

International Exhibition of 1862.



# CATALOGUE

OF THE

# P H O T O G R A P H S

EXHIBITED IN

CLASS XIV.

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PUBLISHED UNDER THE SANCTION OF  
HER MAJESTY'S COMMISSIONERS  
AND ALLOWED BY THEM TO BE SOLD IN THE BUILDING.

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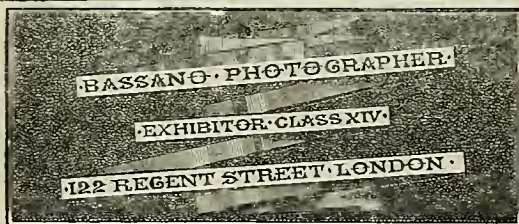
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W.

International Exhibition of 1862.



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## P R E F A C E.

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In the Great Exhibition of 1851, Photography had not sufficiently advanced to be placed in a separate Class,—Photographs, and the apparatus used in producing them, were included among Philosophical Instruments. It has now a class of itself (XIV). The Art was, in 1851, represented by a large number of Daguerreotypes, some Talbottypes, or Sun Pictures, as they were then frequently termed, and by a few specimens of the Albumen process on glass. The Collodion process, to which is due the enormous development which has taken place since 1851, was not known previously to the opening of the Exhibition in that year. Photographers were anxiously looking for some material which should be free from the defects of the paper on which the Talbotype negatives were taken. Albumen on glass had been tried with some success. Archer turned his attention to the use of a film of Collodion, and was experimenting upon it previous to the opening of the Exhibition, and Dr. Diamond, in company with him, took a portrait with some Collodion given him by that gentleman, as early as September, 1850. A Collodion portrait, taken by Mr. Archer, assisted by Messrs. Fry and Horne, early in May, 1851, and what is termed a positive picture,† was placed in Messrs. Horne and Thornthwaite's case in the Exhibition, with their Daguerreotype and Talbotype apparatus. Towards the end of June in that year, Mr. Ripplingham, by permission, placed in this case some prints from negative Collodion plates, the Collodion for the purpose having been given him by Mr. Archer. The description of the process was published by Archer, in March, 1851, when it appeared in "The Chemist." In the Jury report, no other notice is taken of these pictures than that "Ripplingham has exhibited several Talbottypes, being a series of untouched positives from Collodion negatives on plate-glass." No medal was given—indeed no one could have then foreseen the influence which these experiments were to exercise on the Photographic Art—and the Jury may well be pardoned for passing them over. In a short time, however, the simplicity of the process and the beauty of the results caused its almost universal adoption, though numerous improvements had, in the mean time, been made in the negative paper processes, more especially that known as the Wax Paper process, invented by Le Gray.

The Photographs in the present collection are, with some few exceptions, all produced by the Collodion process. The exceptions are noted in the Catalogue, and they consist of a few Daguerreotypes (Nos. 900 to 905) Views of the International Exhibition of 1851, Talbottypes (Nos. 101, 423, 436 to 444), pictures from Albumen negatives on glass (Nos. 7, 8, 9, 10, 101), and from Wax Paper negatives (Nos. 134, 174\*, 180, 181, 184 to 195, 199, 200, 203 to 206, 564 to 566), the others being modifications of the Collodion process, known as dry or preservative processes, the object being to set the operator free from the encumbrance of tents or other contrivances necessary when working with Collodion away from home. Nos. 16\*, 29, 88, 91, 103, 104, 105, 113 to 118, 124 to 126, 133, 139, 143 to 145, 296, 297, 308, 333, 347, 369, 388, 390, 428, 461, 465, 479, 480, 502\*, 651, 652, 688, 705 to 707, 725, 729 to 731, 746 to 749, 751 to 753, refer to specimens produced by such processes.

The early positive prints on paper were produced by the Nitrate of Silver process, still in use, but were untoned and of a reddish colour, and were liable to fade. The toning process first adopted gave more agreeable tints to the pictures, but rendered them even more liable to fade

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† Very few pictures of this character are shown in the present Exhibition, though the process is that by which the cheap portraits, so common now-a-days, are taken. Some may be seen in frame No. 43.

than before, though, with very careful manipulation and good washing, there are pictures which, under favourable conditions, have resisted change. Photographers and Chemists have endeavoured to investigate the causes of this change, and the alkaline gold toning process now in use produces pictures which, if not absolutely permanent under every possible condition, are, with ordinary care, sufficiently so for all practical purposes. Many experiments have been made to use other materials for printing than nitrate of silver; a series of such experiments is shown in Nos. 778 to 783, 785 to 788, and 794 to 797. The silver process, however, is that universally adopted by Photographers. Many attempts have been made, with more or less success, to print from the negative in carbon, the basis of printer's ink, or other indestructible materials, and thus give the Photograph the permanence of a print from an engraved plate. This has been sought to be accomplished either by producing photographically an engraved metal plate or prepared lithographic stone, from which prints may be taken in the ordinary way with printer's ink, or by so treating the paper chemically that when submitted to the action of light under a positive or negative print, as the case may be, carbon or some other finely-divided material shall adhere only where required to form the picture. Fox Talbot shows photographic etchings, both on copper and steel, entirely produced by Photography, and etching, but untouched by the graver (Nos. 507 to 532). Paul Pretsch calls to the aid of Photography the electrotype process, and shows specimens obtained by these processes combined. He produces not only the engraved plate, but also blocks for surface printing, capable of being used with letter-press; his specimens are numbered 39 to 42, 45 to 48, 161, 162, 505, 506, and 539 to 544.† Sir Henry James, the Director-General of the Ordnance Survey, also shows a process which he terms Photozincography, by which the Photograph becomes transferred to a zinc plate, and can thus be multiplied in printing ink. This process is used by the Government in the Ordnance Survey for the production of maps, plans, etc., enlarged or reduced in the camera, and great economy both in time and money is effected by it. Specimens of it, including a modification termed Photopaperygraphy, as well as of Photolithography, and showing its adaptation to the reproduction of engravings, printed matter, and MSS., whether old or modern, are seen in Nos. 69 to 77. Pouncey (No. 44), Cecil Walker and Son (No. 547), and Joubert (on the table at the east end of room, under the name of Phototypes), exhibit specimens of direct printing in carbon from the photograph, without the intervention of any metallic plate or stone. The basis of all these processes is the peculiar action which light causes upon a mixture of gelatine and bichromate of potash. Contencin (No. 62), Field (78), and Ramage (504), show specimens of Photolithography, the image being impressed photographically on the stone. Field's process is based on the special action of light on a surface of bitumen of Judea covering the stone, an action investigated in the early days of Photography by Daguerre, who subsequently abandoned it for that process which now goes by his name.

The printing of positive transparent pictures on glass was, for a long time, exclusively practised in France; it is now done in England, and specimens are shown on the tables of Mr. Breeze and of Messrs. Negretti and Zambra. A statue in one of Mr. Breeze's pictures is taken by moonlight. Mr. Joubert, on a table at the east end of the room, shows specimens of photographs in vitrifiable colours burnt in on glass, both monochrome and polychrome. Microscopic Photography, *i.e.*, microscopic objects enlarged, is shown by Nos. 545, 546, and 548 to 563, whilst Nos. 17, 18, 22\*, and 927, refer to microscopic photographs, or photographs which require the aid of the microscope to inspect them. Enlargements by the solar camera are represented in Nos. 166, 277, 278, 282, 283, 288, 294, 295, 645, 646, 650, 657, and 658; whilst Warner (102, 106, 123, and 127) shows architectural and other views printed from enlarged negatives.

On the south wall and on tables are exhibited the painted and coloured photographs and stereoseopic Daguerreotypes.

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† Some of these are entirely untouched with the graver, and some have been so assisted. They are distinguished by labels on the specimens.

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5. F. W. Hart—Tickenham Manor House, Somerset.
6. F. W. Hart—Clapton Manor House, Somerset.
7. Cramb, Brothers—Views in Palestine.—The Mosque of Omer; The "Via Dolorosa"; The Valley of Gihon; Beyrout—Illustrations for the Queen's Bible, exhibited in Class XXVIII., by W. Mackenzie—*Albumen*.
8. Cramb, Brothers—The Mosque of Omer, Temple Area; Jerusalem from the North Acra; Bethlehem; The Nativity; Hebron—*Albumen*.
9. Cramb, Brothers—Jerusalem from the Mount of Olives, Northern half; Jerusalem from the Mount of Olives, Southern half; The Shepherd's Plain, Bethlehem; The Valley of Siloam, Jerusalem—Illustrations for the Queen's Bible, exhibited in Class XXVIII., by W. Mackenzie—*Albumen*.
10. Cramb, Brothers—Jerusalem from Bezetha; Jerusalem from the Sepulchre Church; Pool of Hezekiah, Sepulchre Church, Jerusalem; Jericho and the Moab Mountains—Illustrations for the Queen's Bible, exhibited in Class XXVIII., by W. Mackenzie—*Albumen*.
11. Dolamore and Bullock—Two views of Bonchurch, Isle of Wight.
12. Dolamore and Bullock—Two views of Bonchurch, Isle of Wight.
13. Dolamore and Bullock—Christ Church College, Oxford.
14. Dolamore and Bullock—Merton College, Oxford.
15. Dolamore and Bullock—Kelham Hall, Notts.
16. Dolamore and Bullock.—Kelham-hall, Notts.
- 16.\* J. Sands—Wharves on the Thames Bank—*Collodion Albumen*.
17. J. B. Dancer.—Microscopic Photographs.
18. J. B. Dancer.—Microscopic Photographs.
19. L. Caldesi—Raffaelle Cartoon—Peter and John healing the lame man at the Beautiful Gate of the Temple.
20. L. Caldesi.—Raffaelle Cartoon—Paul Preaching at Athens.
21. L. Caldesi.—Raffaelle Cartoon—The Sacrifice at Lystra.
22. Dr. Wright—Pictures taken with the apparatus exhibited near.
- 22.\* Stovin and Company—Microscopic Photographs.
23. Cundall and Downes—Hurstmonceux Castle.
24. Herbert Watkins—Brains of Chimpanzee.
25. J. Cruttenden—Landscapes.
26. G. Wardley—Eagle Crag, Borrowdale—*Collodion Albumen*.
27. B. L. Spackman—Progress of the International Exhibition Building of 1862.
28. B. L. Spackman—Progress of the International Exhibition Building of 1862.
29. S. Bourne—7. Fountains Abbey; 8. View on the Llugwy, N. Wales; 9. Cottages at Wilford, Notts—*Fothergill Process*.
30. J. Spode—View in Stoneleigh-park.
31. J. Spode—View in Stoneleigh-park.
32. Cundall and Downes—Waifs and Strays.
33. R. F. Barnes—Portraits of: 1. Madame Weiss; 2. W. H. Weiss; 3. Madame Clara Novello; 4. J. Sainton; 5. Madame Sainton-Dolby; 6. W. Balfe; 7. Wilbye Cooper; 8. Jules Benedict; 8. H. Blagrove.
34. Ross and Thomson—Cartes de Visite.
35. Ross and Thomson—Portraits of Children, &c.
36. J. Cruttenden—Groups.
37. Dr. Hemphill—Round Tower, Rock of Cashel.
38. Cundall and Downes—Manuscript of Gray's Elegy.
39. Paul Pretsch—Cathedral at Rheims—Engraving by Photography and the Electrotpe—Copper-plate Printing.
40. Paul Pretsch—Engraving by Photography and the Electrotpe—Surface Printing from Blocks.
41. Paul Pretsch—Engraving by means of Photograpy and the Electrotpe—Copper-plate Printing.
42. Paul Pretsch—Engraving by Photography and the Electrotpe—Surface Printing from Blocks.
43. John Lamb—No. 1. Bridge Peter Culter, Aberdeenshire—*Developed Print*; 2. Portrait on *Plain Salted Paper*; 3. Portrait on *Plain Salted Paper*; 4. Foliage, on the river Don, Aberdeen—*Developed Print*; 5, 6, 7, 8. Card portraits; 9. Huntly Castle, from the Garden Huntly Lodge; 10. Brig O'Balgownie, Aberdeen; 11. Aberdeen Harbour; 12, 13, 14, 15, 16. Portraits on Glass; 17. Garden from Haddo House—*Developed Print*; 18, 19. Portraits of Lady and Gentleman; 20. American Log House, Huntly Lodge; 21, 22, 23, 24. Card portraits.
44. John Pouncy—Specimens of *Printing in Carbon*.
45. Paul Pretsch—Engraving by means of Photography and the Electrotpe—Surface Printing from Blocks.
46. Paul Pretsch—Engraving by means of Photography and the Electrotpe—Copper-plate Printing.
47. Paul Pretsch—Engraving by Photography and the Electrotpe—Copper-plate Printing.
48. Paul Pretsch—Engraving by Photography and the Electrotpe—Copper-plate Printing.
49. T. R. Williams—Portrait of the Chancellor of the Exchequer, the Right Hon. W. E. Gladstone, M.P.

50. T. R. Williams—Portrait of the Bishop of Gibraltar.
51. T. R. Williams—Portrait of Lord Douglas.
52. T. R. Williams—Portrait of the Earl Gifford.
53. A. R. Hamilton—Pistrucci's Waterloo Medal.
54. A. R. Hamilton—Pistrucci's Waterloo Medal.
55. T. R. Williams—Portrait of the Earl of Tankerville.
56. T. R. Williams—Portrait of Lady Radstock.
57. T. R. Williams—Portrait of Earl Granard.
58. John and Charles Watkins—Portraits.
59. John and Charles Watkins—Portraits.
60. John and Charles Watkins—Portraits.
61. Sir T. M. Wilson, Bart.—From Sketches of an Eruption of a Geyser, Iceland.
62. J. Contencin—Gateway—*Photolithograph*.
63. L. Caldesi—Raffaello Cartoon—The Death of Annas.
64. John and Charles Watkins—Portraits.
65. John and Charles Watkins—Cartes de Visite.
66. John and Charles Watkins—Portraits.
67. W. L. Noverre—Part of the City of Srinugger, on the bank of the Jhelum, in Cashmere.
68. W. L. Noverre—The Fort of Mooltan, showing the Dome of the Shrine of Rukiū Alum, built 500 years ago.
69. The Canvassing for Votes; painted by W. Hogarth; engraved by C. Grignion—*Photozincograph*.
70. The Canvassing for Votes; painted by W. Hogarth; engraved by C. Grignion—*Photograph*.
71. A Panel in the Vatican; painted by Raphael; engraved by Volpato in 1776—*Photozincograph*.
72. Plan of Edinburgh Castle and Environs—*Photograph and Photozincograph*.
73. Specimens illustrative of the Photozincographic process; Specimens illustrative of the process of Photopapyrography.
74. Domesday Book—*Fac-simile* of part relating to Hampshire—*Photozincograph*.
75. Two Pages of the 1623 Edition of Shakspeare—*Photozincograph*.
76. Antique Vases; drawn by Piranesi—*Photolithograph*.
77. A Panel in the Vatican; painted by Raphael; engraved by Volpato in 1776—*Photozincograph*.
78. John Field—Views in Rome—*Specimens of Photolithography; The Image impressed by Photography on the stone*.
79. Sydney Smyth—Portrait enlarged by *Solar Camera*.
80. Dolamore and Bullock—Kelham Hall, Notts—Seat of J. H. Manners-Sutton, Esq.
81. Sydney Smyth—Instantaneous Views of London, the Thames, Isle of Wight, &c.
82. W. L. Noverre—Upper Barah Durree of the famous Shalimah Gardens in Cashmere.
83. W. L. Noverre—The principal street in the City of Mooltan.
84. O. G. Rejlander—Portraits, &c.; 1. God Speed Him; 2. Wayfarer; 3. Companion to Cogitation; 4. Scripture Reader; 5. Cogitation; 6. You can't do this, Grandmama; 7. Home, Sweet Home; 8. The Little Sisters.
85. Herbert Watkins—Portraits of Ristori in various characters.
86. Dolamore and Bullock—Early Flowers, from a Picture by W. M. Egley.
87. Ed. Kater—Ancient Armour in Mr. Meyrick's Collection.
88. S. Bourne—1. View from Pont-y-Pair, N. Wales; 2. Lledr Bridge, N. Wales; 3. View on the Conway—*Fothergill Process*.
89. F. Frith—Views in the East.
90. F. Frith—Views in the East.
91. S. Bourne—4. View near Aber, N. Wales; 5. Pont Aberglaslyn, N. Wales; 6. Rapids on the Llugwy, N. Wales—*Fothergill Process*.
92. L. Caldesi—Raffaello Cartoon—The Miraculous Draught of Fishes.
93. V. Prout—Flood in the Highlands, from the original Picture by Landseer.
94. Owen Angell—Portrait, enlarged by *Solar Camera*.
95. Owen Angell—Portrait, enlarged by *Solar Camera*.
96. Herbert Watkins—Portraits.
97. Earl of Caithness—Windsor Forest.
98. Earl of Caithness—Windsor Forest.
99. Earl of Caithness—Druidical Stones, North Scotland.
100. Viscountess Jocelyn—Broadlands, seat of Viscount Palmerston—Four Views.
- 100\* Earl of Caithness—Snow scene.
101. P. H. Bird—8, 9, 10, 11. Views from a Gentleman's Country Seat; 12. College Gateway, Bristol—*Albumen*; 13. View at Bath—*Albumen*; 20. Olney Lodge, Battersea, printed in 1851—*Calotype*; 21. Still Life, printed in 1857—*Albumen*.
102. W. H. Warner—Architectural and other Views—*From enlarged Negatives*.
103. James Mudd—Landing Steps, Worsley, Manchester—*Collodio-Albumen*.
104. James Mudd—Hermitage Bridge, Dunkeld—*Collodio-Albumen*.
105. A. Nicholson—Landscapes—*Fothergill Dry Process*.
106. W. H. Warner—Architectural and other Views—*From enlarged Negatives*.
107. L. Caldesi—Copy of a Print of Her Majesty the Queen.
108. J. Contencin—Copy of a Drawing.
109. J. Russell—Ruins of Chichester Cathedral.
110. L. Caldesi—Elgin Marbles.
111. V. Prout—Westminster Abbey, North Aisle; Westminster Abbey, North Nave; Westminster Abbey, South Aisle; Aymer de Valence; Alethe, by Doherty; Glaucus and Ione; Erin; House of the Tragic Poet; Street of the Baths; Forum; House of the Fawn.
112. D. O. Hill—Contributions in Photography.
113. James Mudd—Farm in Ennerdale, Cumberland—*Collodio-Albumen*.
114. Joseph Sidebotham—Fountains Abbey—*Collodio-Albumen*.
115. James Mudd—On the Greta, Rokeby-park—*Collodio-Albumen*.
116. James Mudd—Buttermere Lake—*Collodio-Albumen*.
117. James Mudd—On the Braan, Perthshire—*Collodio-Albumen*.
118. Joseph Sidebotham—South Stack Lighthouse—*Collodio-Albumen*.
119. L. Caldesi—Elgin Marbles.
120. L. Caldesi—Copy of Print of H.R.H. the Prince Consort.
121. J. Russell—Ruins of Chichester Cathedral.
122. J. Contencin—Copy of a Drawing.
123. W. H. Warner—Architectural and other Views—*From enlarged Negatives*.
124. A. Nicholson—Landscapes—*Fothergill Dry Process*.
125. James Mudd—The Tay above Dunkeld—*Collodio-Albumen*.
126. James Mudd—On the Ulverston Sands—*Collodio-Albumen*.
127. W. H. Warner—Architectural and other Views—*From enlarged Negatives*.
128. H. P. Robinson—Top of the Hill—*Printed from several Negatives*.
129. H. P. Robinson—Early Spring.
130. H. P. Robinson—"She never told her love."
131. H. P. Robinson—Holiday in the Wood—*Printed from several Negatives*.
132. H. P. Robinson—The Lady of Shallott—*Printed from several Negatives*.
133. James Mudd—Eskdale from Birker Fell—*Collodio-Albumen*.

184. P. H. Bird—The "Ferry Boat" of Tottenham—*Wax Paper Negative*.
185. Herbert Watkins—Portraits.
186. V. Prout—Fatal Duel, from the original Picture by Lauderseer.
187. L. Caldesi—Raffalle Cartoon—Christ's Charge to Peter.
188. J. Dixon Piper—Ancient House, Ipswich; An interior; Early Morning, from an oil painting, Stratton, Suffolk; In Memoriam; Old Curiosity Shop, Bury St. Edmund's; Brignall Banks, on the Greta; Lock Gates.
189. Colonel Verschoyle—Glastonbury; Lynmouth; Bideford; Glastonbury; Avenue Down Auney (*Collodio Albumen*); Glastonbury (*Coll. Alb.*); Down Auney Church (*Coll. Alb.*); Cheddar (*Coll. Alb.*); Glastonbury (*Coll. Alb.*); Cheddar (*Coll. Alb.*); Down Auney (*Coll. Alb.*); Portraits (*Coll. Alb. Instantaneous*); Cave, Freshwater (*Coll. Alb. Tannin*); Portrait (*Coll. Alb. Instantaneous*); Portraits (*Coll. Alb.*); Portraits (*Coll. Alb.*); Portraits (*Coll. Alb.*); Yarmouth, Isle of Wight (*Tannin*); Freshwater, Isle of Wight (*Tannin*); Sheep (*Coll. Alb. Instantaneous*); Cow and Calf (*Coll. Alb. Instantaneous*); Rock at Freshwater (*Tannin*); Portrait (*Coll. Alb.*); Children (*Coll. Alb. Instantaneous*); Cave, Freshwater (*Tannin*); Portrait (*Collodio-Albumen Instantaneous*).
140. Dolamore and Bullock—The Blind Beggar, National Gallery.
141. L. Caldesi—Copy of Triptych.
142. H. P. Robinson—Fading away—*Printed from several Negatives*.
143. Joseph Sidebotham—Chepstow Castle—*Collodio-Albumen*.
144. Joseph Sidebotham—Tintern Abbey—*Coll.-Albumen*.
145. George Wardley—Ambleside, *Collodio-Albumen*.
146. Lyndon Smith—Ponty Pair.
147. L. Caldesi—Raffaella Cartoon—Elymas the Sorcerer struck with Blindness.
148. J. Conteucin—Copy of a Drawing.
149. Cundall and Downes—Silver Dessert Service.
150. Col. Stuart Wortley—Views of Vesuvius and of the Town of Torre del Greco, during the Eruptions of 1861-1862.
151. Charles Wright—Portraits.
152. J. E. Mayall—Portraits.
153. J. E. Mayall—Portraits.
154. F. Frith—Views in the East. Illustrations for the Queen's Bible, exhibited in Class 28, by W. Mackenzie.
155. G. W. Wilson—Six views—H.M.S. Royal Adelaide; Balmoral Castle; On the Thames at Greenwich; Loch of Park, Evening; Bridge on the Cluny, Braemar; Loch of Park, Evening.
156. G. W. Wilson—Six views—The Great Eastern; Balmoral Castle (two negatives); Pike Fishing; Duck Shooting; Loch-in-dorbh; Loch-in-dorbh.
157. G. W. Wilson—Six instantaneous views—Torpoint Ferry, Devonport; Loch-in-dorbh; Land's End, Cornwall; Princes-street, Edinburgh; Union-bridge, Aberdeen (two negatives); Princes-street, Edinburgh.
158. G. W. Wilson—Six instantaneous views—H.M.S. Cambridge; Great Gun Practice; The Channel Fleet in Plymouth Sound; H.M.S. Revenge; H.M.S. Revenge; The Royal Albert Bridge, Saltash (two negatives); Plymouth Sound.
159. J. Graham—Jerusalem, from the Mount of Olives, "which is before Jerusalem on the East," Zech. xiv., 5—*Wax Paper*.
160. O. G. Rejlander—Portraits; 21. The Supplicants; 22. A West-end Belle; 23. The Task; 24. The Street Fiddler; 25. A Day in Town; 26. A Night in Town; 27. Morning; 28. The Andalusian; 29. Evening Sun.
161. Paul Pretsch—Cathedral at Strasburg—Engraving by means of Photography and the Electrotype—Copper-plate Printing.
162. Paul Pretsch—Engraving by means of Photography and the Electrotype—Copper-plate Printing.
163. R. F. Barnes—Portraits and Card Pictures—*Plain and Tinted*.
164. J. B. Pyne—Copies of Antique Carvings and Pictures; 1, 3, 6, and 8. Antique China Carvings; 2. Rome (from an oil painting by J. B. Pyne, Sen.; 4. An Antique China Vase; 5. The Tomb Revisited (sculptured by J. A. Foley, R.A.); 7. A Canon and Figures, carved in ivory.
165. J. B. Pyne—Copies of Pictures; 1. Crossing the Ford, painted by Herring and Cole; 2. Venice, painted by J. B. Pyne, Sen.; 3. An English Horse Fair, painted by Benjamin Herring; 4. Major Proby, painted by J. W. Desanges; 5. The 'Old Hunter's Return, painted by Ansdell; 6. A Swiss Valley, drawn by J. B. Pyne, Sen.; 7. The Gipsy Tinker, painted by McInnis; 8. The First Love Letter, painted by Craig.
166. T. R. Williams—Portrait of a Lady—*Enlarged Photograph*.
167. Loudon School of Photography—Views.
168. R. F. Barnes—Portraits.
169. C. G. Fontaine—Temple of Jupiter, Olympus, Athens.
170. C. G. Fontaine—Hypæthral Court, Filæ.
171. C. T. Newcombe—Portraits.
172. A. Claudet—Portrait.
173. Loudon School of Photography—Portraits.
174. A. W. Bennett—Application of Photography to the illustration of Books.
- 174.\*P. Le Neve Foster—Battersea Suspension Bridge—*Turpentine Wax Paper—Printed 1858*.
175. Loudon School of Photography—Cartes de Visite.
176. A. Claudet—Portrait.
177. C. G. Fontaine—Temple of Komombo.
178. C. Thurston Thompson—Raffaella Cartoon—The Death of Ananias.
179. A. Claudet—Portrait.
180. J. Graham—Jerusalem; Spring of the Arch of the Bridge from the Temple to Mount Zion—*Wax Paper*.
181. J. Graham—Jerusalem; the Huldah Gate of the Temple—*Wax Paper*.
182. T. H. Heunah—Portrait.
183. T. H. Hennah—Portrait.
184. J. Graham—Beyroot, from the Ottoman Bank—*Wax Paper*.
185. J. Graham—Jerusalem; Enrogel, King's Gardens, Ophel and Mount Moriah—*Wax Paper*.
186. J. Graham—Jerusalem; the Sepulchre of David on Mount Zion—*Wax Paper*.
187. J. Graham—Jerusalem; the Golden Gate—*Wax Paper*.
188. J. Graham—Jerusalem; the Brow of Mount Moriah, supposed scene of the Crucifixion—*Wax Paper*.
189. J. Graham—Jerusalem; Minbar in the Holy Place—*Wax Paper*.
190. J. Graham—Bethlehem, from the Greek Convent—*Wax Paper*.
191. J. Graham—Jerusalem; Fountain at the Gate of the Holy Place—*Wax Paper*.
192. J. Graham—Jerusalem; South-east corner of the wall of the Holy Place—*Wax Paper*.
193. J. Graham—Jerusalem; Min-bar-ed Din-kady—*Wax Paper*.
194. J. Graham—Jerusalem; Gethsemane—*Wax Paper*.
195. J. Graham—Jerusalem and the Holy Place on Mount Moriah, where Solomon built the House of the Lord—*Wax Paper*.
196. John Eastham—Treaty of Commerce with France, 1860—*Composed from various negatives*.
197. L. Caldesi—Elgin marbles.

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| <p>198. A. Claudet—Portrait.<br/>         199. J. Graham—Jerusalem; Dome of Moses in the Holy Place—<i>Wax Paper</i>.<br/>         200. J. Graham—Pool of Bethesda—<i>Wax Paper</i>.<br/>         201. T. H. Hennah—Portrait.<br/>         202. T. H. Hennah—Portrait.<br/>         203. J. Graham—Jerusalem from the south-east descent of Mount of Olives—<i>Wax Paper</i>.<br/>         204. J. Graham—Jerusalem; Mosque El Aksa, the Holy Place, and Mount of Olives—<i>Wax Paper</i>.<br/>         205. J. Graham—Jerusalem, Dome of the Rock, Wailing Wall and Holy Place—<i>Wax Paper</i>.<br/>         206. J. Graham—Jerusalem, Old Wall of Wailing—<i>Wax Paper</i>.<br/>         207. C. G. Fountaine—Temple of Luxor.<br/>         208. C. Thurston Thompson—Rafâcille Cartoon—Peter and John at the Beautiful Gate of the Temple.</p> | <p>209. A. Claudet—Portrait.<br/>         210. H. Hering—Portraits.<br/>         211. H. N. King—Portrait of Sims Reeves.<br/>         212. H. N. King—Portrait of W. Harrison.<br/>         213. H. N. King—Portrait of Madame Celeste.<br/>         214. H. N. King—Portrait of Mons. Costa.<br/>         215. H. N. King—Portrait of Madame Sherrington.<br/>         216. H. N. King—Portrait of Miss Hodson.<br/>         217. H. N. King—Portrait of Signor Gassier.<br/>         218. H. N. King—Portrait of Allan Irving.<br/>         219. H. N. King—Portrait of G. Peabody.<br/>         220. H. N. King—Portrait of Rev. J. M. Bellew.<br/>         221. H. N. King—Portrait of Rev. Dr. Winslow.<br/>         222. H. N. King—Portrait of Sir J. Emmersou Tennent.<br/>         223. H. N. King—Stereoscopic Views.<br/>         224. H. N. King—Portrait of Miss Banks.<br/>         225. H. N. King—Portrait of Lewis Thomas.</p> |
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## SCREEN NEXT ENTRANCE STAIRCASE.

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| <p>226. Sir A. K. Macdonald, Bart.—Victoria Tower, Windsor.<br/>         227. Sir A. K. Macdonald, Bart.—East Terrace, Windsor.<br/>         228. Sir A. K. Macdonald, Bart.—Spring Pond Cottage.<br/>         229. London Stereoscopic Company—Quebec.<br/>         230. Sir A. K. Macdonald, Bart.—Netley.<br/>         231. Sir A. K. Macdonald, Bart.—Netley Abbey.<br/>         232. Sir A. K. Macdonald, Bart.—Waverley, Surrey.<br/>         233. Sir A. K. Macdonald, Bart.—Italian Views.<br/>         234. London Stereoscopic Company—Rustic Bridge, Sleepy Hollow—American View.<br/>         235. Sir A. K. Macdonald, Bart.—Woolmer-lodge, Hants.<br/>         236. Sir A. K. Macdonald, Bart.—Hampshire Lane.<br/>         237. Sir A. K. Macdonald, Bart.—Wishhanger.<br/>         238. W. Jeffrey—Copies from Busts of Rajah Brooke, A. Tennyson, Rev. F. D. Maurie, William Shaen, William Fairbairn, and Professor Sedgwick.<br/>         239. Richard Keene—Haddon Hall.<br/>         240. T. M. Brownrigg—Rock Scenery, County Wicklow.<br/>         241. T. M. Brownrigg—Ivy Bank, Phoenix Park, Dublin.<br/>         242. T. M. Brownrigg—Fisherman's Bed, County Wicklow.<br/>         243. T. M. Brownrigg—Rock Scenery, Howth, Dublin.<br/>         244. London Stereoscopic Company—Stereoscopic Views of Paris—<i>Instantaneous</i>.<br/>         245. London Stereoscopic Company—Stereoscopic Views of Paris—<i>Instantaneous</i>.<br/>         246. London Stereoscopic Company—Natural Bridge, Kentucky.<br/>         247. T. M. Brownrigg—In a Hawthorn Grove, Phoenix Park, Dublin.<br/>         248. London Stereoscopic Company—Niagara Falls.<br/>         249. Mayer Brothers—Portraits.<br/>         250. C. Alfieri—Bridge and Aqueduct, North Wales; Clock Tower, Chirk Castle.<br/>         251. London Stereoscopic Company—Kauterskill Cavern—American View.<br/>         252. A. Claudet—Portrait.<br/>         253. A. Claudet—Portrait.<br/>         254. A. Claudet—Portrait.<br/>         255. A. Claudet—Portrait.<br/>         256. C. Alfieri—Castell Dinas Braw, N. Wales; Bridge of Llangollen.<br/>         257. Stephen Thompson—High Street, Oxford.</p> | <p>258. Stephen Thompson—Radcliffe Library, Oxford.<br/>         259. Stephen Thompson—Melrose Abbey.<br/>         260. Stephen Thompson—Garden Front, St. John's College, Oxford.<br/>         261. Stephen Thompson—Statue of Newton, New Museum, Oxford.<br/>         262. Stephen Thompson—Hadlow Castle—Two Views.<br/>         263. W. W. Rouch—Twelve Views. Lobster Pots; On the Beach, Ventnor; Cattle—<i>Instantaneous</i>; The Chine House, Shauklin; The Pond, looking West, Bonchurch; Bonchurch Village; The Pond, Bonchurch; Steep-hill Cove; The Old Church, Bonchurch; Sea View—<i>Instantaneous</i>; Cliff and Cattle—<i>Instantaneous</i>; Study of Trees.<br/>         264. R. Cade—Cartes de Visite.<br/>         265. W. Mayland—Portraits.<br/>         266. R. Cade—Cartes de Visite.<br/>         267. C. Alfieri—1. Llangollen; 2. Valle Crucis Abbey, East View.<br/>         268. A. Adams—Twelve Stereoscopic Views; 1. Balmoral Castle (from South-West); 2. Falls of the Garrawalt, Aberdeenshire (No. 1); 3. Falls of the Garrawalt, Aberdeenshire (No. 2); 4. Brechin Castle (from North-West); 5. View in Banchory Woods, near Aberdeen; 6. Elgin Cathedral, West doorway; 7. Castle Street, Aberdeen; 8. Chapel and Burying-place, Oldbar; 9. Elgin Cathedral, Morayshire; 10. Tunny Market, Castle-street, Aberdeen—<i>Instantaneous</i>; 11. Gunnaehy Bridge, North Esk; 12. View in North Esk, Forfarshire.<br/>         269. Robert Gordon—View in Isle of Wight.<br/>         270. Robert Gordon—View in Isle of Wight.<br/>         271. McLean, Melhuish, and Co.—Portraits.<br/>         272. A. Brothers—Portraits.<br/>         273. Heath and Beau—Portraits.<br/>         274. H. N. King—Portrait.<br/>         275. Robert Gordon—View in the Isle of Wight.<br/>         276. A. Adams—Cartes de Visite.<br/>         277. A. Claudet—Portrait of P. Le Neve Foster—<i>Enlarged by Solar Camera</i>.<br/>         278. A. Claudet—Portrait—<i>Enlarged by Solar Camera</i>.<br/>         279. John Eastham—Portraits on Glass—<i>Tannin</i>.<br/>         280. John Eastham—Portraits on Glass—<i>Tannin</i>.<br/>         281. H. Hering—Portraits, Cartes de Visite, and Miniatures.</p> |
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| <p>282. A. Claudet—Portrait—<i>Enlarged by Solar Camera.</i><br/>                 283. A. Claudet—Portrait of himself—<i>Enlarged by Solar Camera, and Tinted in Chalks.</i><br/>                 284. R. Beard—Portraits—<i>Partially Tinted.</i><br/>                 285. G. W. Wilson—Twelve Album Portraits.<br/>                 286. W. E. Kilburn—Cartes de Visite.<br/>                 287. Russell Mauvers Gordon—Stereoscopic Views.<br/>                 288. A. Claudet—Portrait of Sir David Brewster—<i>Enlarged by Solar Camera.</i><br/>                 289. R. Beard—Portraits—<i>Partially Tinted.</i><br/>                 290. W. E. Kilburn—Cartes de Visite.<br/>                 291. W. E. Kilburn—Cartes de Visite.<br/>                 292. J. Cruttenden—Cartes de Visite.<br/>                 293. Mayer, Brothers—Cartes de Visite.</p> | <p>294. A. Claudet—Portrait—<i>Enlarged by Solar Camera.</i><br/>                 295. A. Claudet—Portrait of Sir C. Wentworth Dilke, Bart.—<i>Enlarged by Solar Camera.</i><br/>                 296. John Eastham—Portraits on Glass—<i>Tannin.</i><br/>                 297. John Eastham—Portraits on Glass—<i>Tannin.</i><br/>                 298. Mayer, Brothers—Cartes de Visite.<br/>                 299. Mayer, Brothers—Cartes de Visite.<br/>                 300. A. Claudet—Cartes de Visite.<br/>                 301. Russell Manners Gordon—Funchal, from the West.<br/>                 302. G. S. Penny—Illustrations of various preservative processes.<br/>                 303. B. L. Spackman—Royal Horticultural Society's Gardens.</p> |
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SOUTH-WEST SCREEN.

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| <p>304. Amateur Photographie Association—Stereoscopic Views.<br/>                 305. Amateur Photographie Association—Views in China.<br/>                 306. Amateur Photographie Association—Views.<br/>                 307. Amateur Photographie Association—Cologne Cathedral.<br/>                 308. Amateur Photographie Association—Views—<i>Collodion and Collodio-Albumen.</i><br/>                 309. Henry White—Foss Nofyn on the Conway, N. Wales.<br/>                 310. Henry White—View down the Llugwy, from the Miners' Bridge, near Bettws y Coed, N. Wales.<br/>                 311. Henry White—Lledr Bridge (from below), near Bettws y Coed, N. Wales.<br/>                 312. Henry White—Cottage, near Foss Nofyn, on the Conway, N. Wales.<br/>                 313. Amateur Photographie Association—Stereoscopic Views.<br/>                 314. Amateur Photographie Association—Stereoscopic Views.<br/>                 315. Henry White—Cottage and Stepping-Stones at Pentre Dha, Bettws y Coed, N. Wales.<br/>                 316. Henry White—View on the Llugwy, below the Miners' Bridge, N. Wales.<br/>                 317. Henry White—The Miners' Bridge, on the Llugwy.<br/>                 318. Henry White—The Lledr Cottage, Bettws y Coed, N. Wales.<br/>                 319. H. T. Bowers—Frescoes, Higham Church, Gloucester.<br/>                 320. H. T. Bowers—West Window Gloucester Cathedral.<br/>                 321. Henry White—Falls on the Llugwy, above the Miners' Bridge, near Bettws y Coed, N. Wales.<br/>                 322. Henry White—Lane Scene, Surrey.<br/>                 323. Henry White—The Lledr Bridge (from above), near Bettws y Coed, N. Wales.<br/>                 324. Henry White—View on the Llugwy, near Bettws y Coed.<br/>                 325. Amateur Photographie Association—Stereoscopic Views.<br/>                 326. Amateur Photographie Association—Furness Abbey—<i>Wax Paper.</i><br/>                 327. Amateur Photographie Association—Cheddar.<br/>                 328. Amateur Photographie Association—Views. Prize Pictures of 1862.<br/>                 329. Stephen Thompson—Hall and Chapel, Oriel College, Oxford.</p> | <p>330. Stephen Thompson—Queen's College, Oxford.<br/>                 331. Dolanore and Bullock—1, Ely Cathedral; 2, Winchester Cathedral.<br/>                 332. { W. Church, Jun.—On the Teith near Callander—<br/>                 { I. A. C. Brambell—Pont Aberglaslyn.<br/>                 333. Amateur Photographie Association—Portrait and Views—<i>Collodion and Collodio Albumen.</i><br/>                 334. H. T. Bowers—Southam Chapel.<br/>                 335. H. T. Bowers—Southam de la Bere.<br/>                 336. H. T. Bowers—Southam de la Bere.<br/>                 337. W. R. Sedgfield—Dovedale and Ashbourne.<br/>                 338. W. R. Sedgfield—English Scenery—<i>Instantaneous.</i><br/>                 339. W. R. Sedgfield—Views of Cambridge.<br/>                 340. W. R. Sedgfield—Views of Ely Cathedral.<br/>                 341. Vernon Heath—Old Mill on the Almond; Peasant's Cottage, Monzie.<br/>                 342. Vernon Heath—View in Perthshire.<br/>                 343. Vernon Heath—Landscape—Endsleigh, Devon.<br/>                 344. Vernon Heath—Penshurst, Endsleigh, Lock Gates, Ray Mill Taplow.<br/>                 345. Vernon Heath—View in Perthshire.<br/>                 346. Amateur Photographie Association—Views.<br/>                 347. Amateur Photographie Association—Views—<i>Hill Norris Process.</i><br/>                 348. Amateur Photographie Association—Views.<br/>                 349. James M'Andrew—Portrait.<br/>                 350. James M'Andrew—Portrait.<br/>                 351. Rev. Dr. Holden—Noon, from the Prebendaries' Bridge, Durham.<br/>                 352. Rev. Dr. Holden—Durham School.<br/>                 353. J. Spode—The Landslip, Isle of Wight.<br/>                 354. Lyndon Smith—Rising Mist.<br/>                 355. Lyndon Smith—Lyn Peris.<br/>                 356. Lyndon Smith—Turner's Rock, Yorkshire.<br/>                 357. Lyndon Smith—Oratory, Conway Castle.<br/>                 358. C. Thurston Thompson—From a Picture by Turner.<br/>                 359. C. Thurston Thompson—From a Picture by Turner.<br/>                 360. C. Thurston Thompson—From a Picture by Turner.<br/>                 361. C. Thurston Thompson—From a Picture by Turner.<br/>                 362. C. Thurston Thompson—From a Picture by Turner.<br/>                 363. C. Thurston Thompson—From a Picture by Turner.<br/>                 364. Lyndon Smith—Old Mill, N. Wales.<br/>                 365. Lyndon Smith—View in North Wales.<br/>                 366. Lyndon Smith—Llanberis Pass.<br/>                 367. Lyndon Smith—Llanberis.</p> |
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368. Rev. Dr. Holden—Midsummer, Durham.  
 369. Baynham Jones—Gloucester Cathedral—*Tannin and Malt*.  
 370. Stephen Thompson—Melrose Abbey.  
 371. Stephen Thompson—Melrose Abbey.  
 372. Rev. Dr. Holden—Durham.  
 373. Stephen Thompson—Garden front, Knowle House.  
 374. Rev. Dr. Holden—Spring, Durham.  
 375. Rev. Dr. Holden—From the Banks, Durham.  
 376. J. Russell—Ruins of Chichester Cathedral.  
 377. Robert Gordon—View in Isle of Wight—The Keeper's Cottage.  
 378. Robert Gordon—View in Isle of Wight.  
 379. Robert Gordon—View in Isle of Wight.  
 380. Cundall and Downes—Terrace Gardens, Windsor Castle.  
 381. Cundall and Downes—St. Michael.  
 382. Cundall and Downes—Terraces at Osborne, Isle of Wight.  
 383. Cundall and Downes—Copies of Raffaele Drawings.  
 384. Cundall and Downes—Bas Relief, Bronze.  
 385. Cundall and Downes—Copies of Raffaele Sketches.  
 386. Cundall and Downes—From a Painting by Le Jeune.  
 387. Amateur Photographic Association—Copy of Etchings.  
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 389. Dolamore and Bullock—Windsor Castle, and Warwick Castle.  
 390. Joseph Sidebotham—Falls of the Ogwyn, N. Wales—*Collodio-Albumen*.  
 391. Lyndon Smith—Tintern Abbey.  
 392. J. Contencin—Copy of a Drawing.  
 393. W. R. Sedgfield—Views of Lincoln.  
 394. W. R. Sedgfield—Views of Wells.  
 395. W. R. Sedgfield—Views of Canterbury.  
 396. W. R. Sedgfield—Views of Great Yarmouth.  
 397. W. R. Sedgfield—Views of Peterborough.  
 398. W. R. Sedgfield—Views of Cambridge.  
 399. T. R. Williams—Portrait of Lady Black.  
 400. T. R. Williams—Portrait of Rev. F. Hardwich.  
 401. T. R. Williams—Portrait of W. H. Gregory, M.P.  
 402. T. R. Williams—Portrait of Lord Lifford.  
 403. T. R. Williams—Portrait of G. Freeling.  
 404. T. R. Williams—Portrait of Earl Fortescue.  
 405. W. Mayland—The Avenue, Trinity College, Cambridge.  
 406. W. Mayland—King's College Chapel, Cambridge.  
 407. Dolamore and Bullock—The Flower Girl, Murrillo, Dulwich.  
 408. Dolamore and Bullock—Clewer Park.  
 409. Dolamore and Bullock—Martyrs Memorial, Oxford.  
 410. Dolamore and Bullock—High-street, Oxford.  
 411. Dolamore and Bullock—Rydal Water.  
 412. Dolamore and Bullock—Stoneleigh Abbey.  
 413. Dolamore and Bullock—Gallilee Porch, Ely Cathedral.  
 414. T. R. Williams—Portrait of William Copeland.  
 415. T. H. Hennah—Portrait.  
 416. T. H. Hennah—Portrait.  
 417. T. H. Hennah—Portrait.  
 418. T. H. Hennah—Portrait.  
 419. T. H. Hennah—Portrait.  
 420. T. H. Hennah—Portrait.  
 421. T. H. Hennah—Portrait.  
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 423. Baynham Jones—Cartshed—*Calotype*.  
 424. H. T. Bowers—Fountain, Alton Towers.  
 425. J. Russell—Ruins of Chichester Cathedral.  
 426. Amateur Photographic Association—Views.  
 427. Amateur Photographic Association—Views.  
 428. Amateur Photographic Association—Views—*Tau-penot—Collodio-Albumen—Tannin*.  
 429. Amateur Photographic Association—(W. H. Vernon) Views in Rome.  
 430. Amateur Photographic Association—Views.  
 431. Amateur Photographic Association—Views in Cornn.  
 432. Amateur Photographic Association—Views.  
 433. Amateur Photographic Association—Copies of Engravings.  
 434. Amateur Photographic Association—Views.  
 435. Amateur Photographic Association—Views of Italy and Rome.  
 436. B. B. Turner—Berry Pomeroy Castle—*Talbot-type*.  
 437. B. B. Turner—Bredicot, Worcestershire, Garden Porch—*Talbot-type*.  
 438. B. B. Turner—Rockend Quarry, Torquay—*Talbot-type*.  
 439. B. B. Turner—Crowle Court, Worcestershire. *Talbot-type*.  
 440. B. B. Turner—Anstey's Cove, Torquay—*Talbot-type*.  
 441. B. B. Turner—Crowle Court, Worcestershire—*Talbot-type*.  
 442. B. B. Turner—West Porch, Cromer Church—*Talbot-type*.  
 443. B. B. Turner—Bredicot, Worcestershire—*Talbot-type*.  
 444. B. B. Turner, Anstey's Cove, Torquay—*Talbot-type*.  
 445. Charles Critchett—The Nun.  
 446. Charles Critchett—The Dairy Maid.  
 447. Stephen Thompson—Cloister Tower, Magdalen College, Oxford.  
 448. Stephen Thompson—Copy of a Mezzotint.  
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 450. Stephen Thompson—Dryburgh Abbey.  
 451. Stephen Thompson—Interior of Melrose Abbey.  
 452. Stephen Thompson—Tomb of Edward the Black Prince.  
 453. Stephen Thompson—Holyrood Chapel.  
 454. Stephen Thompson—West Front, Melrose Abbey.  
 455. Amateur Photographic Association—Cologne Cathedral.  
 456. J. Russell—Ruins of Chichester Cathedral.  
 457. Amateur Photographic Association—Views.

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458. James McAndrew—Portrait.  
 459. James McAndrew—Portrait.  
 460. Alexander Bassano—Cartes de Visite.  
 461. G. S. Penny—Water Street, Gloucester, and Gloucester Cathedral—*Tannin and Malt*.  
 462. Vernon Heath—Endsleigh, Devon.  
 463. Heath and Beau—Portraits.  
 464. Robert Gordon—View in Isle of Wight.  
 465. Joseph Sidebotham—Snowdon from Capel Curig—*Collodio-Albumen*.  
 466. H. C. Booth—Cartes de Visite.  
 467. Cramb, Brothers—Cartes de Visite, Portrait of the Lord Provost of Glasgow, and 15 others.  
 468. James McAndrew—Portrait.  
 469. James McAndrew—Portrait.  
 470. Stovin and Co.—View in London, Victoria Tower.  
 471. Russell Manners Gordon—Homem-em-pe, Madeira.  
 472. Russell Manners Gordon—Funchal, from East.  
 473. W. Mayland—King's College Chapel.  
 474. Russell Manners Gordon—Peak Fort, Maderia.  
 475. George Waidley—Easdale Tarn, Westmoreland.  
 476. Robert Gordon—View in Isle of Wight.  
 477. Robert Gordon—View in Isle of Wight.  
 478. Robert Gordon—View in Isle of Wight.  
 479. Joseph Sidebotham—Strines Cottage, Derbyshire—*Collodio-Albumen*.  
 480. James Mudd—Borrowdale from the Buttermere-road—*Collodio-Albumen*.  
 481. R. Cade—Wolsey Gate, Ipswich; Galilee Porch, Ely.  
 482. R. Cade—Castleacre, Norfolk.  
 483. R. Cade—Cambridge Views.  
 484. R. Cade—Castleacre, Norfolk.  
 485. R. Cade—Blickling Hall, Norfolk.  
 486. R. Cade—Cossey Hall, Norfolk.  
 487. T. C. Ponting—The Mumbles, South Wales, Enlarged from Small Negative.  
 488. C. Alfieri—Abbey of Valle Crncis (North Wales); Grand Entrance, Chirk Castle.  
 489. John and Charles Watkins—Portraits.  
 490. John and Charles Watkins—Portraits.  
 491. John and Charles Watkins—Portraits.  
 492. D. Campbell—Cottage where Burns was born.  
 493. D. Campbell—Alloways Auld Haunted Kirk.  
 494. D. Campbell—Corwar, Ayrshire.  
 495. D. Campbell—Craufurdland Castle.  
 496. D. Campbell—"Home, Sweet Home;" on the Girvan.  
 497. D. Campbell—Craufurdland Bridge.  
 498. D. Campbell—Tantallan Castle.  
 499. D. Campbell—The Auld Brig O'Doon.  
 500. D. Campbell—Culzean Castle.  
 501. D. Campbell—Burn's Monument on the Banks of Doon.  
 502. J. Russell—Ruins of Chichester Cathedral.  
 502\*. James Mudd—Coniston Falls, Lancashire—*Collodio-Albumen*.  
 503. Robert Gordon—View in Isle of Wight.  
 504. J. Ramage—Copies of Prints—*Photo-lithography*.  
 505. Paul Pretsch—Engraving by Photography and Electrotype—Copper-plate Printing.  
 506. Paul Pretsch—Engraving by Photography and Electrotype—Copper-plate Printing.  
 507 } H. Fox Talbot—Photographic Etchings untouched  
 to } with Graver.  
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 533. J. Contencin—Copy of a Drawing.  
 534. J. Russell—Ruins of Chichester Cathedral.  
 535. John Moule—Portraits taken by Artificial Light—*Night Process*.  
 536. John Moule—Portraits taken by Artificial Light—*Night Process*.  
 537. H. T. Bowers—Private Gardeus, Altou Towers.  
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 539. Paul Pretsch—Engraving by Photography and Electrotype—Surface Printing from Blocks.  
 540. Paul Pretsch—Engraving by Photography and Electrotype—Surface Printing from Blocks.  
 541. Paul Pretsch—Engraving by Photography and Electrotype—Surface Printing from Blocks.  
 542. Paul Pretsch—Engraving by Photography and Electrotype—Surface Printing from Blocks.  
 543. Paul Pretsch—Engraving by Photography and Electrotype—Copper-plate Printing.  
 544. Paul Pretsch—Engraving by Photography and Electrotype—Copper-plate Printing.  
 545. J. R. Traer—Photographs of Microscopic objects—Foot of Spider; Tip of Blowfly's Tongue.  $\frac{1}{4}$ -inch object-glass; no eye-piece.  
 546. J. R. Traer—Photographs of Microscopic objects—Trachea of Silk-worm; Aearus Parasite of *Xylocopa Violacea* (Bee).  $\frac{1}{2}$ -inch object-glass; no eye-piece.  
 547. Cecil Walker & Son—Photographs printed in carbon.  
 548 } W. H. Olley—Sixteen Microphotographs—By his  
 to } *Reflecting process*.  
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 564. Charles Critchett—King's College Chapel, Cambridge—*Wax Paper*.  
 565. Charles Critchett—Bridge, St. John's, Cambridge—*Wax Paper*.  
 566. Charles Critchett—King's College Chapel, Cambridge—*Wax Paper*.  
 567. W. L. Noverre—Ghoolam Kadir Khan Lukozee; a Pathan of Mooltan.  
 568. W. L. Noverre—Mahomed Khan; a Gardener, a native of Mooltan.  
 568a. W. L. Noverre—Makhdoom Shah Girdazee; a Synd of Mooltan.  
 568b. W. L. Noverre—A Hindoo Goosain of Mooltan.  
 568c. W. L. Noverre—Makhdoom Shah Mahmood; a Koreishee of Mooltan.  
 568d. W. L. Noverre—A Bairajee of Mooltan.  
 569. Mayer, Brothers—Portraits.  
 570. Mayer, Brothers—Portraits.  
 571. J. Russell—Ruins of Chichester Cathedral.  
 572. H. P. Robinson—Elaino Watching the Shield of Lancelot.  
 573. Stovin and Co.—View in London, Government Offices.  
 574. H. N. King—Portrait, Miss Leffler.  
 575. H. N. King—Portrait, Hon. E. Bethel.  
 576. H. N. King—Portrait, Mr. A. Wood, as "Myles" in the *Colleen Bawn*.  
 577. H. N. King—Portrait, Mrs. Thirlwall.  
 578. H. N. King—Portrait, Charles Kean.  
 579. H. N. King—Stereoscopic Views, Tintern and Chepstow.  
 580. H. N. King—Stereoscopic Views, Melrose, Dryburgh, and Holyrood.  
 581. H. N. King—Cartes de Visite, Lessee and Company of Theatre Royal, Bath.  
 582. H. N. King—Cartes de Visite, Musical Celebrities.  
 583. H. N. King—Cartes de Visite, Musical Celebrities.  
 584. H. N. King—Cartes de Visite, Lessee and Company of Theatre Royal, Bath.

585. Vernon Heath—Views.  
 586. J. Spode—On the East Lynn.  
 587. H. N. King—Portrait, Madame Titjeus.  
 588. H. N. King—Portrait, Miss Louisa Pyne.  
 589. H. N. King—Portrait, Ginglini.  
 590. Stovin and Co.—View in London, Westminster Hall.  
 591. Stovin and Co.—View in London, All Souls Church, Langham Place.  
 592. Stovin and Co.—Statue of the Duke of Wellington.  
 593. Stovin and Co.—View in London, Trafalgar Square.  
 594. H. P. Robinson—Little Red Riding Hood.  
 595. H. P. Robinson—Here they come.  
 596. Francis Bedford—Wells Cathedral—S. Aisle.  
 597. Francis Bedford—The Prior's Door, Ely Cathedral.  
 598. Francis Bedford—Chapel, Ely Cathedral.  
 599. Cundall and Downes—Raffaello Drawings, copies.  
 600. Stovin and Co.—View in London, Somerset House.  
 601. Stovin and Co.—View in London, the Tower.  
 602. Stovin and Co.—View in London, Westminster Hospital.  
 603. Stovin and Co.—View in London, Somerset House.  
 604. Francis Bedford—River scene, Capel Curig.  
 605. Francis Bedford—Gate House, Stokesay Castle.  
 606. Francis Bedford—Lincoln Cathedral, North West.  
 607. Francis Bedford—St. Catherine's Cave, Teuby.  
 608. Francis Bedford—Pier, Lynnmouth.  
 609. Francis Bedford—Glen, Lynnmouth.  
 610. Francis Bedford—Moel Siabod, Capel Curig.  
 611. Francis Bedford—Ludlow Castle.  
 612. Francis Bedford—Wells Cathedral.  
 613. Francis Bedford—Tintern Abbey, S.W.  
 614. Francis Bedford—Valle Crucis Abbey, North Wales.  
 615. Francis Bedford—On the Llugwy at Bettws y Coed.  
 616. Francis Bedford—Pass of Llanberis, North Wales.  
 617. Francis Bedford—Ladye Chapel, Wells Cathedral.  
 618. Francis Bedford—West Porch, Peterborough Cathedral.  
 619. Francis Bedford—The Feather's Inn, Ludlow.  
 620. Francis Bedford—Rocks on the Beach, Lynnmouth.  
 621. Francis Bedford—Ilfracombe, View from the Parade.  
 622. Francis Bedford—Cheddar Cliffs.  
 623. Francis Bedford—Slate Ridge, Llanberis.  
 624. Francis Bedford—A Study from Natnrc.  
 625. Francis Bedford—Raglan Castle.  
 626. Francis Bedford—Pont Aberglaslyn, N.W.  
 627. Francis Bedford—Glen Lledr, North Wales.  
 628. R. Cade—Machinery.  
 629. R. Cade—Machinery.  
 630. Francis Bedford—West Screen, Exeter Cathedral.  
 631. Francis Bedford—Wells Cathedral, South Aisle of Nave.  
 632. R. Cade—Machinery.  
 633. R. Cade—Machinery.  
 634. Francis Bedford—South Porch Lincoln Cathedral.  
 635. Francis Bedford—West Door Ely Cathedral.  
 636. Francis Bedford—Redmayne's Tomb, Ely Cathedral.  
 637. T. Gandy—Portrait.  
 638. T. Gandy—Portrait.



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639. John and Charles Watkins—Portraits.  
 640. Cramb, Brothers—Portrait, taken direct in the camera, unenlarged.  
 641. Cundall and Dowues—Copies of Raffaele Drawings.  
 642. W. J. C. Moens—8. Temple of Theseus at Athens; 9. Mars Hill at Athens; 10. Temple of Jupiter Olympus at Athens; 11. Temple of Minerva, at Cape Sunium, Greece.  
 643. W. J. C. Moens—The Great Cisterns at Moalka, about two miles from Carthage.  
 644. W. J. C. Moens—Genoese Tower and Rocks, Balacava, where the "Black Prince" was wrecked.  
 644.\*W. J. C. Moens—20. Bastions at Malta; 21. View at Malta; 22. Ancient Tomb of a Roman Physician, at Cagliari; 24. Ancient Tombs of the Phœnician City Calaris.  
 645. T. C. Ponting—Making a Hayrick; from a print, enlarged from a small negative.  
 646. T. C. Ponting—Cathedral and Bishop's College, South Wales, enlarged from a small negative.  
 647. W. J. C. Moens—1. Ruins of the City of Carthage; 2. Part of the foregoing enlarged.  
 648. H. T. Bowers—Pooley Hall.  
 649. W. J. C. Moens—12. The Parthenon, Acropolis, Athens; 13. The Caryatides, Acropolis, Athens; 14. The Temple of Victory, Acropolis, Athens; 15. The Temple of Victory, Acropolis, Athens (by A. Cox).  
 650. T. C. Ponting, Cathedral of St. David's, enlarged from a small negative.  
 651. A. Nicholson—Landscapes—*Foithergill dry process.*  
 652. James Mudd—Yewbarrow Crag, Cumberland—*Collodio-Albumen.*  
 653. J. Contenein—Copy of a Drawing.  
 654. Richard Keene—Cave Dale, Castleton.  
 655. Richard Keene—Dale Abbey Church.  
 656. Roger Fenton—Composition.  
 657. Owen Angell—Portraits enlarged by *Solar Camera.*  
 658. Owen Angell—Portrait enlarged by *Solar Camera.*  
 659. Sydney Smyth—Enlarged Portrait.  
 660. Roger Fenton—"Ecce Homo," from a Drawing.  
 661. Baynham Jones—Raglau Castle.  
 662. Roger Fenton—Bolton Wood.  
 663. Roger Fenton—Bolton Castle.  
 664. Roger Fenton—Sale Wheel, River Ribble.  
 665. Roger Fenton—Glastonbury Abbey.  
 666. Roger Fenton—Composition.  
 667. Roger Fenton—Haddon Hall.  
 668. Roger Fenton—Turkish Dancing Girl.  
 669. Roger Fenton—Junction of the Lledr and Conway.  
 670. Roger Fenton—Tintern Abbey.  
 671. Roger Fenton—Windsor Castle.  
 672. Roger Fenton—Terrace, Harewood Park.  
 673. Roger Fenton—Valley of the Lledr.  
 674. Richard Keene—Bolsover Castle, Lion's Door.  
 675. Richard Keene—Haddon Hall.  
 676. J. Cruttenden—Views.  
 677. Richard Keene—Western Cross, Tideswell.  
 678. Richard Keene—Haddon Hall.  
 679. Richard Keene—Ashbourn Church.  
 680. Richard Keene—Ancient Cross, Bakewell.  
 681. B. L. Spackman—Royal Horticultural Society's Gardens.  
 682. Richard Keene—Bolsover Castle.  
 683. Richard Keene—Entrance to Peak Cavern.  
 684. Richard Keene—Ancient Cross, Egan.  
 685. Richard Keene—Haddon Hall, Eagle Tower.  
 686. Richard Keene—Haddon Hall.  
 687. J. B. Pyne—Portraits.  
 688. James Mudd—Ashley Mill, Cheshire—*Coll. Alb.*  
 689. Richard Keene—Bolsover Castle.  
 690. Richard Keene—Hardwick Hall.  
 691. Dr. Hemphill—Ruins of Cathedral, Rock of Cashel.  
 692. Dr. Hemphill—Rock of Cashel, N.E.  
 693. Dr. Hemphill—Cahir Castle, Entrance Gate.  
 694. J. Russell—Ruins of Chichester Cathedral.  
 695. Dr. Hemphill—Flamboyant Window.  
 696. Dr. Hemphill—Interior of Cathedral Cashel.  
 697. Dr. Hemphill—The Slope, New Town.  
 698. Dr. Hemphill—Ancient Cross and Doorway, Rock of Cashel.  
 699. Dr. Hemphill—Rock of Cashel, S.E.  
 700. Dr. Hemphill—Cahir Castle and Bridge.  
 701. L. Caldesi—Copy of a Print of London.  
 702. L. Caldesi—Cartes de Visite.  
 703. H. P. Robinson—Album Photographs.  
 704. C. Alfieri—Viaduct over the Dee, North Wales; Rustic Bridge over the Dee.  
 705. James Mudd—On the Tummel, Perthshire—*Collodio-Albumen.*  
 706. James Mudd—Studies of Ferns—*Collodio-Albumen.*  
 707. James Mudd—Honister Crag, Cumberland—*Collodio-Albumen.*  
 708. H. N. King—Cartes de Visites—Pyne and Harrison's Opera Company.  
 709. H. N. King—Cartes de Visites.  
 710. H. N. King—Cartes de Visites.  
 711. Cundall and Downes—"Post Office," Copy of a Picture.  
 712. J. Contenein—Copy of a Drawing.  
 713. L. Caldesi—Copies of Miniatures.  
 714. L. Caldesi—Copies of Miniatures.  
 715. L. Caldesi—Copies of Miniatures.  
 716. L. Caldesi—Copies of Miniatures.  
 717. L. Caldesi—Copies of Miniatures.  
 718. L. Caldesi—Copies of Miniatures.  
 719. L. Caldesi—Copies of Miniatures.  
 720. L. Caldesi—Copies of Miniatures.  
 721. L. Caldesi—Copies of Miniatures.  
 722. L. Caldesi—Copies of Miniatures.  
 723. W. J. C. Moens—Temple of Zoghwan (Regency of Tunis,) over the Spring that supplied Ancient Carthage with water; Aqueduct that conveyed the water; Ditto, another view; Small Cisterns at Carthage where the water was kept.  
 724. W. J. C. Moens—16. The Temple of Jupiter, Island of Ægina; 17. The Temple of Jupiter (Interior view), Island of Ægina, 18. Amphitheatre of Esculapius, Epidaurus; 19. Cyclopean Tower at Tyrrhins near Nauplia (by A. Cox).  
 725. George Wardley—Chapter House, Furness Abbey—*Collodio Albumen.*  
 726. Maull and Polyblauk—Group of Volunteer Officers.  
 727. J. Spode—Shankliu Chine, Isle of Wight.  
 728. Stovin and Co.—View in London, Houses of Parliament.  
 729. George Wardley—Near Kirkestone Pass, Westmoreland—*Collodio Albumen.*  
 730. George Wardley—Castle Crag, Borrowdale—*Collodio Albumen.*  
 731. George Wardley—Bettwys-y-Coed, North Wales—*Collodio Albumen.*  
 732. Ross and Thomson—Portraits.  
 733. L. Caldesi—Carte de Visite (Vignettes).

734. L. Caldesi—Copy of print of a Magdalen.  
 735. L. Caldesi—Cartes de Visite (Vignettes).  
 736. L. Caldesi—Copies of Miniatures.  
 737. L. Caldesi—Copies of Miniatures.  
 738. J. Spode—St. Clair, Isle of Wight.  
 739. W. Mayland—The "Plough," Ditton.  
 740. W. Mayland—St. John's College, Cambridge.  
 741. W. Mayland—Library, Trinity College, Cambridge.  
 742. W. Mayland—King's College, Cambridge.  
 743. Baynham Jones—Raglan Castle.  
 744. W. Mayland—The "Robinson Crusoe."  
 745. W. Mayland—Statue of Lord Byron, Trinity College Library, Cambridge.  
 746. George Wardley—Easdale, near Grasmere—*Collodio-Albumen*.  
 747. George Wardley—Langdale Pikes, Westmoreland *Collodio-Albumen*.  
 748. George Wardley—Borrowdale, Cumberland—*Collodio-Albumen*.  
 749. James Mudd—Lincoln Minster—*Collodio-Albumen*.  
 750. Maull and Polyblank—The Duke of Richmond; The Earl of Strafford; Capt. Stackpoole, M.P.; and George Moffatt, M.P.  
 751. James Mudd—Ennerdale Lake—*Collodio-Albumen*.  
 752. Joseph Sidebotham—Little Ormes Head—*Collodio-Albumen*.  
 753. James Mudd—Ling Mill, Cumberland—*Collodio-Albumen*.  
 754. Maull and Polyblank—Portraits of The Bishop of Winchester; The Earl of Shaftesbury; Lord Clarence Paget, M.P.; and Major Teesdale, R.A.  
 755. Maull and Polyblank—Portraits of Professor John Wilson, F.R.S.E.; Earl of Ellenborough; George Lance; and Sir David Brewster, F.R.S.  
 756. B. S. Spackman—Progress of International Exhibition Building.  
 757. Maull and Polyblank—Carte de Visite Portraits.  
 758. Maull and Polyblank—Four Portraits of Ladies.  
 759. Maull and Polyblank—Cartes de Visite.  
 760. Maull and Polyblank—Sir Edmund Head, Bart.; John Gould, F.R.S.; Dr. R. W. Jelf; and William Fairbairn, F.R.S.  
 761. Maull and Polyblank—Portraits of The Right Hon. Sir Charles Wood, Bart., M.P.; The Right Hon. Seymour Fitzgerald, M.P.; Sir M. Shaw Stewart, Bart., M.P.; The Right Hon. T. Sotherton-Estcourt, M.P.  
 762. Maull and Polyblank—Portraits of Sir James Duke, Bart.; M.P.; The Right Hon. Sir John Pakington, M.P.; Sir Piers Mostyn, Bart; and Lord Robert Montague, M.P.
763. Maull and Polyblank—Full-length Portrait of Capt. Philips.  
 764. C. Alfieri—Chirk Castle, West side; Chirk Castle, from the Parterre.  
 765. Maull and Polyblank—Full-length Portrait of Lord Ashley, M.P.
766. } L. Birmstingl—Portraits of Guarantors of the Ex-  
 to } hibition.  
 768 }  
 769 } L. Birmstingl—Progress of the Exhibition.  
 770 }  
 771 } L. Birmstingl—Portraits of Guarantors.  
 to }  
 776 }  
 777. John Burton and Robert Pateson—Ten Views; 1. Bank Hall, Bretherton, Lancashire (late a seat of George Anth. Legh Reck, Esq., deceased); 2. Garden Scene, Ashton-on-Ribble, Lancashire; 3. Whinfield, near Preston, Lancashire, the residence of Henry Newsham Pedder, Esq. Entrance front; 4. View on the Ribble, Penwortham Woods in the distance, from Ashton-on-Ribble; 5. Avenham-house, Preston, from the Terrace; 6. Villa at Ashton-on-Ribble, near Preston, Lancashire; 7. View on the Ribble, Penwortham Priory and Woods, and part of Preston in the distance; 8. Whinfield, from Penwortham Marsh, part of Preston in the distance; 9. Croston Church, from the Rectory Grounds, Lancashire; 10. View on the Ribble, overlooking Avenham-park, from the Vicarage Grounds, Preston, Lancashire.
778. } J. R. Burnett—Experiments in Printing.  
 to }  
 783. }  
 784. T. Carr—The Capitol, Rome.  
 785. }  
 to } J. R. Burnett—Experiments in Printing.  
 788. }  
 789. T. Carr—Citadel of Volterra.  
 790. T. Carr—Statue of Perseus.  
 791. T. Carr—Temple of Minerva.  
 792. T. Carr—Chapel of Santa Maria della Spina.  
 793. T. Carr—Castle of St. Angelo.  
 794. }  
 to } J. R. Burnett—Experiments in Printing.  
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 798. T. Carr—East View of Roman Forum.  
 799. T. Carr—Melrose Abbey.  
 800. T. Carr—Arch of Constantine.

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SOUTH WALL.

801. A. Claudet—Portrait of R. L. Chance—*The image, from a small negative, is thrown, enlarged by solar camera, on the canvass, there sketched, and afterwards, painted by the artist.*
802. S. Poulton—Views Coloured in Tempera and Bistre.
803. to } A. Claudet—Portraits, Plain.
805. }
806. W. E. Kilburn—Portraits.
807. W. E. Kilburn—Portraits.
808. Alfred Brothers—Miniature.
809. H. T. Bowers—Portrait.
810. Mayer, Brothers—Portrait, plain.
811. H. T. Bowers—Head, plain.
812. Mayer, Brothers—Portrait enlarged.
813. W. E. Kilburn—Miniatures demi-tinted.
814. Heath and Beau—Miniatures.
815. H. Hering—Portraits.
816. Lock and Whitfield—Miniatures.
817. W. E. Kilburn—Portraits.
818. W. E. Kilburn—Portraits.
819. Maull and Polyblank—Portraits.
820. B. R. Green—Portraits—The Brothers Brough.
821. T. R. Williams—Portrait of Cluny Macpherson.
822. T. R. Williams—Portrait, Lady and Child.
823. T. R. Williams—Portrait.
824. T. R. Williams—Portrait.
825. T. R. Williams—Portrait.
826. T. R. Williams—Portrait of a Child.
827. T. R. Williams—Portrait.
828. T. R. Williams—Photographs painted in Oils—The Archbishop of Canterbury; Earl of Malmesbury.
829. T. R. Williams—Portrait.
830. W. E. Kilburn—Portrait.
831. Mc Lean, Melhuish, and Haes—Miniatures.
832. W. E. Kilburn—Portrait.
833. Thomas Gandy—Portrait.
834. Mayer, Brothers—Portrait enlarged.
835. T. R. Williams—Enlarged Photograph.
836. Maull and Polyblank—Full-length Portrait of a Lady (Photograph painted in water colours).
837. Maull and Polyblank—The Right Hon. The Lord Mayor (Photograph painted in oil).
838. Maull and Polyblank—General Sir Thomas Frauks, K.C.B. (Photograph painted in water colours).
839. Maull and Polyblank—Admiral Sir George Wallis, K.C.B. (Photograph painted in oil).
840. Sydney Smyth—Portrait enlarged.
841. H. N. King—Portrait.
842. Alexander Bassano—Portrait of Madle. Patti.
843. H. N. King—Portrait.
844. Alexander Bassano—Portrait of Signor Gardoni.
845. Lock and Whitfield—Miniatures.
846. W. E. Kilburn—Miniatures demi-tinted.
847. Lock and Whitfield—Portraits; Miniatures.
848. H. N. King—Portrait of Macready.
849. H. N. King—Portrait of Archbishop of Spain.
850. H. N. King—Portrait of Lord Combermere.
851. Gush and Ferguson—Miniatures.
852. A. Bassano—Officers of 1st Life Guards.
853. A. Claudet—Portrait of the Ex-Queen of the French enlarged.
854. A. Claudet—Enlarged Portrait in oils.
855. A. Claudet—Portrait.
856. Alexander Bassano—Portrait of Miss Carlotta Leclercq.
857. Alexander Bassano—Portrait of Mr. Southern.
858. Lock and Whitfield—Portrait.
859. Lock and Whitfield—Miniatures.
860. W. E. Kilburn—Miniatures demi-tinted.
861. Lock and Whitfield—Miniatures.
862. H. N. King—Portrait.
863. H. N. King—Portrait.
864. H. N. King—Portrait.
- 864\*. T. Price—Miniatures in Oil.
- 864\*\*. T. Price—Miniatures in Oil.
865. A. Claudet—Miniature.
866. A. Claudet—Miniature.
867. A. Claudet—Portrait.
868. A. Claudet—Portrait.
869. W. Telfer—Portraits.
870. W. Telfer—Portraits.
871. A. Claudet—Portrait.
872. A. Claudet—Portrait.
873. A. Claudet—Lady and Child.
874. A. Claudet—Miniature.
875. A. Claudet—Enamelled Photographs on glass.
876. A. Claudet—Portrait.
877. A. Claudet—Portrait of A. Claudet.
878. A. Claudet—Portrait.
879. A. Claudet—Portrait of Sir John Rennie.
880. W. E. Kilburn—Miniatures.
881. Alfred Brothers—Group.
882. R. F. Barnes—Portraits.
883. H. T. Bowers—Portrait.
884. H. T. Bowers—Portrait.
885. H. T. Bowers—Portrait of Bishop Hooper, Enlarged in Oils.
886. H. T. Bowers—Portrait of Bishop Hooper.
887. A. Claudet—Portrait of a Lady—Enlarged from No. 805—*Same process as No. 801.*

TABLE.

WEST-END OF CENTRE COUNTER.

Lock and Whitfield—Miniatures.

TABLE.

WEST-END OF NORTH COUNTER.

Edwin Sutton—Miniatures.

STEREOSCOPE STAND.

WEST-END OF ROOM TOWARDS THE SOUTH.

A. Claudet—Coloured Daguerreotypes.

## ON SCREEN FACING ENTRANCE FROM STAIRCASE.

- |  |   |   |
|--|---|---|
| 888 to 895. J. E. Mayall—Studies after different styles.             | 898. J. E. Mayall—Portrait of H.R.H. Prince Alfred. |   |
| 896. J. E. Mayall—Portrait of Lord Palmerston.                       |   | 899. J. E. Mayall—Portrait of H.R.H. the Prince Consort.                                    |
| 897. J. E. Mayall—Portrait of Her Royal Highness the Princess Alice. |   | 900 to 905. J. E. Mayall—Six Views of the Great Exhibition of 1851— <i>Daguerreotypes</i> . |

## TABLE.

## EAST END OF CENTRE COUNTER.

- F. Joubert—Photographs in vitrifiable colours *burnt in on glass*; phototypes, or photographs *printed in carbon*; photographs—*Collodion*.

## TWO TABLES.

## EAST-END OF ROOM.

- C. Breese—Transparent Photographs on Glass. Stereoscopic Views, some instantaneous, and a Statue in one is taken by moonlight.

## CENTRE OF NORTH COUNTER.

- Negretti and Zambra—Transparent Photographs on Glass.

- |  |  |
|--|--|
| 906. R. Harmer—Photography applied to Book illustration. | 914 }<br>to } A. Claudet—Enlarged Portraits                                  |
| 907. R. Harmer—Six Chromo-Photographs.                   |  |
| 908. W. Elphinstone Underwood } 4 Views of the Great     | 916 } Enlarged from No. 805— <i>Solar Camera</i> .                           |
| 909. W. Elphinstone Underwood } Hill Sanatorium,         |  |
| 910. W. Elphinstone Underwood } Ootacamund,              | to } A. Claudet—Portraits.   |
| 911. W. Elphinstone Underwood } Madras Presidency.       |  |
| 912. A. Claudet—Portrait.                                | 926. Griffiths and Barber—(F. Sargent colorist)—Portraits plain and colored. |
| 913. A. Claudet—Portrait.                                |  |

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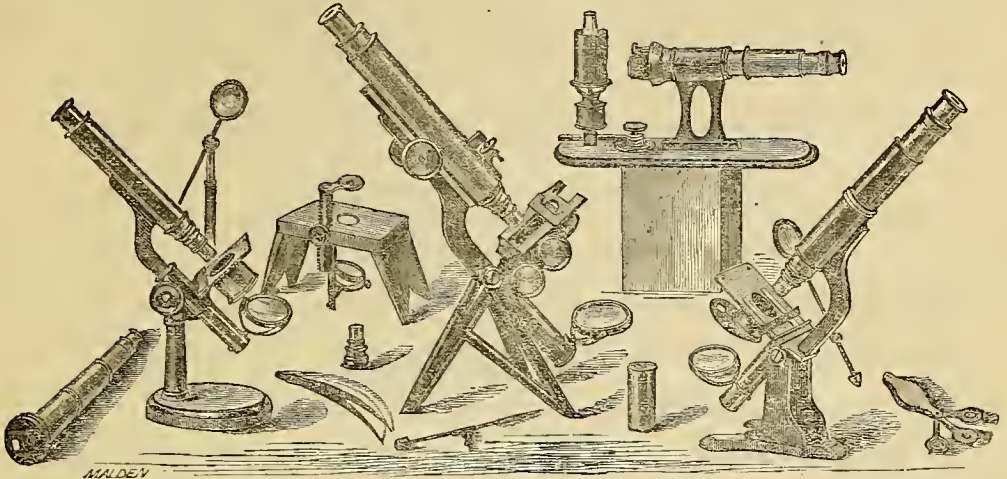
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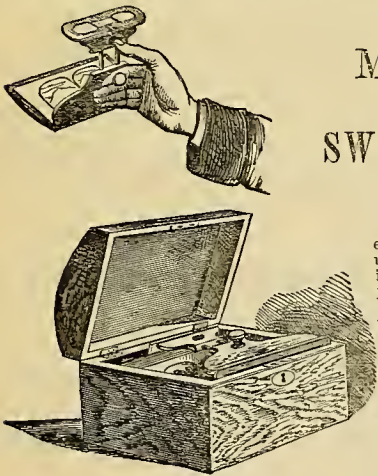
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The Instantaneous Views, exhibited in the French Exhibition by MM. Ferrier and Soulier, were taken with the above Lens.—See *Le Moniteur* or *Photographic News*, May 24. Also some Instantaneous Views of Paris, by Mr. England, may be seen at 19, Bloomsbury-street.

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Is described in the *Photographic Journal*, January 15, 1860. Also, another New Shutter, in the same paper, November 15, 1861.

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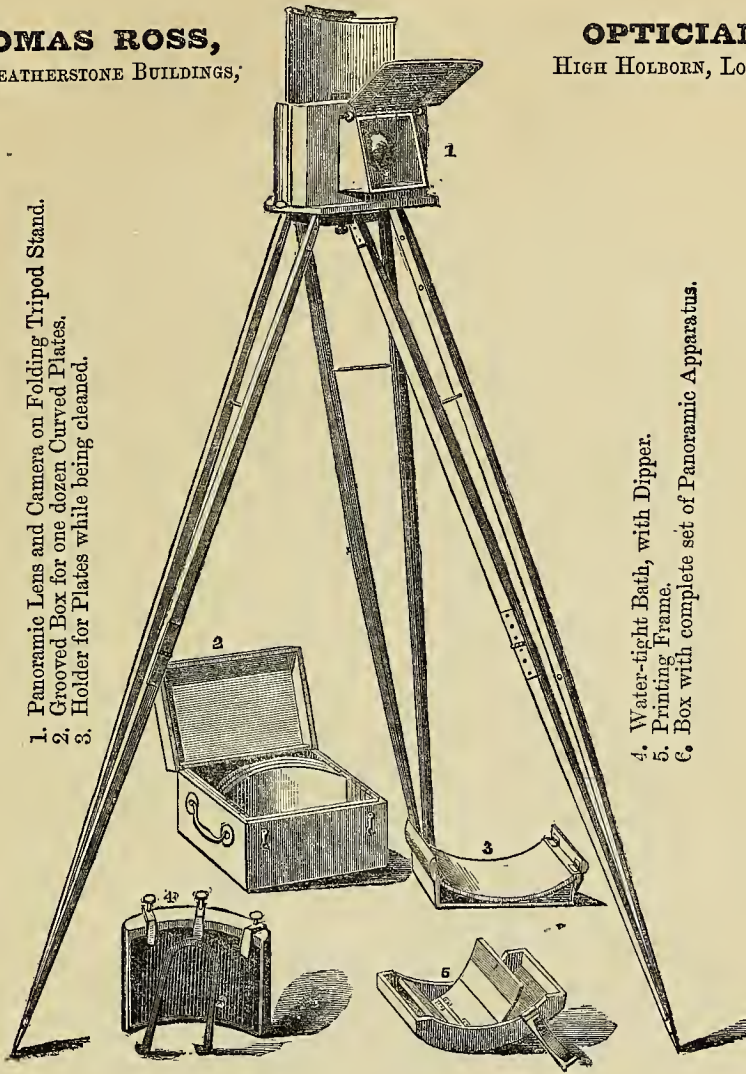
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