

世相与映像

VISION AND REFLECTION

洛文希尔摄影收藏
中的19世纪中国

Photographs of China in
the 19th century from the
Loewenthal Collection



清华大学艺术博物馆展览丛书

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19世纪的中国

清华大学艺术博物馆

清华大学

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清华大学出版社

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序一

影像是历史有力的回音

“世相与映像——洛文希尔摄影收藏中的19世纪中国”展览共展示了活跃于19世纪的21个知名摄影机构和摄影师（部分佚名摄影师）的120件摄影作品，其中包括人物肖像、风物景观、市井生活、城市和建筑等多项内容，较为全面地映射出19世纪下半叶中国社会的风貌。19世纪下半叶对于中国而言是个非常重要的转型阶段，是一个衰败腐朽与求强图变并存的时期，是一个经济活动江海汇通、文化思想西学东渐、政治变革潮起潮落的时代，到处呈现出一片矛盾且复杂的图景。而此时，发明不久的摄影技术进入中国，开始用一种全新的方式全面记录那个时代。这些珍藏至今的图片不仅为我们提供了翔实的史料，且生动展现了那个时代的社会生活气息和美学风格。摄影介入历史本身就是一件具有深远意义的事情，它开创了一种更加民主的史记形式，为后来的学者研究和总结奠定了坚实的基础。本次展览的作品来自那个时代最优秀的摄影家们，他们的摄影术精准地对照了人心和社会局面，同时再现了文化的形态，对于业已流逝的历史具有强大的迟滞效应，让当下的我们可以洞穿历史的迷雾，回首往事的烟雨。

摄影进入中国，首先形成科学对传统文化观念的冲击，尤其是它对人类影像强大的摄取能力，对于一个习惯以阴阳来解释世界、分析自我的民族来说，人们接受摄影是存在许多忧虑的。因而早期进入中国的摄影师们在推广摄影方面煞费苦心，他们首先说服皇族和贵族接受摄影，然后进一步传播并影响商人和普通民众。在本次展览中，我们可以清楚地看到这些证据，许多皇族成员（包括慈禧和恭亲王）与官僚（晚清重臣李鸿章、裕禄都督）都在镜头前正襟危坐，留下了他们的珍贵影像。上流社会的这种示范性生活风尚产生了积极的作用，最终推动摄影成为那个时期最时尚的事物。这种风尚促成的市场客观上形成了摄影文化的良好生态，导致越来越多的摄影家来到中国，同时本土摄影力量诸如香港的赖阿芳、天津的梁时泰以及众多商业摄影机构开始兴起。19世纪中叶，摄影介入中国人的社会生活是个重要的事件，它如同一个杠杆的支点，对于撬动传统思想封闭的石棺具有关键性的意义。

摄影美学的形成很大程度仰赖于技术，但是摄影者的文化心理也不容小觑。本次展览的作品既有西方摄影师的杰作，也有中国本土摄影师和其执掌机构的成果，他们秉持的美学观点或图像经验所导致的直觉，对图像的摄取有着重要的影响。比如肖像作品，中国摄影师更喜欢把人物拍得如画面，而西方摄影师则尝试表现出人物的动态；在建筑摄影方面，中国的摄影机构习惯于把建筑融入风景，西方摄影师有时则会专注刻画建筑本体。摄影的图像观和绘画观存

在着天然的联系，因为在摄影技术出现之前，人类对影像的诉求大都是通过绘画来实现的。这种习惯在摄影技术出现的早期，都自然而然地延续了下来。同时，许多早期的摄影师都接受过绘画训练，许多摄影机构的前身即是油画行。如香港“宜昌”油画行的周森峰、张老秋等，他们聘请西洋摄影师学习摄影技术之后直接将油画行改为照相馆。

绘画和雕塑这些艺术门类总体上看是主观的，而摄影则不然，摄影是心理和物理共同作用下的图像艺术。首先是它成像的客观性，摄影对于对象的物像再现的精准性是对模仿最根本的挑战，这个特点也宣告了人物摄影总体上取代肖像绘画的必然。这一价值和意义在早期都需要精湛的技术来实现，因此摄影的技术美学是早期摄影美学的核心。中国早期本土的摄影人士大多有良好的知识结构，他们多来自精英阶层，且西洋留学生的比例较大，如北京丰泰照相馆的任景丰和上海迎芳照相馆的王雪桥等都曾出国留学。

我想最为重要的是，这一批珍贵作品还让我们看到了摄影对于记录历史的价值，以及它对人类认识自身的意义。因为摄影发明的最伟大之处，在于其对现实的映照。此外冲印技术和相纸质量一定程度对抗了所向披靡的时间，使情感和记忆不再被时间所控制。显然，时间是摄影技术的重要因素，快门成像和暗房冲印甚至影像本身的衰退、消亡背后都有时间的魅影。但眼下我们面对的这些佳作虽已历经一个半世纪，但依然保持着优异的品质和清晰的影像，这令我们对摄影术的发明以及第一代摄影先驱们的卓越成就充满敬意。

早期摄影是人们专注于实践技术的过程，同时也是工程踏勘和地理认知的有效方法。这使得这个阶段的照片本身更具有客观性和准确性，从而成为历史研究最有力的佐证。而在此之前，时间在严重干扰历史，因为人们叙述历史会出现有意无意的淡忘，被忘掉细节常常是考据历史最重要的线索。人们通过时间来总结历史，历史通过时间来淘汰存在；可是时间又会让历史变得笼统、概括，从而造成认识上的些许错觉。正因如此，摄影技术才显得尤为重要，摄影补偿了时间对历史影响所形成的亏空，惟妙惟肖地还原了历史的细节，增强了后人对历史质感的认知。

壁画和浮雕都曾是现实叙事的体裁，是考古中重要的推理依据，但唯有摄影才是确凿无误的证据。从批判的角度来看，摄影显然是一种批判的重要工具，对于人类的自省具有积极的意义。摄影开启了人类打量自身的另一种眼光——平民化的视角，这包括隐蔽在镜头之后摄影者和后世审看这些图像的研究者，他们把历史对折从而使得我们能够站在当下和历史之间左顾右盼。我们对历史

性图片的好奇就在于，我们需要一种真实来比对谬误，并希望用文明的灯火去照亮未来。

本次展览是清华大学艺术博物馆自开馆以来举办的第一场摄影展，这些如此独特的题材和弥足珍贵的遗存，对热爱文史研究、民俗学研究、建筑史研究的广大学者无疑是一次重要的参阅机会。对于所有的观众是一次历史文化和艺术审美的饕餮大餐。而对于我们这座年轻的艺术博物馆来说，是一次充满善意的帮助，因为这个摄影展也将是本馆未来继续举办各类影像展的一个时间概念和学术概念下的双重起点。同时把这次参展作品集结成册印刷出版，更是一件具有深远意义且功德无量的事情。这是一次对历史进一步确认，与时间进行接力赛跑的关键性交接。如此这般，这些精美的、珍贵的图片才能被更多的人分享，供学者参考，让大众认识历史的风貌并为之骄傲。这是历史持续的回音。

苏 丹

清华大学艺术博物馆副馆长

2018年10月11日，完稿于布达佩斯

Images as Powerful Echoes of History

Preface I

The exhibition *Vision and Reflection: Photographs of China in the 19th Century from the Loewentheil Collection* displays 120 photographs by 21 famous studios and photographers as well as anonymous artists in 19th century. The subjects include portrait, landscape, daily life, city views and architecture, comprehensively reflecting the society of China in the second half of the 19th century. This period of time is of significant importance for the historic transition of China with the coexistence of degeneration and regeneration, the integration of economic activities, the introduction of western technologies and thoughts, and the transformation in politics. The whole society was confronted with conflicts and complex phenomena. Meanwhile, the newly invented technology of photography entered China, in time to record these historic changes with a brand new approach. These treasured pictures not only provide us with full and accurate historical materials, but also present the vitality and aesthetics of the society at that time. The intervention of photography into history is itself an event of far-reaching significance, because it initiated a more democratic way of recording the history and laid solid foundations for the research and synthesized works of later scholars. The works of this exhibition are from the most excellent photographers at that time, whose photographic techniques allowed them to accurately capture collective feelings, and social situations, and to document China's emerging culture. The influential effect of photography on the past historic events enables us to see thorough the fog of history and make visible the important events of the past.

The first notable impact of photography when it arrived in China was on the country's traditional cultural values. In particular, photography's ability to capture human images was of great concern to a nation accustomed to understanding the whole world and itself through the concepts of Yin and Yang. Therefore, the first generation of photographers in China made great efforts to popularize this new art. First they persuaded the imperial families and elites to accept photography, and later popularized it among merchants and common people. We can easily find evidence of this in the exhibit, which include precious official photographs of imperial members like Empress Dowager Cixi and Prince Gong, and bureaucrats including the late-Qing high-ranking official Li Hongzhang and Governor Yulu. The life style of the upper class was set as an exemplar and it had positive effect on promoting photography to be a fashionable artistic medium. The market formed by the evolution prevailing practice facilitated a favorable climate for the culture of photography and attracted more and more western photographers to come to China. Meanwhile, the power of local photographers represented by Lai Afong in Hong Kong, Liang Shitai in Tianjin, and numerous commercial photography studios started to flourish. The emergence of photography into the social life of Chinese people in the middle of the 19th century was of extreme importance; like a fulcrum on a lever, photography had critical significance in shaking the foundations of traditional ideology.

The formation of photographic aesthetics depends largely on technological developments, but photographers' cultural psychology and aesthetic skills should not be underestimated.

This exhibition showcases masterpieces by both western and Chinese photographers as well as works produced by studios they operated. The aesthetic stances they held or artistic intuitions formed by their photographic experiences exerted great influence upon their selections of views. For example, Chinese photographers created portraits with compositions similar to those of paintings, while western photographers attempted to seize the movements of sitters. With regard to architectural photography, Chinese photographic studios were inclined to include architecture into landscapes while western photographers focused more on the architecture itself. There are inherent connections between the concepts of photographic image and the concepts of painting, because the demand for image was mostly satisfied by paintings before the appearance of photographic technology. This tradition was preserved in the early period of photography in China. Additionally, many of the first generation of photographers received training in painting, and some photographic studios grew out of oil painting factories. For instance, after learning techniques from western photographers, Zhou Senfeng and Zhang Laoqiu from “Ye Chung” Oil Painting Factory in Hong Kong transformed the factory into a photographic studio.

Painting, sculpture and some other art genres seem to be subjective in general. However, photography is different; it is a type of pictorial art simultaneously affected by the photographer’s psychology and the physical world. First, the image of photography is objective. This accurate verisimilitude of photography posed a fundamental challenge to painting as an art of imitation, and declared the inevitable outcome of the replacement of painted portrait by photographic portrait. The value and significance of this change was achieved with exquisite techniques in the early period of photography. Therefore, technique became the core of photographic aesthetics at this time. Most of the early Chinese photographers possessed solid knowledge of art, and many of them were elites who had studied abroad; Ren Jingfeng from Fengtai Photography Studio in Beijing and Wang Xueqiao from Yingfang Photo Studio in Shanghai, for example, all had study experience overseas.

Most importantly, these precious works reveal the value of photography as a documentary tool and a way for human beings to understand themselves; the greatest achievement of the invention of photography lies in the reflection of reality. Moreover, the technology of photographic processing and the enhanced quality of photographic paper are able to resist the invincible power of time to a certain extent, and to liberate emotions and memories from the constraints of time. It is evident that time is an important factor of photographic technique. The phantom of time exists alongside the moment of snapping the shutter, the process of photographic development in the darkroom and the deterioration and disappearance of the images themselves. Still, the masterpieces we have for this exhibition maintain good quality and sharp images after a century and a half. We as modern viewers have tremendous respect for the invention of photographic technology and the excellent achievements of the first generation of photographic pioneers.

Early photography reflects the process of technological advance. It also served as an effective tool for engineering exploration and geographic learning. This makes the photographs more objective and accurate, thus becoming the most powerful evidence for historical research. Before the invention of photography, time was an element seriously disrupting the documentation of history: in that details were inevitably forgotten when past events were recounted. The forgotten details, however, are often the most important clues in historical research. People summarize history based upon collective memories, while the passage of time often eliminates important history. The passage of time turns history to be indistinct and generalized, and thus causes misunderstandings in cognition. This demonstrates the great importance of photographic technology in remedying the impact caused by time on history; it restores historical details vividly and enhances later generations' perception of the texture of history.

Mural and relief as conventional media for narrative subjects provide consequential bases for archaeological reasoning, but photography can provide more solid and inerrant evidence. From the perspective of criticism, photography is obviously an important tool that has positive significance on the self-examination of human beings. Photography opens up a new window for human beings to understand themselves through a democratic perspective developed by contributors including the photographers behind the lens and later researchers who examined these images. They folded the pages of history to let us viewers observe and contrast the present with the past. We are curious about historical images because we call for the primacy of truth over falsehood and aspire to light up our future with the fire of civilization.

This is the first exhibition of photography held by Tsinghua University Art Museum since its establishment. Its unique theme and precious works make it a must-see exhibition for scholars who are interested in literature, history, folklore and architecture. It is also a grand feast of historical culture and artistic aesthetics for the public. In addition, this exhibition has brought generous contributions from all sides to our young art museum, and it will be a temporal and academic starting point for the museum to continue hosting exhibitions of film and photography. Meanwhile, it is also of profound significance to compile and publish the exhibits in this catalogue. This is a further confirmation of history and a critical transfer of a relay race with time. Through this process these exquisite and precious photographs will be shared by more people, referenced by more scholars, and be proudly understood creating a lasting echo of history.

Su Dan

Vice Director, Tsinghua University Art Museum
In Budapest, October 11, 2018



年轻女子肖像
佚名
约 1860
蛋白印相
29 厘米 × 22 厘米

Portrait of a Young Woman
Unidentified Artist
c.1860
Albumen print
29 cm × 22 cm



北京皇家宮殿
菲利斯·比托
1860
蛋白印相
22 厘米 × 25 厘米

Great Imperial Palace, Beijing
Felice Beato
1860
Albumen print
22 cm × 25 cm

我很荣幸能够与清华大学艺术博物馆出色的策展人及工作人员一同组织和筹办“世相与映像：洛文希尔摄影收藏中的19世纪中国”展览。

在过去30年中，我一直致力于建立一套完整的中国早期摄影艺术收藏。这次的展品从我收藏的1.5万多张中国早期摄影照片中精选而出。中国幅员辽阔、人口众多，只有当摄影收藏达到一定规模，才能完整呈现这片土地及其艺术的广阔全景。早期摄影是中国文化遗产的重要组成部分，作为其中一部分遗产的守护者，我以此为己任并引以为豪。

本次展览虽然仅展出洛文希尔收藏中的部分精选，却是我在文化守护道路上的重要驿站。很高兴能借此机会将我私人收藏中的中国题材的摄影艺术瑰宝展现给中国观众乃至全世界的学者。

纸质摄影术在19世纪下半叶传入中国，通过照片，中国在过去几百年的传统面貌得以保存。经过上百年政治、经济和文化发展，如今的中国发生翻天覆地的变化，这些照片中描绘的许多地方、建筑以及人们的生活方式已经不复存在。

摄影艺术的直观性超越书面文字，它带领我们穿越时空，重访旧时的人物、地点与事件，让我们对遥不可及的过去有一个精准的了解。从河流到山川，从长城到紫禁城，这个以在中国拍摄的原版照片为主的展览捕捉了19世纪中国的历史建筑、祭祖遗迹、民族面孔以及传奇美景。

这些照片中已经消逝的人和地方在历史上留下了不可磨灭的印记，同时也是伟大的现代中国被建立的基石。

放眼世界摄影史，中国早期摄影最为稀有珍贵。这些照片迄今没有被中国乃至国际学者大量研究和利用。近年来，国际上的大型博物馆和机构在展出绘画、家具、瓷器以及其他艺术珍品的同时，开始涉足早期摄影艺术。我很荣幸能够在清华大学艺术博物馆全新且绝佳的场馆中展出自己的部分藏品，并为中国参与到关注早期摄影艺术的国际运动中贡献一分力量。

“世相与映像：洛文希尔摄影收藏中的19世纪中国”展览汇集的19世纪中国摄影的精选作品，都是由当时活跃在中国的顶尖摄影师拍摄。他们中既有最早来华的外国摄影师，又有最早的中国摄影师。这次展览中的每张照片都代表着摄影艺术的巅峰，是值得仔细研究的佳作。

作为一名藏家，我的最终目标是希望通过收藏来创建和保存一个伟大民族与国家的视觉史。我希望我的收藏可以激发人们反思这些图像，并为中国和国际学者以及大众提供启发，促使他们去接触和了解中国摄影艺术这块令人兴奋

的重要领域。

在此，我由衷感激清华大学艺术博物馆提供此次展览机会，很荣幸能够与我的儿子雅各布·洛文希尔、藏品策展人斯泰西·兰姆布罗，以及本次展览的策展人菲利普·普罗格一起参与展览的策划与图录的编撰工作。我还要特别感谢中国驻纽约总领馆文化参赞李立言先生以及文化领事马晓琛女士。本次展览的成功举办，离不开他们的大力支持。

史蒂文·洛文希尔

洛文希尔收藏

2018年7月

It is my great honor to join with Tsinghua University Art Museum and its talented curators and staff to present this great exhibition *Vision and Reflection: Photographs of China in the 19th Century from the Loewentheil Collection*.

I have devoted three decades to building my comprehensive collection of the early photographic art of China. This exhibition has been selected from my collection of more than 15,000 early photographs of China. The enormous diversity of China and its people requires a very large number of photographs to convey the vast panorama of China and its art. It has been my honor and responsibility to act as a custodian for the preservation of this important part of the cultural heritage of China.

This exhibition of a small selection of masterpieces from the Loewentheil Collection is an important step in my custodial journey. I am pleased to bring the artistic treasures of China photography from my private collection to the attention of the Chinese people and to scholars throughout the world.

The arrival of photography on paper in China in the third quarter of the 19th century permitted the preservation of views of traditional China as it had existed for many centuries. Now that China has been utterly transformed by the political, economic, and cultural developments of the past century, many of the places, buildings and ways of life depicted in these photographs no longer exist.

Photographic art transports us through time and distance with an immediacy transcending the written word. It allows us to visit the people, places, and events of the past and offers a precise view of otherwise inaccessible people and places. This exhibition of original photographic art created in China captures the architecture of its historic cities, the monuments of revered ancestors, the faces of China's diverse peoples, and the legendary beauty of China, from its rivers to its mountains, from the Great Wall to the Forbidden City.

The vanished peoples and places represented in my collection have left their indelible imprint on history and indeed formed the foundation upon which the great modern nation of China was built.

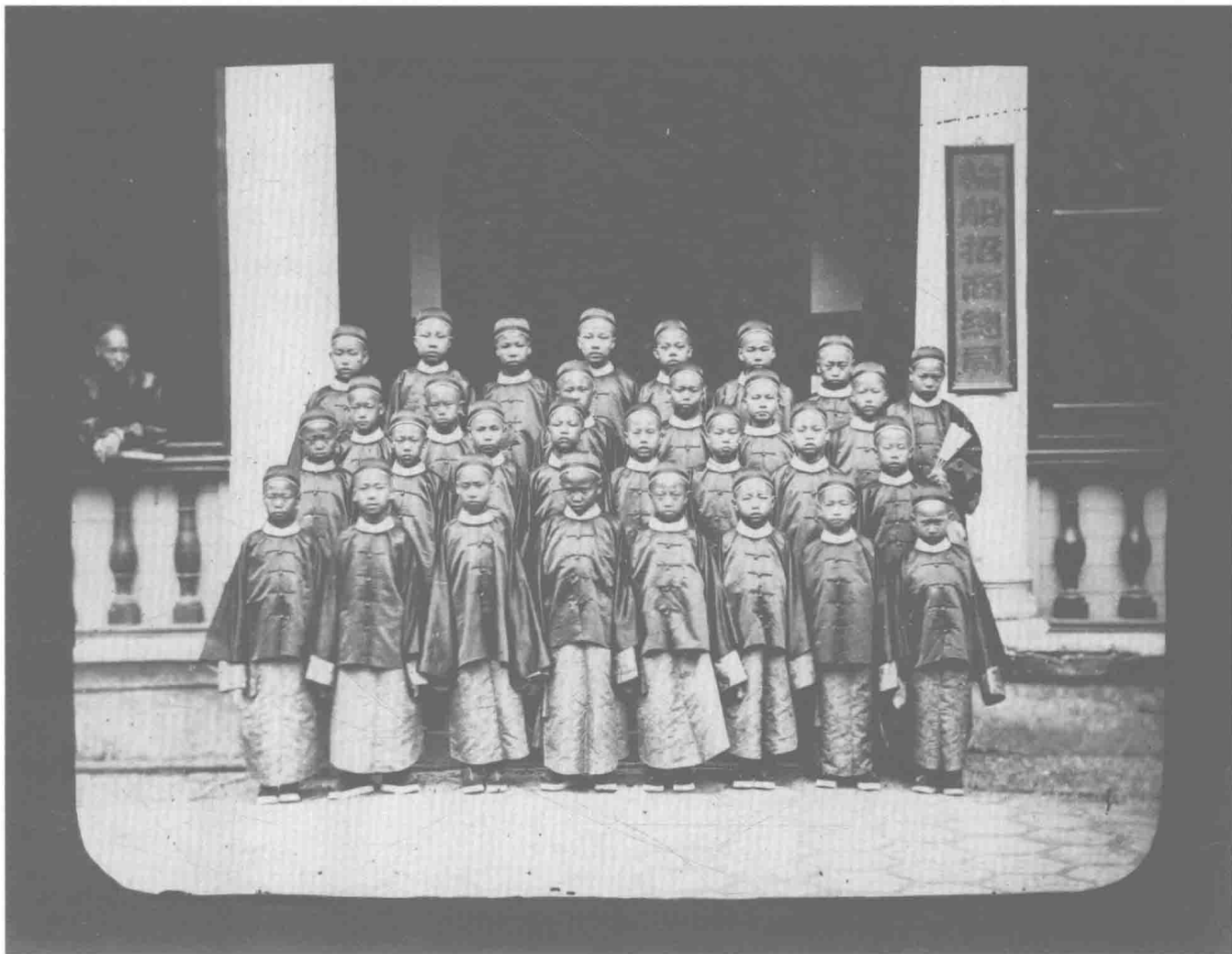
The great early photographs of China are among the rarest and the most valuable in the history of photography. They have remained largely unstudied and unavailable to both international and Chinese scholars. Great museums and institutions throughout the world have begun featuring the art of early photography alongside paintings, furniture, porcelain, and other treasures. I am honored to make a part of my collection available to the fabulous new Tsinghua University Art Museum to help leading China into the international movement celebrating the art of early photography.

Vision and Reflection: Photographs of China in the 19th Century from the Loewentheil Collection brings together selected works by the leading figures in 19th-century photography in China, including the first visiting photographers and the earliest Chinese masters. Each photograph shown here is a pinnacle of the photographic art, a masterpiece worthy of study.

My ultimate goal has been to create and preserve an authentic repository of the visual history of a great people and nation. I hope the Loewentheil Collection will inspire others to reflect upon these images and serve as an inspiration to both great Chinese and international scholars as well as the general population to learn about the exciting and important field of the photographic art of China.

I am immensely grateful to Tsinghua University Art Museum for this opportunity. I am proud to have joined with them, my partner and son Jacob Loewentheil, my collection curator Stacey Lambrow, and exhibition curator Phillip Prodger, to present this exhibition and catalogue. Special thanks are also due to Mr. Li Liyan, the Consul and Director of the Cultural Office of the Consulate General of the People's Republic of China in New York and to Consul Ms. Ma Xiaochen without whose support this exhibition would never have occurred.

Stephan Loewentheil
The Loewentheil Collection
July, 2018



留美幼童
(传) 弥尔顿·米勒
1872
蛋白印相
22 厘米 × 29 厘米

Chinese Students
Attributed Milton Miller
1872
Albumen print
22 cm × 29 cm