l’autographe

Genève

n° 63
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1. Charles Francis Adams Sr. (1807-1886)
Albumen carte-de-visite photograph (early 1860s) of the American politician and diplomat. Adams is depicted in profile in full-figure sat, reading a document held with his left hand. Photographed in the studio of Frederick Richard Window (1824-1875) active in London from the early 1860s. Marked on the back “F. R. Window 63a Baker Street London”.

2. Rutherford Alcock (1809-1897)
Albumen carte-de-visite photograph (1860s) of the British diplomat. Alcock is depicted in three-quarters in full-figure standing, holding a book in his right hand and napkin in his left one. Photographed in the studio founded by the Australian photographer Edward Haigh “Moira & Haigh”.
3. Albrecht of Austria (1817-1895)
Albumen carte-de-visite photograph (mid 1860s) of the Duke of Teschen, grandson of the Holy Roman Emperor Leopold II. Albrecht is depicted in full-figure standing with his right hand leaned back on a table, where his hat lays, and his right one on his sword. Photographed in the studio of Ludwig Angerer (1827-1879), the first photographic studio in Vienna opened in 1858. With stamp in blue ink “Vorbehalt gegen jede Vervielfältigung” [“Any duplication reserved”]. Marked on the back “L. Angerer”.

4. Elisabeth Franziska of Austria (1831-1903)
Albumen carte-de-visite photograph (1870s) of the Archduchess, daughter of the Archduke Joseph Palatine of Hungary. Elisabeth Franziska is depicted in full-figure standing, holding a fan in her right hand. Photographed in the studio of Ludwig Angerer (1827-1879), the first photographic studio in Vienna opened in 1858. Marked on the back “L. Angerer”.
5. **Ernest of Austria** (1824-1899)
Albumen carte-de-visite photograph (1870s) of the Archduke of Austria of the House of Habsburg-Lorraine, son of Archduke Rainer Joseph. Ernest is depicted in full-figure standing in front of a richly carved seating, with his right hand holding his hat and his left one holding his sword. Photographed in the studio of Ludwig Angerer (1827-1879), the first photographic studio in Vienna opened in 1858. Marked on the back “L. Angerer”.

6. **Franz Joseph I of Austria** (1830-1916)
Albumen carte-de-visite photograph (1870s) of the Emperor of Austria, spouse to Empress Elizabeth knows as “Sissi”. The Prince is depicted in full figure standing, keeping his coat and his sword with his hands. Photographed in the studio of Ludwig Angerer (1827-1879), the first photographic studio in Vienna opened in 1858. Marked on the back “L. Angerer”.
7. Gisela of Austria (1856-1932)
Albumen carte-de-visite photograph (1870s) of an infant Archduchess of Austria, daughter of Franz Joseph I and Elizabeth of Austria, then spouse to Leopold of Bavaria. Gisela is depicted in full-figure standing behind a chair, looking towards the camera, with both her arms leaned on the back of the chair. Photographed in the studio of Ludwig Angerer (1827-1879), the first photographic studio in Vienna opened in 1858. Marked on the back “L. Angerer”.

8. Heinrich Anton of Austria (1828-1891)
Albumen carte-de-visite photograph (mid 1860s) of the Archduke of Austria and Lieutenant field marshal, son of Archduke Rainer Joseph. Heinrich Anton is depicted in full-figure standing, holding his hat with his hands. Photographed in the studio of Ludwig Angerer (1827-1879), the first photographic studio in Vienna opened in 1858. With stamp in blue ink “Vorbehalt gegen jede Vervielfältigung” [“Any duplication reserved”]. Marked on the back “L. Angerer”.
9. **Joseph Karl of Austria** (1833-1905)
Albumen carte-de-visite photograph (1870s) of the Archduke and Palatine of Hungary. Joseph Karl is depicted in full-figure standing, with his left hand on his waist. Photographed in the studio of Ludwig Angerer (1827-1879), the first photographic studio in Vienna opened in 1858. Marked on the back “L. Angerer”.

10. **Joseph Karl of Austria** (1833-1905) and **Clotilde of Saxe-Coburg and Gotha** (1846-1927)
Albumen carte-de-visite photograph (1870s) of the Archduke, Palatine of Hungary and Princess of Saxe-Coburg and Gotha. The Royal couple is depicted in three-quarters in full-figure standing: Clotilde holds her husband’s right arm, while he leans his right hand on a table. Photographed in the studio of Ludwig Angerer (1827-1879), the first photographic studio in Vienna opened in 1858. Marked on the back “L. Angerer”.
11. Ludwig Viktor of Austria (1842-1919)
Albumen carte-de-visite photograph (1860s) of the Archduke of Habsburg-Lorraine in a young age. Ludwig Viktor is depicted in full-figure, leaning back to a table with his arms crossed. Photographed in the studio of Ludwig Angerer (1827-1879), the first photographic studio in Vienna opened in 1858. Marked on the back “L. Angerer”.

12. Maria Henriette of Austria (1836-1902)
Albumen carte-de-visite photograph of (1860s) a young Queen consort of the Belgians from 1865 until 1902. Maria Henriette is depicted in full-figure standing in profile, with his right arm leaned on a chair. Photographed in the studio of William, Frederick and Edwin Southwell of Baker Street in London. Marked on the back “Southwell Brothers”.
13. Rudolf of Austria (1858-1889)
Albumen carte-de-visite photograph (mid 1860s) of the Crown Prince of Austria, son of Franz Joseph I and Elisabeth “Sissi” of Bavaria. The little Rudolf is depicted in full-figure standing, covered with a light colored cloak and a dark feathered hat. A training foil can bee seen appearing from under the cloak. Photographed in the studio of Ludwig Angerer (1827-1879), the first photographic studio in Vienna opened in 1858. With stamp in blue ink “Vorbehalt gegen jede Vervielfältigung” [“Any duplication reserved”]. Marked on the back “L. Angerer”.

14. Wilhelm Franz Karl of Austria (1827-1894)
Albumen carte-de-visite photograph (1870s) of the Duke of Teschen of the House of Habsburg-Lorraine. Wilhelm Franz Karl is depicted in profile in full-figure standing with his left hand leaned on a pile of books. Photographed in the studio of Ludwig Angerer (1827-1879), the first photographic studio in Vienna opened in 1858. Marked on the back “L. Angerer”.
15. **Amalia Auguste of Bavaria** (1801-1877)
Albumen carte-de-visite photograph (1860s) of the Princess of Bavaria, Queen consort of Saxony by marrying John of Saxony. Amalia Auguste is depicted in full-figure standing with a cap on her head, leaning her left elbow on a board. Photographed in the studio of Ludwig Angerer (1827-1879), the first photographic studio in Vienna opened in 1858. With stamp in blue ink “Vorbehalt gegen jede Vervielfältigung” [“Any duplication reserved”]. Marked on the back “L. Angerer”.

16. **Hildegard of Bavaria** (1825-1864)
Albumen carte-de-visite photograph (late 1860s) of the Princess of Bavaria, daughter of Ludwig I. Hildegard is depicted in full-figure standing in a rich velvet dress with a cap covering her head. Photographed in the studio of Ludwig Angerer (1827-1879), the first photographic studio in Vienna opened in 1858. Marked on the back “L. Angerer”.

17. Leopold II, King of the Belgians (1835-1909)
Albumen carte-de-visite photograph (late 1860s) of the Duke of Brabant, King of Belgium from 1865 until 1909. Leopold III is depicted in full-figure sitting on a richly carved chair with half of his right hand in his coat. Photographed in the studio of William, Frederick and Edwin Southwell of Baker Street in London. Marked on the back “Southwell Brothers”.

18. Leopold I of Belgium (1790-1865)
Albumen carte-de-visite photograph (early 1860s) of the King of Belgium. Leopold I is depicted in half figure in a parade dress, leaning his right hand on a chair and keeping his hat with his right arm. Photographed in Louis-Joseph Ghémard’s (1819-1873) studio in Brussels, active from 1859. Marked on the back “Atelier de Photographie Ghémard Frères”.

19. Albrecht Count of Bernstorff (1809-1873)
Albumen carte-de-visite photograph (1860s) of the Count and Prussian statesman. Bernstorff is depicted in half-figure sitting on a chair. Photographed in the studio of Henry Hering (1814-1893), a renowned portrait photographer in London. With stamp in blue ink “Vorbehalt gegen jede Vervielfältigung” [“Any duplication reserved”]. Marked on the back “L. Angerer”.

20. Torben de Bille (1819-1883)
Albumen carte-de-visite photograph (early 1860s) of the Danish diplomat. De Bille is depicted in full-figure standing in uniform, holding his hat under his left arm. Photographed in the studio of Frederick Richard Window (1824-1875) active in London from the early 1860s. Marked on the back “F. R. Window 63a Baker Street London”.
21. **Otto von Bismarck** (1815-1898)

Albumen carte-de-visite photograph (1860s) of the Prussian statesman, first Chancellor of the German Empire between 1871 and 1890. Bismarck is depicted in full-figure standing, with his top hat in his right hand. Photographed in the studio of Leopold Haase (1831-1901) & Comp., active in Berlin and Breslau. Marked on the back "L. Haase & Comp.".

23. **Napoleon-Jérôme Bonaparte** (1822-1891)

Albumen carte-de-visite photograph (early 1860s) of the French Prince. Napoleon-Jérôme is depicted in half figure, with his right hand in his pocket. Photographed by André Adolphe Eugène Disdéri photographer in Paris, famous for having patented the carte-de-visite photographic image format. Marked on the back "Disdéri Photographe".
24. Maria Annunciata of Bourbon-Two Sicilies (1843-1871)
Albumen carte-de-visite photograph (mid 1860s) of Archduchess, mother of Franz Ferdinand whose assassination in Sarajevo in 1914 precipitated the start of World War I. The Archduchess is depicted in full-figure standing with his hands holding a parasol and a cloth leaned on a chair. Photographed in the studio of Ludwig Angerer (1827-1879), the first photographic studio in Vienna opened in 1858. Marked on the back “L. Angerer”.

25. Philipp von Brunnow (1797-1875)
Albumen carte-de-visite photograph (1860s) of the Baltic German diplomat who represented Russia as ambassador in London, Frankfurt and Berlin. Brunnow is depicted in full-figure standing, with his hat under his left arm. Photographed in the studio of Window & Bridge, active in London from 1862 until 1866.
26. **Henry Bulwer-Lytton** (1801-1872)  
Albumen carte-de-visite photograph (1860s) of the British Liberal politician and writer. Bulwer-Lytton is depicted in full-figure sitting on a chair, with his right elbow leaning on a table and his top hat under his left arm. Photographed in the studio of Ludwig Angerer (1827-1879), the first photographic studio in Vienna opened in 1858. With stamp in blue ink “Vorbehalt gegen jede Vervielfältigung” [“Any duplication reserved”]. Marked on the back “L. Angerer”.

![Henry Bulwer-Lytton photograph](image1.png)  
![Henry Bulwer-Lytton back](image2.png)

27. **Louisa Cavendish** (1832-1911)  
Albumen carte-de-visite photograph (1860s) of the Duchess of Manchester, spouse to the 6th Duke of Manchester. The Duchess is depicted in full-figure standing in profile with a dark colored dress with laces and a crown of flowers on her head. Photographed by the renowned French photographer Camille Silvy in London. Marked on the back “Photographed by C. Silvy”.

![Louisa Cavendish photograph](image3.png)  
![Louisa Cavendish back](image4.png)
28. **August von Cetto** (1794-1879)
Albumen carte-de-visite photograph (early 1860s) of the Kingdom of Bavaria diplomat. Von Cetto is depicted in full-figure standing with his hat under his left arm. Photographed in the studio of Window & Bridge, active in London from 1862 until 1866.

29. **Vittorio Emanuele Taparelli, Marquis d’Azeglio** (1816-1890)
Albumen carte-de-visite photograph (1860s) of the Marquis and Italian politician, nephew of Massimo d’Azeglio. D’Azeglio is depicted in full-figure standing in three-quarters, with his left arm leaned on the back of a chair. Photographed for the studio of Leonida Caldesi (1822-1891) in London. Marked on the back “L. Caldesi & Co.”.
30. Christian IX, King of Denmark (1818-1906)
Albumen carte-de-visite photograph (early 1860s) of the King of Denmark from 1863 until 1906. Christian IX is depicted in full figure standing, holding a chair with his right hand. Photographed in the studio of Window & Bridge, active in London from 1862 until 1866.

31. Mary Blanche Farquahr (1844-1916)
Vignetted albumen carte-de-visite photograph (early 1860s) of Lady Raglan, spouse to Richard Henry Somerset, 2nd Baron of Raglan. Mary is depicted in an oval frame from waist-up looking directly into the camera. Photographed in the studio of Samuel Lock (1822-1881) and George Whitfield (1831-1917) active as Lock & Whitfield in London and Brighton since 1864.
32. Agénor de Gramont (1819-1880)
Albumen carte-de-visite photograph (mid 1860s) of the French diplomat and statesman. The Duc of Gramont is depicted in half-figure sitting on a chair, with a medal on his coat. Photographed in the studio of Ludwig Angerer (1827-1879), the first photographic studio in Vienna opened in 1858. With stamp in blue ink “Vorbehalt gegen jede Vervielfältigung” [“Any duplication reserved”]. Marked on the back “L Angerer”.

33. George I of Greece (1845-1913)
Albumen carte-de-visite photograph (early 1860s) of a young first king of Greece from 1863 until 1913, born as a Danish prince. George is depicted in full-figure, in a parade dress, standing with his left hand leaned on his sword in a natural environment. Photographed in the studio of William, Frederick and Edwin Southwell of Baker Street in London. Marked on the back “Southwell Brothers”.
34. Royal Greek Family (1860s)
Albumen carte-de-visite photograph (1870s) of the King of Greece George I (1845-1913), his spouse Queen Olga Constantinovna of Russia (1851-1926) and George I’s sibling-in-law Edward VII (1841-1910), future King of Great Britain. George and Edward VII are depicted standing in full-figure behind Olga Constantinovna who is sitting, leaning her feet on a footstool. Photographed in the studio of Petros Moraites (1835-1905) active in Athens between 1859 to 1890.

35. Jean-Baptiste Louis Gros (1793-1870)
Albumen carte-de-visite photograph (early 1860s) of the French diplomat, chargé d'affaires during the Colombian Civil War. Gros is depicted in half-figure standing, with his right elbow leaned on a balustrade. Photographed by André Adolphe Eugène Disdéri photographer in Paris, famous for having patented the carte-de-visite photographic image format. Marked on the back “Disdéri Photographe”.
36. Leopold Salvator of Habsburg-Lorraine (1863-1931)
Albumen carte-de-visite photograph (1870s) of the Archduke of Austria. Leopold is depicted in full-figure, with his hat in his right hand. Photographed in the studio of Ludwig Angerer (1827-1879), the first photographic studio in Vienna opened in 1858. Marked on the back “L. Angerer”.

37. Katherine Elizabeth Hamilton (1838-1874)
Albumen carte-de-visite photograph (1860s) of the Countess of Mount Edgcumbe, spouse to the 4th Earl of Mount Edgcumbe. Katherine Elizabeth is depicted in full-figure standing, leaning her elbow on a pedestal. Photographed by the renowned French photographer Camille Silvy in London. Marked on the back “Photographed by C. Silvy”.
38. Louis III, Grand Duke of Hesse (1806-1877)
Albumen carte-de-visite photograph (mid 1860s) of the Grand Duke of Hesse. Louis III is depicted in three-quarters in full-figure sitting with his coat on his shoulders and his hat and his sword between his legs. Photographed in the studio of Ludwig Angerer (1827-1879), the first photographic studio in Vienna opened in 1858. With stamp in blue ink “Vorbehalt gegen jede Vervielfältigung” ["Any duplication reserved"]. Marked on the back “L. Angerer”. 

39. Louise of Hesse-Kassel (1817-1898)
Albumen carte-de-visite photograph (1860-1870) of the Queen of Denmark, spouse to King Christian IX. Louise is depicted in full-figure sat in a parlor, leaning her right elbow on a table. Photographed in the studio of William, Frederick and Edwin Southwell of Baker Street in London. Marked on the back “Southwell Brothers”. 
40. William I of Hohenzollern (1797-1888)
Albumen carte-de-visite photograph (1870s) of the King of Prussia. William I is depicted in-full figure standing, with his right hand leaning on a table. Photographed in the studio of Gustav Oehme (1817-1881) and Friedrich Jamrath (1810-1891), active in Berlin since 1843. Marked on the back “G. Oehme & F. Jamrath”.

41. Henrietta Hope (1843-1913)
Albumen carte-de-visite photograph (1860s) of the Duchess of Newcastle, spouse to the 6th Duke of Newcastle. The Duchess is depicted in half-figure sitting in profile, with her left elbow leaned on a table. Photographed in the studio of Samuel Lock (1822-1881) and George Whitfield (1831-1917) active as Lock & Whitfield in London and Brighton since 1864. Marked on the back “Lock & Whitfield”.
42. Edmund Lyons (1790-1858)
Albumen carte-de-visite photograph (1860s) of the British Admiral of the Royal Navy. Lyons is depicted in half-figure sitting with his arm crossed. Photographed in William Edward Kilburn (1818-1891) studio in London, which was took over by Henry H. Lenthall in 1864. Marked on the back “Mr. Kilburn”.

43. Frederick William of Mecklenburg (1819-1904)
Albumen carte-de-visite photograph (early 1860s) of the Grand Duke of Mecklenburg. Frederick William is depicted in full-figure, standing in three-quarters, with his stick in his right hand. Photographed in the studio of Robert J. Bingham (1824-1870), active in Paris from 1855. Marked on the back “Bingham Photographe”.

44. Francis V, Duke of Modena (1819-1875) and Adelgunde of Bavaria (1823-1914)
Albumen carte-de-visite photograph (1860s) of the Archduke of Modena and the Duchess consort of Modena, daughter of Ludwig I, both deposed during the Risorgimento of Italy. The Archduke and Duchess are depicted in full-figure sitting: Adelgunde, in profile, reads a book, while her husband sits with his legs and arms crossed in front of the camera. Photographed in the studio of Ludwig Angerer (1827-1879), the first photographic studio in Vienna opened in 1858. Marked on the back “L. Angerer”.

45. Charles-Edgar de Mornay (1803-1878)
Albumen carte-de-visite photograph (late 1860s) of the French diplomat and collector of French painting. De Mornay is depicted in half-figure standing in profile, with his hat in his right hand. Photographed by André Adolphe Eugène Disdéri photographer in Paris, famous for having patented the carte-de-visite photographic image format. Marked on the back “Disdéri Photographe”.
46. **Kostantinos Musurus** (1807-1891)
Albumen carte-de-visite photograph (early 1860s) of the Ottoman Greek diplomatic official who served as ambassador to Greece, Austria, Great Britain, Belgium and the Netherlands. Musurus is depicted in full-figure standing in a full of medal uniform, holding his sword with his left hand. Photographed in the studio of Frederick Richard Window (1824-1875) active in London from the early 1860s. Marked on the back “F. R. Window 63a Baker Street London”.

47. **Mahmud Khan Nāšer-al-Molk Farmānfarmā** (1828-1887)
Albumen carte-de-visite photograph (1870-1880) of the Persian high-ranking official of the Shah of Nāšer-al-Din, who served as Persian minister to the Court of St. James in England from 1862 until 1864. Mahmud Khan is depicted in half-figure in uniform, holding his sword with his left hand. Photographed in the studio of William, Frederick and Edwin Southwell of Baker Street in London. Marked on the back “Southwell Brothers”.
48. **William III of the Netherlands** (1817-1890)
Albumen carte-de-visite photograph (1860-1870) of the King of the Netherlands and Grand Duke of Luxembourg. William III is depicted in half figure sitting on a carved chair. Photographed by André Adolphe Eugène Disdéri photographer in Paris, famous for having patented the carte-de-visite photographic image format. Marked on the back “Disdéri Photographe”.

49. **William of Orange** (1840-1879)
Albumen carte-de-visite photograph (early 1860s) of the Prince of Orange, heir to the throne of Netherlands as the eldest son of William III, who died in young age. William is depicted in full-figure standing in a dark colored coat, with his top hat in his right gloved hand and his stick in his left one. Photographed by André Adolphe Eugène Disdéri photographer in Paris, famous for having patented the carte-de-visite photographic image format. Marked on the back “Disdéri Photographe”.
50. Antoine of Orléans (1824-1890)
Albumen carte-de-visite photograph (1860s) of the Duke of Montpensier, youngest son of Louis Philippe I and Maria Amalia of the Two Sicilies. Antoine is depicted in full-figure, sat on a chair, with his right hand on the table. Photographed in the studio of John Jabez Edwin Mayall (1813-1901), the first photographer who published cartes-de-visite of the Royal family, active in London from 1852. Marked on the back “Mayall London”.

51. Louis Philippe Albert of Orléans (1838-1894)
Vignetted albumen carte-de-visite photograph (1860s) of the Count of Paris, grandson of Louis Philippe I. Louis Philippe is depicted in half figure in three-quarters. Photographed in the studio of John Jabez Edwin Mayall (1813-1901), the first photographer who published carte-de-visite of the Royal family, active in London from 1852. Marked on the back “Mayall London”.
52. Marie Isabelle of Orléans (1848-1919)
Albumen carte-de-visite photograph (early 1860s) of the Infanta of Spain, spouse to Louis Philippe of Orléans. Marie Isabelle is depicted in full-figure, with a cap decorated with flowers. Photographed by Antoine Claudet (1797-1867) studio, active in London from 1851 until 1867. Marked on the back “A. Claudet”.

53. António de Almeida of Portugal (1794-1875)
Albumen carte-de-visite photograph (1860s) of the 5th Marquess of Lavradio. António de Almeida is depicted in full-figure standing, with her right hand on her waist and her left one leaned on a table. Photographed in the studio founded by the Australian photographer Edward Haigh “Moira & Haigh”.
54. Eliza Price Noble (1830-1910)
Albumen carte-de-visite photograph (1860s) of Lady Otway, wife Sir George Graham Otway, later Mrs Leathem. Eliza Price is depicted in full-figure standing in a large dress, with her fist under her chin. Photographed in the studio of William, Frederick and Edwin Southwell of Baker Street in London. Marked on the back “Southwell Brothers”.

55. Urbano Rattazzi (1808-1873)
Rare vignette albumen carte-de-visite photograph (early 1860s) of the Italian statesman, one of Italy's founding fathers. Rattazzi is depicted from waist-up in three-quarters. Photographed in the studio of Alessandro Duroni (1807-1870), optician in Milan who pioneered photography in Italy and opened a studio in Paris. Marked on the back “Duroni & Murer”.
56. Odo Russell (1829-1884)
Albumen carte-de-visite photograph (1860s) of the British diplomat, first Ambassador to the German Empire. Russell is depicted in full-figure sitting, with his right hand writing with a feather on his desk. Photographed by the renowned French photographer Camille Silvy in London. Marked on the back “Photographed by C. Silvy”.

57. Alexander III of Russia (1845-1894)
Albumen carte-de-visite photograph (1860s) of a young Grand Duke of Russia, son of Alexander II, future Emperor of Russia from 1881. Alexander III is depicted in full-figure standing with his stick in his right hand. Photographed in the studio of Franz Backofen (1806-1881), painter and photographer in Darmstadt, active from 1856. Marked on the back “F. Backofen Hofmaler & Photographer”.
58. Alexei Alexandrovich of Russia (1850-1908)
Albumen carte-de-visite photograph (1860s) of the Grand Duke, son of Alexander II, in his young age. Alexei is depicted in full-figure sitting on a chair in a light colored suit, with his right elbow leaned on the table and the left one leaned on his side. Photographed in the studio of Franz Backofen (1806-1881), painter and photographer in Darmstadt, active from 1856. Marked on the back “F. Backofen Hofmaler & Photographer”.

59. Maria Alexandrovna of Russia (1853-1920)
Albumen carte-de-visite photograph (1860s) of the Grand Duchess as a child. Maria Alexandrovna is depicted in full-figure with her hands holding an open book. Photographed in the studio of Franz Backofen (1806-1881), painter and photographer in Darmstadt, active from 1856. Marked on the back “F. Backofen Hofmaler & Photographer”.
60. Vladimir Alexandrovich of Russia (1847-1909)
Albumen carte-de-visite photograph (1860s) of the Grand Duke of the House of Romanov, son of Alexander II. Vladimir Alexandrovich is depicted in full-figure standing in a light colored dress with his hat and his stick in his right hand. Photographed in the studio of Franz Backofen (1806-1881), painter and photographer in Darmstadt, active from 1856. Marked on the back “F. Backofen Hofmaler & Photographer”.

61. Anton von Schmerling (1805-1893)
Albumen carte-de-visite photograph (1870s) of the Austrian statesman, Interior Minister of the Austrian Empire from 1860 to 1865. Von Schmerling is depicted in full-figure standing, leaning his right elbow on a pedestal. The index finger is gloved. Photographed in the studio of Ludwig Angerer (1827-1879), the first photographie studio in Vienna opened in 1858. Marked on the back “L. Angerer”. 
62. Maria Clotilde of Savoy (1843-1911)
Albumen carte-de-visite photograph (1860s) of the Princess of Savoy, spouse to Napoleon-Jérôme Bonaparte. Maria Clotilde is depicted in full-figure sat on a chair, with her right hand under her chin. For the studio of the Mathew Brady (1822-1896) in New York, one of the earliest photographer in the American history. In 1860, Brady opened a studio called National Portrait Gallery, where he hold photographs exhibitions. Marked on the back “Brady's National Portrait Gallery”.

63. Victor Emmanuel II of Savoy, King of Italy (1820-1878)
Albumen carte-de-visite photograph (1860s) of the King of Sardinia, King of Italy from 1861 until 1878. Photographed for the studio of Leonida Caldesi (1822-1891) in London. Marked on the back “L. Caldesi & Co.”.
64. **August of Saxe-Coburg-Kohary** (1818-1881)
Albumen carte-de-visite photograph (1870s) of the Prince, General Major in the army of Saxony. August is depicted in full-figure standing in three-quarters, with his right hand in his dress. Photographed in the studio of Ludwig Angerer (1827-1879), the first photographic studio in Vienna opened in 1858. Marked on the back “L. Angerer”.  

65. **Clothilde of Saxe-Coburg** (1846-1927) and **Clementine of Orléans** (1817-1907)
Albumen carte-de-visite photograph (1870s) of the two Princesses cousins. The two Princesses are depicted in full-figure standing in three-quarters wearing thick mink fur coats and hand covers. Photographed in the studio of Ludwig Angerer (1827-1879), the first photographic studio in Vienna opened in 1858. Marked on the back “L. Angerer”.

66. Ernest II of Saxe-Coburg (1818-1893)
Albumen carte-de-visite photograph (1860s) of Duke of Saxe-Coburg and Gotha. Ernest II is depicted in full-figure, leaning his left elbow on a board, with his legs crossed and his top hat in his right hand. Photographed in Louis-Joseph Ghémar’s (1819-1873) studio in Brussels, active from 1859. Marked on the back “Atelier de Photographie Ghémar Frères”.

67. Hermann of Saxe-Weimar-Eisenach (1825-1901)
Albumen carte-de-visite photograph (1860s) of the Duke of Saxony. Hermann is depicted in full-figure leaning his left elbow on a pedestal reproducing a small greek statue. Photographed by the renowned French photographer Camille Silvy in London. Marked on the back “Photographed by C. Silvy”.
68. Albert, King of Saxony (1828-1902)
Albumen carte-de-visite photograph (1870s) of the Crown Prince of Saxony, son of John of Saxony. Albert is depicted in full-figure standing in a light colored uniform, leaning his right hand on a table and holding his sword with his left one. Photographed in the studio of Ludwig Angerer (1827-1879), the first photographic studio in Vienna opened in 1858. Marked on the back “L. Angerer”.

69. Júlia Obrenović of Serbia (1831-1919)
Albumen carte-de-visite photograph (1870s) of the Princess of Serbia. Julia is depicted in full-figure sitting on a chair with a books in her hands. Photographed in the studio of Henry Maull (1829-1914) and George Henry Polyblank (1828 -), active in London between 1856 and 1865. Marked on the back “Maull & Polyblank Photographers”.
70. Charlotte Frances Spencer (1835-1903)
Albumen carte-de-visite photograph (early 1860s) of the Countess Spencer, spouse to the 5th Earl Spencer. Charlotte is depicted in full-figure standing, presumably in occasion of her wedding with the 5th Earl of Spencer. Photographed in the studio of Window & Bridge, active in London from 1862 until 1866.

71. Charles XV of Sweden (1826-1872)
Albumen carte-de-visite photograph (1870s) of the King of Sweden (1859-1872) from the House of Bernadotte. Charles XV is depicted in full-figure, holding his hat with his left hand and keeping his sword with his right one. Photographed in the studio of Mayer & Pierson of Pierre Pierson (1822-1913) and Leopold Ernest Mayer (1817-1865), active in Paris since 1844. Marked on the back “Mayer & Piersons”. Marked on the back “Mayer & Piersons”.

72. Oscar II, King of Sweden (1829-1907)
Albumen carte-de-visite photograph (1870s) of the King of Sweden from 1872 until his death and the last King of Norway of the House of Bernadotte. Oscar II is depicted in full-figure standing in uniform, with his right hand holding his hat on a balustrade and his right one holding his sword. Photographed in the studio of Mayer & Pierson of Pierre Pierson (1822-1913) and Leopold Ernest Mayer (1817-1865), active in Paris since 1844. Marked on the back “Mayer & Pierson”.

73. Mary Adelaide of Teck (1833-1897)
Albumen carte-de-visite photograph (1870s) of the Duchess of Teck and Grand Duchess of Mecklenburg-Strelitz. Mary is depicted in full-figure in profile, standing in front of a balcony door. Photographed by Thomas McLean (1788-1875) and Frank Haes (1833-1916) studio, active in London with this name from 1863 to 1865. Marked on the back “McLean & Haes”.
74. Adolphe Thiers (1797-1877)
Albumen carte-de-visite photograph (early 1860s) of the first President of the French Third Republic. Thiers is depicted in full-figure leaned on a balustrade, with his glasses in his right hand. Photographed by André Adolphe Eugène Disdéri photographer in Paris, famous for having patented the carte-de-visite photographic image format. Marked on the back “Disdéri Photographe”.

75. Ferdinand IV, Grand Duke of Tuscany (1835-1908)
Albumen carte-de-visite photograph (early 1860s) of the last Grand Duke of Tuscany from 1859 to 1860, son of the Grand Duke Leopold II. The young Ferdinand IV is depicted in half-figure standing, holding his fist to his chest. Photographed by André Adolphe Eugène Disdéri photographer in Paris, famous for having patented the carte-de-visite photographic image format. Marked on the back “Disdéri Photographe”.
76. Maria Amalia of the Two Sicilies (1782-1866)  
Albumen carte-de-visite photograph (early 1860s) of the Queen of French, spouse to Louis Philippe I. In her late age. Maria Ámalia is sat on a chair with a light-coloured, holding a book in her hand. Photographed by Antoine Claudet (1797-1867) studio, active in London form 1851 until 1867. Marked on the back “A. Claudet”.

77. Jean-Sylvain Van de Weyer (1802-1874)  
Albumen carte-de-visite photograph (early 1860s) of the Belgian politician, 8th Prime Minister of Belgium. Van de Weyer is depicted in half-figure sitting in a fully decorated uniform with his glass in his hands. Photographed in the studio of Frederick Richard Window (1824-1875) active in London from the early 1860s. Marked on the back “F. R. Window 63a Baker Street London”.

78. **Gustav, Prince of Sweden** (1799-1877)
Albumen carte-de-visite photograph (mid 1860s) of the Crown Prince of Sweden, son of King Gustav IV and Queen Frederica. Gustav is depicted in full-figure sitting on a carved chair, holding his hat and his sword between his legs. Photographed in the studio of Ludwig Angerer (1827-1879), the first photographic studio in Vienna opened in 1858. With stamp in blue ink “Vorbehalt gegen jede Vervielfältigung” [“Any duplication reserved”]. Marked on the back “L. Angerer”.

79. **Henrietta Anne Theodosia Vyner** (1833-1907)
Albumen carte-de-visite photograph (1860s) of the Countess of Grey and Ripon, spouse to the 1st Marquess of Ripon. Henrietta is depicted in full-figure standing in three-quarters in a large white dress. Photographed by the renowned French photographer Camille Silvy in London. Marked on the back “Photographed by C. Silvy”.
80. Elizabeth of Wellesley (1820-1904)
Albumen carte-de-visite photograph (early 1860s) of the Duchess of Wellington, spouse to the 2nd Duke of Wellington. Elizabeth is depicted in half-figure standing with a crown on her head and a white napkin in her hands. Photographed in the studio of Window & Bridge, active in London from 1862 until 1866.

81. Sophie of Württemberg (1818-1877)
Albumen carte-de-visite photograph (1870s) of the Queen of the Netherlands, first wife of William III. Queen Sophie is depicted in full-figure standing in a dark vest, leaning her elbow on a chair. Photographed in the studio of Mayer & Pierson of Pierre Pierson (1822-1913) and Leopold Ernest Mayer (1817-1865), active in Paris since 1844. Marked on the back “Mayer & Piersons”.
82. William II, King of Württemberg (1848-1921)
Albumen carte-de-visite photograph of the last king of Württemberg who ruled from 1891 until the abolition of the kingdom in 1918. William III is in military vest, depicted in full-figure standing, with his right hand leaned on a balustrade and his left hand holding his sword pointed to the ground. Photographed in the studio of Carl Buchner (1821-1918) in Stuttgart. With dry stamped on front “Buchner Stuttgart”.

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