., "1467" [erased].		19.4 x 31.4
Himalayas	119	AGO	2007/1936.40	1469	View at the top of the Manirung Pass.	View at the top of the Manirung Pass.	Bourne, Samuel	1866	in graphite, u.r.c., "GAI"; in ink, "View at the top of the Manirung Pass."	recto: numbered in negative, I.L., "Bourne 1469".	19.5 x 31.4
Himalayas	120	AGO	2007/1936.41	1470	View from the Manirung Pass looking east, showing a succession of Snowy summits.	View from the Manirung Pass looking east, showing a succession of Snowy summits.	Bourne, Samuel	1866	in graphite, u.r.c., "G"; in ink, "View from the Manirung Pass looking east, showing a succession of Snowy summits."	recto: numbered in negative, I.L., "Bourne 1470".	19.4 x 31.4

Himalayas	121	AGO	2007/1936.42	1468	The Manirung Pass, - elevation 18,600 feet.	The Manirung Pass, - elevation 18,600 feet.	Bourne, Samuel	1866	in graphite, u.r.c, "GAI"; in ink, "The Manirung Pass, - elevation 18,600 feet."	recto: numbered in negative, I.r., "Bourne 1468".	24 x 29.4
Himalayas	122	AGO	2007/1936.43	1472	Snowy Peak and Glacier, near the Manirung Pass.	Snowy Park and Glacier, near the Manirung Pass.	Bourne, Samuel	1866	in graphite, u.r.c, "G"; in ink, "Snowy Park and Glacier, near the Manirung Pass."	recto: numbered in negative, I.r., "Bourne 1472".	24 x 29.6
Himalayas	123	AGO	2007/1936.44	1479	Junction of the Spiti and Sutlej rivers.	Junction of the Spiti and Sutlej rivers.	Bourne, Samuel	1866	in graphite, u.r.c, "GAI"; in ink, "Junction of the Spiti and Sutlej rivers."	recto: numbered in negative, I.r., "Bourne 1479".	24.3 x 29.7
Himalayas	124	AGO	2007/1936.45	1474	High Cliffs at the Junction of the Spiti and Sutlej rivers.	High Cliffs at the Junction of the Spiti and Sutlej rivers.	Bourne, Samuel	1866	in graphite, u.r.c, "GAI"; in ink, "High Cliffs at the Junction of the Spiti and Sutlej rivers."	recto: numbered in negative, I.r., "Bourne 1474".	24.1 x 29.6
Himalayas	125	AGO	2007/1936.46	1476	The Village of Sungnam with the Hungrung Pass above.	The Village of Sungnam with the Hungrung Pass, another view.	Bourne, Samuel	1866	in graphite, u.r.c, "GAI"; in ink, "The Village of Sungnam with the Hungrung Pass above."	recto: numbered in negative, I.r., "Bourne 1476".	24 x 29
Himalayas	126	AGO	2007/1936.47	1477	The Village of Lipi.	The Village of Lipi.	Bourne, Samuel	1866	in graphite, u.r.c, "GAI"; in ink, "The Village of Lipi."	recto: numbered in negative, I.r., "Bourne 1477".	24.3 x 29.8
Himalayas	127	AGO	2007/1936.48	1471	Glacier below the Manirung Pass.	Glacier below the Manirung Pass.	Bourne, Samuel	1866	in graphite, u.r.c, "GAI"; in ink, "Glacier below the Manirung Pass."	recto: numbered in negative, I.r.c., "Bourne 1471".	29.3 x 24
Himalayas	128	AGO	2007/1936.49	1506		A Bit on the new road near Rogi.	Bourne, Samuel	1866	in graphite, u.r.c, "GAI".	recto: numbered in negative, I.r., "Bourne 1506.c."	30 x 24.3
Himalayas	129	AGO	2007/1936.50	1503	The Cliff, near view.	The Cliff, near view.	Bourne, Samuel	1866	in graphite, u.r.c, "GAI"; in ink, I.c., "The Cliff, near view."	recto: numbered in negative, I.r.c., "Bourne 1503."	31.6 x 19.4
Himalayas	130	AGO	2007/1936.51	1504	Showing the height of the Cliff from the bed of the Sutlej.	The Cliff at Rogi, showing the height of the Cliff from the bed of the Sutlej.	Bourne, Samuel	1866	in graphite, u.r.c, "GAI"; in ink, I.c., "Showing the height of the Cliff from the bed of the Sutlej."	recto: numbered in negative, I.r.c., "Bourne 1504."	31.6 x 19.4
Himalayas	131	AGO	2007/1936.52	1478	The View from the new road at Pangri The Great Chini Peaks in the background.	The View from the new road at Pangri - The Great Chini Peaks in the background.	Bourne, Samuel	1866	in graphite, u.r.c, "GAI"; in ink, I.c., "The View from the new road at Pangri - The Great Chini Peaks in the background."	recto: numbered in negative, I.r., "Bourne 1478"	24 x 29.5
Himalayas	132	AGO	2007/1936.53	1505	The new road near Rogi - Chini mountains in the distance.	The new road near Rogi - Chini mountains in the distance.	Bourne, Samuel	1866	in graphite, u.r.c, "GAI/53"; in ink, I.c., "The new road near Rogi - Chini mountains in the distance."	recto: numbered in negative, I.r., "Bourne 1505".	24.1 x 29.5
Himalayas	133	AGO	2007/1936.54	1499		Chini and its Mountains	Bourne, Samuel	1866	in graphite, u.r.c, "GAI"; in graphite, I.r.c., "see also SCHARF "Pioneers of Photography" Page 79."	recto: numbered in negative, I.r.c., "Bourne 1499.c."	19.4 x 32
Himalayas	134	AGO	2007/1936.55	1512	The Village of Sungla with the Buspa Valley below.	The Village of Sungla, with the Buspa Valley below.	Bourne, Samuel	1866	in graphite, u.r.c, "M"; in ink, I.c., "The Village of Sungla with the Buspa Valley below."	recto: numbered in negative, I.r., "Bourne 1512".	19.7 x 31.8
Himalayas	135	AGO	2007/1936.56	1508	The Sutlej Valley from Rogi.	The Sutlej Valley from Rogi.	Bourne, Samuel	1866	in graphite, u.r.c, "GAI"; in ink, I.c., "The Sutlej Valley from Rogi."	recto: numbered in negative, I.r., "Bourne 1508".	22 x 27.9
Himalayas	136	AGO	2007/1936.57	1511	The Village of Sungla on the Buspa.	The Village of Sungla on the Buspa.	Bourne, Samuel	1866	in graphite, u.r.c, "G"; in ink, I.c., "The Village of Sungla on the Buspa."	recto: numbered in negative, I.r., "Bourne 1511".	22.7 x 28.8

Himalayas	137	AGO	2007/1936.58	1513	The Buspa Valley below Sungla, - General view.	The Buspa Valley from Sungla. This view gives the best idea of this beautiful Valley.	Bourne, Samuel	1866	in graphite, u.r.c, "M"; in ink, l.c., "The Buspa Valley below Sungla, - General view."	recto: numbered in negative, l.r.c., "Bourne 1513".	23.8 x 29
Himalayas	138	AGO	2007/1936.59	1509	Specimen of the Edible Pine, - Chini district.	Specimens of the Edible Pine, Chini district.	Bourne, Samuel	1866	in graphite, u.r.c, "GAI"; in ink, l.c., "Specimen of the Edible Pine, - Chini district."	recto: numbered in negative, l.r.c., "Bourne 1509".	29 x 24.2
Himalayas	139	AGO	2007/1936.60	1515	The Buspa Valley above Sungla.	The Buspa Valley above Sungla.	Bourne, Samuel	1866	in graphite, u.r.c, "M"; in ink, l.c., "The Buspa Valley above Sungla."	recto: numbered in negative, l.r., "Bourne 1515".	19.5 x 31.4
Himalayas	140	AGO	2007/1936.61	1517	The Buspa Valley, from the Village of Chitkul.	The Buspa Valley, from the Village of Chitkul.	Bourne, Samuel	1866	in graphite, u.r.c, "M"; in ink, l.c., "The Buspa Valley, from the Village of Chitkul."; in graphite, l.r., "1517".	recto: numbered in negative, l.c., "Bourne 1517".	19.3 x 31.4
Himalayas	141	AGO	2007/1936.62	1514	The Buspa Valley from Sungla. This view gives the best idea of this beautiful Valley.	The Buspa Valley from Sungla. This view gives the best idea of this beautiful Valley.	Bourne, Samuel	1866	in graphite, u.r.c, "M"; in ink, l.c., "The Buspa Valley from Sungla. This view gives the best idea of this beautiful Valley."	recto: numbered in negative, l.c., "Bourne 1514".	23.6 x 29.7
Himalayas	142	AGO	2007/1936.63	1516	View at Raksum on the Buspa.	View at Raksum on the Buspa.	Bourne, Samuel	1866	in graphite, u.r.c, "P"; in ink, l.c., "View at Raksum on the Buspa."	recto: numbered in negative, l.r., "Bourne 1516".	23.8 x 29.7
Himalayas	143	AGO	2007/1936.64	1520	The Buspa Valley, four miles above Sancha.	The Buspa Valley, four miles above Sancha.	Bourne, Samuel	1866	in graphite, u.r.c, "M"; in ink, l.c., "The Buspa Valley, four miles above Sancha."	recto: numbered in negative, l.r., "Bourne 1520".	19.4 x 31.7
Himalayas	144	AGO	2007/1936.65	1521	Snowy Mountains near Sancha.		Bourne, Samuel	1866	in graphite, u.r.c, "G"; in ink, l.c., "Snowy Mountains near Sancha."	recto: numbered in negative, l.c., "Bourne 1521".	19.2 x 31.3
Himalayas	145	AGO	2007/1936.66	1522	The Buspa and Snowy Mountains, from Nithal.	The Buspa and Snowy Mountains, from Nithal.	Bourne, Samuel	1866	in graphite, u.r.c, "G"; in ink, l.c., "The Buspa and Snowy Mountains, from Nithal."	recto: numbered in negative, l.r., "Bourne 1522".	19 x 31.4
Himalayas	146	AGO	2007/1936.67	1523	View taken from above Nithal.	View taken from above Nithal.	Bourne, Samuel	1866	in graphite, u.r.c, "M"; in ink, l.c., "View taken from above Nithal."	recto: numbered in negative, l.r., "Bourne 1523".	19.3 x 31.4
Himalayas	147	AGO	2007/1936.68	1524	The Great Glacier and Snowy Peaks, at the head of the Buspa Valley.	The Great Glacier and Snowy Peaks at the head of the Buspa Valley.	Bourne, Samuel	1866	in graphite, u.r.c, "M"; in ink, l.c., "The Great Glacier and Snowy Peaks, at the head of the Buspa Valley."	recto: numbered in negative, l.r., "Bourne 1524".	19.5 x 31.5
Himalayas	148	AGO	2007/1936.69	1525	The Great Glacier and Snowy Peaks, another view.	The Great Glacier and Snowy Peaks at the head of the Buspa Valley, another view.	Bourne, Samuel	1866	in graphite, u.r.c, "M"; in ink, l.c., "The Great Glacier and Snowy Peaks, another view."	recto: numbered in negative, l.l., "Bourne 1525".	19.3 x 31.4
Himalayas	149	AGO	2007/1936.70	1518	View on the Buspa, five miles above Chitkul.	View on the Buspa, five miles above Chitkul.	Bourne, Samuel	1866	in graphite, u.r.c, "M"; in ink, l.c., "View on the Buspa, five miles above Chitkul."	recto: numbered in negative, l.r., "Bourne 1518".	24 x 29.2
Himalayas	150	AGO	2007/1936.71	1519	The Buspa Valley, at Sancha.	The Buspa Valley, at Sancha.	Bourne, Samuel	1866	in graphite, u.r.c, "GAI"; in ink, l.c., "The Buspa Valley, at Sancha."	recto: numbered in negative, l.r., "Bourne 1519".	24 x 29.4
Himalayas	151	AGO	2007/1936.72	1526	Ice Cave in the Glacier; - the source of the Buspa.	Ice Cave in the Glacier; - the source of the Buspa.	Bourne, Samuel	1866	in graphite, u.r.c, "GA"; in ink, l.c., "Ice Cave in the Glacier; - the source of the Buspa."	recto: numbered in negative, l.l., "Bourne 1526".	24 x 29.4
Himalayas	152	AGO	2007/1936.73	1528	Snow Scene in the Neela Pass.	Snow Scene in the Neela Pass.	Bourne, Samuel	1866	in graphite, u.r.c, "GAI"; in ink, l.c., "Snow Scene in the Neela Pass."	recto: numbered in negative, l.r., "Bourne 1528".	24 x 29.4

Himalayas	153	AGO	2007/1936.74	1527	The Neela Pass, at the head of the Buspa Valley.	The Neela Pass, at the head of the Buspa Valley.	Bourne, Samuel	1866	in graphite, u.r.c, "M"; in ink, l.c., "The Neela Pass, at the head of the Buspa Valley."; in graphite, l.r., "1527" [erased]	recto: numbered in negative, l.l., "[Bourne]1527".	19.5 x 31.5
Himalayas	154	AGO	2007/1936.75	1530	View from the Neela Pass.	View from the Neela Pass.	Bourne, Samuel	1866	in graphite, u.r.c, "M"; in ink, l.c., "View from the Neela Pass."	recto: numbered in negative, l.l., "[Bourne]1530".	19.3 x 31.5
Himalayas	155	AGO	2007/1936.76	1529	Rocks and Snow, - Neela Pass.	Rocks and Snow, - Neela Pass.	Bourne, Samuel	1866	in graphite, u.r.c, "GAI"; in ink, l.c., "Rocks and Snow, Neela Pass."	recto: numbered in negative, l.l., "Bourne 1529".	23.7 x 29.4
Himalayas	156	AGO	2007/1936.77	1531	Valley and Snowy Peaks below the Neela Pass.	Valley and Snowy Peaks below the Neela Pass.	Bourne, Samuel	1866	in graphite, u.r.c, "M"; in ink, l.c., "Valley and Snowy Peaks below the Neela Pass."	recto: numbered in negative, l.l., "Bourne 1531".	23.5 x 29.4
Himalayas	157	AGO	2007/1936.78	1532	View from Karkuti; showing the Dumber Peak; 18, 937 feet elevation.	View from Karkuti; showing the Dumber Peak; 18, 937 feet elevation.	Bourne, Samuel	1866	in graphite, u.r.c, "G"; in ink, l.c., "View from Karkuti; showing the Dumber Peak; 18, 937 feet elevation."	recto: numbered in negative, l.l., "Bourne 1532".	19.2 x 31.5
Himalayas	158	AGO	2007/1936.79	1534	View of the Valley below Karkuti.	View of the Valley below Karkuti.	Bourne, Samuel	1866	in graphite, u.r.c, "G"; in ink, l.c., "View of the Valley below Karkuti."	recto: numbered in negative, l.l., "Bourne 1534".	19.5 x 31.4
Himalayas	159	AGO	2007/1936.80	1533	Snowy Mountain from Karkuti.	Snowy Mountain from Karkuti.	Bourne, Samuel	1866	in graphite, u.r.c, "G"; in ink, l.c., "Snowy Mountain from Karkuti."	recto: numbered in negative, l.l., "Bourne 1533".	24 x 29.4
Himalayas	160	AGO	2007/1936.81	1535	Wooded Valley from Fulaldam, with the Srikanta Peaks in the distance.	Wooded Valley from Fuldaru, with the Srikanta Peaks in the distance.	Bourne, Samuel	1866	in graphite, u.r.c, "GAI"; in ink, l.c., "Wooded Valley from Fulaldam, with the Srikanta Peaks in the distance."; in graphite, l.r.c., "SA. 4.22".	recto: numbered in negative, l.l., "Bourne 1535".	24 x 29.3
Himalayas	161	AGO	2007/1936.82	1536	The Village of Mokba on the Ganges; summit of Bunderpoonch in the distance.	The Village of Mokba on the Ganges; - summit of Bunderpoonch in the distance.	Bourne, Samuel	1866	in graphite, u.r.c, "GAI"; in ink, l.c., "The Village of Mokba on the Ganges; summit of Bunderpoonch in the distance."	recto: numbered in negative, l.l., "Bourne 1536".	24 x 29.5
Himalayas	162	AGO	2007/1936.83	1537	Snowy Peaks near Gangootri, from Bhairamghati. Prize Photograph 1867.	Snowy Peaks near Gangootri, from Bhairamghati. (Prize Photograph 1867).	Bourne, Samuel	1866	in graphite, u.r.c, "GA"; in ink, l.c., "Snowy Peaks near Gangootri, from Bhairamghati. Prize Photograph 1867."	recto: numbered in negative, l.l., "Bourne 1537".	24.1 x 29.4
Himalayas	163	AGO	2007/1936.84	1539	Gangootri.	Gangootri.	Bourne, Samuel	1866	in graphite, u.r.c, "GAI"; in ink, l.c., "Gangootri."; in graphite, l.r., "SA 4.24".	recto: numbered in negative, l.l., "Bourne 1539".	24 x 29.5
Himalayas	164	AGO	2007/1936.85	1538	Rocky Channel of the Ganges at Bhairamghati.	Rocky Channel of the Ganges at Bhairamghati.	Bourne, Samuel	1866	in graphite, u.r.c, "GAI"; in ink, l.c., "Rocky Channel of the Ganges at Bhairamghati."	recto: numbered in negative, l.l., "Bourne 1538".	24 x 29.5
Himalayas	165	AGO	2007/1936.86	1540	The Ganges at Gangootri.	The Ganges at Gangootri.	Bourne, Samuel	1866	in graphite, u.r.c, "GAI"; in ink, l.c., "The Ganges at Gangootri."	recto: numbered in negative, l.l., "Bourne 1540".	24.4 x 29.7
Himalayas	166	AGO	2007/1936.87	1541	The Ganges and Snowy Peaks, three miles above Gangootri.	The Ganges and Snowy Peaks, three miles above Gangootri.	Bourne, Samuel	1866	in graphite, u.r.c, "M"; in ink, l.c., "The Ganges and Snowy Peaks, three miles above Gangootri."	recto: numbered in negative, l.l., "Bourne 1541".	24.2 x 29.5
Himalayas	167	AGO	2007/1936.88	1545	Mount Moira, and other Snows, from the Glacier.	Mount Moira, and other Snows, from the Glacier.	Bourne, Samuel	1866	in graphite, u.r.c, "G"; in ink, l.c., "Mount Moira, and other Snows, from the Glacier."	recto: numbered in negative, l.l., "Bourne 1545".	19.5 x 31.7

Himalayas	168	AGO	2007/1936.89	1546	Range of Snowy Peaks above the Gangotri Glacier.	Range of Snowy Peaks above the Gangotri Glacier.	Bourne, Samuel	1866	in graphite, u.r.c, "G"; in ink, l.c., "Range of Snowy Peaks above the Gangotri Glacier."	recto: numbered in negative, l.r.c., "Bourne 1546".	19.2 x 31.5
Himalayas	169	AGO	2007/1936.90	1542	Snowy Peaks near the Gangotri Glacier.	Snowy Peaks near the Gangotri Glacier.	Bourne, Samuel	1866	in graphite, u.r.c, "G"; in ink, l.c., "Snowy Peaks near the Gangotri Glacier."	recto: numbered in negative, l.l., "Bourne 1542".	24 x 29.4
Himalayas	170	AGO	2007/1936.91	1543	The source of the Ganges; - Ice Cave at the foot of the Glacier.	The source of the Ganges; - Ice Cave at the foot of the Glacier.	Bourne, Samuel	1866	in graphite, u.r.c, "GAI"; in ink, l.c., "The source of the Ganges; - Ice Cave at the foot of the Glacier."	recto: numbered in negative, l.c., "Bourne 1543".	24 x 29.4
Himalayas	171	AGO	2007/1936.92	1548	The Ganges at Derali.	The Ganges at Derali.	Bourne, Samuel	1866	in graphite, u.r.c, "GAI"; in ink, l.c., "The Ganges at Derali."	recto: numbered in negative, l.l., "Bourne 1548".	19.5 x 31.5
Himalayas	172	AGO	2007/1936.93	1549	Small Temples on the Ganges, at Derali.	Small Temples on the Ganges, at Derali.	Bourne, Samuel	1866	in graphite, u.r.c, "GAI"; in ink, l.c., "Small Temples on the Ganges, at Derali."	recto: numbered in negative, l.r.c, "Bourne 1549".	19.3 x 31.5
Himalayas	173	AGO	2007/1936.94	1542	Snowy Peaks near the Gangotri Glacier.	Snowy Peaks near the Gangotri Glacier.	Bourne, Samuel	1866	in graphite, u.r.c, "G"; in ink, l.c., "Snowy Peaks near the Gangotri Glacier."; in graphite, l.r., "1542" [erased].	recto: numbered in negative, l.l., "Bourne 1542".	24.2 x 29.8
Himalayas	174	AGO	2007/1936.95	1550	The Ganges Valley, from the Village of Suki; - Evening.	The Ganges Valley, from the Village of Suki; - Evening.	Bourne, Samuel	1866	in graphite, u.r.c, "GAI"; in ink, l.c., "The Ganges Valley, from the Village of Suki; - Evening."	recto: numbered in negative, l.l., "Bourne 1550".	24.1 x 29.7
Himalayas	175	AGO	2007/1936.96	1551	View on the Ganges at Dangully, looking down the river.	View on the Ganges at Dangully, looking down the river.	Bourne, Samuel	1866	in graphite, u.r.c, "GA"; in ink, l.c., "View on the Ganges at Dangully, looking down the river."	recto: numbered in negative, l.r.c., "Bourne 1551".	24.1 x 29.6
Himalayas	176	AGO	2007/1936.97	1552	View on the Ganges at Dangully, looking up the river.	View on the Ganges at Dangully, looking up the river.	Bourne, Samuel	1866	in graphite, u.r.c, "G"; in ink, l.c., "View on the Ganges at Dangully, looking up the river."	recto: numbered in negative, l.c., "Bourne 1552".	24.3 x 29.6
Himalayas	177	AGO	2007/1936.98	1570	Bunderpoonch (the Jumnootri peak) 20,758 feet from the heights above Barsoo.	Bunderpoonch (the Jumnootri peak), 20,758 feet from the heights above Barsoo.	Bourne, Samuel	1866	in graphite, u.r.c, "GAI"; in ink, l.c., "Bunderpoonch (the Jumnootri peak) 20,758 feet from the heights above Barsoo."; in graphite, l.r., "1570" [erased]		24.2 x 29.7
Himalayas	178	AGO	2007/1936.99	1573	View of "Dodee Tal", a beautiful little lake East of Jumnootri.	View of Dodi Tal.	Bourne, Samuel	1866	in graphite, u.r.c, "G"; in ink, l.c., "View of "Dodee Tal", a beautiful little lake East of Jumnootri."; in graphite, l.r., "1573" [erased]	recto: numbered in negative, l.c., "Bourne 1573".	24.1 x 29.7
Himalayas	179	AGO	2007/1936.100	1574	View of "Dodee Tal", a beautiful little lake East of Jumnootri.	View of Dodi Tal.	Bourne, Samuel	1866	in graphite, u.r.c, "G"; in ink, l.c., "View of "Dodee Tal", a beautiful little lake East of Jumnootri."	recto: numbered in negative, l.c., "Bourne 1574".	19.6 x 31.7
Himalayas	180	AGO	2007/1936.101	1575	View of "Dodee Tal", a beautiful little lake East of Jumnootri.	View of Dodi Tal.	Bourne, Samuel	1866	in graphite, u.r.c, "G"; in ink, l.c., "View of "Dodee Tal", a beautiful little lake East of Jumnootri."	recto: numbered in negative, l.l., "Bourne 1575".	19.6 x 31.7

Himalayas	181	AGO	2007/1936.102	1580	View from the Mall, North Side of the Camel's back, showing the Convent and adjacent parts of Mussoorie.	Mussoorie; View from the Mall, North Side of the Camel's back.	Bourne, Samuel	1866	in graphite, u.r.c., "M"; in ink, l.c., "View from the Mall, North side of the Camel's back, showing the Convent and adjacent parts of Mussoorie."	recto: numbered in negative, l.c., "Bourne 1580".	19.3 x 31.5
Himalayas	182	AGO	2007/1936.103	1583	View of Mussoorie from near the Club.	View of Mussoorie, from near the Club.	Bourne, Samuel	1866	in graphite, u.r.c., "M"; in ink, l.c., "View of Mussoorie from near the Club."; in graphite, l.r., "1583" [erased].	recto: numbered in negative, l.r., "Bourne 1583".	19.4 x 31.4
Himalayas	183	AGO	2007/1936.104	1581	View from the Camel's back, looking towards Landour, showing the Club.	Mussoorie; View from the Camel's back, looking towards Landour, showing the Club.	Bourne, Samuel	1866	in graphite, u.r.c., "M"; in ink, l.c., "View from the Camel's back, looking towards Landour, showing the Club.".	recto: numbered in negative, l.l., "Bourne 1581".	19.4 x 31.5
Himalayas	184	AGO	2007/1936.105	1585	A peep of Landour from "Woodville"	Mussoorie; A peep of Landour from Woodville.	Bourne, Samuel	1866	in graphite, u.r.c., "M"; in ink, l.c., "A peep of Landour from "Woodville"."	recto: numbered in negative, l.l., "Bourne 1585".	19.4 x 31.7
Himalayas	185	AGO	2007/1936.106	1589	A peep from Landour.	Mussoorie; A peep from Landour.	Bourne, Samuel	1866	in graphite, u.r.c., "M"; in graphite, l.c., [arrow pointing to print] "St Joseph's School?"; in ink, l.c., "A peep from Landour."; in graphite, l.r., "1589".	recto: numbered in negative, l.r., "Bourne 1589".	24 x 29.6
Himalayas	186	AGO	2007/1936.107	1592	The Batta waterfall, below Mussoorie.	The Batta waterfall, below Mussoorie.	Bourne, Samuel	1866	in graphite, u.r.c., "G"; in ink, l.c., "The Batta waterfall, below Mussoorie."	recto: numbered in negative, l.l.c., "Bourne 1592".	29.7 x 24.3
Himalayas	187	AGO	2007/1936.108	1617	Nynsee Tal, General view of the lake from the Hospital.	Nynsee Tal, General view of the lake from the Hospital.	Bourne, Samuel	1866	in graphite, u.r.c., "M"; in ink, l.c., "Nynsee Tal, General view of the lake from the Hospital."	recto: numbered in negative, l.c., "Bourne 1617".	19.6 x 31.5
Himalayas	188	AGO	2007/1936.109	1618	Nynsee Tal, General view of the lake from near Butress Castle.	Nynsee Tal, General view of the lake from near Butress Castle.	Bourne, Samuel	1866	in graphite, u.r.c., "M"; in ink, l.c., "Nynsee Tal, General view of the lake from near Butress Castle."	recto: numbered in negative, l.r., "Bourne 1618".	19.6 x 31.5
Himalayas	189	AGO	2007/1936.110	1628	Nynsee Tal - View from the Mall on the Eastern side, looking North.	Nynsee Tal; View from the Mall on the Eastern side, looking North.	Bourne, Samuel	1866	in graphite, u.r.c., "GAI"; in ink, l.c., "Nynsee Tal - View from the Mall on the Eastern side, looking North."	recto: numbered in negative, l.l., "Bourne 1628".	24.4 x 29.7
Himalayas	190	AGO	2007/1936.111	1637	Nynsee Tal, the lake, a peep from Western side, Oaks in foreground.	Nynsee Tal; the Lake, a peep from the Western side, Oaks in foreground.	Bourne, Samuel	1866	in graphite, u.r.c., "G"; in ink, l.c., "Nynsee Tal, the lake, a peep from Western side, Oaks in foreground."	recto: numbered in negative, l.r., "Bourne 1637".	24.4 x 29.7
Himalayas	191	AGO	2007/1936.112	1641	Nynsee Tal, A peep at the South end of the lake.	Nynsee Tal, A peep at the South end of the lake.	Bourne, Samuel	1866	in graphite, u.r.c., "GAI"; in ink, l.c., "Nynsee Tal, A peep at the South end of the lake."	recto: numbered in negative, l.l.c., "Bourne 1641".	24.3 x 29.7
Himalayas	192	AGO	2007/1936.113	1643	Nynsee Tal, The South end of the lake.	Nynsee Tal; The South end of the lake.	Bourne, Samuel	1866	in graphite, u.r.c., "GAI"; in ink, l.c., "Nynsee Tal, The South end of the lake."	recto: numbered in negative, l.l.c., "Bourne 1643".	24.3 x 29.4
Himalayas	193	AGO	2007/1936.114	1644	Nynsee Tal, Willows and rocks at the South end of the lake.	Nynsee Tal; Willows and rocks at the South end of the lake.	Bourne, Samuel	1866	in graphite, u.r.c., "GAI"; in ink, l.c., "Nynsee Tal, Willows and rocks at the South end of the lake."	recto: numbered in negative, l.l., "Bourne 1644".	24.2 x 29.5

Himalayas	194	AGO	2007/1936.115	1645	Nynee Tal. Artists' "bit", (Trees overhanging the lake at the South end.)	Nynee Tal; Artists' "bit", (Trees overhanging the lake at the South end.)	Bourne, Samuel	1866	in graphite, u.r.c, "GAI"; in ink, l.c., "Nynee Tal. Artists' "bit", (Trees overhanging the lake at the South end.)"	recto: numbered in negative, l.l., "Bourne 1645".	24.1 x 29.5
Himalayas	195	AGO	2007/1936.116	1620	Nynee Tal. General view from the Nawab of Rampore's House.	Nynee Tal; General view from the Nawab of Rampore's House.	Bourne, Samuel	1866	in graphite, u.r.c, "M"; in ink, l.c., "Nynee Tal. General view from the Nawab of Rampore's House."		19.5 x 31.3
Himalayas	196	AGO	2007/1936.117	1653	Bheem Tal. Picturesque view of trees, temple and the lake.	Bheem Tal; Picturesque view of trees, temple and the lake.	Bourne, Samuel	1866	in graphite, u.r.c, "GAI"; in ink, l.c., "Bheem Tal. Picturesque view of trees, temple and the lake."	recto: numbered in negative, l.l., "Bourne 1653".	19.5 x 31.5
Himalayas	197	AGO	2007/1936.118	1654	Bheem Tal - Ancient Hindoo Temple and "Pipul" tree.	Bheem Tal; Ancient Hindoo Temple and "Pipul" tree.	Bourne, Samuel	1866	in graphite, u.r.c, "GAI"; in ink, l.c., "Bheem Tal - Ancient Hindoo Temple and "Pipul" tree."	recto: numbered in negative, l.l., "Bourne 1654".	24.3 x 29.8
Himalayas	198	AGO	2007/1936.119	1655	Bheem Tal - The lake on a calm morning, from near the Dak Bungalow.	Bheem Tal - The lake on a calm morning, from near the Dak Bungalow.	Bourne, Samuel	1866	in graphite, u.r.c, "GAI"; in ink, l.c., "Bheem Tal - The lake on a calm morning, from near the Dak Bungalow."	recto: numbered in negative, l.l., "Bourne 1655".	24.4 x 29.8
Indian Architecture and Scenery Vol. 1	199	AGO	2007/1937.1	1698	Lord Hardinge's Statue and the Ochterlony Monument.	Calcutta; Lord Hardinge's Statue and the Ochterlony Monument.	Bourne, Samuel	1867-68	in ink, u.c., "Calcutta."; in graphite, u.r.c, "M"; in ink, l.c., "Lord Hardinge's Statue and the Ochterlony Monument."	recto: numbered in negative, l.l., "Bourne 1698".	23.9 x 29.2
Indian Architecture and Scenery Vol. 1	200	AGO	2007/1937.2	1702	The Cathedral from the Eastern Gate.	Calcutta; The Cathedral, from the Eastern Gate.	Bourne, Samuel	1867-68	in graphite, u.r.c, "M"; in ink, l.c., "The Cathedral from the Eastern Gate."	recto: numbered in negative, l.l., "Bourne 1702".	23.8 x 29.2
Indian Architecture and Scenery Vol. 1	201	AGO	2007/1937.3	1713	Ramnath Temple at Kali Ghat.	Calcutta; Ramnath Temple, at Kali Ghat.	Bourne, Samuel	1867-68	in graphite, u.r.c, "M"; in ink, l.c., "Ramnath Temple at Kali Ghat."	recto: numbered in negative, l.l., "Bourne 1713".	24.1 x 29.4
Indian Architecture and Scenery Vol. 1	202	AGO	2007/1937.4	1706	Government House, with the Garden.	Calcutta; Government House, with the Garden.	Bourne, Samuel	1867-68	in graphite, u.r.c, "P"; in ink, l.c., "Government House, with the Garden."	recto: numbered in negative, l.l., "Bourne 1706".	24 x 29.4
Indian Architecture and Scenery Vol. 1	203	AGO	2007/1937.5	1742	Old Court House Street, looking South.	Calcutta; Old Court House Street, looking South.	Bourne, Samuel	1867-68	in graphite, u.r.c, "G"; in ink, l.c., "Old Court House Street, looking South."	recto: numbered in negative, l.l., "Bourne 1742".	20.2 x 29.1
Indian Architecture and Scenery Vol. 1	204	AGO	2007/1937.6	1722	The Medical College Hospital.	Calcutta; The Medical College Hospital.	Bourne, Samuel	1867-68	in graphite, u.r.c, "P"; in ink, l.c., "The Medical College Hospital."	recto: numbered in negative, l.l., "Bourne 1722".	19.2 x 31
Indian Architecture and Scenery Vol. 1	205	AGO	2007/1937.7	1743	Old Court House Street, looking North.	Calcutta; Old Court House Street, looking North.	Bourne, Samuel	1867-68	in graphite, u.r.c, "G"; in ink, l.c., "Old Court House Street, looking North."	recto: numbered in negative, l.l., "Bourne 1743".	18.9 x 31.5
Indian Architecture and Scenery Vol. 1	206	AGO	2007/1937.8	1699	Statue of Sir William Cavendish Bentinck in front of the Town Hall.	Calcutta; Statue of Sir William Cavendish Bentinck, in front of the Town Hall.	Bourne, Samuel	1867-68	in graphite, u.r.c, "M"; in ink, l.c., "Statue of Sir William Cavendish Bentinck in front of the Town Hall."	recto: numbered in negative, l.l., "Bourne 1699".	18.5 x 31.5
Indian Architecture and Scenery Vol. 1	207	AGO	2007/1937.9	1708	The Cathedral and Bishop's Palace.	Calcutta; The Cathedral and Bishop's Palace.	Bourne, Samuel	1867-68	in graphite, u.r.c, "M"; in ink, l.c., "The Cathedral and Bishop's Palace."	recto: numbered in negative, l.l., "Bourne 1708".	19 x 31.6
Indian Architecture and Scenery Vol. 1	208	AGO	2007/1937.10	1710	View in the Eden Gardens.	Calcutta; View in the Eden Gardens.	Bourne, Samuel	1867-68	in graphite, u.r.c, "M"; in ink, l.c., "View in the Eden Gardens."	recto: numbered in negative, l.l., "Bourne 1710".	19.2 x 31.6

Indian Architecture and Scenery Vol. 1	209	AGO	2007/1937.11	1714	View of native Boats on the Canal at Kali Ghat.	Calcutta; View of native Boats, on the Canal at Kali Ghat.	Bourne, Samuel	1867-68	in graphite, u.r.c, "M"; in ink, l.c., "View of native Boats on the Canal at Kali Ghat."	recto: numbered in negative, l.r.c., "Bourne 1714".	17.8 x 31.6
Indian Architecture and Scenery Vol. 1	210	AGO	2007/1937.12	1711	The Shipping in the river from Fort Point.	Calcutta; The Shipping in the river, from Fort Point.	Bourne, Samuel	1867-68	in graphite, u.r.c, "G"; in ink, l.c., "The Shipping in the river from Fort Point."	recto: numbered in negative, l.l., "Bourne 1711".	18.1 x 31
Indian Architecture and Scenery Vol. 1	211	AGO	2007/1937.13	1725	Low Tide.	Calcutta; Low Tide.	Bourne, Samuel	1867-68	in graphite, u.r.c, "GAI"; in ink, l.c., "Low Tide."	recto: numbered in negative, l.l., "Bourne 1725".	18.8 x 31.2
Indian Architecture and Scenery Vol. 1	212	AGO	2007/1937.14	1723	View of Shipping from Hastings Bridge.	Calcutta; View of Shipping from Hastings Bridge.	Bourne, Samuel	1867-68	in graphite, u.r.c, "G"; in ink, l.c., "View of Shipping from Hastings Bridge."	recto: numbered in negative, l.l., "Bourne 1723".	18.8 x 31.4
Indian Architecture and Scenery Vol. 1	213	AGO	2007/1937.15	1726	Landing goods near the Custom House.	Calcutta; Landing goods near the Custom House.	Bourne, Samuel	1867-68	in graphite, u.r.c, "GA"; in ink, l.c., "Landing goods near the Custom House."	recto: numbered in negative, l.c., "Bourne 1726".	19.4 x 32
Indian Architecture and Scenery Vol. 1	214	AGO	2007/1937.16	1732	Rustic Scene and Village Life in Bengal.	Calcutta; Rustic Scene and Village Life in Bengal.	Bourne, Samuel	1867-68	in graphite, u.r.c, "G"; in ink, l.c., "Rustic Scene and Village Life in Bengal."	recto: numbered in negative, l.c., "Bourne 1732".	22.7 x 29.5
Indian Architecture and Scenery Vol. 1	215	AGO	2007/1937.17	1735	Rustic Scene and Village Life in Bengal.	Calcutta; Rustic Scene and Village Life in Bengal.	Bourne, Samuel	1867-68	in graphite, u.r.c, "GA"; in ink, l.c., "Rustic Scene and Village Life in Bengal."	recto: numbered in negative, l.c., "Bourne 1735".	22.4 x 29.5
Indian Architecture and Scenery Vol. 1	216	AGO	2007/1937.18	1738	Rustic Scene and Village Life in Bengal.	Calcutta; Rustic Scene and Village Life in Bengal.	Bourne, Samuel	1867-68	in graphite, u.r.c, "G"; in ink, l.c., "Rustic Scene and Village Life in Bengal."	recto: numbered in negative, l.l., "Bourne 1738".	19.5 x 31.5
Indian Architecture and Scenery Vol. 1	217	AGO	2007/1937.19	1739	Rustic Scene and Village Life in Bengal.	Calcutta; Rustic Scene and Village Life in Bengal.	Bourne, Samuel	1867-68	in graphite, u.r.c, "GA"; in ink, l.c., "Rustic Scene and Village Life in Bengal."	recto: numbered in negative, l.l., "Bourne 1739".	19 x 32
Indian Architecture and Scenery Vol. 1	218	AGO	2007/1937.20	1744	View in Barrackpore Park Government House Walk.	Calcutta; Government House Walk, Barrackpore Park.	Bourne, Samuel	1867-68	in ink, u.c., "Barrackpore"; in graphite, u.r.c, "GA"; in ink, l.c., "View in Barrackpore Par Government House Walk."	recto: numbered in negative, l.l.c., "Bourne 1744".	19 x 31.8
Indian Architecture and Scenery Vol. 1	219	AGO	2007/1937.21	1747	View in the Park, lake scene.	Calcutta; Calcutta; [sic] Lake scene in Barrackpore Park.	Bourne, Samuel	1867-68	in graphite, u.r.c, "GAI"; in ink, l.c., "View in the Park, lake scene."	recto: numbered in negative, l.l.c., "Bourne 1747".	24.2 x 29.5
Indian Architecture and Scenery Vol. 1	220	AGO	2007/1937.22	1748	Baniam Tree in the Park, interior view.	Calcutta; Baniam Tree in Barrackpore Park, interior view.	Bourne, Samuel	1867-68	in graphite, u.r.c, "GA"; in ink, l.c., "Baniam Tree in the Park, interior view."	recto: numbered in negative, l.r., "Bourne 1748".	24.2 x 29.5
Indian Architecture and Scenery Vol. 1	221	AGO	2007/1937.23	1749	Baniam Tree in the Park, general view.	Calcutta; Baniam Tree in Barrackpore Park, general view.	Bourne, Samuel	1867-68	in graphite, u.r.c, "G"; in ink, l.c., "Baniam Tree in the Park, general view."	recto: numbered in negative, l.l.c., "Bourne 1749".	23.7 x 29
Indian Architecture and Scenery Vol. 1	222	AGO	2007/1937.24	1168	The Grand Mosque of Arungzebe and adjoining Ghats.	Benares; The Grand Mosque of Arungzebe and adjoining Ghats.	Bourne, Samuel	1865	in ink, u.c., "Benares."; in graphite, u.r.c, "M"; in ink, l.c., "The Grand Mosque of Arungzebe and adjoining Ghats."	recto: numbered in negative, l.c., "Bourne 1168".	24 x 29.2
Indian Architecture and Scenery Vol. 1	223	AGO	2007/1937.25	1169	The Burning Ghat.	Benares; The Burning Ghat.	Bourne, Samuel	1865	in graphite, u.r.c, "M"; in ink, l.c., "The Burning Ghat."	recto: numbered in negative, l.l., "Bourne 1169".	23.7 x 28.7
Indian Architecture and Scenery Vol. 1	224	AGO	2007/1937.26	1170	"Vishnu Pud" and other Temples near the Burning Ghat.	Benares; "Vishnu Pud" and other Temples near the Burning Ghat.	Bourne, Samuel	1865	in graphite, u.r.c, "GAI"; in ink, l.c., ""Vishnu Pud" and other Temples near the Burning Ghat."	recto: numbered in negative, l.r., "Bourne 1170".	24 x 28.8

Indian Architecture and Scenery Vol. 1	225	AGO	2007/1937.27	1171	Raja Jey Singh's Observatory, and Dasaswa Medh Ghat.	Benares; Raja Jey Singh's Observatory, and Dasaswa Medh Ghat.	Bourne, Samuel	1865	in graphite, u.r.c., "G"; in ink, l.c., "Raja Jey Singh's Observatory, and Dasaswa Medh Ghat."	recto: numbered in negative, l.r., "Bourne 1171".	23.7 x 29
Indian Architecture and Scenery Vol. 1	226	AGO	2007/1937.28	1166	The City and Ghats, from the top of the Great Mosque.	Benares; The City and Ghats, from the top of the Great Mosque.	Bourne, Samuel	1865	in graphite, u.r.c., "GAI"; in ink, l.c., "The City and Ghats, from the top of the Great Mosque."	recto: numbered in negative, l.c., "Bourne 1166".	19 x 31.2
Indian Architecture and Scenery Vol. 1	227	AGO	2007/1937.29	1177	Queen's College.	Benares; Queen's College	Bourne, Samuel	1865	in graphite, u.r.c., "GAI"; in ink, l.c., "Queen's College."	recto: numbered in negative, l.c., "Bourne 1177".	19.2 x 31.3
Indian Architecture and Scenery Vol. 1	228	AGO	2007/1937.30	1173	"Gyan Bapee", or Well of Knowledge.	Benares; "Gyan Bapee", or Well of Knowledge.	Bourne, Samuel	1865	in graphite, u.r.c., "M"; in ink, l.c., "'Gyan Bapee", or Well of Knowledge."	recto: numbered in negative, u.l., "[indecipherable] 1173"; l.l., "1173".	28.9 x 24
Indian Architecture and Scenery Vol. 1	229	AGO	2007/1937.31	1175	Sumeree Temple at Ramnuggur, nearer view.	Benares; Sumeree Temple at Ramnuggur, nearer view.	Bourne, Samuel	1865	in graphite, u.r.c., "GAI"; in ink, l.c., "Sumeree Temple at Ramnuggur, nearer view."	recto: numbered in negative, l.r., "Bourne 1175".	28.7 x 23.5
Indian Architecture and Scenery Vol. 1	230	AGO	2007/1937.32	1174	Sumeree Temple at Ramnuggur, from the Tank.	Benares; Sumeree Temple at Ramnuggur, nearer view.	Bourne, Samuel	1865	in graphite, u.r.c., "M"; in ink, l.c., "Sumeree Temple at Ramnuggur, from the Tank."	recto: numbered in negative, l.c., "Bourne 1174".	23.9 x 29.4
Indian Architecture and Scenery Vol. 1	231	AGO	2007/1937.33	1179	Picturesque group of Palm Trees, near Railway Station.	Benares; Picturesque group of Palm Trees, near Railway Station.	Bourne, Samuel	1865	in graphite, u.r.c., "G"; in ink, l.c., "Picturesque group of Palm Trees, near Railway Station."	recto: numbered in negative, l.l., "Bourne 1179".	24 x 29.2
Indian Architecture and Scenery Vol. 1	232	AGO	2007/1937.34	1182	Floral Carving on Ancient Buddhist Tower at Sarnath.	Benares; Floral Carving on Ancient Buddhist Tower at Sarnath.	Bourne, Samuel	1865	in graphite, u.r.c., "G"; in ink, l.c., "Floral Carving on Ancient Buddhist Tower at Sarnath."	recto: numbered in negative, l.r., "Bourne 1182".	24.4 x 29.8
Indian Architecture and Scenery Vol. 1	233	AGO	2007/1937.35	1183	Geometrical figures carved on Ancient Bhuddist Tower at Sarnath.	Benares; Geometrical figures carved on Ancient Bhuddist Tower at Sarnath.	Bourne, Samuel	1865	in graphite, u.r.c., "G"; in ink, l.c., "Geometrical figures carved on Ancient Bhuddist Tower at Sarnath."	recto: numbered in negative, l.r., "Bourne 1183".	24.3 x 29.8
Indian Architecture and Scenery Vol. 1	234	AGO	2007/1937.36	1178	Ancient Monolith found near Ghazeepore, now in the grounds of Queen's College.	Benares; Ancient Monolith found near Ghazeepore, now in the grounds of Queen's College.	Bourne, Samuel	1865	in graphite, u.r.c., "P"; in ink, l.c., "Ancient Monolith found near Ghazeepore, now in the grounds of Queen's College."	recto: numbered in negative, l.r., "Bourne 1178".	27.6 x 23.6
Indian Architecture and Scenery Vol. 1	235	AGO	2007/1937.37	1199	The Railway Bridge across the Jumna.	Allahabad; The Railway Bridge across the Jumna.	Bourne, Samuel	1865	in ink, u.c., "Allahabad."; in graphite, u.r.c., "G"; in ink, l.c., "The Railway Bridge across the Jumna."	recto: numbered in negative, l.l., "Bourne 1199".	19.3 x 31.6
Indian Architecture and Scenery Vol. 1	236	AGO	2007/1937.38	1208	Suttee Chowra Ghat, the scene of the Massacre.	Cawnpore; Suttee Chowra Ghat, the scene of the Massacre.	Bourne, Samuel	1865	in ink, u.c., "Cawnpore."; in graphite, u.r.c., "GA"; in ink, l.c., "Suttee Chowra Ghat, the scene of the Massacre."; in graphite, l.r.c., "The Print in the 'Sache - Miniature[n]' Album ist wohl besser."	recto: numbered in negative, l.l., "Bourne 1208".	19.1 x 31.5

Indian Architecture and Scenery Vol. 1	237	AGO	2007/1937.39	1203	The Memorial Well, with the Cawnpore Church in the distance.	Cawnpore; The Memorial Well, with the Cawnpore Church in the distance.	Bourne, Samuel	1865	in ink, u.c., "Cawnpore."; in graphite, u.r.c., "GA"; in ink, l.c., "Suttee Chowra Ghat, the scene of the Massacre."	recto: numbered in negative, l.l., "Bourne 1203".	19.4 x 31.9
Indian Architecture and Scenery Vol. 1	238	AGO	2007/1937.40	1205	The Memorial Well, seen through trees from the South.	Cawnpore; The Memorial Well, seen through trees from the South.	Bourne, Samuel	1865	in graphite, u.r.c., "GAI"; in ink, l.c., "The Memorial Well, seen through trees from the South."	recto: numbered in negative, l.c., "Bourne 1205".	24.2 x 29.6
Indian Architecture and Scenery Vol. 1	239	AGO	2007/1937.41	1206	The Memorial Well, the Marble Statue by Marochetti, from the entrance.	Cawnpore; The Memorial Well, the Marble Statue by Marochetti, from the entrance.	Bourne, Samuel	1865	in graphite, u.r.c., "P"; in ink, l.c., "The Memorial Well, the Marble Statue by Marochetti, from the entrance."	recto: numbered in negative, l.l.c., "Bourne 1206".	24.2 x 29.6
Indian Architecture and Scenery Vol. 1	240	AGO	2007/1937.42	1207	The Memorial Well, from the inside.	Cawnpore; The Memorial Well, from the inside.	Bourne, Samuel	1865	in graphite, u.r.c., "P"; in ink, l.c., "The Memorial Well, from the inside."	recto: numbered in negative, l.l.c., "Bourne 1207".	29.5 x 24
Indian Architecture and Scenery Vol. 1	241	AGO	2007/1937.43	357	Sir Henry Havelock's Grave in the Alum Bagh.	Lucknow; Sir Henry Havelock's Grave in the Alum Bagh.	Shepherd, Charles	c. 1860	in ink, u.c., "Lucknow."; in graphite, u.r.c., "P"; in ink, l.c., "Sir Henry Havelock's Grave in the Alum Bagh."; in graphite, l.r., "357".		29.9 x 24.4
Indian Architecture and Scenery Vol. 1	242	AGO	2007/1937.44	1064	Graves of Neil, Lawrence & C, in Cemetery.	Lucknow; Graves of Neil, Lawrence etc., in Cemetery.	Bourne, Samuel	1865	in graphite, u.r.c., "G"; in ink, l.c., "Graves of Neil, Lawrence & C, in Cemetery."; in graphite, l.r., "1064".	recto: numbered in negative, l.c., "Bourne 1064".	24.1 x 29.4
Indian Architecture and Scenery Vol. 1	243	AGO	2007/1937.45	1066	Residency, from Cemetery.	Lucknow; Residency, from Cemetery.	Bourne, Samuel	1865	in graphite, u.r.c., "G"; in ink, l.c., "Residency, from Cemetery."	recto: numbered in negative, l.r.c., "Bourne 1066".	24 x 29.2
Indian Architecture and Scenery Vol. 1	244	AGO	2007/1937.46	1012	Oudh Exhibition, and surrounding Scenery.	Lucknow; Oudh Exhibition, and surrounding Scenery.	Bourne, Samuel	1865	in graphite, u.r.c., "M"; in ink, l.c., "Oudh Exhibition, and surrounding Scenery."; in graphite, l.r., "1012".	recto: numbered in negative, l.l., "Bourne".	24.1 x 29.4
Indian Architecture and Scenery Vol. 1	245	AGO	2007/1937.47	1018	Chutter Munzil etc. general view.	Lucknow; Chutter Munzil etc. general view.	Bourne, Samuel	1865	in graphite, u.r.c., "M"; in ink, l.c., "Chutter Munzil etc. general view."; in graphite, l.r., "101[8]".	recto: numbered in negative, l.l., "Bourne".	23.7 x 29.5
Indian Architecture and Scenery Vol. 1	246	AGO	2007/1937.48	1019	Chutter Munzil etc. near view.	Lucknow; Chutter Munzil etc. near view.	Bourne, Samuel	1865	in graphite, u.r.c., "M"; in ink, l.c., "Chutter Munzil etc. near view."	recto: numbered in negative, l.r.c., "Bourne 1019".	23.7 x 29.4
Indian Architecture and Scenery Vol. 1	247	AGO	2007/1937.49	1025	Bailey-guard, Residency etc. general view.	Lucknow; Bailey-guard, Residency etc. general view.	Bourne, Samuel	1865	in graphite, u.r.c., "P"; in ink, l.c., "Bailey-guard, Residency etc. general view."	recto: numbered in negative, l.r.c., "Bourne 1025".	23.7 x 29.3
Indian Architecture and Scenery Vol. 1	248	AGO	2007/1937.50	1026	Residency and Banqueting Hall.	Lucknow; Residency and Banqueting Hall.	Bourne, Samuel	1865	in graphite, u.r.c., "P"; in ink, l.c., "Residency and Banqueting Hall."	recto: numbered in negative, l.r., "Bourne 1026".	24 x 29.2

Indian Architecture and Scenery Vol. 1	249	AGO	2007/1937.51	1027	Bailey-guard Gate.	Lucknow; Bailey-guard Gate.	Bourne, Samuel	1865	in graphite, u.r.c., "M"; in ink, l.c., "Bailey-guard Gate."	recto: numbered in negative, l.r., "Bourne 1027".	24 x 29.5
Indian Architecture and Scenery Vol. 1	250	AGO	2007/1937.52	1028	Ruins of the Residency.	Lucknow; Ruins of the Residency.	Bourne, Samuel	1865	in graphite, u.r.c., "M"; in ink, l.c., "Ruins of the Residency."	recto: numbered in negative, l.r., "Bourne 1028".	23.5 x 29.5
Indian Architecture and Scenery Vol. 1	251	AGO	2007/1937.53	1036	The Kaiser Bagh.	Lucknow; The Kaiser Bagh.	Bourne, Samuel	1865	in graphite, u.r.c., "M"; in ink, l.c., "The Kaiser Bagh."	recto: numbered in negative, l.r., "Bourne 1036".	23.2 x 29.5
Indian Architecture and Scenery Vol. 1	252	AGO	2007/1937.54	1038	Vinery and Buildings on the Kaiser Bagh.	Lucknow; Vinery and Buildings on the Kaiser Bagh.	Bourne, Samuel	1865	in graphite, u.r.c., "M"; in ink, l.c., "Vinery and Buildings on the Kaiser Bagh."	recto: numbered in negative, l.r., "Bourne 1038".	23.7 x 29
Indian Architecture and Scenery Vol. 1	253	AGO	2007/1937.55	1040	The Kaiser Pasund from S.W.	Lucknow; The Kaiser Pasund from the South West.	Bourne, Samuel	1865	in graphite, u.r.c., "M"; in ink, l.c., "The Kaiser Pasund from S.W."	recto: numbered in negative, l.r., "Bourne 1040".	23.8 x 28.2
Indian Architecture and Scenery Vol. 1	254	AGO	2007/1937.56	1041	The Mermaid Gate, Kaiser Bagh.	Lucknow; The Mermaid Gate, Kaiser Bagh.	Bourne, Samuel	1865	in graphite, u.r.c., "P"; in ink, l.c., "The Mermaid Gate, Kaiser Bagh."	recto: numbered in negative, l.r., "Bourne 1041".	23.7 x 29.3
Indian Architecture and Scenery Vol. 1	255	AGO	2007/1937.57	1042	East gate of the Kaiser Bagh from the Garden.	Lucknow; East gate of the Kaiser Bagh from the Garden.	Bourne, Samuel	1865	in graphite, u.r.c., "P"; in ink, l.c., "East gate of the Kaiser Bagh from the Garden."	recto: numbered in negative, l.r., "Bourne 1042".	24 x 29
Indian Architecture and Scenery Vol. 1	256	AGO	2007/1937.58	1148	Gateway of the Hooseinabad Bazaar.	Lucknow; Gateway of the Hooseinabad Bazaar.	Bourne, Samuel	1865	in graphite, u.r.c., "GA"; in ink, l.c., "Gateway of the Hooseinabad Bazaar."	recto: numbered in negative, l.r., "Bourne 1148".	23.8 x 29.2
Indian Architecture and Scenery Vol. 1	257	AGO	2007/1937.59	1047	La Martiniere, from the Garden.	Lucknow; La Martiniere, from the Garden.	Bourne, Samuel	1865	in graphite, u.r.c., "P"; in ink, l.c., "La Martiniere, from the Garden."	recto: numbered in negative, l.r., "Bourne 1047".	23.8 x 29
Indian Architecture and Scenery Vol. 1	258	AGO	2007/1937.60	1048	The Roumi Darwaza in the Fort.	Lucknow; The Roumi Darwaza in the Fort.	Bourne, Samuel	1865	in graphite, u.r.c., "G"; in ink, l.c., "The Roumi Darwaza in the Fort."; in graphite, "1048"	recto: numbered in negative, l.r., "1048".	24 x 29.5
Indian Architecture and Scenery Vol. 1	259	AGO	2007/1937.61	1049	Tomb of Zenab Aliya in the Hooseinabad.	Lucknow; Tomb of Zenab Aliya in the Hooseinabad Emambara.	Bourne, Samuel	1865	in graphite, u.r.c., "P"; in ink, l.c., "Tomb of Zenab Aliya in the Hooseinabad."	recto: numbered in negative, l.r., "Bourne 1049".	24 x 29.3
Indian Architecture and Scenery Vol. 1	260	AGO	2007/1937.62	1050	Buildings in the Garden of the Hooseinabad.	Lucknow; Buildings in the Garden of the Hooseinabad.	Bourne, Samuel	1865	in graphite, u.r.c., "P"; in ink, l.c., "Buildings in the Garden of the Hooseinabad."	recto: numbered in negative, l.r., "Bourne 1050".	23.8 x 29.4
Indian Architecture and Scenery Vol. 1	261	AGO	2007/1937.63	1051	View from the Terrace of the Hooseinabad.	Lucknow; View from the Terrace of the Hooseinabad Emambara.	Bourne, Samuel	1865	in graphite, u.r.c., "P"; in ink, l.c., "View from the Terrace of the Hooseinabad."	recto: numbered in negative, l.r., "Bourne 1051".	24 x 29.3
Indian Architecture and Scenery Vol. 1	262	AGO	2007/1937.64	1052	Great Emambara and Mosque.	Lucknow; Great Emambara and Mosque.	Bourne, Samuel	1865	in graphite, u.r.c., "G"; in ink, l.c., "Great Emambara and Mosque."	recto: numbered in negative, l.r., "Bourne 1052".	23.9 x 29.3
Indian Architecture and Scenery Vol. 1	263	AGO	2007/1937.65	1053	General view from Fort.	Lucknow; General view from Fort.	Bourne, Samuel	1865	in graphite, u.r.c., "G"; in ink, l.c., "General view from Fort."	recto: numbered in negative, l.r., "Bourne 1053".	24 x 29.5

Indian Architecture and Scenery Vol. 1	264	AGO	2007/1937.66	1068	Gate and Garden of the Hooseinabad.	Lucknow; The Gate and Garden of the Hooseinabad Emambara.	Bourne, Samuel	1865	in graphite, u.r.c., "P"; in ink, l.c., "Gate and Garden of the Hooseinabad."	recto: numbered in negative, l.l.c., "Bourne 1068".	23.8 x 29
Indian Architecture and Scenery Vol. 1	265	AGO	2007/1937.67	1147	The Hooseinabad Emambara (Mahomed Ali Shah's.)	Lucknow [sic]; The Hooseinabad Emambara (Mahomed Ali Shah's.)	Bourne, Samuel	1865	in graphite, u.r.c., "M"; in ink, l.c., "The Hooseinabad Emambara (Mahomed Ali Shah's.)"	recto: numbered in negative, l.c., "Bourne 1147".	23.5 x 28.7
Indian Architecture and Scenery Vol. 1	266	AGO	2007/1937.68	1149	The Dilkosha Palace.	Lucknow; The Dilkusha Palace.	Bourne, Samuel	1865	in graphite, u.r.c., "GAI"; in ink, l.c., "The Dilkosha Palace."	recto: numbered in negative, l.l., "Bourne 1149".	23.8 x 29
Indian Architecture and Scenery Vol. 1	267	AGO	2007/1937.69	1150	Palm Tree Study.	Lucknow; Palm Tree Study.	Bourne, Samuel	1865	in graphite, u.r.c., "G"; in ink, l.c., "Palm Tree Study."	recto: numbered in negative, l.r.c., "Bourne 1150".	23.9 x 29.2
Indian Architecture and Scenery Vol. 1	268	AGO	2007/1937.70	1152	The Huzrut Gunj - Principal Street.	Lucknow; The Huzrut Gunj - Principal Street.	Bourne, Samuel	1865	in graphite, u.r.c., "GAI"; in ink, l.c., "The Huzrut Gunj - Principal Street."	recto: numbered in negative, l.c., "Bourne 1152".	19.2 x 31.7
Indian Architecture and Scenery Vol. 1	269	AGO	2007/1937.71	1154	View in the Wingfield Park.	Lucknow; A View in the Wingfield Park.	Bourne, Samuel	1865	in graphite, u.r.c., "GAI"; in ink, l.c., "View in the Wingfield Park."	recto: numbered in negative, l.l., "Bourne 1154".	19.2 x 31.4
Indian Architecture and Scenery Vol. 1	270	AGO	2007/1937.72	1155	View in the Wingfield Park.	Lucknow; A View in the Wingfield Park.	Bourne, Samuel	1865	in graphite, u.r.c., "G"; in ink, l.c., "View in the Wingfield Park."	recto: numbered in negative, c.l., "1155"; l.l., "Bourne".	19 x 31.5
Indian Architecture and Scenery Vol. 1	271	AGO	2007/1937.73	337			Shepherd, Charles	c. 1860	in graphite, u.r.c., "GAI".	recto: numbered in negative, l.l., "Shepherd & Robertson 337".	23 x 36
Indian Architecture and Scenery Vol. 1	272	AGO	2007/1937.74	1074	Gate of the Taj.	Agra; Gate of the Taj.	Bourne, Samuel	1865	in ink, u.c., "Agra."; in graphite, u.r.c., "P"; in ink, l.c., "Gate of the Taj."	recto: numbered in negative, l.l.c., "Bourne 1074".	23.5 x 29
Indian Architecture and Scenery Vol. 1	273	AGO	2007/1937.75	1078	The Taj from the River.	Agra; The Taj from the River.	Bourne, Samuel	1865	in graphite, u.r.c., "P"; in ink, l.c., "The Taj from the River."	recto: numbered in negative, l.c., "Bourne 1078".	23.8 x 29
Indian Architecture and Scenery Vol. 1	274	AGO	2007/1937.76	1075	Taj and Garden, from the Entrance Gate.	Agra; Taj and Garden, from the Entrance Gate.	Bourne, Samuel	1865	in graphite, u.r.c., "P"; in ink, l.c., "Taj and Garden, from the Entrance Gate."	recto: numbered in negative, l.c., "Bourne 1075".	24 x 29.3
Indian Architecture and Scenery Vol. 1	275	AGO	2007/1937.77	1077	The Taj, from the Fountain.	Agra; The Taj, from the Fountain.	Bourne, Samuel	1865	in graphite, u.r.c., "P"; in ink, l.c., "The Taj, from the Fountain."	recto: numbered in negative, l.l.c., "Bourne 1077".	23.9 x 29.3
Indian Architecture and Scenery Vol. 1	276	AGO	2007/1937.78	1080	The Taj, from corner of Quadrangle.	Agra; The Taj, from corner of Quadrangle.	Bourne, Samuel	1865	in graphite, u.r.c., "P"; in ink, l.c., "The Taj, from corner of Quadrangle."	recto: numbered in negative, l.l., "Bourne 1080".	24 x 29.2
Indian Architecture and Scenery Vol. 1	277	AGO	2007/1937.79	1232	Mausoleum of Prince Etmad - Dowlah, from the Gate.	Agra; Mausoleum of Prince Etmad - Dowlah, from the Gate.	Bourne, Samuel	1865	in graphite, u.r.c., "GAI"; in ink, l.c., "Mausoleum of Prince Etmad - Dowlah, from the Gate."	recto: numbered in negative, l.c., "1232 Bourne".	24 x 29.5
Indian Architecture and Scenery Vol. 1	278	AGO	2007/1937.80	1219	The Fort, Delhi Gate.	Agra; The Fort, Delhi Gate.	Bourne, Samuel	1865	in graphite, u.r.c., "M"; in ink, l.c., "The Fort, Delhi Gate."	recto: numbered in negative, l.l.c., "Bourne 1219".	19.5 x 29
Indian Architecture and Scenery Vol. 1	279	AGO	2007/1937.81	1217	The Fort, from the South West.	Agra; The Fort, from the South West.	Bourne, Samuel	1865	in graphite, u.r.c., "G"; in ink, l.c., "The Fort, from the South West."	recto: numbered in negative, l.r., "Bourne 1217".	19 x 31.7

Indian Architecture and Scenery Vol. 1	280	AGO	2007/1937.82	1220	The Fort, the Palace of Akbar (Marble)	Agra; The Fort, the Palace of Akbar (Marble)	Bourne, Samuel	1865	in graphite, u.r.c., "M"; in ink, l.c., "The Fort, the Palace of Akbar (Marble)"	recto: numbered in negative, l.r., "Bourne 1220".	24.2 x 29.5
Indian Architecture and Scenery Vol. 1	281	AGO	2007/1937.83	1224	The Fort, interior of the Jennana showing the Mosaic work.	Agra; The Fort, interior of the Jennana showing the Mosaic work.	Bourne, Samuel	1865	in graphite, u.r.c., "M"; in ink, l.c., "The Fort, interior of the Jennana showing the Mosaic work."	recto: numbered in negative, l.r., "Bourne 1224".	24.3 x 29.6
Indian Architecture and Scenery Vol. 1	282	AGO	2007/1937.84	1223	The Fort, exterior of the Jennana.	Agra, The Fort, exterior of the Jennana.	Bourne, Samuel	1865	in graphite, u.r.c., "M"; in ink, l.c., "The Fort, exterior of the Jennana."	recto: numbered in negative, l.r., "Bourne 1223".	29.5 x 24.2
Indian Architecture and Scenery Vol. 1	283	AGO	2007/1937.85	1226	Carved Stone Pillars in the Old Palace of [T]ehangir.	Agra; Carved Stone Pillars in the Old Palace of [T]ehangir.	Bourne, Samuel	1865	in graphite, u.r.c., "G"; in graphite [erased], l.c., [indecipherable]; in ink, l.c., "Carved Stone Pillars in the Old Palace of [T]ehangir."		28 x 24.2
Indian Architecture and Scenery Vol. 1	284	AGO	2007/1937.86	1221	The Fort, the Palace of Akbar, with the Taj in the distance.	Agra; The Fort, the Palace of Akbar, with the Taj in the distance.	Bourne, Samuel	1865	in graphite, u.r.c., "G"; in ink, l.c., "The Fort, the Palace of Akbar, with the Taj in the distance."	recto: numbered in negative, l.r., "Bourne 1221".	24 x 29.5
Indian Architecture and Scenery Vol. 1	285	AGO	2007/1937.87	1228	Front of the Motee Musjid	Agra; Front of the Motee Musjid	Bourne, Samuel	1865	in graphite, u.r.c., "G"; in ink, l.c., "Front of the Motee Musjid"	recto: numbered in negative, l.r., "Bourne 1228".	24.1 x 29.5
Indian Architecture and Scenery Vol. 1	286	AGO	2007/1937.88	1229	Interior of the Motee Musjid, showing the Marble Saracenic Arches and Pillars.	Agra; Interior of the Motee Musjid, showing the Marble Saracenic Arches and Pillars.	Bourne, Samuel	1865	in graphite, u.r.c., "G"; in ink, l.c., "Interior of the Motee Musjid, showing the Marble [L]aracenic Arches and Pillars."	recto: numbered in negative, l.r., "Bourne 1229".	24.3 x 29.6
Indian Architecture and Scenery Vol. 1	287	AGO	2007/1937.89	1230	Interior of the Motee Musjid, the centre aisle.	Agra; Interior of the Motee Musjid, the centre aisle.	Bourne, Samuel	1865	in graphite, u.r.c., "G"; in ink, l.c., "Interior of the Motee Musjid, the centre aisle."	recto: numbered in negative, l.r., "Bourne 1230".	24.4 x 29.8
Indian Architecture and Scenery Vol. 1	288	AGO	2007/1937.90	1233	Mausoleum of Prince Elmad Dowlah, from the Gate.	Agra; Mausoleum of Prince Elmad Dowlah, from the Gate.	Bourne, Samuel	1865	in graphite, u.r.c., "M"; in ink, l.c., "Mausoleum of Prince Elmad Dowlah, from the Gate."	recto: numbered in negative, l.r., "Bourne 1233".	23.7 x 29.2
Indian Architecture and Scenery Vol. 1	289	AGO	2007/1937.91	1247	The Entrance Gate, from the Garden	Agra; The Entrance Gate, from the Garden	Bourne, Samuel	1865	in graphite, u.r.c., "M"; in ink, u.c., "Secundra."; in ink, l.c., "The Entrance Gate, from the Garden"	recto: numbered in negative, l.r., "Bourne 1247".	24 x 29.5
Indian Architecture and Scenery Vol. 1	290	AGO	2007/1937.92	1248	The Garden and Mausoleum, from the Entrance Gate.	Secundra; The Garden and Mausoleum, from the Entrance Gate.	Bourne, Samuel	1865	in graphite, u.r.c., "G"; in ink, l.c., "The Garden and Mausoleum, from the Entrance Gate."	recto: numbered in negative, l.r., "Bourne 1248".	19.5 x 31.7
Indian Architecture and Scenery Vol. 1	291	AGO	2007/1937.93	1249	Extensive Veiw from the top of Entrance Gate, imparting a good idea of the "Plains of India"	Secundra; Extensive Veiw from the top of Entrance Gate, imparting a good idea of the "Plains of India".	Bourne, Samuel	1865	in graphite, u.r.c., "G"; in ink, l.c., "Extensive Veiw from the top of Entrance Gate, imparting a good idea of the "Plains of India"	recto: numbered in negative, l.r., "Bourne 1249".	24 x 29.5

Indian Architecture and Scenery Vol. 1	292	AGO	2007/1937.94	1252	The Mausoleum of Akbar, the upper Marble Sarcophagus.	Secundra; The Mausoleum of Akbar, the upper Marble Sarcophagus.	Bourne, Samuel	1865	in graphite, u.r.c, "GA"; in ink, l.c., "The Mausoleum of Akbar, the upper Marble Sarcophagus."	recto: numbered in negative, l.r.c., "Bourne 1252".	23.2 x 27.7
Indian Architecture and Scenery Vol. 1	293	AGO	2007/1937.95	1253	Tamarind trees in Secundra Bagh.	Secundra; Tamarind trees in Secundra Bagh.	Bourne, Samuel	1865	in graphite, u.r.c, "GA"; in ink, l.c., "Tamarind trees in Secundra Bagh."	recto: numbered in negative, l.r., "Bourne 1253".	24 x 29.4
Indian Architecture and Scenery Vol. 1	294	AGO	2007/1937.96	1260	General view of the Ruins (west side) from the foot of the Hill.	Futtpore Sikri; General view of the Ruins (west side) from the foot of the Hill.	Bourne, Samuel	1865	in graphite, u.r.c, "G"; in ink, u.c., "Futtpore Siku."; in ink, l.c., "General view of the Ruins (west side) from the foot of the Hill."	recto: numbered in negative, l.r.c., "Bourne 1260".	19.3 x 31.6
Indian Architecture and Scenery Vol. 1	295	AGO	2007/1937.97	1278	The Elephant Tower, near view.	Futtpore Sikri; The Elephant Tower, near view.	Bourne, Samuel	1865	in graphite, u.r.c, "G"; in ink, l.c., "The Elephant Tower, near view."	recto: numbered in negative, l.r., "Bourne 1278".	22.3 x 29
Indian Architecture and Scenery Vol. 1	296	AGO	2007/1937.98	1265	The Marble Tomb of Sheik Salim Chisti.	Futtpore Sikri; The Marble Tomb of Sheik Salim Chisti.	Bourne, Samuel	1865	in graphite, u.r.c, "P"; in ink, l.c., "The Marble Tomb of Sheik Salim Chisti."	recto: numbered in negative, l.r., "Bourne 1265".	24.2 x 29.4
Indian Architecture and Scenery Vol. 1	297	AGO	2007/1937.99	1267	The Mosque on the Western side of the Quandrangle.	Futtpore Sikri; The Mosque on the Western side of the Quandrangle.	Bourne, Samuel	1865	in graphite, u.r.c, "GAI"; in ink, l.c., "The Mosque on the Western side of the Quandrangle."	recto: numbered in negative, l.r., "Bourne 1267".	24 x 29.2
Indian Architecture and Scenery Vol. 1	298	AGO	2007/1937.100	1273	Gooroo - ki - Mandi, or Temple of the Hindoo Saint.	Futtpore Sikri; Gooroo - ki - Mandi, or Temple of the Hindoo Saint.	Bourne, Samuel	1865	in graphite, u.r.c, "M"; in ink, l.c., "Gooroo - ki - Mandi, or Temple of the Hindoo Saint."	recto: numbered in negative, l.l., "Bourne 1273".	24.2 x 29.4
Indian Architecture and Scenery Vol. 1	299	AGO	2007/1937.101	1275	Carved Pillars in the Panch Mehal.	Futtpore Sikri; Carved Pillars in the Panch Mehal.	Bourne, Samuel	1865	in graphite, u.r.c, "GAI"; in ink, l.c., "Carved Pillars in the Panch Mehal."	recto: numbered in negative, l.l., "Bourne 1275".	24 x 29.2
Indian Architecture and Scenery Vol. 1	300	AGO	2007/1937.102	1276	The Palaces of the Sultana of Constantinople, Akbars Turkish wife.	Futtpore Sikri; The Palaces of the Sultana of Constantinople, Akbars Turkish wife.	Bourne, Samuel	1865	in graphite, u.r.c, "G"; in ink, l.c., "The Palaces of the Sultana of Constantinople, Akbars Turkish wife."	recto: numbered in negative, l.l.c., "Bourne 1276".	24 x 29.5
Indian Architecture and Scenery Vol. 1	301	AGO	2007/1937.103	1263	The Great Gate, from the village.	Futtpore Sikri; The Great Gate, from the village.	Bourne, Samuel	1865	in graphite, u.r.c, "GA"; in ink, l.c., "The Great Gate, from the village."; in graphite, l.r.c., "SAB 8.44".	recto: numbered in negative, l.c., "Bourne 1263".	24 x 29.5
Indian Architecture and Scenery Vol. 2	302	RPS	8907/1	1345	View of the City from the Jumma Musjid, showing the "Bridge".	Delhi; View of the City, from the Jumma Musjid, showing the Bridge.	Bourne, Samuel	1865	in ink, u.c., "Delhi"; l.c., "View of the City from the Jumma Musjid, showing the Bridge".	Recto: numbered in negative, l.r., "Bourne 1345"	24 x 19.5
Indian Architecture and Scenery Vol. 2	303	RPS	8908	1349	The Palace, Lahore Gate.	Delhi; The Palace, Lahore Gate. (A)	Bourne, Samuel	1865	ink, l.c., "The Palace, Lahore Gate."	Recto: numbered in negative, l.l. "Bourne 1349"	24 x 29
Indian Architecture and Scenery Vol. 2	304	RPS	8909	1353	The Jumma Musjid, from the North East.	Delhi; The Jumma Musjid, from the North East.	Bourne, Samuel	1865	in ink, l.c., "The Jumma Musjid, from the North East."	Recto: numbered in negative, l.r., "Bourne 1353"	24 x 29
Indian Architecture and Scenery Vol. 2	305	RPS	8910	1350	The Palace, interior of the Dewan-i-Kass.	Delhi; The Palace, interior of the Dewan-i-Kass.	Bourne, Samuel	1865	in ink, l.c., "The Palace, interior of the Dewan-i-Kass."	Recto: numbered in negative, l.l. "Bourne 1350"	24 x 29.5

Indian Architecture and Scenery Vol. 2	306	RPS	8911	1351	The Palace, the Motee Musjid (Pearl Mosque)	Delhi; The Palace, the Motee Musjid (Pearl Mosque)	Bourne, Samuel	1865	in ink, l.c., "The Palace, the Motee Musjid (Pearl Mosque)"	Recto: numbered in negative, l.l., "Bourne 1351"	24 x 28.5
Indian Architecture and Scenery Vol. 2	307	RPS	8912/1	1334	The Jumma musjid from the North.	Delhi; The Jumma musjid from the North.	Bourne, Samuel	1865	in ink, l.c., "The Jumma musjid from the North."	Recto: numbered in negative, l.r., "1334"	24 x 28.7
Indian Architecture and Scenery Vol. 2	308	RPS	8913	1356	The Chandni-chouk, principal Street in Delhi.	The Chandni-chouk, principal Street in Delhi.	Bourne, Samuel	1865	in ink, l.c., "The Chandni-chouk, principal Street in Delhi."	Recto: numbered in negative, l.l.c., "Bourne 1356"	29 x 22
Indian Architecture and Scenery Vol. 2	309	RPS	8914	1357	The Kashmire Gate.	Delhi; The Kashmire Gate.	Bourne, Samuel	1865	in ink, l.c., "The Kashmire Gate."	Recto: numbered in negative, l.l.c., "Bourne 1357"	23 x 29
Indian Architecture and Scenery Vol. 2	310	RPS	8915	1360	The Purana Kila, old fort of Delhi.	The Purana Kila, old fort of Delhi.	Bourne, Samuel	1865	in ink, l.c., "The Purana Kila, old fort of Delhi."	Recto: numbered in negative, l.l., "Bourne 1360"	22 x 29
Indian Architecture and Scenery Vol. 2	311	RPS	8916/1	1363	View from the top of Humaioon's Tomb, showing the Ruins and Tombs of old Delhi.	View from the top of Humaioon's Tomb, showing the Ruins and Tombs of old Delhi.	Bourne, Samuel	1865	in ink, l.c., "View from the top of Humaioon's Tomb, showing the Ruins and Tombs of old Delhi."	Recto: numbered in negative, l.l., "Bourne 1363"	22 x 29
Indian Architecture and Scenery Vol. 2	312	RPS	8917	1364	Tomb of Nizam-ood-deen	Delhi; Tomb of Nizam-ood-deen.	Bourne, Samuel	1867-68	in ink, l.c., "Tomb of Nizam-ood-deen."	Recto: numbered in negative, l.l.c., "Bourne 1364"	23 x 29
Indian Architecture and Scenery Vol. 2	313	RPS	8918	1367	The Observatory of Rajah Jey Singh.	Delhi; The Observatory of Rajah Jey Singh.	Bourne, Samuel	1865	in ink, l.c., "The Observatory of Rajah Jey Singh".	Recto: numbered in negative, l.c., "Bourne 1367"	23 x 29
Indian Architecture and Scenery Vol. 2	314	RPS	8919	1368	Mausoleum of Sufter Jung.	Delhi; Mausoleum of Sufter Jung.	Bourne, Samuel	1865	in ink, l.c., "Mausoleum of Sufter Jung."	Recto: l.r., "Bourne 1368"	23 x 29
Indian Architecture and Scenery Vol. 2	315	RPS	8920/1	1370	The Kutub Minar with the great arch, from the west.	Delhi; The Kutub Minar with the great arch, from the west.	Bourne, Samuel	1865	in ink, l.c., "The Kutub Minar with the great arch, from the west."	Recto: l.l., "Bourne 1370".	29 x 24
Indian Architecture and Scenery Vol. 2	316	RPS	8921	1371	The Kutub Minar, showing the carving on the first gallery.	Delhi; The Kutub Minar, showing the carving on the first gallery.	Bourne, Samuel	1865	in ink, l.c., "The Kutub Minar, showing the carving on the first gallery."	Recto: l.l., "1371"	29 x 24
Indian Architecture and Scenery Vol. 2	317	RPS	8922	1369	The Kutub Minar and surrounding Ruins, from the East.	Delhi; The Kutub Minar and surrounding Ruins, from the East.	Bourne, Samuel	1865	in ink, l.c., "The Kutub Minar and surrounding Ruins, from the East."	Recto: l.r., "Bourne 1369"	24 x 29
Indian Architecture and Scenery Vol. 2	318	RPS	8923	1366	Interior of the Chousut Kumba, or 64-pillared hall.	Delhi; Interior of the Chousut Kumba, or 64-pillared hall.	Bourne, Samuel	1865	in ink, l.c., "Interior of the Chousut Kumba, or 64-Pillared Hall."	Recto: l.r., "Bourne 1366".	23.5 x 29.5
Indian Architecture and Scenery Vol. 2	319	RPS	8924	1373	Colonnade of Hindoo Pillars at the Kutub, East side.	Delhi; Colonnade of Hindoo Pillars at the Kutub, East side.	Bourne, Samuel	1865	in ink, l.c., "Colonnade of Hindoo Pillars at the Kutub, East side."	Recto: l.l., "Bourne 1373".	24 x 29.5
Indian Architecture and Scenery Vol. 2	320	RPS	8925	1374	Interior View of the Eastern Colonnade.	Delhi; The Kutub Minar, Interior View of the Eastern Colonnade.	Bourne, Samuel	1865	in ink, l.c., "Interior View of the Eastern Colonnade."	Recto: l.c., "Bourne 1374"	23.5 x 29.5
Indian Architecture and Scenery Vol. 2	321	RPS	8926	1376	The Great Arch and Iron Pillar.	Delhi; The Kutub Minar, The Great Arch and Iron Pillar.	Bourne, Samuel	1865	in ink, l.c., "The Great Arch and Iron Pillar."	Recto: l.r., "Bourne 1376"	24 x 29.5
Indian Architecture and Scenery Vol. 2	322	RPS	8927	1380	Ala-ood-deen's Gateway.	Delhi; Ala-ood-deen's Gateway.	Bourne, Samuel	1865	in ink, l.c., "Ala-ood-deen's Gateway."	Recto: l.c., "Bourne 1380"	24 x 29.5
Indian Architecture and Scenery Vol. 2	323	RPS	8928	1382	Ruins of the Fort of Toghlukabad.	Delhi; Ruins of the Fort of Toghlukabad.	Bourne, Samuel	1865	in ink, l.c., "Ruins of the Fort of Toghlukabad."	Recto: l.r., "Bourne 1382"	24 x 29.5
Indian Architecture and Scenery Vol. 2	324	RPS	8929	1385	Tomb of the Emperor Toghluk; - Ruins of the Fort in foreground.	Delhi; Tomb of the Emperor Toghluk; - Ruins of the Fort in foreground.	Bourne, Samuel	1865	in ink, l.c., "Tomb of the Emperor Toghluk; - Ruins of the Fort in foreground."	Recto: l.r., "Bourne 1385"	23.5 x 29.5
Indian Architecture and Scenery Vol. 2	325	RPS	8930	1754	The Railway Bridge over the Jumma.	Delhi; The Railway Bridge over the Jumma.	Bourne, Samuel	1866	in ink, l.c., "The Railway Bridge over the Jumma."; in graphite, l.r., [erased] "1754"		19 x 31.5

Indian Architecture and Scenery Vol. 2	326	RPS	8931	1753	The Delhi Institute	Delhi; The Delhi Institute	Bourne, Samuel	1866	in ink, l.c., "The Delhi Institute"; in graphite [erased], "1751".		19 x 31
Indian Architecture and Scenery Vol. 2	327	RPS	8932	1867	[Avenue with two people]	View in Umballa, near Simla Bank.	Bourne, Samuel	1868		Recto: l.l., "Bourne 1867".	19 x 32
Indian Architecture and Scenery Vol. 2	328	RPS	8933	1863	[House, tree, two people]	Umballa; An Indian Compound, Banyan Tree and Bungalow.	Bourne, Samuel	1868		Recto: l.l., "Bourne 1863"	24 x 29
Indian Architecture and Scenery Vol. 2	329	RPS	8934	1865	[Bridge]	Umballa; The New Railway Bridge over the Markunda.	Bourne, Samuel	1868	in graphite, l.r., "1865"	Recto:	19 x 32
Indian Architecture and Scenery Vol. 2	330	RPS	8935	1298	General View from an elevation in the Fort.	Bhurtore; General View from an elevation in the Fort.	Bourne, Samuel	1865	in ink, u.c., "Bhurtore."; in ink, l.c., "General View from an elevation in the Fort."	Recto: l.c., "Bourne 1298"	24 x 29
Indian Architecture and Scenery Vol. 2	331	RPS	8936	1299	The Principal Gate at the Fort.	Bhurtore; The Principal Gate at the Fort.	Bourne, Samuel	1865	in ink, l.c., "The Principal Gate at the Fort."	Recto: l.r., "Bourne 1299"	21.5 x 29.5
Indian Architecture and Scenery Vol. 2	332	RPS	8937	1303	Muttra from the opposite bank of the Jumma - Bridge of Boats in the foreground.	Muttra; from the opposite bank of the Jumma - Bridge of Boats in the foreground.	Bourne, Samuel	1865	in ink, u.c., "Muttra"; l.c., "Muttra from the opposite bank of the Jumma - Bridge of Boats in the foreground."	Recto: u.c., "Muttra"	19 x 31
Indian Architecture and Scenery Vol. 2	333	RPS	8938	1305	Ancient Hindoo temple.	Bindrabond; Ancient Hindoo temple.	Bourne, Samuel	1865	in ink, u.c., "Bindrabond."; l.c., "Ancient Hindoo temple."	Recto: l.l., "Bourne 1305"	24 x 30
Indian Architecture and Scenery Vol. 2	334	RPS	8939	1306	South Transcept of Ancient Hindoo Temple.	Bindrabond; South Transcept of Ancient Hindoo Temple.	Bourne, Samuel	1865	in ink, l.c., "South Transcept of Ancient Hindoo Temple."	Recto: l.r., "Bourne 1306"	29 x 23
Indian Architecture and Scenery Vol. 2	335	RPS	8940	1307	Group of Modern Temples, built by Seth Luchnee Chund.	Bindrabond; Group of Modern Temples, built by Seth Luchnee Chund.	Bourne, Samuel	1865	in ink, l.c., "Group of Modern Temples, built by Seth Luchnee Chund."	Recto: l.r., "Bourne 1307"	19 x 31
Indian Architecture and Scenery Vol. 2	336	RPS	8941	1318	Interior of the Nundh Bhourin.	Deig; Interior of the Nundh Bhourin.	Bourne, Samuel	1865	in ink, u.c., "Deig."; l.c., "Interior of the Nundh Bhourin."	Recto: l.r., "Bourne 1318"	24 x 29
Indian Architecture and Scenery Vol. 2	337	RPS	8942	1315	The Fort, from the North West.	Deig; The Fort, from the North-west.	Bourne, Samuel	1865	in ink, l.c., "The Fort, from the North West."	Recto: l.r., "Bourne 1315"	24 x 29
Indian Architecture and Scenery Vol. 2	338	RPS	8943	1311	Palace and tank, built by Rajah Bulman Singh of Bhurtore.	Goverdhun; Palace and tank, built by Rajah Bulman Singh of Bhurtore.	Bourne, Samuel	1865	in ink, u.c., "Govindund."; l.c., "Palace and tank, built by Rajah Bulman Singh of Bhurtore."	Recto: l.l., "Bourne 1311"	24 x 29
Indian Architecture and Scenery Vol. 2	339	RPS	8944/1	1312	Upper portion of the Palace, showing beautiful Stone carving.	Goverdhun; Upper portion of the Palace, showing beautiful Stone carving.	Bourne, Samuel	1865	in ink, l.c., "Upper portion of the Palace, showing beautiful Stone carving."	Recto: l.r., "Bourne 1312"	24 x 30
Indian Architecture and Scenery Vol. 2	340	RPS	8945	1317	The Gopal Bhowun, from the Garden.	Deig; The Gopal Bhowun, from the Garden.	Bourne, Samuel	1865	in ink, l.c., "The Gopal Bhowun, from the Garden."	Recto: l.c., "Bourne 1317"	24 x 30
Indian Architecture and Scenery Vol. 2	341	RPS	8946	1326	The Fort, the Palace and Principal Entrance.	Gwalior; The Fort, the Palace and Principal Entrance.	Bourne, Samuel	1865	in ink, u.c., "Gwalior."; l.c., "The Fort, the Palace and Principal Entrance."	Recto: l.r., "Bourne 1326"	30x 24
Indian Architecture and Scenery Vol. 2	342	RPS	8947	1323	The Fort from the opposite Hill on the West.	Gwalior; The Fort from the opposite Hill on the West.	Bourne, Samuel	1865	in ink, l.c., "The Fort from the opposite Hill on the West."	Recto: l.r., "Bourne 1323"	19 x 31
Indian Architecture and Scenery Vol. 2	343	RPS	8948/1	1328	The Happy Valley - Rocks, with sculptured figures of animals etc.	Gwalior; The Happy Valley - Rocks, with sculptured figures of animals etc.	Bourne, Samuel	1865	in ink, l.c., "The Happy Valley - Rocks, with sculptured figures of animals etc."	Recto: l.l., "Bourne 1328 A"	24 x 30

Indian Architecture and Scenery Vol. 2	344	RPS	8949	1329	Ancient Brahminical Temple in the Fort.	Gwalior; Ancient Brahminical Temple in the Fort.	Bourne, Samuel	1865	in ink, I.c., "Ancient Brahminical Temple in the Fort."	Recto: I.r., Bourne 1329"	29 x 23
Indian Architecture and Scenery Vol. 2	345	RPS	8950	1331	Ancient Brahminical Temple, showing the entrance.	Gwalior; Ancient Brahminical Temple, another view, showing the entrance.	Bourne, Samuel	1865	in ink, I.c., "Ancient Brahminical Temple, showing the entrance."	Recto: I.r., "Bourne 1331"	28 x 24
Indian Architecture and Scenery Vol. 2	346	RPS	8951	1333	Smaller Brahminical Temple in the Fort.	Gwalior; Smaller Brahminical Temple in the Fort.	Bourne, Samuel	1865	in ink, I.c., "Smaller Brahminical Temple in the Fort."	Recto: I.r., Bourne 1333"	23 x 28
Indian Architecture and Scenery Vol. 2	347	RPS	8952	416	View from Palace in Fort, Lahore.	Lahore; View from Palace in the Fort.	Bourne, Samuel	1864	in ink, I.c., "View from Palace in Fort, Lahore."	Recto: I.c., "Bourne 416"	22 x 30
Indian Architecture and Scenery Vol. 2	348	RPS	8953	417	[Palace]	[no entry]	Bourne, Samuel	1864	[none]	Recto: I.r., "Bourne 417 a"	29 x 23
Indian Architecture and Scenery Vol. 2	349	RPS	8954	425	Huzoori Bagh and Fort, Lahore.	Lahore; Huzoori Bagh and Fort.	Bourne, Samuel	1864	in ink, I.c., "Huzoori Bagh and Fort, Lahore."	Recto: I.c., "425"	29 x 24
Indian Architecture and Scenery Vol. 2	350	RPS	8955	421	Gate of Mosque from Minaret.	Lahore; Gate of Mosque from Minaret.	Bourne, Samuel	1864	in ink, I.c., "Gate of Mosque from Minaret."	Recto: I.I.c., "Bourne 421"	24 x 29
Indian Architecture and Scenery Vol. 2	351	RPS	8956	424	Jehangeer's Tomb, in the Shadra Gardens, Lahore.	Lahore; Jehangir's Tomb, Shadra Gardens.	Bourne, Samuel	1864	in ink, I.c., "Jehangeer's Tomb, in the Shadra Gardens, Lahore."	Recto: I.c., "Bourne 424"	24 x 29
Indian Architecture and Scenery Vol. 2	352	RPS	8957	420	Lahore from Wuzeer Khan's Mosque.	Lahore; from Wuzeer Khan's Mosque.	Bourne, Samuel	1864	in ink, I.c., "Lahore from Wuzeer Khan's Mosque."	Recto: I.r., "Bourne 420"	24 x 29
Indian Architecture and Scenery Vol. 2	353	RPS	8958	423	Indian landscape, near Lahore.	Indian Landscape near Lahore.	Bourne, Samuel	1864	in ink, "Indian landscape, near Lahore."	Recto: I.I., "Bourne 423"	22 x 29
Indian Architecture and Scenery Vol. 2	354	RPS	8959	410	Babahul Temple, Umritsura - flying foxes in trees.	Amritsar; the Babtul Temple, Flying Foxes in Tree.	Bourne, Samuel	1863 - 64	in ink, I.c., "Babahul Temple, Umritsura - flying foxes in trees."	Recto: I.r., "410"	23 x 29
Indian Architecture and Scenery Vol. 2	355	RPS	8960	407	Golden Temple, Umritsur.	Amritsar; The Golden Temple.	Bourne, Samuel	1863 - 64	in ink, I.c., "Golden Temple, Umritsur."	Recto: I.r.c, "407"	29 x 23
Indian Architecture and Scenery Vol. 2	356	RPS	8961		[golden temple]		Bourne, Samuel	1863- 64			29 x 22
Indian Architecture and Scenery Vol. 2	357	RPS	8962	1614	The Head of the Ganges Canal, Hurdwar.	The Head of the Ganges Canal, Hurdwar.	Bourne, Samuel	1866	in graphite, I.r., "1614"	Recto: I.r., "Bourne 1614"	18 x 31
Indian Architecture and Scenery Vol. 2	358	RPS	8963	1613	Hurdwar, from the opposite bank of the Ganges.	Hurdwar, from the opposite bank of the Ganges.	Bourne, Samuel	1866	in ink, I.c., "Hurdwar, from the opposite bank of the Ganges."	Recto: I.I. "Bourne 1613"	18 x 31
Indian Architecture and Scenery Vol. 2	359	RPS	8964	1616	Aqueduct of the Ganges Canal and Government Workshops, Roorkee.	Aqueduct of the Ganges Canal and Government Workshops, Roorkee.	Bourne, Samuel	1866	in ink, I.c., "Aqueduct of the Ganges Canal and Government Workshops, Roorkee."	Recto: I.r., "Bourne 1616"	18.5 x 31.5
Indian Architecture and Scenery Vol. 2	360	RPS	8965	1615	Large Banian Tree at Hurdwar.	Large Banian Tree at Hurdwar.	Bourne, Samuel	1866	In ink, I.c., "Large Banian Tree at Hurdwar."	Recto: numbered in negative, I.r., "Bourne 1615".	22 x 29
Indian Architecture and Scenery Vol. 2	361	RPS	8966	2039	Street View in Tanjore, showing three small Pagodas.	Tanjore; Street View, showing three small Pagodas.	Bourne, Samuel	1869	In ink, u.c., "Tanjore"; I.c., "Street View in Tanjore, showing three small Pagodas."	Recto: numbered in negative, I.I., "Bourne 2032".	19 x 32
Indian Architecture and Scenery Vol. 2	362	RPS	8967	2040	Street View in Tanjore, with carved Wooden car.	Tanjore; Street View, with carved Wooden Car.	Bourne, Samuel	1869	In ink, I.c., "Street View in Tanjore, with carved Wooden car."	Recto: numbered in negative, I.I., "Bourne 2040".	19 x 32
Indian Architecture and Scenery Vol. 2	363	RPS	8968	2041	Street View in Tanjore, showing one of the Native Palaces.	Tanjore; Street View, showing one of the Native Palaces.	Bourne, Samuel	1869	In ink, I.c., "Street View in Tanjore, showing one of the Native Palaces."	Recto: numbered in negative, I.I., "Bourne 2041".	19 x 32
Indian Architecture and Scenery Vol. 2	364	RPS	8969	2044	View showing the old Moat and Ramparts of Tanjore, with outer Goparum of the Pagoda.	Tanjore; View showing the old Moat, with outer Goparum of the Pagoda.	Bourne, Samuel	1869	In ink, I.c., "View showing the old Moat and Ramparts of Tanjore, with outer Goparum of the Pagoda."	Recto: numbered in negative, I.I., "Bourne 2044".	19.4 x 31.6

Indian Architecture and Scenery Vol. 2	365	RPS	8970	2049	Carved Stone Temple, near the Pagoda.	Tanjore; Carved Stone Temple near the Pagodas.	Bourne, Samuel	1869	In ink, I.c., "Carved Stone Temple, near the Pagoda."	Recto: numbered in negative, I.I., "Bourne 2049".	23.5 x 29.7
Indian Architecture and Scenery Vol. 2	366	RPS	8971	2050	The Inner Goparum (Gateway) from the interior of the Quadrangle.	Tanjore; the Inner Goparum (Gateway), from the interior of the Quadrangle.	Bourne, Samuel	1869	In ink, I.c., "The Inner Goparum (Gateway) from the interior of the Quadrangle."	Recto: numbered in negative, I.I., "Bourne 2050".	23.8 x 29.4
Indian Architecture and Scenery Vol. 2	367	RPS	8972	2048	The Great Pagoda with Corridors on the Northern side.	Tanjore; The Great Pagoda with Corridors on the Northern side.	Bourne, Samuel	1869	In ink, I.c., "The Great Pagoda with Corridors on the Northern side."	Recto: numbered in negative, I.I., "Bourne 2048".	24 x 29.5
Indian Architecture and Scenery Vol. 2	368	RPS	8973	2051	Road Scene near Tanjore showing Palm trees and Temple.	Tanjore; Road Scene near Tanjore showing Palm trees and Temple.	Bourne, Samuel	1869	In ink, I.c., "Road Scene near Tanjore showing Palm trees and Temple."	Recto: numbered in negative, I.I., "Bourne 2051".	24 x 29.5
Indian Architecture and Scenery Vol. 2	369	RPS	8974	2054	The Rock of Trichinopoly from the East.	The Rock of Trichinopoly from the East.	Bourne, Samuel	1869	In ink, u.c., "Trichinopoly"; I.c. "The Rock of Trichinopoly from the East."	Recto: numbered in negative, I.I., "Bourne 2054".	19 x 32
Indian Architecture and Scenery Vol. 2	370	RPS	8975	2057	Nawab of the Carnatic from the Tank on the West.	Nawab of the Carnatic from the Tank on the West.	Bourne, Samuel	1869	In ink, I.c., "Nawab of the Carnatic from the Tank on the West."	Recto: numbered in negative, I.I., "Bourne 2057".	19 x 32
Indian Architecture and Scenery Vol. 2	371	RPS	8976	2053	River view near Tanjore.	River view near Tanjore.	Bourne, Samuel	1869	In ink, I.c., "River view near Tanjore."	Recto: numbered in negative, I.I., "Bourne 2053".	19 x 32
Indian Architecture and Scenery Vol. 2	372	RPS	8977	2060	General view of the Seringham Pagodas from top of Gateway.	Trichinopoly; General view of the Seringham Pagodas from top of Gateway.	Bourne, Samuel	1869	In ink, I.c., "General view of the Seringham Pagodas from top of Gateway."	Recto: numbered in negative, I.I., "Bourne 2060".	19.3 x 32
Indian Architecture and Scenery Vol. 2	373	RPS	8978	2061	The Pagodas from top of the Thousand Pillared Hill.	Trichinopoly; Two Pagodas from top of the Thousand Pillared Hill.	Bourne, Samuel	1869	In ink, I.c., "The Pagodas from top of the Thousand Pillared Hill."	Recto: numbered in negative, I.I., "Bourne 2060".	19.3 x 32
Indian Architecture and Scenery Vol. 2	374	RPS	8979	2063	The Eastern Pagoda from the Entrance.	Trichinopoly; The Eastern Pagoda from the Entrance.	Bourne, Samuel	1869	In ink, I.c., "The Eastern Pagoda from the Entrance."	Recto: numbered in negative, I.I., "Bourne 2063".	31 x 19
Indian Architecture and Scenery Vol. 2	375	RPS	8980	2066	Mandapam, showing three of the Carved Horse Pillars.	Trichinopoly; Mandapam, showing three of the Carved Horse Pillars.	Bourne, Samuel	1869	In ink, I.c., "Mandapam, showing three of the Carved Horse Pillars."	Recto: numbered in negative, I.I., "Bourne 2066".	29.6 x 24.5
Indian Architecture and Scenery Vol. 2	376	RPS	8981	2064	Mandapam, with Facade of carved Stonehorses.	Trichinopoly; Mandapam, with Facade of carved Stonehorses.	Bourne, Samuel	1869	In ink, I.c., "Mandapam, with Facade of carved Stonehorses."	Recto: numbered in negative, I.I., "Bourne 2064".	29.5 x 24.3
Indian Architecture and Scenery Vol. 2	377	RPS	8982		[Ajanta Caves]		Bourne, Samuel [attributed]	1869			24 x 30
Indian Architecture and Scenery Vol. 2	378	RPS	8983		[Ajanta Caves]		Bourne, Samuel [attributed]	1869			24 x 29.3
Indian Architecture and Scenery Vol. 2	379	RPS	8984		[Interior, Ajanta Cave]		Bourne, Samuel [attributed]	1869			23.6 x 29
Indian Architecture and Scenery Vol. 2	380	RPS	8985		[Ajanta Caves]		Bourne, Samuel [attributed]	1869			24 x 28.6
Indian Architecture and Scenery Vol. 2	381	RPS	8986		[Ajanta Caves]		Bourne, Samuel [attributed]	1869			24 x 29
Indian Architecture and Scenery Vol. 2	382	RPS	8987		[Ellora Caves]		Bourne, Samuel [attributed]	1869			23.8 x 28.8
Indian Architecture and Scenery Vol. 2	383	RPS	8988		[Ellora Caves]		Bourne, Samuel [attributed]	1869			24 x 29.5

Indian Architecture and Scenery Vol. 2	384	RPS	8989		[Ellora Caves]		Bourne, Samuel [attributed]	1869			23.5 x 29
Indian Architecture and Scenery Vol. 2	385	RPS	8990		[Ellora Caves]		Bourne, Samuel [attributed]	1869			23.5 x 29.7
Indian Architecture and Scenery Vol. 2	386	RPS	8991		[Ellora Caves]		Bourne, Samuel [attributed]	1869			23.5 x 29.5
Indian Architecture and Scenery Vol. 2	387	RPS	8992		[Ellora Caves]		Bourne, Samuel [attributed]	1869			23.5 x 29.5
Indian Architecture and Scenery Vol. 2	388	RPS	8993	1680	Bheem Tal, view of the temple and lake.	Bheem Tal; View of the Temple and the Lake.	Bourne, Samuel	1866	in ink, l.c., "Bheem Tal, view of the temple and lake."; in graphite [erased], l.r., "1680".		23 x 29
Indian Architecture and Scenery Vol. 2	389	RPS	8994	1689	Jubbulpore - The Monkey Leap at the marble rocks.	Jubbulpore; The Monkey Leap at the Marble Rocks.	Shepherd, Charles	1867	in ink, l.c., "Jubbulpore - The Monkey Leap at the marble rocks."; in graphite [erased], l.r., "1689".		28.5 x 23
Indian Architecture and Scenery Vol. 2	390	RPS	8995	1691	The marble rocks from top of the rocks near the cataract.	Jubbulpore; The marble rocks from top of the rocks near the cataract.	Shepherd, Charles	1867	in ink, l.c., "The marble rocks from top of the rocks near the cataract."; in graphite [erased], l.r., "1691".		23.5 x 29
Indian Architecture and Scenery Vol. 2	391	RPS	8996	1694	Boulders on the road to Muddun Mahal, with distant view of Jubbulpore.	Jubbulpore; Boulders on the road to Muddun Mahal, with distant view of Jubbulpore.	Bourne, Samuel	1867	in ink, l.c., "Boulders on the road to Muddun Mahal, with distant view of Jubbulpore."; in graphite, l.r., "1694".		23.5 x 29.5
Indian Architecture and Scenery Vol. 2	392	RPS	8997		[Palace]		Bourne, Samuel	c. 1865			23 x 29.5
Indian Architecture and Scenery Vol. 2	393	RPS	8998	1953	View from the Panchuky.	Arungabad; View from the Panchuky.	Bourne, Samuel	1869	in ink, u.c., "Arungabad."; l.c., "View from the Panchuky."; in graphite, l.r., "1953"		24 x 29
Indian Architecture and Scenery Vol. 2	394	RPS	8999		Alexandria		Unknown Photographer	c. 1870	in graphite, l.c., "Alexandria".		17.5 x 24
Indian Architecture and Scenery Vol. 2	395	RPS	7999		Pompey's Pillar.		Unknown Photographer	c. 1870	in ink, l.c., "Pompey's Pillar".		25.5 x 19.5
Indian Architecture and Scenery Vol. 2	396	RPS	7998		Cleopatra's Needle.		Unknown Photographer	c. 1870	in ink, l.c., "Cleopatra's Needle."		26 x 19
Indian Architecture and Scenery Vol. 2	397	RPS	7996		Suez Canal		Unknown Photographer	c. 1870	in ink, l.c., "Suez Canal"		18 x 24
Hill Stations of India	398	RPS	8793	1787	'Talbot House,' the Church, etc.	'Simla; Talbot House, the Church, etc.	Bourne, Samuel	1868	in graphite, u.l., "1"; in ink, u.c., "Simla in Summer"; l.c., "'Talbot House,' the Church, etc."	recto: numbered in negative, l.l., "Bourne 1787"	24 x 29.5
Hill Stations of India	399	RPS	8794	1789	Chota Simla from Jakko.	Simla; Chota Simla from Jakko.	Bourne, Samuel	1868	in ink, l.c., "Chota Simla from Jakko."	recto: numbered in negative, l.l., "1789"	24.5 x 29.5
Hill Stations of India	400	RPS	8795	1791	Picturesque View from Jakko showing the Church.	Simla; Picturesque View from Jakko showing the Church.	Bourne, Samuel	1868	in graphite, u.l., "2"; in ink, l.c., "Picturesque View from Jakko showing the Church."	recto: numbered in negative, l.l., "Bourne 1791"	24 x 29.5
Hill Stations of India	401	RPS	8796	1793	Simla, General view from Jakko.	Simla; General view from Jakko.	Bourne, Samuel	1868	in ink, l.c., "Simla, General view from Jakko."	recto: numbered in negative, l.c., "Bourne 1793"	24 x 29.5

Hill Stations of India	402	RPS	8797	1808	View from "Kelvin Grove"	Simla; View from Kelvin Grove.	Bourne, Samuel	1868	in graphite, u.l., "3"; in ink, l.c., "View from "Kelvin Grove""	recto: numbered in negative, l.r.c., "Bourne 1808"	23.5 x 29
Hill Stations of India	403	RPS	8798	1796	View from Richmond Villa.	Simla; View from Richmond Villa.	Bourne, Samuel	1868	in ink, l.c., "View from Richmond Villa."	recto: numbered in negative, l.r., "Bourne 1796"	19 x 31
Hill Stations of India	404	RPS	8799	1794	View from the Church, looking towards the snowy range.	Simla; View from the Church, looking towards the snowy range.	Bourne, Samuel	1868	in graphite, u.l., "4"; in ink, l.c., "View from the Church, looking towards the snowy range."	recto: numbered in negative, l.r., "Bourne 1794"	19.5 x 31.5
Hill Stations of India	405	RPS	8800	1802	The Mall, near Barnes Court Road.	Simla; The Mall, near Barnes Court Road.	Bourne, Samuel	1868	in ink, l.c., "The Mall, near Barnes Court Road."	recto: numbered in negative, l.r., "Bourne 1802".	24 x 30
Hill Stations of India	406	RPS	8801	1806	The Mall, near Combermere Bridge.	Simla; The Mall, near Combermere Ridge.	Bourne, Samuel	1868	in graphite, u.l., "5"; in ink, l.c., "The Mall, near Combermere Bridge."	recto: numbered in negative, l.l., "Bourne 1806".	24 x 30
Hill Stations of India	407	RPS	8802	1807	The Mall, from Talbot House.	Simla; The Mall, from Talbot House.	Bourne, Samuel	1868	in ink, l.c., "The Mall, from Talbot House."	recto: numbered in negative, l.l., "Bourne 1807"	24 x 30
Hill Stations of India	408	RPS	8803	1810	General View of Simla from below "Bentinck Castle."	General View of Simla from below Bentinck Castle.	Bourne, Samuel	1868	in graphite, u.l., "6"; in ink, l.c., "General View of Simla from below "Bentinck Castle.""	recto: numbered in negative, l.r.c., "Bourne 1810"	24.5 x 30
Hill Stations of India	409	RPS	8804	1811	View showing the Khuds and Valleys of Simla.	View showing the Khuds and Valleys of Simla from Bentinck Castle.	Bourne, Samuel	1868	in ink, l.c., "View showing the Khuds and Valleys of Simla."	recto: numbered in negative, l.l., "Bourne 1811"	24 x 30
Hill Stations of India	410	RPS	8805	90	Simla from Oakover.	Simla, from Oakover.	Bourne, Samuel	1868	in graphite, u.l., "7"; in ink, l.c., "Simla from Oakover."; in graphite, l.r., "90".	recto: numbered in negative, l.l., "Bourne 90"	24 x 29
Hill Stations of India	411	RPS	8806	1797	Picnic amongst the trees at Annandale.	Simla; Pic-nic amongst the trees at Annandale.	Bourne, Samuel	1868	in ink, l.c., "Picnic amongst the trees at Annandale."	recto: numbered in negative, l.l., "Bourne 1797".	30 x 24.5
Hill Stations of India	412	RPS	8807	1817	Sylvan Scene North of Jakko.	Simla; Sylvan Scene North of Jakko.	Bourne, Samuel	1868	in graphite, u.r., "8"; in ink, l.c., "Sylvan Scene North of Jakko."	recto: numbered in negative, l.r., "Bourne 1817"	30 x 24
Hill Stations of India	413	RPS	8808	1813	View from 'Gorton Castle' looking North East.	Simla; View from Gorton Castle looking North- East.	Bourne, Samuel	1868	in ink, l.c., "View from 'Gorton Castle' looking North East."	recto: numbered in negative, l.r., "Bourne 1813"	19.5 x 31.5
Hill Stations of India	414	RPS	8809	1818	Stirling Hill from near the 'Craggs'.	Simla; Stirling Hill from near the 'Craggs'.	Bourne, Samuel	1868	in graphite, u.l., "9"; in ink, l.c., "Stirling Hill from near the 'Craggs'."	recto: numbered in negative, l.l., "Bourne 1818"	19.5 x 32
Hill Stations of India	415	RPS	8810/1	85	The Mall, near Raby Lodge.	Simla; The Mall, near Raby Lodge.	Bourne, Samuel	1868	in ink, l.c., "The Mall, near Raby Lodge."	recto: numbered in negative, l.r., "Bourne 85"	24.5 x 29.5
Hill Stations of India	416	RPS	8811	1822	"Brightlands" "Kelvin Grove" Church St.	Simla; Brightlands, Kelvin Grove, Church etc.	Bourne, Samuel	1868	in graphite, u.l., "10"; in ink, l.c., "Brightlands" "Kelvin Grove" Church St."	recto: numbered in negative, l.l., "Bourne 1822"	24 x 29.5
Hill Stations of India	417	RPS	8812	1824	View from the Mall, Simla.	Simla; View down the Ravine from Combermere Bridge.	Bourne, Samuel	1868	in graphite, l.c., "View from the Mall, Simla."; l.r., "1824".		24 x 30
Hill Stations of India	418	RPS	8813	1825	The "Khuds". Simla.	Simla; Khuds North of Jakko, and the Mahassoo Hills.	Bourne, Samuel	1868	in graphite, u.l., "10"; l.c., "The Khuds". Simla." l.r., "1825"	recto: numbered in negative, l.l., "Bourne 1825"	24 x 30
Hill Stations of India	419	RPS	8814	1823	Simla from Jakko.	View of Simla and Boileaugunge from near the Club.	Bourne, Samuel	1868	in graphite, l.c., "Simla from Jakko."	recto: numbered in negative, l.l.c., "Bourne 1823"	19.5 x 31.5
Hill Stations of India	420	RPS	8815	1830	View from the Viceroy's Residence - Simla.	Simla; View of Squire's Hall and Summer Hill from the Observatory.	Bourne, Samuel	1868	in graphite, u.l., "10"; l.c., "View from the Viceroy's Residence - Simla."; l.r., "1830"		19 x 31
Hill Stations of India	421	RPS	8816	1831	Simla from Observatory Hill.	Panoramic View of Simla from the Observatory.	Bourne, Samuel	1868	in graphite, l.c., "Simla from Observatory Hill."	recto: numbered in negative, l.l., "Bourne 1831"	19 x 31

Hill Stations of India	422	RPS	8817	1833	Simla.	Panoramic View of Simla from Inverarm.	Bourne, Samuel	1868	in graphite, u.l., "10"; I.c., "Simla."	recto: numbered in negative, I.r., "Bourne 1833"	19 x 31
Hill Stations of India	423	RPS	8818	1835	The Craggs - Simla.	Simla; The Yarrowes with Shalli Peaks in the background from Peterhoff.	Bourne, Samuel	1868	in graphite, I.c., "The Craggs - Simla."	recto: numbered in negative, I.l., "Bourne 1835"	19 x 31
Hill Stations of India	424	RPS	8819	1836	The Craggs - Simla.	Simla; The Yarrowes with Shalli Peaks in the background from Inverarm.	Bourne, Samuel	1868	in graphite, u.l., "10"; I.c., "The Craggs - Simla."; I.r., "1836"	recto: numbered in negative, I.r., "Bourne 1836"	19 x 31.5
Hill Stations of India	425	RPS	8820	1837	View from Simla looking South East.	Simla; The Tara Devi and surrounding Hills from Boileaugunge.	Bourne, Samuel	1868	in graphite, I.c., "View from Simla looking South East."	recto: numbered in negative, I.l., "Bourne 1837"	19 x 31
Hill Stations of India	426	RPS	8821	1838	Armandala - Simla.	Simla; Annandale.	Bourne, Samuel	1868	in graphite, u.l., "15"; in graphite, I.c., "Armandala - Simla."	recto: numbered in negative, I.r., "Bourne 1838"	19 x 31
Hill Stations of India	427	RPS	8822	1826	North of Jakko. Simla.	Simla; North side of Jakko from Elysium Hill.	Bourne, Samuel	1868	in graphite, I.c., "North of Jakko. Simla."	recto: numbered in negative, I.r., "Bourne 1826"	24 x 29
Hill Stations of India	428	RPS	8823	1756	View on the Mall near the Barnes Court Road.	Simla in Winter; View on the Mall near Barnes Court.	Bourne, Samuel	1868	in graphite, u.l., "16"; in ink, u.c., "Simla in Winter."; I.c., "View on the Mall near the Barnes Court Road."	recto: numbered in negative, I.r., "Bourne 1756"	24 x 29.5
Hill Stations of India	429	RPS	8824	1758	View from Talbot house, looking North.		Bourne, Samuel	1868	in ink, I.c., "View from Talbot house, looking North."	recto: numbered in negative, I.r., "Bourne 1758 A"	24 x 30
Hill Stations of India	430	RPS	8825	1758	View from Talbot House, looking North.	Simla in Winter; The View from Talbot house, looking North.	Bourne, Samuel	1868	in graphite, u.l., "17"; in ink, I.c., "View from Talbot House, looking North."	recto: numbered in negative, I.r., "Bourne 1758"	24 x 29
Hill Stations of India	431	RPS	8826	1757	The Mall and Jakko near Oakover.	Simla in Winter; The Mall and Jakko near Oakover.	Bourne, Samuel	1868	in ink, I.c., "The Mall and Jakko near Oakover."	recto: numbered in negative, I.r., "Bourne 1757"	24 x 29.5
Hill Stations of India	432	RPS	8827	1760	On the Mall North of Jakko.	Simla in Winter; On the Mall North of Jakko.	Bourne, Samuel	1868	in graphite, u.l., "18"; in ink, I.c., "On the Mall North of Jakko."	recto: numbered in negative, I.l., "Bourne 1760"	24 x 29
Hill Stations of India	433	RPS	8828	1762	Mountains and Clouds, looking South from Simla.	Simla in Winter; Mountains and Clouds, looking South from Simla.	Bourne, Samuel	1868	in ink, I.c., "Mountains and Clouds, looking South from Simla."	recto: numbered in negative, I.l., "Bourne 1762"	24 x 29
Hill Stations of India	434	RPS	8829	1763	On the Mall near Anderson's Shop.	Simla in Winter; On the Mall, near Anderson's Shop.	Bourne, Samuel	1868	in graphite, u.l., "19"; in ink, I.c., "On the Mall near Anderson's Shop."	recto: numbered in negative, I.c., "Bourne 1763"	24 x 29
Hill Stations of India	435	RPS	8830	1769	On the Mall, near "Glenarm".	Simla in Winter; On the Mall, near Glenarm.	Bourne, Samuel	1868	in ink, I.c., "On the Mall, near Glenarm."	recto: numbered in negative, I.r., "Bourne 1769"	29.5 x 24
Hill Stations of India	436	RPS	8831	1774	Snow Capped Cedars, snowy range in the distance.	Simla in Winter; Snow Capped Cedars, snowy range in the distance.	Bourne, Samuel	1868	in graphite, u.r., "20"; in ink, I.c., "Snow Capped Cedars, snowy range in the distance."	recto: numbered in negative, I.l., "Bourne 1774"	29 x 24
Hill Stations of India	437	RPS	8832	1786	A 'Bit' on Jakko near the Club.	Simla in Winter; A 'Bit' on Jakko near the Club.	Bourne, Samuel	1868	in ink, I.c., "A 'Bit' on Jakko near the Club."	recto: numbered in negative, I.c., "Bourne 1786"	29.5 x 24
Hill Stations of India	438	RPS	8833	1775	"Prospect Hill," a peep near the Club.	Simla in Winter; Prospect Hill, a peep near the Club.	Bourne, Samuel	1868	in graphite, u.l., "21"; in ink, I.c., "Prospect Hill," a peep near the Club."	recto: numbered in negative, I.c., "Bourne 1775"	29.5 x 24
Hill Stations of India	439	RPS	8834	1767	The Church and Jakko from the Upper Bazaar.	Simla in Winter; The Church and Jakko from the Upper Bazaar.	Bourne, Samuel	1868	in ink, I.c., "The Church and Jakko from the Upper Bazaar."	recto: numbered in negative, I.c., "Bourne 1767"	24 x 29
Hill Stations of India	440	RPS	8835	1777	The Church, etc., from near the Club.	Simla in Winter; The Church, etc., from near the Club.	Bourne, Samuel	1868	in graphite, u.l., "22"; in ink, I.c., "The Church, etc. from near the Club."	recto: numbered in negative, I.r., "Bourne 1777"	24 x 29

Hill Stations of India	441	RPS	8836	1780	View on Jakko above Combermere Bridge.	Simla in Winter; View on Jakko above Combermere Bridge.	Bourne, Samuel	1868	in ink, l.c., "View on Jakko above Combermere Bridge."	recto: numbered in negative, l.r., "Bourne 1780"	24.5 x 29.5
Hill Stations of India	442	RPS	8837	1781	Elysium and the Shalli Peaks.	Simla in Winter; Elysium and the Shalli Peaks.	Bourne, Samuel	1868	in graphite, u.l., "23"; in ink, l.c., "Elysium and the Shalli Peaks."	recto: numbered in negative, l.l., "Bourne 1781"	24 x 29.5
Hill Stations of India	443	RPS	8838	1785	View from the South Verandah of "Talbot House".	Simla in Winter; View from the South Verandah of Talbot House.	Bourne, Samuel	1868	in ink, l.c., "View from the South Verandah of "Talbot House"."	recto: numbered in negative, l.l., "Bourne 1785"	24 x 29
Hill Stations of India	444	RPS	8839	1784	"Oakover" the road above the Band Stand.	Simla in Winter; "Oakover" the road above the Bandstand.	Bourne, Samuel	1868	in graphite, u.l., "24"; in ink, l.c., "'Oakover" the road above the Band Stand."	recto: numbered in negative, l.l., "Bourne 1784"	24 x 29.5
Hill Stations of India	445	RPS	8840		[View of a Path and Two Houses]		Bourne, Samuel	1868		recto: numbered in negative, l.r., "Bourne"	30 x 24
Hill Stations of India	446	RPS	8841	1011	Ashleigh, view from Tank.	Murree; Ashleigh, a view from the Tank.	Bourne, Samuel	1864	in graphite, u.l., "25"; in ink, u.c., "Murree."; l.c., "Ashleigh, view from Tank."; in graphite, l.r., "1011".		29 x 24
Hill Stations of India	447	RPS	8842	1002	View from Pindee Point.	Murree; View from Pindee Point.	Bourne, Samuel	1864	in ink, l.c., "View from Pindee Point."; in graphite, l.r., "1002"	recto: numbered in negative, l.l., "Bourne 1002"	24 x 29
Hill Stations of India	448	RPS	8843	1005	View from the Barracks.	Murree; View from the Barracks.	Bourne, Samuel	1864	in graphite, u.l., "26"; in ink, l.c., "View from the Barracks."	recto: numbered in negative, l.r., "Bourne"	24 x 29
Hill Stations of India	449	RPS	8844	1869	Darjeeling - General View from Bryanston Hill.	Darjeeling; General View from Bryanston Hill.	Bourne, Samuel	1869	in ink, l.c., "Darjeeling - General View from Bryanston Hill."	recto: numbered in negative, l.l., "Bourne 1869"	19 x 32
Hill Stations of India	450	RPS	8845	1871	Darjeeling - General View from Observatory Hill, looking South.	Darjeeling; General View from Observatory Hill, looking South.	Bourne, Samuel	1869	in graphite, u.l., "27"; in ink, l.c., "Darjeeling - General View from Observatory Hill, looking South."	recto: numbered in negative, l.r., "Bourne 1871"	19 x 31
Hill Stations of India	451	RPS	8846	1875	Darjeeling - Mist rising after rain, Clouds forming on the Hills.	Darjeeling; Mist rising after rain, Clouds forming on the Hills.	Bourne, Samuel	1869	in ink, l.c., "Darjeeling - Mist rising after rain, Clouds forming on the Hills."	recto: numbered in negative, l.r., "Bourne 1875"	19 x 31.5
Hill Stations of India	452	RPS	8847	1876	Darjeeling - Cane Bridge over Teesta River leading into Bhootan.	Darjeeling; Cane Bridge over Teesta River leading into Bhootan.	Bourne, Samuel	1869	in graphite, u.l., "28"; in ink, l.c., "Darjeeling - Cane Bridge over Teesta River leading into Bhootan."	recto: numbered in negative, l.l., "Bourne 1876"	19 x 32
Hill Stations of India	453	RPS	8848	1879	Darjeeling - Cane Bridge over the Runjeet River below Darjeeling.	Darjeeling; Cane Bridge over the Runjeet River below Darjeeling.	Bourne, Samuel	1869	in ink, l.c., "Darjeeling - Cane Bridge over the Runjeet River below Darjeeling."	recto: numbered in negative, l.r., "Bourne 1879"	24 x 29.5
Hill Stations of India	454	RPS	8849	1882	Darjeeling, from the grounds of Beechwood Park (late Dr. Campbell's House) looking North.	Darjeeling from the grounds of Beechwood Park (late Dr. Campbell's House), looking North.	Bourne, Samuel	1869	in graphite, u.l., "29"; in ink, l.c., "Darjeeling, from the grounds of Beechwood Park (late Dr. Campbell's House) looking North."	recto: numbered in negative, l.l.c., "Bourne 1882"	24 x 29
Hill Stations of India	455	RPS	8850	1891	Darjeeling - On the road round Birch Hill.	Darjeeling; on the road round Birch Hill.	Bourne, Samuel	1869	in ink, l.c., "Darjeeling - On the road round Birch Hill."	recto: numbered in negative, l.r., "Bourne 1891"	30 x 24
Hill Stations of India	456	RPS	8851		[untitled - trees]		Bourne, Samuel	1869	in graphite, u.l., "30"		29 x 24
Hill Stations of India	457	RPS	8852	1890	[untitled - tree ferns]	Darjeeling; Another view of Tree ferns at Lebong, Snowy Range just visible above.	Bourne, Samuel	1869	in graphite [erased], l.r., "1890"	recto: numbered in negative, l.r., "Bourne 1890"	29 x 24

Hill Stations of India	458	RPS	8853	1889	Darjeeling - Group of Tree Ferns at Leebong.	Darjeeling; Group of Tree Ferns at Leebong.	Bourne, Samuel	1869	in graphite, u.l., "31"; in ink, l.c., "Darjeeling - Group of Tree Ferns at Leebong."	recto: numbered in negative, l.r., "Bourne 1889"	24 x 29.5
Hill Stations of India	459	RPS	8854	1894	Darjeeling - Group of Tree Ferns in the forest.	Darjeeling; Group of Tree Ferns in the forest.	Bourne, Samuel	1869	in graphite, u.l., "32"; in ink, l.c., "Darjeeling - Group of Tree Ferns in the forest."; in graphite, l.r., "1894"	recto: numbered in negative, l.c., "Bourne 1894"	24 x 29.5
Hill Stations of India	460	RPS	8855	1896	Darjeeling - Forest Scene with creepers, on the Tukvar Road.	Darjeeling; Forest Scene with creepers, on the Tukvar Road.	Bourne, Samuel	1869	in ink, l.c., "Darjeeling - Forest Scene with creepers, on the Tukvar Road."	recto: numbered in negative, l.l., "Bourne 1896"	24 x 30
Hill Stations of India	461	RPS	8856	1897	Darjeeling - A pleasant walk near Tukvar.	Darjeeling; A pleasant walk near Tukvar.	Bourne, Samuel	1869	in graphite, u.l., "33"; in ink, l.c., "Darjeeling - A pleasant walk near Tukvar."	recto: numbered in negative, l.r., "Bourne 1897"	24 x 29
Hill Stations of India	462	RPS	8857	1899	Darjeeling - Forest Scene near Tukvar.	Darjeeling; Forest Scene near Tukvar.	Bourne, Samuel	1869	in ink, l.c., "Darjeeling - Forest Scene near Tukvar."	recto: numbered in negative, l.c., "Bourne 1899"	24 x 29.5
Hill Stations of India	463	RPS	8858	1901	Darjeeling - Creepers in the Forest below Ging.	Darjeeling; Creepers in the Forest below Ging.	Bourne, Samuel	1869	in graphite, u.l., "34"; in ink, l.c., "Darjeeling - Creepers in the Forest below Ging."; in graphite, l.r., "1901"		23.5 x 29
Hill Stations of India	464	RPS	8859	1927	View of Terai Tea Association.	Darjeeling; Terai Tea Association.	Bourne, Samuel	1869	in ink, l.c., "View of Terai Tea Association."; in graphite, l.r., "1927"	recto: numbered in negative, l.r., "Bourne 1927"	24 x 29
Hill Stations of India	465	RPS	8860	1925	View showing the lower or Terai portion of the Estate.	Darjeeling; View of the Selim Tea Estate, showing the lower or Terai portion of the estate.	Bourne, Samuel	1869	in graphite, u.l., "35"; in ink, l.c., "View showing the lower or Terai portion of the Estate."; in graphite, l.r., "1925"	recto: numbered in negative, l.r., "Bourne 1925"	19 x 31
Hill Stations of India	466	RPS	8861	1877	Darjeeling - Junction of the Runjeet and Teesta Rivers.	Darjeeling; Junction of the Runjeet and Teesta Rivers.	Bourne, Samuel	1869	in ink, l.c., "Darjeeling - Junction of the Runjeet and Teesta Rivers."	recto: numbered in negative, l.l., "Bourne 1877"	19.5 x 32
Hill Stations of India	467	RPS	8862	1880	Bridge over the Rungnoo near the junction with Runjeet.	Darjeeling; Bridge over the Rungnoo near its junction with the Runjeet.	Bourne, Samuel	1869	in graphite, u.l., "36"; in ink, l.c., "Bridge over the Rungnoo near the junction with Runjeet."	recto: numbered in negative, l.l., "Bourne 1880"	24 x 29.5
Hill Stations of India	468	RPS	8863	1900	Darjeeling - Picturesque Bridge over the Rungnoo below Ging.	Darjeeling; Picturesque Bridge over the Rungnoo below Ging.	Bourne, Samuel	1869	in ink, l.c., "Darjeeling - Picturesque Bridge over the Rungnoo below Ging."	recto: numbered in negative, l.r., "Bourne 1900"	24 x 30
Hill Stations of India	469	RPS	8864	1134	Subathoo - looking towards Barracks.	Subathoo, looking towards the Barracks.	Bourne, Samuel	1865	in graphite, u.l., "37"; in ink, l.c., "Subathoo - looking towards Barracks."	recto: numbered in negative, l.l., "Bourne 1134"	23.5 x 29
Hill Stations of India	470	RPS	8865	1137	[Group of young boys in uniform]	Sanawur; View from the playground - Corps of Boys, Artillery in the foreground.	Bourne, Samuel	1865		recto: numbered in negative, l.r., "Bourne 1137"	24 x 30
Hill Stations of India	471	RPS	8866	1955	Ootacamund - Panoramic View from a spur of Dodabet.	Ootacamund - Panoramic View from a spur of Dodabet. Part 2.	Bourne, Samuel	1869	in graphite, u.l., "38"; in ink, l.c., "Ootacamund - Panoramic View from a spur of Dodabet."	recto: numbered in negative, l.r., "Bourne 1955"	19 x 32

Hill Stations of India	472	RPS	8867	1959	Ootacamund - Panoramic View from lower part of Dodabet.	Ootacamund; General View from lower part of Dodabet.	Bourne, Samuel	1869	in ink, I.c., "Ootacamund - Panoramic View from lower part of Dodabet."	recto: numbered in negative, I.I., "Bourne 1959"	19 x 32
Hill Stations of India	473	RPS	8868	1961	Ootacamund - General View from Club Hill looking South West.	Ootacamund; General View from Club Hill South-West.	Bourne, Samuel	1869	in graphite; u.I., "39"; in ink, I.c., "Ootacamund - General View from Club Hill looking South West."	recto: numbered in negative, I.I., "Bourne 1961"	19 x 32
Hill Stations of India	474	RPS	8869	1962	Ootacamund - General view embracing a greater angle of view.	Ootacamund; General View embracing a greater angle of view.	Bourne, Samuel	1869	in ink, I.c., "Ootacamund - General view embracing a greater angle of view."; in graphite, I.r., "1962"	recto: numbered in negative, I.I., "Bourne 1962"	19 x 32
Hill Stations of India	475	RPS	8870	1968	Ootacamund - General View from near Sheddin Hall, looking towards Elk Hill.	Ootacamund; General View from near Sheddin Hall, looking towards Elk Hill.	Bourne, Samuel	1869	in graphite, u.I., "40"; in ink, I.c., "Ootacamund - General View from near Sheddin Hall, looking towards Elk Hill."	recto: numbered in negative, I.I., "Bourne 1968"	19.5 x 31
Hill Stations of India	476	RPS	8871	1971	Ootacamund - General view from Hill above Bellevue, looking South.	Ootacamund; General view from Hill above Bellevue, looking South.	Bourne, Samuel	1869	in ink, I.c., "Ootacamund - General view from Hill above Bellevue, looking South."	recto: numbered in negative, I.r., "Bourne 1971"	19 x 32
Hill Stations of India	477	RPS	8872	1972	Ootacamund - General View from Bellevue, showing Elk Hill etc.	Ootacamund; General View from Bellevue, showing Elk Hill etc.	Bourne, Samuel	1869	in graphite, u.I., "41"; in ink, I.c., "Ootacamund - General View from Bellevue, showing Elk Hill etc."	recto: numbered in negative, I.r., "Bourne 1972"	19 x 32
Hill Stations of India	478	RPS	8873	1974	Ootacamund - The Lake, from the approach to Rocklands.	Ootacamund; The Lake, from the approach to Rocklands.	Bourne, Samuel	1869	in ink, I.c., "Ootacamund - The Lake, from the approach to Rocklands."	recto: numbered in negative, I.I., "Bourne 1974"	19.5 x 31.5
Hill Stations of India	479	RPS	8874	1977	Ootacamund - The Lake, another view from lower down Elk Hill.	Ootacamund; The Lake, another view from lower down Elk Hill.	Bourne, Samuel	1869	in graphite, u.I., "42"; in ink, I.c., "Ootacamund - The Lake, another view from lower down Elk Hill."	recto: numbered in negative, I.I., "Bourne 1977"	19 x 32
Hill Stations of India	480	RPS	8875	1979	Ootacamund - The Lake, Sunset from the Willow Bend.	Ootacamund; The Lake, Sunset from the Willow Bend.	Bourne, Samuel	1869	in ink, I.c., "Ootacamund - The Lake, Sunset from the Willow Bend."; in graphite, I.r., "1979"	recto: numbered in negative, I.c., "Bourne 1979"	19 x 32
Hill Stations of India	481	RPS	8876	1989	Pretty view from Lambsknowe, looking South.	Ootacamund; Pretty view from Lambsknowe, looking South.	Bourne, Samuel	1869	in graphite, u.I., "43"; in ink, I.c., "Pretty view from Lambsknowe, looking South."	recto: numbered in negative, I.I., "Bourne 1989"	19.5 x 32
Hill Stations of India	482	RPS	8877	1990	"Bishopdowns," Stormy Weather on the Koondahs.	Ootacamund; "Bishopdowns," Stormy Weather on the Koondahs.	Bourne, Samuel	1869	in ink, I.c., ""Bishopdowns," Stormy Weather on the Koondahs."	recto: numbered in negative, I.I.c., "Bourne 1990"	19.5 x 32
Hill Stations of India	483	RPS	8878		[circular view through forest to an estate]		Bourne, Samuel	1869	in graphite, u.I., "44"		24.5 x 29.5
Hill Stations of India	484	RPS	8879	1997	Through the Trees, picturesque "Bit" from Lambsknowe.	Ootacamund; Through the Trees, picturesque "Bit" from Lambsknowe.	Bourne, Samuel	1869	in ink, I.c., "Through the Trees, picturesque "Bit" from Lambsknowe."; in graphite, I.r., "1997"		24.5 x 29.5
Hill Stations of India	485	RPS	8880	2000	View from above Sylk's Hotel - Tree overhanging.	Ootacamund; View from above Sylk's Hotel, Tree overhanging.	Bourne, Samuel	1869	in graphite, u.I., "45"; in ink, I.c., "View from above Sylk's Hotel - Tree overhanging."; in graphite, I.r., "2000"		24 x 29.5

Hill Stations of India	486	RPS	8881	1999	View through Trees from Dodabet.	Ootacamund; View through Trees from Dodabet.	Bourne, Samuel	1869	in ink, l.c., "View through Trees from Dodabet."; in graphite, l.r., "1999".		24.5 x 30
Hill Stations of India	487	RPS	8882	1998	The Church, Court House and Library from Church Hill.	Ootacamund; The Church, Court-house, and Library, from Church Hill.	Bourne, Samuel	1869	in graphite, u.l., "46"; in ink, l.c., "The Church, Court House and Library from Church Hill."	recto: numbered in negative, l.r., "Bourne 1998"	24.5 x 30
Hill Stations of India	488	RPS	8883	2005	A peep from near Bombay House.	Ootacamund; A peep from near Bombay House.	Bourne, Samuel	1869	in ink, l.c., "A peep from near Bombay House."	recto: numbered in negative, l.r., "Bourne 2005"	24 x 29.5
Hill Stations of India	489	RPS	8884	2002	View from the grounds of Stonehouse, looking towards the Church.	Ootacamund; View from the grounds of Stonehouse, looking towards the Church.	Bourne, Samuel	1869	in graphite, u.l., "47"; in ink, l.c., "View from the grounds of Stonehouse, looking towards the Church."	recto: numbered in negative, l.r., "Bourne 2002"	24 x 29.5
Hill Stations of India	490	RPS	8885	2007	Waterfall at Avalanche.	Ootacamund; Waterfall at Avalanche.	Bourne, Samuel	1869	in ink, l.c., "Waterfall at Avalanche."	recto: numbered in negative, l.r., "Bourne 2007"	23.5 x 29.5
Hill Stations of India	491	RPS	8886	2008	Waterfall at Peermund.	The Neilgherries; Waterfall at Peermund.	Bourne, Samuel	1869	in graphite, u.l., "48"; in ink, l.c., "Waterfall at Peermund."	recto: numbered in negative, l.r., "Bourne 2008"	29 x 24
Hill Stations of India	492	RPS	8887	2011	Upper Waterfall at Pykara.	The Neilgherries; Upper Waterfall at Pykara.	Bourne, Samuel	1869	in ink, l.c., "Upper Waterfall at Pykara."	recto: numbered in negative, l.r., "Bourne 2011"	29 x 24
Hill Stations of India	493	RPS	8888	2009	Waterfall at Peermund, Lower Fall.	The Neilgherries; Waterfall at Peermund, Lower Fall.	Bourne, Samuel	1869	in graphite, u.l., "49"; in ink, l.c., "Waterfall at Peermund, Lower Fall."	recto: numbered in negative, l.r., "Bourne 2009"	24.5 x 29.5
Hill Stations of India	494	RPS	8889	2012	Upper Waterfall at Pykara, from the River Bed.	The Neilgherries; Upper Waterfall at Pykara, from the River Bed.	Bourne, Samuel	1869	in ink, l.c., "Upper Waterfall at Pykara, from the River Bed."	recto: numbered in negative, l.r., "Bourne 2012"	24.5 x 29.5
Hill Stations of India	495	RPS	8890	2037	Rapids on the Pykara above the Falls.	The Neilgherries; Rapids on the Pykara above the Falls.	Bourne, Samuel	1869	in graphite, u.l., "50"; in ink, l.c., "Rapids on the Pykara above the Falls."	recto: numbered in negative, l.r., "Bourne 2037"	19 x 32
Hill Stations of India	496	RPS	8891	2034	A succession of Rapids on the Pykara.	The Neilgherries; A succession of Rapids on the Pykara.	Bourne, Samuel	1869	in ink, l.c., "A succession of Rapids on the Pykara."	recto: numbered in negative, l.r., "Bourne 2034"	19 x 32
Hill Stations of India	497	RPS	8892	2030	Rapids on the Pykara below the Bridge.	The Neilgherries; Rapids on the Pykara below the Bridge. This is one of the most beautiful Photographs ever produced.	Bourne, Samuel	1869	in graphite, u.l., "51"; in ink, l.c., "Rapids on the Pykara below the Bridge."	recto: numbered in negative, l.r., "Bourne 2030"	19 x 32
Hill Stations of India	498	RPS	8893	2028	Quiet "Bit" on a Stream near Peermund.	The Neilgherries; Quiet "Bit" on a Stream near Peermund.	Bourne, Samuel	1869	in ink, l.c., "Quiet "Bit" on a Stream near Peermund."	recto: numbered in negative, l.r., "Bourne 2028"	19 x 32
Hill Stations of India	499	RPS	8894	2025	The Haunt of the Sambur - Fine View of Hills and Sholas (Woods).	The Neilgherries; The Haunt of the Sambur - Fine View of Hills and Sholas (Woods).	Bourne, Samuel	1869	in graphite, u.l., "52"; in ink, l.c., "The Haunt of the Sambur - Fine View of Hills and Sholas (Woods)."	recto: numbered in negative, l.r., "Bourne 2025"	19.5 x 32
Hill Stations of India	500	RPS	8895	2024	The Slopes at the Koondahs, view at Avalanche.	The Neilgherries; The Slopes at the Koondahs, view at Avalanche.	Bourne, Samuel	1869	in ink, l.c., "The Slopes at the Koondahs, view at Avalanche."	recto: numbered in negative, l.r., "Bourne 2024"	19.5 x 32
Hill Stations of India	501	RPS	8896	2023	View from Avalanche, looking East.	The Neilgherries; View from Avalanche, looking East.	Bourne, Samuel	1869	in graphite, u.l., "53"; in ink, l.c., "View from Avalanche, looking East."	recto: numbered in negative, l.r., "Bourne 2023"	19.5 x 32

Hill Stations of India	502	RPS	8897	2029	Shooting Grounds between Avalanche and Croormund.	The Neilgherries; Shooting Grounds between Avalanche and Croormund.	Bourne, Samuel	1869	in ink, l.c., "Shooting Grounds between Avalanche and Croormund."	recto: numbered in negative, l.l., "Bourne 2029"	19.5 x 32
Hill Stations of India	503	RPS	8898	2018	Waterfall on the River below the Croormund Bungalow.	The Neilgherries; Waterfall on the River below the Croormund Bungalow.	Bourne, Samuel	1869	in graphite, u.l., "54"; in ink, l.c., "Waterfall on the River below the Croormund Bungalow."	recto: numbered in negative, l.l., "Bourne 2018"	24 x 29.5
Hill Stations of India	504	RPS	8899	2016	Lower Falls, Pykara, from below.	The Neilgherries; Lower Falls, Pykara, from below.	Bourne, Samuel	1869	in ink, l.c., "Lower Falls, Pykara, from below."	recto: numbered in negative, l.r., "Bourne 2016"	24.5 x 30
Hill Stations of India	505	RPS	8900	2014	Upper Waterfall at Pykara, showing the top of the Rock.	The Neilgherries; Upper Waterfall at Pykara, showing the top of the Rock.	Bourne, Samuel	1869	in graphite, u.r., "55"; in ink, l.c., "Upper Waterfall at Pykara, showing the top of the Rock."	recto: numbered in negative, l.r., "Bourne 2014"	29 x 24
Hill Stations of India	506	RPS	8901	1907	Darjeeling - Lepcha man, native of Sikkim.	Darjeeling; Lepcha Man.	Bourne, Samuel	1869	in ink, l.c., "Darjeeling - Lepcha man, native of Sikkim."	recto: numbered in negative, l.l., "Bourne 1907"	29 x 24
Hill Stations of India	507	RPS	8902	1908	Darjeeling - Lepcha woman, native of Sikkim.	Darjeeling; Lepcha woman.	Bourne, Samuel	1869	in graphite, u.r., "56"; in ink, l.c., "Darjeeling - Lepcha woman, native of Sikkim."	recto: numbered in negative, l.l., "Bourne 1908"	29 x 24
Hill Stations of India	508	RPS	8903	1906	Darjeeling - Group of Bhoteas and Nepaulese.	Darjeeling; Group of Bhoteas and Nepaulese.	Bourne, Samuel	1869	in ink, l.c., "Darjeeling - Group of Bhoteas and Nepaulese."	recto: numbered in negative, l.r., "Bourne 1906"	23.5 x 29
Hill Stations of India	509	RPS	8904	1905	Darjeeling - Group of Bhoteas.	Darjeeling; Group of Bhoteas.	Bourne, Samuel	1869	in graphite, u.l., "57"; in ink, l.c., "Darjeeling - Group of Bhoteas."	recto: numbered in negative, l.r., "Bourne 1905"	23.5 x 29
Hill Stations of India	510	RPS	8905	1904	Darjeeling - Group of Bhoteas.	Darjeeling; Group of Bhoteas.	Bourne, Samuel	1869	in ink, l.c., "Darjeeling - Group of Bhoteas."	recto: numbered in negative, l.l., "Bourne 1904"	24 x 29
Hill Stations of India	511	RPS	8224/2	2020	Toda Mund (Village) and Todas.	The Neilgherries; Toda Mund, Village and Todas.	Bourne, Samuel	1869	in graphite, u.l., "58"; in ink, l.c., "Toda Mund (Village) and Todas."	recto: numbered in negative, l.r., "Bourne 2020"	24.5 x 29
Hill Stations of India	512	RPS	8906	2019	Double Waterfall near Croormund.	The Neilgherries; Double Waterfall near Croormund.	Bourne, Samuel	1869	in ink, l.c., "Double Waterfall near Croormund."; in graphite, u.r.c., "2".	recto: numbered in negative, l.r., "Bourne 2019"	24.5 x 29
Photographs	513	RPS	8600		Lord Mayo Gov. General of India. Assassinated in the Andaman Islands.		Shepherd, Charles	1869 - 1872	in graphite, l.l., "Lord Mayo Gov. General of India. Assassinated in the Andaman Islands."		35.5 x 26
Photographs	514	RPS	8601		Sir John Lawrence late Viceroy in India.		Shepherd, Charles	1870 - 1880	in graphite, l.c., "Sir John Lawrence late Viceroy in India."		34 x 26
Photographs	515	RPS	8602		The Beguin of Bhopal.		Shepherd, Charles	1860 - 1880	in graphite, l.c., "The Beguin of Bhopal."		34.5 x 24.5
Photographs	516	RPS	8603		[untitled male portrait]		Shepherd, Charles	c. 1870			34 x 26
Photographs	517	RPS	8604		[untitled female portrait]		Shepherd, Charles	c. 1870			34 x 26
Photographs	518	RPS	8605		[portrait of a woman in Medieval Costume]		Shepherd, Charles	c. 1870			33.5 x 26
Photographs	519	RPS	8606		[Oval female portrait outdoors]		Shepherd, Charles	c. 1870			29.5 x 24
Photographs	520	RPS	8607		[Oval female portrait outdoors]		Shepherd, Charles	c. 1870			30 x 24
Photographs	521	RPS	8608		[Oval female portrait outdoors]		Shepherd, Charles	c. 1870			30 x 24.5
Photographs	522	RPS	8609		[female portrait outdoors]		Shepherd, Charles	c. 1870			29 x 24

Photographs	523	RPS	8610		[Portrait of Samuel Bourne]		Shepherd, Charles [attributed]	c. 1865		29.5 x 24
Photographs	524	RPS	8611		[Woman with bucket by river]		Bourne, Samuel	1850 - 1860		23 x 29
Photographs	525	RPS	8612		Loch Tummel		Bourne, Samuel	1850 - 1860	in graphite, l.r., "Loch Tummel"; l.r., "304"	11 x 16
Photographs	526	RPS	8613		[Landscape with lake]		Bourne, Samuel	1850 - 1860	in graphite, c.r., "57"	11 x 16
Photographs	527	RPS	8614		Bridge of Lilt & Glen Lilt		Bourne, Samuel	1850 - 1860	in graphite, l.l., "Bridge of Lilt & Glen Lilt"; "286"	11 x 16
Photographs	528	RPS	8615		[untitled landscape with lake]		Bourne, Samuel	1850 - 1860	in graphite, l.r., "182"	11 x 16
Photographs	529	RPS	8616		Upper Falls of the Braur.		Bourne, Samuel	1850 - 1860	in graphite, l.l., "Upper Falls of the Braur."; "313"	16 x 11
Photographs	530	RPS	8617		Lock Arbray [Venice Verne]		Bourne, Samuel	1850 - 1860	in graphite, c.c., "Lock Arbray [Venice Verne]"; "27[3]"	11 x 16
Photographs	531	RPS	8618		Falls of Alt etc.		Bourne, Samuel	1850 - 1860	in graphite, c.r., "Falls of Alt etc."; "317"	16.5 x 11
Photographs	532	RPS	8619		Hermitage Bridge.		Bourne, Samuel	1850 - 1860	in graphite, l.l., "Hermitage Bridge"; "30[0]"	11 x 16
Photographs	533	RPS	8620		On The Lay above [D]unkald.		Bourne, Samuel	1850 - 1860	in graphite, l.r., "On the Lay above [D]unkald"; "284"	11 x 16
Photographs	534	RPS	8621		Mrs. Dixon		Shepherd, Charles	c. 1870	in ink, l.c., "Mrs. Dixon".	34.5 x 27
Photographs	535	RPS	8622		Mr. Colin Murray.		Shepherd, Charles	c. 1875	in graphite, l.c., "Mr. Colin Murray."	32.5 x 25
Photographs	536	RPS	8623		Mr. Shepherd		Shepherd, Charles	c. 1875	in ink, l.c., "Mr. Shepherd"	33 x 24.5
Photographs	537	RPS	8624		H.R.H. and Suite		Bourne and Shepherd	1876	in ink, l.c., "H.R.H. and Suite"; typed caption in red ink, "SITTING / 1. LORD SUFFIELD / 2. DUKE OF SUTHERLAND / H.R.H THE PRINCE OF WALES / 4. SIR BARTLE FRERE / 5. MAJOR-GENL. S. BROWNE, C.B., V.C. [For the full list of names see image and notes]"	21.5 x 28
Photographs	538	RPS	8625		H.R.H. The Prince, The Viceroy, and the guests at Government House, Calcutta.		Bourne and Shepherd	1876	in ink, l.c., "H.R.H. The Prince, The Viceroy, and the guests at Government House, Calcutta."; typed caption in red ink, "SITTING." [For the full list of names see image and notes]	22 x 29.5
Photographs	539	RPS	8626		The Maharajah of Johore, Straits Settlements/ quite a civilized Malay.		Shepherd, Charles	1860 - 1880	in ink, l.c., "The Maharajah of Johore, Straits Settlements/ quite a civilized Malay."	32 x 25.5
Photographs	540	RPS	8627		The late Maharajah of Pittialla/ died 14 April 1876, aged 24 years, The finest/ Chief in India, a Princely fellow, (over 6 ft).		Shepherd, Charles	1860 - 1880	in ink, l.c., "The late Maharajah of Pittialla/ died 14 April 1876, aged 24 years, The finest/ Chief in India, a Princely fellow, (over 6 ft)."	32.5 x 26
Photographs	541	RPS	8628		The Rajah of Bhownuggur.		Shepherd, Charles	1860 - 1880	in ink, l.c., "The Rajah of Bhownuggur."	33 x 24

Photographs	542	RPS	8629		The Maharajah of R[crossed out] Kolapoor/ the principal chief of Kattywar.		Shepherd , Charles	1860 - 1880	in ink, I.c., "The Maharajah of R[crossed out] Kolapoor/ the principal chief of Kattywar."		36 x 26
Photographs	543	RPS	8630		The Rajah of Ray[crossed out]cote/ one of the Kattywar chiefs.		Shepherd , Charles	1860 - 1880	in ink, I.c., "The Rajah of Ray[crossed out]cote/ one of the Kattywar chiefs."		35 x 25
Photographs	544	RPS	8631		Sir Jung Babadow of Nepaal and one of his favourite wives.		Shepherd , Charles	1860 - 1880	in ink, I.c., "Sir Jung Bab[crossed out]adow[crossed out]r [in graphite] of Nepaa[crossed out]u[in graphite] and one of his favourite wives."		28.5 x 21.5
Photographs	545	RPS	8632		The Maharajah of Rewah		Shepherd , Charles	1860 - 1880	in ink, I.c., "The Maharajah of Rewah/ This man is a great monster, over 6ft high, A Leper, and paints/ his face thick with lime and ochre. He wears black silk gloves,/ and these are plastered over with the most magnificent perals and diamonds."		31.5 x 26
Photographs	546	RPS	8633		The Rajah of Drangadru/ (a regular savage)		Shepherd , Charles	1860 - 1880	in ink, I.c., "The Rajah of Drangadru/ (a regular savage)"		35 x 25.5
Photographs	547	RPS	8634		The Maharajah of[crossed out] Holkar of Indour.		Shepherd , Charles	1860 - 1880	in ink, I.c., "The Maharajah of[crossed out] Holkar of Indour."		29 x 23
Photographs	548	RPS	8635		The Maharajah of Kashmir and followers.		Shepherd , Charles	1860 - 1880	in ink, I.c., "The Maharajah of Kashmir and followers."		23 x 30.5
Photographs	549	RPS	8636		H.M.S. "Serapis" in the Hooghly.		Bourne and Shepherd	1875 - 76	in ink, I.c., "H.M.S. "Serapis" in the Hooghly."		22 x 29.5
Photographs	550	RPS	8637		saloon of the "Serapis"		Bourne and Shepherd	1875 - 76	in ink, I.c., "saloon of the "Serapis"'"		22 x 29
Photographs	551	RPS	8638		The "Osborne" Calcutta.		Bourne and Shepherd	c. 1875	in ink, I.c., "The "Osborne" Calcutta."		21 x 26.5
Photographs	552	RPS	8639		Warrior of Oorcha, Rajpootana.		Bourne and Shepherd	1876	in ink, c.I., "Warrior of Oorcha, Rajpootana."		9.5 x 14
Photographs	553	RPS	8640		H.R.H Prince of Wales, photographed in/ camp at Delhi, January 1876.		Bourne and Shepherd	1876	in ink, c.c., "H.R.H Prince of Wales, photographed in/ camp at Delhi, January 1876."		14 x 10
Photographs	554	RPS	8641		Alwar Camel Guns		Bourne and Shepherd	1876	in ink, c.r., "Alwar Camel Guns"		9.5 x 14
Photographs	555	RPS	8642		The first Tiger killed by the Prince at Jeppore in India.		Bourne and Shepherd	1876	in ink, c.r., "The first Tiger killed by the Prince at Jeppore in India."		9.5 x 14
Photographs	556	RPS	8643		H.R.H The Prince of Wales, and the 10th Hussars at Delhi, January 1876.		Bourne and Shepherd	1876	in ink, I.c., "H.R.H. The Prince of Wales, and the 10th Hussars at Delhi, January 1876."		22.5 x 28.5
Photographs	557	RPS	8644		Polo Players who played before the Prince of Wales at Calcutta.		Bourne and Shepherd	1876	in graphite, I.I., "Muni[p]oorie"; in ink, I.c., "Polo Players who played before the Prince of Wales at Calcutta."		21.5 x 29

Photographs	558	RPS	8645		"Jung Pershad" Sir Jury Babadoors famous fighting Elephant, believed to be the largest Elephant in the world.		Bourne and Shepherd	1876	in ink, l.c., ""Jung Pershad" Sir Jury Babadoors famous fighting Elephant, believed to be the largest Elephant in the world."		23 x 29
Photographs	559	RPS	8646		The Princes orderly Camels.		Bourne and Shepherd	1876	in ink, l.l., "The Princes orderly Camels."		10 x 15.5
Photographs	560	RPS	8647		"Jung Pershad" Sir Jury Babadoors famous fighting Elephant.		Bourne and Shepherd	1876	in ink, c.c., ""Jung Pershad" Sir Jury Babadoors famous fighting Elephant."		10 x 14.5
Photographs	561	RPS	8648		War Elephants in Chain Armour from Bikaner in Rajpootana.		Bourne and Shepherd	1876	in ink, l.r., "War Elephants in Chain Armour from Bikaner in Rajpootana."		10 x 14.5
Photographs	562	RPS	8649		Native Women of the Nepaul Terai.		Bourne and Shepherd	1876	in ink, l.c., "Native Women of the Nepaul Terai."		14 x 10
Photographs	563	RPS	8650		The Oriental Bank and Watsons Hotel, Bombay.		Murray, Colin	1870 - 75	in ink, l.c., "The Oriental Bank and Watsons Hotel, Bombay."		18 x 31
Photographs	564	RPS	8651		Apollo Street, Bombay.		Murray, Colin	1870 - 75	in ink, l.c., "Apollo Street, Bombay."		19.5 x 32
Photographs	565	RPS	8652	2179	Bora Bazaar Street, Bombay.	Bombay; Bora Bazaar Street. (most probably by Colin Murray)	Murray, Colin	1870 - 75	in ink, l.c., "Bora Bazaar Street, Bombay."		19 x 31.5
Photographs	566	RPS	8653	2190	General View of Elephanta Caves from entrance.	Bombay; General View of the Great Cave of Elephanta from the Entrance. (A) - (Unsigned/Unnumbered)	Murray, Colin	1870 - 75	in ink, l.c., "General View of Elephanta Caves from entrance."		23.5 x 29
Photographs	567	RPS	8654	2083	Ceylon, View on the Railway incline.	Ootacamund; the Bandstand and Ornamental Water in the Botanical Gardens	Murray, Colin	1870 - 75	in ink, l.c., "Ceylon, View on the Railway incline."	recto: numbered on negative, l.l., "2083".	23.5 x 29
Photographs	568	RPS	8655		Bombay, The Reversing Station, Bhore Ghat Railway incline.		Murray, Colin	1870 - 75	in ink, l.c., "Bombay, The Reversing Station, Bhore Ghat Railway incline."		19.5 x 31.5
Photographs	569	RPS	8656		Ceylon, The Twin Falls, Rambodda.		Murray, Colin	1870 - 75	in ink, l.c., "Ceylon, The Twin Falls, Rambodda."	recto: numbered in negative, l.l., [indecipherable, scratched over]	29 x 23.5
Photographs	570	RPS	8657	2118	Ceylon, study of Areka nut Palms near Badala.	Colombo;	Murray, Colin	1870 - 75	in ink, l.c., "Ceylon, study of Areka nut Palms near Badala."	recto: numbered in negative, l.r., "2118"	29 x 24
Photographs	571	RPS	8658	2150	Ceylon, View from Rambodda Bridge.	Ceylon; View from Rambodda Bridge showing Upper Falls.	Murray, Colin	1870 - 75	in ink, l.c., "Ceylon, View from Rambodda Bridge."	recto: numbered in negative, l.r., "2150"	23.5 x 29
Photographs	572	RPS	8659	2158	Ceylon, View from the crest of Twin Falls.		Murray, Colin	1870 - 75	in ink, l.c., "Ceylon, View from the crest of Twin Falls."	recto: numbered in negative, l.c., "215[8]"	23 x 29
Photographs	573	RPS	8660	2156	Ceylon, View near Kandy.		Murray, Colin	1870 - 75	in ink, l.c., "Ceylon, View near Kandy."	recto: numbered in negative, l.c., [indecipherable, scratched out]	23.5 x 29
Photographs	574	RPS	8661	2120	Ceylon, The Fall of the Badula Oya.	Point de Galle; General View of the road and custom house.	Murray, Colin	1870 - 75	in ink, l.c., "Ceylon, The Fall of the Badula Oya."	recto: numbered in negative, l.r., "2120"	23.5 x 29.5
Photographs	575	RPS	8662		Matheran, View near Louisa point.		Murray, Colin	1870 - 75	in ink, l.c., "Matheran, View near Louisa point."		19 x 32
Photographs	576	RPS	8663		Matheran, View from Louisa point, looking towards Waterfall.		Murray, Colin	1870 - 75	in ink, l.c., "Matheran, View near Louisa point."		19 x 32

Photographs	577	RPS	8664		Matheran, A "Bit" on the Road near Chouk Point.		Murray, Colin	1870 - 75	in ink, I.c., "Matheran, A "Bit" on the Road near Chouk Point."		24 x 29
Photographs	578	RPS	8665		Matheran, Natural Arch on the Road.		Murray, Colin	1870 - 75	in ink, I.c., "Matheran, Natural Arch on the Road."		24.5 x 29.5
Photographs	579	RPS	8666		Matheran, scene at the Bund.		Murray, Colin	1870 - 75	in ink, I.c., "Matheran, scene at the Bund."		24 x 30
Photographs	580	RPS	8667		Poona, A "Peep" through the Trees, Bund Gardens, showing Fitzgerald Bridge.		Murray, Colin	1870 - 75	in ink, I.c., "Poona, A "Peep" through the Trees, Bund Gardens, showing Fitzgerald Bridge."		24 x 30
Photographs	581	RPS	8668		Poona, The upper walk, Bund Gardens.		Murray, Colin	1870 - 75	in ink, I.c., "Poona, The upper walk, Bund Gardens."		23.5 x 30
Photographs	582	RPS	8669	2232	Ahmedabad, Ranees Seepri ka Musjid.		Murray, Colin	1870 - 75	in ink, I.c., "Ahmedabad, Ranees Seepri ka Musjid."	recto: numbered in negative, I.r.c., "Bourne & Shepherd 2232"	24 x 29
Photographs	583	RPS	8670	2233	Ahmedabad, Carved Pillar and Window of Ranees Seepri ka Musjid.		Murray, Colin	1870 - 75	in ink, I.c., "Ahmedabad, Carved Pillar and Window of Ranees Seepri ka Musjid."	recto: numbered in negative, I.l., "Bourne & Shepherd 2233"	30 x 24
Photographs	584	RPS	8671	2244	Ruins of the "Rudra Mahal" at Sidhpore.		Murray, Colin	1870 - 75	in ink, I.c., "Ruins of the "Rudra Mahal" at Sidhpore."	recto: numbered in negative, I.c., "2244"	29 x 24
Photographs	585	RPS	8672	2253	The Lake, Mount Aboo.		Murray, Colin	1870 - 75	in ink, I.c., "The Lake, Mount Aboo."	recto: numbered in negative, I.c., "2253"	24 x 29
Photographs	586	RPS	8673		The Lake, Mount Aboo, a peep from the east.		Murray, Colin	1870 - 75	in ink, I.c., "The Lake, Mount Aboo, a peep from the east."		19 x 32
Photographs	587	RPS	8674	2262	Interior of the great Jain Temple at Sadree.		Murray, Colin	1870 - 75	in ink, I.c., "Interior of the great Jain Temple at Sadree."	recto: numbered in negative, I.l., "Bourne and Shepherd 2262"	30 x 24
Photographs	588	RPS	8675	2256	Interior of Jain Temple, Mount Aboo.		Murray, Colin	1870 - 75	in ink, I.c., "Interior of Jain Temple, Mount Aboo."	recto: numbered in negative, I.l., "Bourne and Shepherd 2256"	30 x 24
Photographs	589	RPS	8676	2282	Tower of Victory at Chitore.		Murray, Colin	1870 - 75	in ink, I.c., "Tower of Victory at Chitore."	recto: numbered in negative, I.l., "Bourne and Shepherd 2282"	29 x 24
Photographs	590	RPS	8677	2274	The Lake at Eklungjee, near Codeypore.		Murray, Colin	1870 - 75	in ink, I.c., "The Lake at Eklungjee, near Codeypore."	recto: numbered in negative, I.c., "Bourne and Shepherd 2274"	24 x 29
Photographs	591	RPS	8678	2267	Marble Ghat at Rajnuggur, 900 feet in length.		Murray, Colin	1870 - 75	in ink, I.c., "Marble Ghat at Rajnuggur, 900 feet in length."	recto: numbered in negative, I.l., "Bourne and Shepherd 2267"	19.5 x 32
Photographs	592	RPS	8679	2278	The Lake and Palaces at Oodeypore.		Murray, Colin	1870 - 75	in ink, I.c., "The Lake and Palaces at Oodeypore."	recto: numbered in negative, I.l., "Bourne and Shepherd 2278"	19 x 32
Photographs	593	RPS	8680		Approaching Dilwarra from the north.		Murray, Colin	1870 - 75	in ink, I.c., "Approaching Dilwarra from the north."		19.5 x 32
Photographs	594	RPS	8681	2276	View of Oodeypore from the north.		Murray, Colin	1870 - 75	in ink, I.c., "View of Oodeypore from the north."	recto: numbered in negative, I.c., "Bourne & Shepherd 2276"	19 x 31.5
Photographs	595	RPS	8682	2297	View on the Bunas River at Beesulpore.		Murray, Colin	1870 - 75	in ink, I.c., "View on the Bunas River at Beesulpore."	recto: numbered in negative, I.l., "Bourne & Shepherd 2297"	24 x 30
Photographs	596	RPS	8683	2316	Interior of the Dewan Khana, Umbere, old capital of Jeypore.		Murray, Colin	1870 - 75	in ink, I.c., "Interior of the Dewan Khana, Umbere, old capital of Jeypore"	recto: numbered in negative, I.l., "Bourne & Shepherd 2316"	24 x 30
Photographs	597	RPS	8684	2306	The Rajahs Palace, Jeypore.		Murray, Colin	1870 - 75	in ink, I.c., "The Rajahs Palace, Jeypore."	recto: numbered in negative, I.r.c., "Bourne & Shepherd 2306"	19.5 x 31.5

Photographs	598	RPS	8685	2319	The Strand Road, Rangoon.	Murray, Colin	1870 - 75	in ink, I.c., "The Strand Road, Rangoon."	recto: numbered in negative, I.r., "Bourne & Shepherd 2319"	19.5 x 32
Photographs	599	RPS	8686	2321	The Shwe Dagon Pagoda, Rangoon.	Murray, Colin	1870 - 75	in ink, I.c., "The Shwe Dagon Pagoda, Rangoon."	recto: numbered in negative, I.c., "Bourne & Shepherd 2321"	30 x 24
Photographs	600	RPS	8687	2323	View from Southwest angle of Pagoda looking towards entrance.	Murray, Colin	1870 - 75	in ink, I.c., "View from Southwest angle of Pagoda looking towards entrance."	recto: numbered in negative, I.I., "Bourne & Shepherd 2323"	24 x 29.5
Photographs	601	RPS	8688	2328	View of Rangoon, from the Signal Pagoda.	Murray, Colin	1870 - 75	in ink, I.c., "View of Rangoon, from the Signal Pagoda."	recto: numbered in negative, I.I., "Bourne & Shepherd 2328"	23 x 29
Photographs	602	RPS	8689	2329	The Village of Prome on the Irrawaddy.	Murray, Colin	1870 - 75	in ink, I.c., "The Village of Prome on the Irrawaddy."	recto: numbered in negative, I.r., "Bourne & Shepherd 2329"	19 x 31.5
Photographs	603	RPS	8690	2331	Thayetmio on the Irrawaddy.	Murray, Colin	1870 - 75	in ink, I.c., "Thayetmio on the Irrawaddy."	recto: numbered in negative, I.c., "Bourne & Shepherd 2331"	19 x 32
Photographs	604	RPS	8691	2334	Yananjoun, from the Riverside.	Murray, Colin	1870 - 75	in ink, I.c., "Yananjoun, from the Riverside."	recto: numbered in negative, I.c., "Bourne & Shepherd 2334"	19 x 31
Photographs	605	RPS	8692	2336	Avenue of Tamarind Trees, near Magway Pagoda.	Murray, Colin	1870 - 75	in ink, I.c., "Avenue of Tamarind Trees, near Magway Pagoda."	recto: numbered in negative, I.c., "Bourne & Shepherd 2336"	24 x 29.5
Photographs	606	RPS	8693	2340	The Ananda Pagoda, Pagan.	Murray, Colin	1870 - 75	in ink, I.c., "The Ananda Pagoda, Pagan."	recto: numbered in negative, I.r., "2340 Bourne & Shepherd"	24 x 29
Photographs	607	RPS	8694	2337	Village of Saigua, on the Irrawaddy, near Pagan.	Murray, Colin	1870 - 75	in ink, I.c., "Village of Saigua, on the Irrawaddy, near Pagan."	recto: numbered in negative, I.r., "2337 Bourne & Shepherd"	19 x 32
Photographs	608	RPS	8695	2341	Ruins of Pagan.	Murray, Colin	1870 - 75	in ink, I.c., "Ruins of Pagan."	recto: numbered in negative, I.r., "2341 Bourne & Shepherd"	19 x 32
Photographs	609	RPS	8696	2342	Burmese making lackered boxes from slips of Bamboo.	Murray, Colin	1870 - 75	in ink, I.c., "Burmese making lackered boxes from slips of Bamboo."	recto: numbered in negative, I.r., "2342 Bourne & Shepherd"	22 x 29.5
Photographs	610	RPS	8698	2345	Sagain, from the Riverside.	Murray, Colin	1870 - 75	in ink, I.c., "Sagain, from the Riverside."	recto: numbered in negative, I.c., "2345 Bourne & Shepherd"	19 x 32
Photographs	611	RPS	8699	2347	A 'Peep' through the Hills, Sagain Ava in the distance.	Murray, Colin	1870 - 75	in ink, I.c., "A 'Peep' through the Hills, Sagain Ava in the distance."	recto: numbered in negative, I.I., "2347 Bourne & Shepherd"	19 x 32
Photographs	612	RPS	8697	2344	Pagan/ A Specimen of Burmese carving in wood.	Murray, Colin	1870 - 75	in ink, I.c., "Pagan/ A Specimen of Burmese carving in wood."	recto: numbered in negative, I.r., "2344 Bourne & Shepherd"	24 x 29
Photographs	613	RPS	8700	2350	The great Bell at Mengoon, said to weigh 90 tons.	Murray, Colin	1870 - 75	in ink, I.c., "The great Bell at Mengoon, said to weigh 90 tons."	recto: numbered in negative, I.r., "2350"	23.5 x 29
Photographs	614	RPS	8701	2354	The King of Burmah's gilded Barge.	Murray, Colin	1870 - 75	in ink, I.c., "The King of Burmah's gilded Barge."	recto: numbered in negative, I.I., "Bourne & Shepherd 2354"	18.5 x 32
Photographs	615	RPS	8702	2357	A Burmese Carriage and Pair.	Murray, Colin	1870 - 75	in ink, I.c., "A Burmese Carriage and Pair."	recto: numbered in negative, I.r., "2357 Bourne & Shepherd"	23 x 28
Photographs	616	RPS	8703	2363	Elephants moving Timber.	Murray, Colin	1870 - 75	in ink, I.c., "Elephants moving Timber."	recto: numbered in negative, I.I., "2363 Bourne & Shepherd"	23 x 28.5
Photographs	617	RPS	8704	2372	The Village of Toungine on the Salween.	Murray, Colin	1870 - 75	in ink, I.c., "The Village of Toungine on the Salween."	recto: numbered in negative, I.I., "Bourne & Shepherd 2372"	24 x 30
Photographs	618	RPS	8705	2371	Bhuddist Caves near Moulmein.	Murray, Colin	1870 - 75	in ink, I.c., "Bhuddist Caves near Moulmein."	recto: numbered in negative, I.I., "B & S 2371"	24 x 29.5

Photographs	619	RPS	8706		The Salween River.		Murray, Colin	1870 - 75	in ink, I.C., "The Salween River."		24 x 30
Photographs	620	RPS	8707		On the Salween River.		Murray, Colin	1870 - 75	in ink, I.C., "On the Salween River."		24 x 30
Photographs	621	RPS	8708	2380	The Salween above Shwe-Goon.		Murray, Colin	1870 - 75	in ink, I.C., "The Salween above Shwe-Goon."	recto: numbered in negative, I.C., "2380 Bourne & Shepherd"	24 x 30
Photographs	622	RPS	8709	2386	View on the Salween near the Rope Station.		Murray, Colin	1870 - 75	in ink, I.C., "View on the Salween near the Rope Station."	recto: numbered in negative, I.C., "Bourne & Shepherd 2386"	24 x 30
Photographs	623	RPS	8710		View on the Salween, near the Rope Station.		Murray, Colin	1870 - 75	in ink, I.C., "View on the Salween, near the Rope Station."		24 x 30
Views of Cashmere	624	RPS	8711	775	Budrawar.	Budrawar.	Bourne, Samuel	1864	in ink, I.C., "Budrawar".	recto: numbered in negative, I.I., "775"	23.5 x 29
Views of Cashmere	625	RPS	8712	774	View on the Kashmir Road near Budrawar.	View on the Kashmir Road, near Budrawar.	Bourne, Samuel	1864	in ink, I.C., "View on the Kashmir Road near Budrawar."	recto: numbered in negative, I.I., "Bourne 774"	24 x 29
Views of Cashmere	626	RPS	8713/1	776	Twig Jhula Bridge on the Chenab, near Kishtwar.	Twig Jhula Bridge on the Chenab, near Kishtwar.	Bourne, Samuel	1864	in ink, I.C., "Twig Jhula Bridge on the Chenab, near Kishtwar."	recto: numbered in negative, I.I., "Bourne 776"	24 x 29
Views of Cashmere	627	RPS	8714/1	777	View below the Meribul Pass, Singapore.	View below the Meribul Pass, Singapore.	Bourne, Samuel	1864	in ink, I.C., "View below the Meribul Pass, Singapore."; in graphite, I.r., "777".	recto: numbered in negative, I.I., "Bourne 777"	29.5 x 24
Views of Cashmere	628	RPS	8715	778	Valley near Wangam.	Valley near Wangam.	Bourne, Samuel	1864	in ink, I.C., "Valley near Wangam."; in graphite, I.r., "778"	recto: numbered in negative, I.I., "Bourne 778"	24 x 29
Views of Cashmere	629	RPS	8716	779	Clump of Chunar at Achabul.	Clump of Chunar at Achabul.	Bourne, Samuel	1864	in ink, I.C., "Clump of Chunar, at Achabul."	recto: numbered in negative, I.I., "Bourne 779"	24 x 29
Views of Cashmere	630	RPS	8717/1	780	Large Chunar by the Stream, at Achabul.	Chunar by the Stream at Achabul.	Bourne, Samuel	1864	in ink, I.C., "Large Chunar by the Stream, at Achabul."	recto: numbered in negative, I.I., "Bourne 780"	24 x 29
Views of Cashmere	631	RPS	8718	781	Ruins of Martund from N.E.	Ruins of Martund from the North East.	Bourne, Samuel	1864	in ink, I.C., "Ruins of Martund from N.E."	recto: numbered in negative, I.I., "Bourne 781"	24 x 29
Views of Cashmere	632	RPS	8719	782	Ruins of Martund from S.E.	Ruins of Martund, from the South East.	Bourne, Samuel	1864	in ink, I.C., "Ruins of Martund from S.E."	recto: numbered in negative, I.I., "Bourne 782"	24 x 29
Views of Cashmere	633	RPS	8720	783	Ruins of Martund, Central building.	Ruins of Martund; the Central building.	Bourne, Samuel	1864	in ink, I.C., "Ruins of Martund, Central building."; in graphite, I.r., "783"	recto: numbered in negative, I.I., "Bourne 783"	24 x 29
Views of Cashmere	634	RPS	8721	784	Bij Bihara, on the Jhelum.	Bij Bihara, on the Jhelum.	Bourne, Samuel	1864	in ink, I.C., "Bij Bihara, on the Jhelum."; in graphite, I.r., "784"	recto: numbered in negative, I.I., "Bourne 784"	24 x 29.5
Views of Cashmere	635	RPS	8722	785	View at Bij Bihara.	View at Bij Bihara.	Bourne, Samuel	1864	in ink, I.C., "View at Bij Bihara."	recto: numbered in negative, I.I., "Bourne 785"	24.5 x 30
Views of Cashmere	636	RPS	8723	786	View down the Jhelum, from the Island.	View at Bij Bihara, down the Jhelum, from the Island.	Bourne, Samuel	1864	in ink, I.C., "View down the Jhelum, from the Island."	recto: numbered in negative, I.I., "Bourne 786"	24 x 29
Views of Cashmere	637	RPS	8724	787	View from above the Char Chunar.	View at Bij Bahara, from above the Char Chunar.	Bourne, Samuel	1864	in ink, I.C., "View from above the Char Chunar."; I.r., "787"	recto: numbered in negative, I.I., "Bourne 787"	24 x 30
Views of Cashmere	638	RPS	8725	788	Bridge of Shops, Srinuggur.	Srinuggur; Bridge of Shops.	Bourne, Samuel	1864	in ink, I.C., "Bridge of Shops, Srinuggur."; in graphite, I.r., "788"	recto: numbered in negative, I.I., "Bourne 788"	24 x 29
Views of Cashmere	639	RPS	8726	789	Shah Hamadan Musjid, Srinuggur.	Srinuggur; the Shah Hamadan Musjid.	Bourne, Samuel	1864	in ink, I.C., "Shah Hamadan Musjid, Srinuggur."; in graphite, I.r., "789"	recto: numbered in negative, I.I., "Bourne 789"	24 x 29
Views of Cashmere	640	RPS	8727	790	Moonshee Bagh, Commissioner's Boat.	Srinuggur; Moonshee Bagh; Commissioner's Boat.	Bourne, Samuel	1864	in ink, I.C., "Moonshee Bagh, Commissioner's Boat."	recto: numbered in negative, I.I., "Bourne 790"	24 x 29

Views of Cashmere	641	RPS	8728	791	Tukht - i - Soliman, from the river at Pandretton.	Srinuggur; Tukht - i - Soliman, from the river at Pandretton.	Bourne, Samuel	1864	in ink, l.c., "Tukht - i - Soliman, from the river at Pandretton."	recto: numbered in negative, l.l., "Bourne 791"	23.5 x 29
Views of Cashmere	642	RPS	8729	792	Up the Jhelum, from below the Island.	Srinuggur; Up the Jhelum, from below the Island.	Bourne, Samuel	1864	in ink, l.c., "Up the Jhelum, from below the Island."	recto: numbered in negative, l.r., "Bourne 792"	23.5 x 29
Views of Cashmere	643	RPS	8730	793	Visitor's Reach, Srinuggur.	Srinuggur; Visitors Reach.	Bourne, Samuel	1864	in ink, l.c., "Visitor's Reach, Srinuggur."	recto: numbered in negative, l.l., "Bourne 793"	24 x 29.5
Views of Cashmere	644	RPS	8731/1	794	Up the River, from the 6th Bridge.	Srinuggur; up the River from the 6th Bridge.	Bourne, Samuel	1864	in ink, l.c., "Up the River, from the 6th Bridge."	recto: numbered in negative, l.l., "Bourne 794"	23 x 29
Views of Cashmere	645	RPS	8732/1	796	On the Dhul Canal, 1st reach from City.	Srinuggur; on the Dhul Canal, 1st reach from City.	Bourne, Samuel	1864	in ink, l.c., "On the Dhul Canal, 1st reach from City."	Recto: numbered in negative, l.l., "Bourne 796"	23 x 29.5
Views of Cashmere	646	RPS	8733/1	797	On the Dhul Canal.	Srinuggur; on the Dhul Canal, near the city.	Bourne, Samuel	1864	in ink, l.c., "On the Dhul Canal."	Recto: numbered in negative, l.l., "Bourne 797"	24 x 29
Views of Cashmere	647	RPS	8734	798	On the Dhul Canal, with Tukht - i - Soliman.	Srinuggur; On the Dhul Canal, with Tukht - i - Soliman.	Bourne, Samuel	1864	in ink, l.c., "On the Dhul Canal, with Tukht - i - Soliman."; in graphite, l.r., "798"	Recto: numbered in negative, l.l., "Bourne 798"	24 x 29.5
Views of Cashmere	648	RPS	8735/1	801	Poplar avenue, Srinuggur, from the middle.	Srinuggur; Poplar avenue, from the middle.	Bourne, Samuel	1864	in ink, l.c., "Poplar avenue, Srinuggur, from the middle."	Recto: numbered in negative, l.r., "Bourne 801 a"	24 x 29.5
Views of Cashmere	649	RPS	8736	799	Showing how the Vines grow in Kashmir.	Srinuggur; Showing how the Vines grow in Kashmir.	Bourne, Samuel	1864	in ink, l.c., "Showing how the Vines grow in Kashmir."	Recto: numbered in negative, l.l., "Bourne 799"	30 x 24
Views of Cashmere	650	RPS	8737	801	Poplar avenue, Srinuggur, from the end.	Srinuggur; Poplar avenue, from the end.	Bourne, Samuel	1864	in ink, l.c., "Poplar avenue, Srinuggur, from the end."	Recto: numbered in negative, l.l., "Bourne 801"	30 x 24
Views of Cashmere	651	RPS	8738	802	Path by the Lake, Nasib Bagh.	Srinuggur; Path by the Lake, Nasib Bagh.	Bourne, Samuel	1864	in ink, l.c., "Path by the Lake, Nasib Bagh."; in graphite, l.r., "802"	Recto: numbered in negative, l.l., "Bourne 802"	24 x 29
Views of Cashmere	652	RPS	8739	803	Avenue of Chunars in Nasib Bagh.	Srinuggur; Avenue of Chunars in Nasib Bagh.	Bourne, Samuel	1864	in ink, l.c., "Avenue of Chunars in Nasib Bagh."	Recto: numbered in negative, l.r., "Bourne 803"	24 x 29
Views of Cashmere	653	RPS	8740	804	In Nishat Bagh.	Srinuggur; In the Nishat Bagh.	Bourne, Samuel	1864	in ink, l.c., "In Nishat Bagh."	Recto: numbered in negative, l.c., "Bourne 804"	24.5 x 30
Views of Cashmere	654	RPS	8741/1	805	View from the Nautch Bungalow, Shalimar.	Srinuggur; View from the Nautch Bungalow, Shalimar.	Bourne, Samuel	1864	in ink, l.c., "View from the Nautch Bungalow, Shalimar."	Recto: numbered in negative, l.r., "Bourne 805"	24 x 29.5
Views of Cashmere	655	RPS	8742	806	Nautch Bungalow, Shalimar.	Srinuggur; Nautch Bungalow, Shalimar.	Bourne, Samuel	1864	in ink, l.c., "Nautch Bungalow, Shalimar."	Recto: numbered in negative, l.r., "Bourne 806"	24 x 29
Views of Cashmere	656	RPS	8743	807	The entrance to Shalimar.	Srinuggur; the entrance to Shalimar.	Bourne, Samuel	1864	in ink, l.c., "The entrance to Shalimar."; in graphite, l.r., "807"	Recto: numbered in negative, l.r., "Bourne 807"	24 x 29.5
Views of Cashmere	657	RPS	8744	809	Group of Kashmir females.	Srinuggur; Group of Kashmire females.	Bourne, Samuel	1864	in ink, l.c., "Group of Kashmir females."	Recto: numbered in negative, l.r., "809"	23.5 x 29
Views of Cashmere	658	RPS	8745	814	Merchants' Houses on the Marqual Canal.	Srinuggur; Merchants' Houses on the Marqual Canal.	Bourne, Samuel	1864	in ink, l.c., "Merchants' Houses on the Marqual Canal."	Recto: numbered in negative, l.r., "Bourne 814"	24 x 29
Views of Cashmere	659	RPS	8746/1	815	Bridge on the Marqual Canal.	Srinuggur; a Bridge on the Marqual Canal.	Bourne, Samuel	1864	in ink, l.c., "Bridge on the Marqual Canal."; in graphite, l.r., "815"		23.5 x 29
Views of Cashmere	660	RPS	8747	816	A shooting party in Camp, Srinuggur.	Srinuggur; A Shooting Party in Camp.	Bourne, Samuel	1864	in ink, l.c., "A shooting party in Camp, Srinuggur."; in graphite, l.r., "816"	Recto: numbered in negative, l.r., "Bourne 816"	24 x 29
Views of Cashmere	661	RPS	8748	817	Tukht-i-Soliman.	Srinuggur; the Tukht - i - Soliman	Bourne, Samuel	1864	in ink, l.c., "Tukht-i-Soliman."	Recto: numbered in negative, l.c., "Bourne 817"	24 x 29
Views of Cashmere	662	RPS	8749	818	Srinuggur, from the Tukht Hill.	Srinuggur; from the Tukht Hill.	Bourne, Samuel	1864	in ink, l.c., "Srinuggur, from the Tukht Hill."	Recto: numbered in negative, l.r., "Bourne 818"	24 x 29

Views of Cashmere	663	RPS	8750	819	City view, from Safoola Baba's house.	Srinuggur; City View from Safoola Baba's House.	Bourne, Samuel	1864	in ink, l.c., "City view, from Safoola Baba's house."	Recto: numbered in negative, l.r., "Bourne 819"	24 x 29
Views of Cashmere	664	RPS	8751	820	Resident's Bungalows on the River.	Srinuggur; Resident's Bungalows on the River.	Bourne, Samuel	1864	in ink, l.c., "Resident's Bungalows on the River."	Recto: numbered in negative, l.r., "Bourne 820"	23.5 x 29.5
Views of Cashmere	665	RPS	8752	821	Long reach of River with Tukht.	Srinuggur; Long reach of River with Tukht.	Bourne, Samuel	1864	in ink, l.c., "Long reach of River with Yukht."	Recto: numbered in negative, l.r., "Bourne 821"	24 x 29
Views of Cashmere	666	RPS	8753	82112	The first Bridge and Rajah's Palace.		Bourne, Samuel	1864	in ink, l.c., "The first Bridge and Rajah's Palace."	Recto: numbered in negative, l.r., "Bourne 821 1/2"	24 x 29.5
Views of Cashmere	667	RPS	8754	822	Bridge near Srinuggur, built by Akbar.	Bridge near Srinuggur, built by Akbar.	Bourne, Samuel	1864	in ink, l.c., "Bridge near Srinuggur, built by Akbar."	Recto: numbered in negative, l.r., "Bourne 822"	24 x 29
Views of Cashmere	668	RPS	8755	824	View near the entrance of Dhul Canal.	Srinuggur; a View near the entrance of Dhul Canal.	Bourne, Samuel	1864	in ink, l.c., "View near the entrance of Dhul Canal."	Recto: numbered in negative, l.r., "Bourne 824"	24 x 29
Views of Cashmere	669	RPS	8756/1	825	View on the Canal. (Prize Photograph 1865)	Srinuggur; a View on the Canal. (Prize Photograph 1865)	Bourne, Samuel	1864	in ink, l.c., "View on the Canal. (Prize Photograph 1865)"	Recto: numbered in negative, l.r., "Bourne 825"	24 x 29.5
Views of Cashmere	670	RPS	8757/1	826	A pleasant walk near Srinuggur.	A pleasant walk near Srinuggur.	Bourne, Samuel	1864	in ink, l.c., "A pleasant walk near Srinuggur."	Recto: numbered in negative, l.r., "Bourne 826"	24 x 29.5
Views of Cashmere	671	RPS	8758	827	Foliage on the Dhul Canal.	Srinuggur; Foliage on the Dhul Canal.	Bourne, Samuel	1864	in ink, l.c., "Foliage on the Dhul Canal."; in graphite, l.r., "827"	Recto: numbered in negative, l.r., "Bourne 827"	24 x 29.5
Views of Cashmere	672	RPS	8759	828	Avenue by the Dhul Canal.	Srinuggur; Avenue by the Dhul Canal.	Bourne, Samuel	1864	in ink, l.c., "Avenue by the Dhul Canal."	Recto: numbered in negative, l.r., "Bourne 828"	24 x 29.5
Views of Cashmere	673	RPS	8760	829	View on the Dhul Canal.	Srinuggur; View on the Dhul Canal.	Bourne, Samuel	1864	in ink, l.c., "Avenue by the Dhul Canal."; in graphite, l.r., "827"	Recto: numbered in negative, l.r., "Bourne 829"	24 x 29.5
Views of Cashmere	674	RPS	8761	832	Chunar Bagh, Dhul Canal.	Srinuggur; Chunar Bagh, Dhul Canal.	Bourne, Samuel	1864	in ink, l.c., "Chunar Bagh, Dhul Canal."; in graphite, l.r., "832"	Recto: numbered in negative, l.r., "Bourne 832"	24 x 29.5
Views of Cashmere	675	RPS	8762	830	Chunars and poplars by the Dhul Canal.	Srinuggur; Chunars and poplars by the Dhul Canal.	Bourne, Samuel	1864	in ink, l.c., "Chunars and poplars by the Dhul Canal."; in graphite, l.r., "830"	Recto: numbered in negative, l.r., "Bourne 830"	24 x 29.5
Views of Cashmere	676	RPS	8763	833	Chunars overhanging Dhul Canal.	Srinuggur; Chunars overhanging Dhul Canal.	Bourne, Samuel	1864	in ink, l.c., "Chunars overhanging Dhul Canal."; in graphite, l.r., "833"	Recto: numbered in negative, l.r., "Bourne 833"	24 x 29.5
Views of Cashmere	677	RPS	8764	834	Dhul Canal below Chunar Bagh.	Srinuggur; Dhul Canal below Chunar Bagh.	Bourne, Samuel	1864	in ink, l.c., "Dhul Canal below Chunar Bagh."; in graphite, l.r., "834"	Recto: numbered in negative, l.r., "Bourne 834"	24 x 29.5
Views of Cashmere	678	RPS	8765	970	Manus Bul, from head of Lake.	Manus Bul, from head of Lake.	Bourne, Samuel	1864	in ink, l.c., "Manus Bul, from head of Lake."; in graphite, l.r., "970"	Recto: numbered in negative, l.r., "Bourne"	24 x 29.5
Views of Cashmere	679	RPS	8766	972	Manus Bul, peep through Chunars.	Lake Manus Bul; a peep through Chunars	Bourne, Samuel	1864	in ink, l.c., "Manus Bul, peep through Chunars."; in graphite, l.r., "972"	Recto: numbered in negative, l.r., "Bourne"	24 x 29.5
Views of Cashmere	680	RPS	8767	973	Manus Bul, from Hill above encamping ground.	Lake Manus Bul, from Hill above encamping ground.	Bourne, Samuel	1864	in ink, l.c., "Manus Bul, from Hill above encamping ground."; in graphite, l.r., "973"	Recto: numbered in negative, l.r., "Bourne"	24 x 29.5
Views of Cashmere	681	RPS	8768	974	[Camping Scene/Shooting Party]		Bourne, Samuel	1864	in graphite, l.r., "974"	Recto: numbered in negative, l.r., "Bourne"	24 x 29.5
Views of Cashmere	682	RPS	8769	975	Scinde Valley, Village of Goond.	The Scinde Valley, Village of Goond.	Bourne, Samuel	1864	in ink, l.c., "Scinde Valley, Village of Goond."; in graphite, l.r., "975"	Recto: numbered in negative, l.r., "Bourne"	24 x 29.5
Views of Cashmere	683	RPS	8770	976	Scinde Valley, Village of Gugangair.	Scinde Valley, Village of Gugangair.	Bourne, Samuel	1864	in ink, l.c., "Scinde Valley, Village of Goond."; in graphite, l.r., "976"	Recto: numbered in negative, l.r., "Bourne"	24 x 29.5

Views of Cashmere	684	RPS	8771	977	Scinde Valley, View near Gugangair.	Scinde Valley, View near Gugangair.	Bourne, Samuel	1864	in ink, l.c., "Scinde Valley, View near Gugangair."; in graphite, l.r., "977"	Recto: numbered in negative, l.l., "Bourne"	24 x 29.5
Views of Cashmere	685	RPS	8772	978	Scinde Valley, below Sonamurg.	Scinde Valley, below Sonamurg.	Bourne, Samuel	1864	in ink, l.c., "Scinde Valley, below Sonamurg."; in graphite, l.r., "978"	Recto: numbered in negative, l.r., "Bourne"	24 x 29.5
Views of Cashmere	686	RPS	8773	980	Cascades on Scinde River.	Cascades on the Scinde Valley.	Bourne, Samuel	1864	in ink, l.c., "Cascades on Scinde River."; in graphite, l.r., "980"	Recto: numbered in negative, l.r., "Bourne"	24 x 29.5
Views of Cashmere	687	RPS	8774	979	Scinde Valley, Cliff.	The Scinde Valley, Cliff.	Bourne, Samuel	1864	in ink, l.c., "Scinde Valley, Cliff."; in graphite, l.r., "979"	Recto: numbered in negative, l.r., "Bourne"	29 x 24
Views of Cashmere	688	RPS	8775	981	Village of Sonamurg.	The Village of Sonamurg.	Bourne, Samuel	1864	in ink, l.c., "Village of Sonamurg."; in graphite, l.r., [indcipherable]	Recto: numbered in negative, l.l., "Bourne"	29 x 24
Views of Cashmere	689	RPS	8776	982	On Scinde River, above Sonamurg.	On Scinde River, above Sonamurg.	Bourne, Samuel	1864	in ink, l.c., "On Scinde River, above Sonamurg."; in graphite, l.r., "982"	Recto: numbered in negative, l.l., "Bourne"	24 x 29
Views of Cashmere	690	RPS	8777	983	Scinde Valley, above Sonamurg.	Scinde Valley, above Sonamurg.	Bourne, Samuel	1864	in ink, l.c., "Scinde Valley, above Sonamurg."; in graphite, l.r., "983"	Recto: numbered in negative, l.c., "Bourne"	24 x 29
Views of Cashmere	691	RPS	8778	985	View in Scinde Valley.	A View in Scinde Valley.	Bourne, Samuel	1864	in ink, l.c., "View in Scinde Valley."; in graphite, l.r., "985"	Recto: numbered in negative, l.r., "Bourne 985"	24 x 29
Views of Cashmere	692	RPS	8779	986	Scinde Valley Glaciers.	Scinde Valley Glaciers.	Bourne, Samuel	1864	in ink, l.c., "Scinde Valley Glaciers."; in graphite, l.r., "986"	Recto: numbered in negative, l.r., "Bourne"	24 x 29
Views of Cashmere	693	RPS	8780	988	Cascade in the Scinde River.	Cascades on the Scinde River	Bourne, Samuel	1864	in ink, l.c., "Cascade in the Scinde River."; in graphite, l.r., "926"	Recto: numbered in negative, l.r., "Bourne"	24 x 29
Views of Cashmere	694	RPS	8781	989	Head of Scinde Valley.	The Head of the Scinde Valley.	Bourne, Samuel	1864	in ink, l.c., "Head of Scinde Valley."; in graphite, l.r., "989"	Recto: numbered in negative, l.r., "Bourne"	24 x 29
Views of Cashmere	695	RPS	8782	984	Glaciers near Sonamurg.	Glaciers near Sonamurg.	Bourne, Samuel	1864	in ink, l.c., "Glaciers near Sonamurg."; in graphite, l.r., "984"		29.5 x 24
Views of Cashmere	696	RPS	8783	990	View in Zoji-la Pass.	View in Zoji-la Pass.	Bourne, Samuel	1864	in ink, l.c., "View in Zoji-la Pass."; in graphite, l.r., "990"	recto: numbered in negative, l.r., "Bourne"	29.5 x 24
Views of Cashmere	697	RPS	8784	992	Watercourse from the Pass.	Watercourse from the Pass.	Bourne, Samuel	1864	in ink, l.c., "Watercourse from the Pass."; in graphite, l.r., "992"	Recto: numbered in negative, l.c., "Bourne"	29.5 x 24
Views of Cashmere	698	RPS	8785	991	View from top of the Pass.	View from top of Zoji-la Pass.	Bourne, Samuel	1864	in ink, l.c., "View from top of the Pass."; in graphite, l.r., "991"	Recto: numbered in negative, l.c., "Bourne"	24 x 29
Views of Cashmere	699	RPS	8786	993	Sunset on Manus Bul.	Sunset on Lake Manus Bul.	Bourne, Samuel	1864	in ink, l.c., "Sunset on Manus Bul."; in graphite, l.r., "993"	Recto: numbered in negative, l.l., "Bourne"	24 x 29
Views of Cashmere	700	RPS	8787	995	Barramula, from above the Bridge.	Barramula; from above the Bridge.	Bourne, Samuel	1864	in ink, l.c., "Barramula, from above the Bridge."; in graphite, l.r., "995"	Recto: numbered in negative, l.l., "Bourne"	24 x 29
Views of Cashmere	701	RPS	8788	996	The Barramula from the South Side of the River	Barramula, from the South Side of the River.	Bourne, Samuel	1864	in ink, l.c., "The Barramula from the South Side of the River" [erased]; in graphite, l.r., "886"	Recto: numbered in negative, l.l., "Bourne"	24 x 29
Views of Cashmere	702	RPS	8789	997	Baramula, view down the River.	Baramula, A view down the River.	Bourne, Samuel	1864	in ink, l.c., "Baramula, view down the River."; in graphite, l.r., "997"	Recto: numbered in negative, l.l., "Bourne"	24 x 29
Views of Cashmere	703	RPS	8790	998	Baramula, exit of the Jhelum.	Baramula, the exit of the Jhelum.	Bourne, Samuel	1864	in ink, l.c., "Baramula, exit of the Jhelum."; in graphite, l.r., "998"	Recto: numbered in negative, l.r., "Bourne"	24 x 29
Views of Cashmere	704	RPS	8792	1001	A Ruin	Nowshera; A Ruin	Bourne, Samuel	1864	in ink, l.c., "A Ruin"; in graphite, l.r., "1007"		24 x 29.5

Views of Cashmere	705	RPS	8791	1000	Ancient Temple at Nowshera, inner Temple.	Ancient Temple at Nowshera; inner Temple.	Bourne, Samuel	1864	in ink, l.c., "Ancient Temple at Nowshera, inner Temple."; in graphite, l.r., "1000"		24 x 29
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