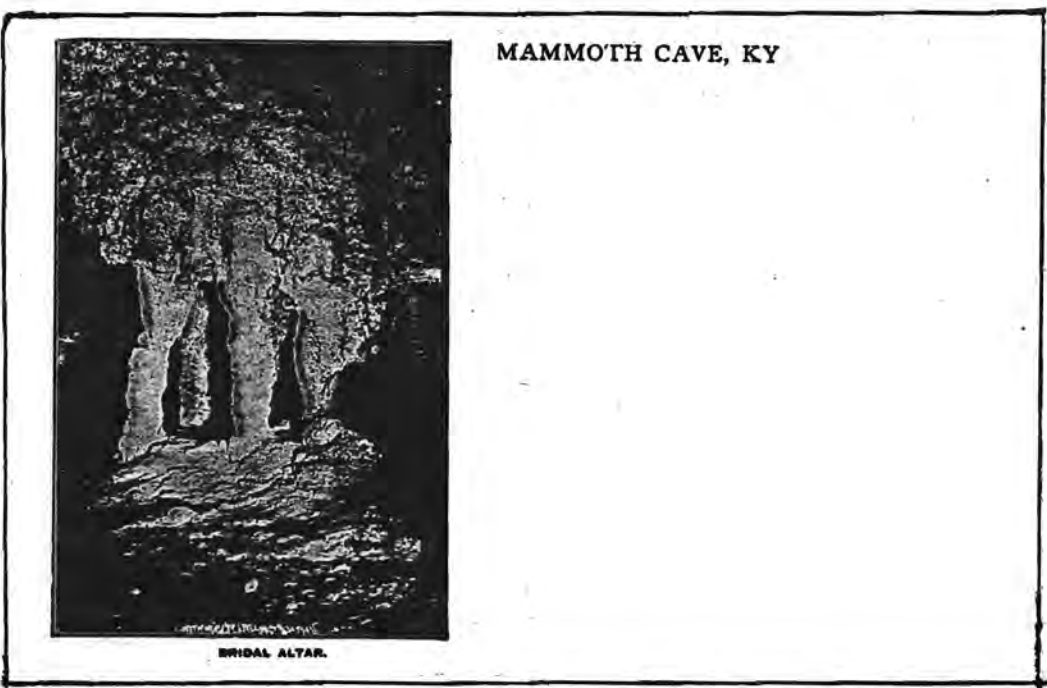


63

# THE JOURNAL OF **Spelean History**

OFFICIAL PUBLICATION OF THE AMERICAN SPELEAN HISTORY ASSOCIATION



#63

THE JOURNAL OF SPELEAN HISTORY

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THE ASSOCIATION

The American Spelean History Association is chartered as a non-profit corporation for the study, dissemination and interpretation of spelean history and related purposes. All persons of high ethical and moral character who are interested in those goals are cordially invited to become members. Annual membership is \$5.00; family membership is \$6.00; and library subscriptions are \$4.00. ASHA is the official history section of the National Speleological Society.

THE JOURNAL

The Association publishes the Journal of Spelean History on a quarterly basis. Pertinent articles or reprints are welcomed. Manuscripts should be typed and double spaced. Submission of rough drafts for preliminary editing is encouraged. Illustrations require special handling and arrangements should be made with the editor in advance. Photos and illustrations will be returned upon request.

THE COVER

The postcard depicted on the cover accompanies D.J. Irvin's article, "Picture Postcards of Caves and Caving." This is an early design of Mammoth Cave on a vignetta card with an undivided back.

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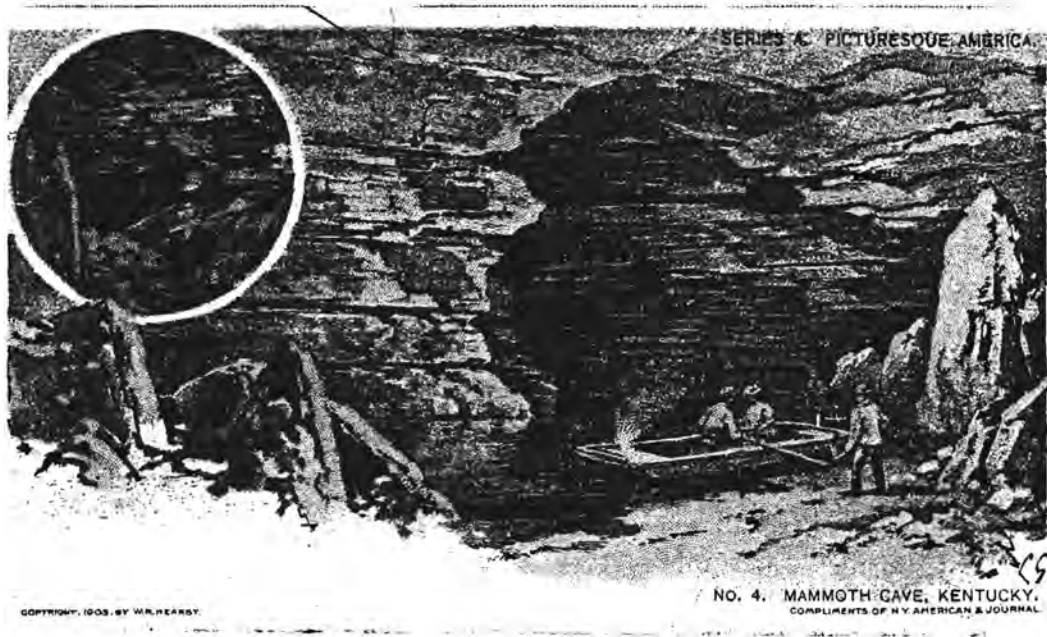
BACK ISSUES

All copies of back issues of the Journal are presently available. Early issues are photocopied. Send requests to Jack H. Speece, 711 E. Atlantic Avenue, Altoona, Pennsylvania 16602. Issues from Vol. 1, No. 1 to Vol. 7, No. 2 are available from Kraus Reprint Co., Route 100, Millwood, New York 10546 on microfiche.



# PICTURE POSTCARDS *of* CAVES and CAVING

D. J. Irwin  
(1984)



Since cavers are avid collectors of books, surveys, prints and ephemeral material it is surprising that the picture postcard has been considered an item of curiosity. In the United Kingdom only a few have collected postcards and in most cases they were simply accumulations. No attempt was made to study and catalogue the material. However, since 1980 caving collectors have been amassing picture postcards material and a concerted effort has been made to catalogue the known British cards. Draft catalogues have been prepared of the picture postcards of the Grotte de Han, Belgium, Caves of Australia and South Africa.

Though the majority of cave picture postcards will be of little interest, the Speleo Historian will find a number that are of historic importance. In Britain these include photographic records of early expeditions such as the descent of Eldon Hole, Derbyshire, 1904; Puttrell's first recorded descent of the Bottomless Pit in Speedwell Mine, 1901; descending Gaping Gill in the first decade of this century and a photographic record of the archaeological excavation close to the entrance of Gough's Cave, Somerset. Many of these photographs had not previously been recorded in Speleo Literature; consequently they form an important addition to the history of British caving.

During the last four years a catalogue of the picture postcards of English caves and associated karst features has been compiled and is being continually up-dated, sections of which have already been published, some privately. There is no way in which the catalogue can claim to be complete; much more information and material is required to continue this study. It is probable that combined collections, let alone any single collection, will never be able to claim completeness simply because no-one knows what has actually been published. Records of publishers rarely exist. A number of postcard printers and publishers went out of existence in the first decade of the century, records were destroyed during the second World War, and in another case they were burnt in a disastrous fire that caused the partial demise of the company. All one can do under these circumstances is to record material as soon as it is found.

Little work is being carried out abroad. This is a great pity as much unrecorded material will be lost if not retrieved and catalogued. The aim of this paper is to briefly describe the scope for the Speleo Historian in a relatively unexplored area of research.

During the late 18th and early 19th centuries cave illustrations may be found in all pictorial techniques of the period. Paintings, both oil and water colour, engravings for book illustrations and separately published prints were available to the public. A watercolour of the resurgence at Wookey Hole exists in the Victoria and Albert Museum, London, by Rooker (1794) and an oil of the entrance to Peak Cavern, Castleton, is in a private collection. More common are engravings for travel guides that began to appear in the mid 18th century to become a flood at the time of the expansion of the railways one hundred years later. Examples of book engravings exist from both the 16th and 17th centuries but these are rare. The results of an initial search for this material was published in catalogue form by the B.S.A. under the title "Cave Illustrations before 1900", compiled by Shaw.

Prior to c.1830 all prints were intaglio engravings, that is to say, the lines were cut or etched into the printing plate. This results in the printed line being raised above the surface of the paper. Improvements in printing techniques came c.1830 with the introduction of lithography. This is a technique of printing from a very fine grained stone that is coated with a grease and water coat; the ink adhering to the greasy surface of the printing plate. This enabled finer tonal textures to be achieved.

During the late 19th century colour printing was introduced by utilizing a multi-plate lithographic technique known as Chromo-lithography. This development took place in Germany and by the end of the century achieved an extremely high standard of colour printing.

A great number of prints have been recorded from this period both in black and white and colour from sources on both sides of the Atlantic.

The development of photography in the mid 19th century pioneered by Fox Talbot at Lacock Abbey and others, led to the commercial exploitation of the technique by the early 1860s. Initially for family portraits, the photographer of the day began recording places and events of public interest. The Crimean War saw the birth of the War Photographer.

Coupled with improved travel facilities a new industry was emerging -- that of tourism. Photographs were available, though expensive, and bought by the public in large numbers as a permanent memento. A whole new range of techniques were invented, the magic lantern and stereo viewer among them.

5  
Stereo photographic cards of caves date from the 1860s and the earliest recorded in the United Kingdom is that of Wookey Hole resurgence taken about the time that the canal was being constructed for the paper mill nearby. Many examples have been found in the U.S.A. and Australia of Mammoth Cave and the Jenolan Caves.

A famous British photographer and publisher, Francis Frith, travelled the length and breadth of the land capturing photographic scenes of towns and villages in detail. Copies of his work were placed on sale for the family photograph collection. During the 1890s Frith or his house photographers took 18 photographs of Cox's Cave, Cheddar. Contemporary posters and handbills list details of these and it is possible that Frith also photographed Gough's Old Cave. That photographs of Gough's Cave exist is not in question, though none have been seen by the author.

Another famous publisher emerged in the latter half of the 19th century, Valentine of Dundee, who developed printing processes to a very high standard. An immigrant from East Prussia, Tuck founded a fine art company in London better known as Tuck, in the 1860s.

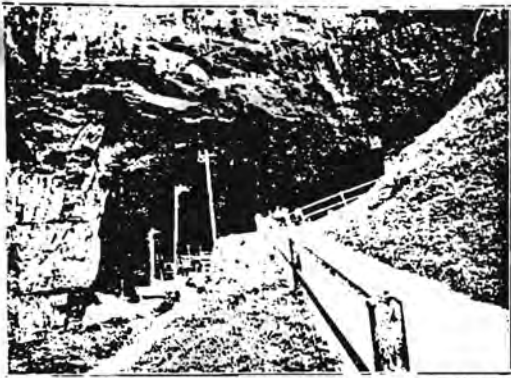
Following the introduction of the uniform Penny Post in May, 1840, there were numerous campaigns for uniform sea post rates and in various countries the demand for a half postage rate for an external message card. Initially proposed by von Stephan, an administrator in the post office of the North German Confederation, in 1865, the idea was again proposed by Hermann, an Austrian professor of economics, in 1869. His arguments persuaded the Austrian postal authorities and the world's first postcard came into official use on October 1, 1869. Exactly one year later the British postal authorities issued a postcard that could be sent through the post for one half-penny. They were only obtainable at Post Offices for 6d. a pack of 12. They bore a lilac design which incorporated a half-penny stamp. So popular was the postcard that some 75 million were sold in the first year of issue. Other European countries followed the pattern in the next three years and the United States issued their first postcard in 1875. Privately produced postcards were permitted by the postal authorities in Britain provided that the printed cards were submitted for the addition of a printed stamp design. Soon after the official issue of the postcard, businesses were overprinting, on the message side, small decorative designs and in 1872 John Day of the Strand, London, published a lithographed coloured Christmas greeting message, again on the back of the postcard. Following the setting up of the General Postal Union in 1875 the member countries agreed that, for the first time, postcards could be sent abroad for an equivalent rate of one penny - farthing. As a result, the British postal authorities issued a specially prepared postcard headed "Foreign Post Card".

During the 1890s the British Postal authorities printed several commemorative picture postcards. In 1890 an officially printed card enclosed in an envelope was sold to celebrate the 50th anniversary of the Penny Post and in 1891 an illustrated postcard, printed in blue, was produced for the Royal Naval Exhibition held at Chelsea Hospital, London. In 1893 another illustrated card was produced for the Gardening and Forestry Exhibition held at Earls Court, again in London.

During the 1880s illustrated postcards were being produced in Europe, principally in Germany, Switzerland and Austria, and by the end of the decade were widely sold throughout the Continent. Initially they were printed in a single colour, usually dark brown or bluish brown but by 1894 two colour designs were becoming common. During the next couple of years the designs became extremely beautiful and colourful, showing three or four views of the town or resort surrounded by an elaborate frame and floral patterns. There is little doubt that the picture postcards of the late 19th century are among the finest ever produced.

These chromo-litho cards are known to collectors as Gruss Aus (Greetings From) because the words were incorporated into the design followed by the place name depicted in the views. Similar cards published in French speaking countries were inscribed "Souvenir". By the turn of the century this design of card was available throughout the world and when the British postal authorities relaxed their monopoly similar designs were available in Britain. This was in September 1894. Another four years was to pass before the American postal authorities gave way enabling the commercial production of the picture postcard.

The great majority of picture postcards on sale throughout the world until 1914 were printed in the German States of Saxony or Bavaria, the centres of European printing. The onslaught of the 1st World War brought this to an end and following the conflict most picture postcards were printed in their country of origin except the colonial powers of the time where the cards were printed in the "mother" country. The British Dominions (Australia, Canada, New Zealand



THE APE DEEP CAVERN

1



F. C. Gouge

Discoverer and Proprietor of  
The Great Stalactite and  
Stalagmite Caverns,  
Cheddar,  
Illuminated by Electricity.

2-5

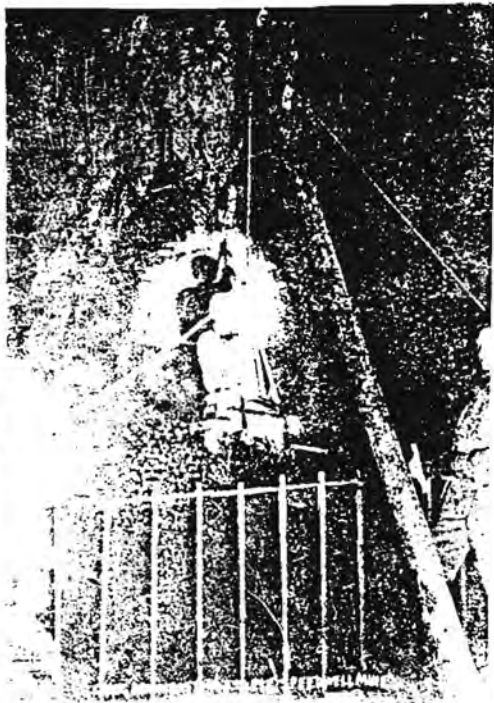
2

No. 21. Cox's Cave, Cheddar.  
Visited by H. M. King Edward VII.



A New Chamber discovered in 1905.

4



3



7

and South Africa) were in the process of setting up their own industries and were not reliant on the British printing industry; consequently most picture postcards were published locally. 7

The earliest cave picture postcard recorded by the author is one of the Blue Grotto, Capri, postally used in 1893. A Danish card, postmarked 1894, depicts a sea cave at Bilsen. The earliest picture postcards of a commercial showcave appear to be those of Adelsberg Grotto (Postojna), then in the Trieste area of the Austro-Hungarian Empire and now part of Yugoslavia. The earliest recorded card is dated 1897. A card of the resurgence cave, Planina, has been recorded dated 1898. All of the known cards of Adelsberg Grotto of this date are quite beautifully designed incorporating several views of the cave. A particularly fine specimen printed in blue and published by the Hotel at Postumia (dated 1904) includes two views of the cave.

From 1895 to 1900 a number of the show caves commenced publishing picture postcards, among them Charlottenhohle and Dechenhohle (Germany), Grotte de Han (Belgium), Hermannshohle (Austria) and Glaciere (France). Most cards of this period were of the Gruss Aus style but by 1900 the "vignette" card was being introduced; this style reduced the space on the picture face for the message and portrayed a single picture usually based on photographs instead of artistic designs. In 1902 Hartmann's, of London, introduced the now familiar postal back. This enabled the message to be written on the left side of the back of the card with the address to the right. Consequently the picture side of the card was eventually filled by the design. The overlap of the Gruss Aus and Vignette style with the divided back cards persisted until about 1905 when the European and American publishers copied the style. In Britain the divided back was quickly introduced by such companies as Frith and Valentine in 1903 but the idea of the vignette card was slow to disappear. In fact the general format of the vignette card persisted well into the mid 20th century though in many cases the space was used for the title of the card (e.g. Frith's series of cards published for Coz's Cave, Somerset, England). The earliest recorded date for a divided back card is September 1902 though the acceptance of the idea by the British postal authorities was given in January of that year. The idea of writing the message on the postal side of the card was slowly accepted by the public and many cards used during the first twenty years of this century may be found where the message is in fact continued from the back of the card to the narrow margins surrounding the photograph.

During the first two or three years of this century a minor revolution took place and the use of the picture postcard exploded to such an extent that by 1910 some 75 per cent of the British postal service was the carriage of postcards! A total of 186,000,000 was transmitted through the post in Great Britain in 1910. So colourful were the cards that they were collected by both rich and poor throughout Europe and the North Americas and virtually every household contained its postcard album prominently displayed on the parlour table. Not only were local view cards available but monthly releases of special postcard sets covering a wide range of topics were offered to the public for their collections by such publishers as Tuck and Valentine. Every known printing device was used to embellish the card designs including embossing, addition of tinsel and coloured foil. Artists were employed producing painted views (Tuck's Oilette series among others) and a miscellany of other subjects. Many of these cards were printed in Germany and at the outbreak of war in 1914 the supply lines were consequently cut and the local printers were employed to print the cards. Lack of experience and dwindling public interest brought to an end the collecting craze. The practical use of the postcard gradually waned during the first and second decade of this century with the introduction of the telephone. Such was the efficiency of the postal services during the late 19th century and early decades of the 20th, the public used the postcard to convey short messages, which if posted at the correct time, would be delivered within hours of the card being dropped into the post box. Consequently an invitation to tea or the intention of calling on friends in the afternoon could be conveyed by posting a postcard early in the morning. This of course applied to local mail only!

1902 is the key year for the first releases of picture postcards of the then open public show caves, though a few may have been published during 1901. None have been recorded designed in the "Gruss Aus" style nor on the smaller "Court" size cards of the late 1890s.

The exceptions may be two cards published by the Arts Company and an undivided back card portraying Richard Gough, discoverer of the famous Cheddar Cave. The Arts Company cards, both undivided backs, illustrate the entrances to both Speedwell Mine and Peak Cavern, Derbyshire. (1) Each photograph extends over the upper half of the picture side leaving a large space for the message, a common style for the 1898 - 1902 period. The Gough card, so far only two specimens have been recorded, may too have been published

in 1901. It is an undivided back bearing a small inset photograph of Richard Gough in the upper left hand corner of the picture side. (2) Richard died in February 1902 but the inscription on the card states "R. C. Gough, proprietor of the world famous Gough's Caves. . . ." implying that he was still alive when the card was being prepared and printed if not actually at the time of publication. The printer of this card is possibly The Pictorial Stationery Co., of London, publishers of the well known "Peacock Series" but the photograph was taken by another postcard publisher from Dawlish in Devon, S. Chapman.

During 1902 several publishers were marketing cave picture postcards. Those recorded and postally used in 1902 depicting scenes inside or at the entrance to the caves include Gough's Cave and Cox's Cave (Somerset) and the Dove Holes (Derbyshire). During the following year (1903) Peak Cavern, Poole's Cavern and Reynard's Cave (Derbyshire) plus Stump Cross (Yorkshire) appear on postcard. During 1903 and the subsequent two years the number of caves appearing on postcard increases dramatically as does the number of publishers. In addition to the large printing houses the local photographer may be added to the list of sources of early cave picture postcard material. Such sites as Tutman's Hole and Goyden Pot, Gaping Gill and Pixies Cave, Chudleigh, Wookey Hole (not then a formal show cave), Flour Spar Cavern, Great Masson Mine are among the more interesting sites. The railway companies also commenced publishing picture postcards showing a variety of scenes along the route the trains ran and include Thor's Cave and the now quarried away Cauldon Low Cave in Derbyshire.

Undoubtedly the most interesting cards are those published by early British cave photographers such as Burrows, Simpson and Bamforth. Some of their work has appeared on postcard and include early exploration photographs of Gaping Gill and Speedwell Mine. Perhaps the most important set is that of photographs taken by Harry Bamforth of the descent of the Bottomless Pit in Speedwell Mine during 1901, including two magnificent photographs of Jack Puttrell being lowered in a bosun's chair down the shaft. (3) In addition to his work in Derbyshire, Bamforth also recorded sites in the Mendip Hills including White Spot Cave, Swildon's Hole, Goatchurch Cavern and Wookey Hole, many of which may be found on picture postcards. His work dates between 1900 and 1906, after which he went to United States to open and manage the New York branch of the famous families' printing company. Three picture postcards of the Mammoth Cave in Kentucky were published by Bamforth in 1907-1908 but were not taken by Harry.

Novelty picture postcards are not uncommon and particularly fine Wrench specimens may be found of both the Dove Holes and Reynards cave in the form of "Hold to Light", where an apparently black and white photograph changes to a colour photograph against a light source. Digressing a little, a German produced a picture postcard of the Blue Grotto, Capri (dated 1900), which if held against a light source for one minute glows in the dark with good effect.

"Real" Photographic cards were also available to the public, though more expensive, gradually becoming commonplace by 1910 and during the 1920s and 1930s certainly equalled the lithographic cards on the sales counters. In the post 2nd World War years the photographic picture postcards had completely replaced the old style lithos, then to be replaced by the colour photo-litho cards that are current today.

In Somerset the two principal show caves of the 1900 - 1920s, Gough's and Cox's, produced, by a variety of printers and publishers, mainly lithographic sepia coloured cards. A few printers endeavoured to enhance their cards by hand tinting but the effect was poor. The dominant photographer of this period on Gough's Cave postcards is Harry Savory, whose photographic work during the exploration of Swildon's Hole is justly well known. He also extensively photographed Gough's Cave and in 1912-13 Arthur Gough, the then joint manager of the cave with Gough's widow, Frances, commissioned Savory to photograph the cave in order to sell as a set of souvenir cards. These were duly photographed and placed on sale during 1913. In 1922 Arthur's brother William republished many of the original photographs and included several new additions. Another set of cards, published by Arthur in 1927-1928, were photographed by himself and remained on sale until the lease expired in 1933. Though Arthur republished some of the Savoury photographs together with some of his own c.1932, the Viscount Weymouth, the new director of Gough's Cave, published cards photographed and printed by Photocrom of Tunbridge Wells. The Photochrom involvement at Cheddar commenced c.1927 with the publication of a number of cards of Cox's Cave. Later, c.1935, other nationally famous printing houses commenced publishing picture postcards of both caves, including Judges and Harvey Barton of Bristol. The last two decades have been dominated by Dixon's of the Isle of Wight and Precision Photo of Cambridgeshire.

Cox's Cave postcards were dominated for the first half of the century by a series of scenes initially photographed by Frith in the 1890s and published as a set of 18 bromide photographs. These were extended to a set of 25 photos and then progressively published as picture postcards during 1902-1903. During the next twenty years the range was extended on several occasions, sometimes due to the

discovery of a new chamber, to a total of 72 pictures. Their style of presentation changed over the years but the basic format of a "vignette" style was retained except for several short periods when real photographs were placed on sale (c.1905 and c.1930). Not all of the photographs were placed on sale at any one point in time except the initial twenty-five and the selection was being varied annually. Nos. 26, 27 and 28 were not published by Frith but by Hartmann's and are perhaps the finest cards of Cox's Cave. (4) Some of the Frith photographs are of a poor standard and so their sales life was short and as a consequence are not easy to find.

During the summer months before the outbreak of the 1st World War, Pavey opened Flint Jack's Cave to the public, a small unattractive rock shelter barely 20 feet long. Widely advertised in the local and Bristol press as an important bone site, souvenirs were available including postcards depicting the cave entrance and information board. The cave closed at the outbreak of war.

Wookey Hole, perhaps the most famous cave in Britain, is well represented on picture postcards well before it was formally opened as a show cave in 1927. A local firm of photographers, Dawkes and Partridge at nearby Wells, published a number of cards both of the interior and resurgence about 1904-05. Chapman of Dawlish, Devon also published a large number of photographs of the cave prior to its opening. During the late 1920s and throughout the 1930s Photochrom published a series of cards of the cave and in the 1950s Nigh, an Isle of Wight Company, and Dixon's dominated the postcard sales. The most interesting set of cards of Wookey Hole is that of 7 paintings by the then well known poster artist and cartoonist, John Hassall. Initially published as single cards, sometime post 1932 they were sold as a set of seven. An eighth card, a cartoon of the Witch of Wookey, remained on sale as a separate card. These cards were published by Gerald Hodgkinson, the owner of the cave, and remained on sale well into the 1950s.

Whilst Frith's dominated the Cox's Cave they also published a limited number of cards of Gough's Cave from 1902 to 1920. Valentine, Senior (Bristol), Allen's, Viner, Tuck, Misch are included among the lesser publishers of cards of the Cheddar Caves.

Of the local photographers Chapman and Collard (of Cheddar) are among the most interesting. Chapman, apparently a friend of the Gough family, published a large number of photographs of Gough's Cave from c.1908 (though private photographs of the Gough family have been recorded taken by him pre this date) and an early postcard exists of Gough's Old Cave. Collard published a number of black and white photographs including some possibly taken by Arthur Gough, but his importance is associated with a set of six (?) picture postcards of the archaeological dig near Gough's Old Cave in 1911. Five photographs have been recorded to date. (5)

Postcards exist of other caves in addition to the three main show caves. These include Swildon's Hole, Eastwater Cavern, St. Cuthbert's Swallet (discovered 1953) and Balch's Cave (discovered by quarrying in 1962). Of the smaller sites Flint Jack's Cave, Goatchurch Cavern, Whitespot Cave and Says Hole have been recorded.

A large number of Derbyshire Caves appear on postcard and perhaps the most important set discovered in addition to the Bamforth "Bottomless Pit" set are those by R. Holt, dated 1904 showing the Puttrell organized descent of the famous shaft, Eldon Hole. Another set of cards by D. Elliott of Derbyshire caves also includes a view of the "Sword of Damocles", Eldon Hole. These date from the mid 1970s.

The early cards of Peak Cavern include a selection photographed by Bamforth and Sneath of Sheffield. (6) The latter also published his work either in sets or as individual cards. Though not strictly speleo cards they certainly convey a flavour of the period. The main series of early cards were published by Frith's and Valentine's commencing c.1903. Blum and Degen, Wrench, Stewart and Woolf, Hartmann, Tuck (Oilette Series) and Photochrom all published a great variety of cards of this cave though mainly views of the gorge and the cave entrance.

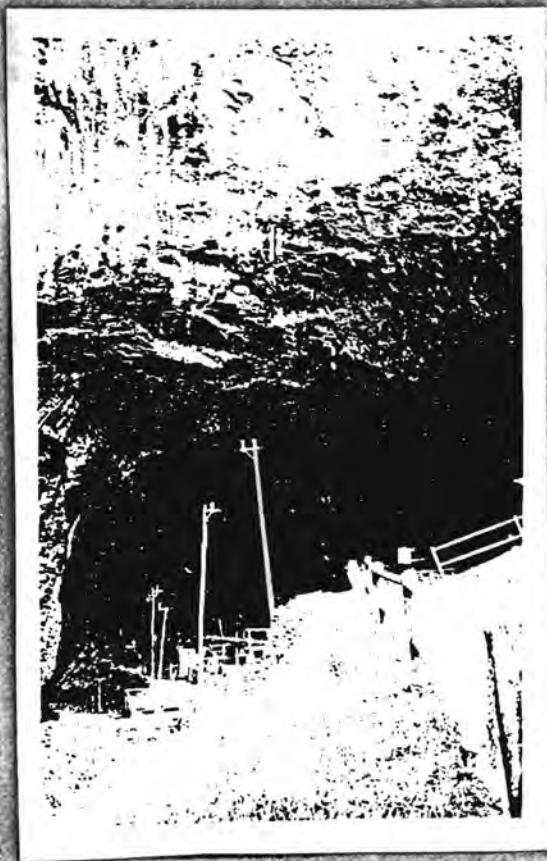
The London and Midland Railway (1908) produced a beautifully coloured card showing the cave entrance and an inset picture of Peveril Castle.

The 1920s and 1930s releases were mainly "real photographic" cards, usually sepia coloured, published by the Halifax Photo Company under the tradename "Lilywhite". A disastrous fire in the early 1930s almost brought about the end of this series were it not for the fact that an agreement with Frith's ensured the continuance of the Sergeant photographs.

Woolstone Barton, Dixon and Judges formed the main stay of the cave postcard stock for the next 30 years.



5



6



8



*Man's Kristalls im Erststadium zur Zeit der Entdeckung (1910)*

9

Of Thor's Cave (Manifold Valley) and the Dove Holes, Dovedale, many publishers released cards of these caves, particularly the latter. The North Staffordshire Railway, in much the same way as the L.M.R. did for Peak Cavern, published a number of finely produced cards of Thor's Cave.

As for Peak Cavern, the proprietors of Speedwell Mine and Blue John Mine also published material by Harry Bamforth, Sneath, Frith and Halifax Photo Co. E. T. W. Dennis is another important publisher in the Derbyshire area; though still producing postcards the company is best remembered for their "Dainty Series" published during the early years of this century.

Other caves to be found on postcard include Odin Mine, Fluor Spar Cavern, Fern and Roman Caves, Giants Cave, Treak Cliff, Royal Cumberland Cavern and Great Rutland Cavern.

Last but not least, Poole's Cavern. The initial releases were published by Valentine's but Redfern, the proprietor, soon began publishing his own series (c.1905). At least three sets of his photographs may be found, the earliest being printed in black and white with a distinct greenish hue to the print.

Stump Cross Cavern, the earliest public show cave in Yorkshire, commenced publishing cards c.1903 with a vignette card printed by Frith in the Mason's Series. Valentine too published a card entitled "In Stump Cross Cavern. . . ." which may prove to be part of a set. Material of this cave at this period is scarce and apart from a set published by Samuel of London little is known until the 1920s. Then Scott of Bradford and the Halifax Photo Company published their sets to be followed later by C. H. Wood of Bradford during the 1950s and 1960s.

White Scar Cave published several series of cards printed, some published by Coverdale of York. Included in this series are two photographs of Long, the discoverer of the cave, one of which is relatively unknown, that of Long standing at the cave entrance. (7) Another of Long Stop Lake includes a surveying compass and tripod to the left of the photograph.

The Scott series of cards depicting early caving scenes are of considerable interest and include such sites as Rift Pot, Juniper Gulf, Sell Gill, among others. From the style of clothing and tackle used they would appear to have been photographed in the 1920s, possibly by Simpson.

Best known of the Yorkshire sites is Gaping Gill. Postcards first began to appear about 1910 and were published by the Yorkshire Speleological Society. This numbered series (possibly 10 cards) is a group of photographs taken by C. E. Burrow and G. Stringer and include such romantic titles as "Miles from Daylight", "Fairy Grotto" and "Crystal Column" - names now long forgotten. Another interesting photograph is that of an unknown climber in the Main Shaft and is taken from the ledge (c.1920). (8) That Gaping Gill was a well known local landmark is reflected by the fact that a number of views were published of the top of the Main Shaft a few of which form part of a series of views of the Clapham and Ingleton area including Trow Gill.

Modern cards have been published of the main chamber in Gaping Gill and a series of comic caving postcards have been published by Baric Productions of Horton in Ribblesdale.

Goydon Pot has received the attention of a number of photographers, as has Hunt Pot. Though no speleologically important cards have been found of Ingleborough Cave (previously known as Clapham Cave) they do form an interesting collection dating from c.1910. The later releases were again published by the Halifax Photo Company, Scott, Matthews of Bradford and Frith.

Cave postcards may be found of sites from Land's End to John O'Groats and include sea caves, man-made rock houses, old mine workings, archaeological sites and karst features.

In the English counties Kent's Cavern, Tilly Whim, Wren's Nest, sandstone dwellings at Stourport, Alderney Edge mines, stone workings at Corsham, Brixham Cave, Tutman's Hole, Nottingham Castle caves, Flamborough Head caves and Dyers Wood Cave. The sites are numerous and form an interesting photographic record of British caves and caving.

The Welsh limestone caves are not well documented on postcards but the modern releases of Dan-yr-Ogof illustrate views of the far reaches of the system. Occasionally the c.1960 set of reprints of the Morgan Brothers 1912 exploration trips are to be found. Many of the other Welsh sites are sea caves.

In Scotland and the surrounding islands Smoo Cave and Fingal's Cave form the most commonly found cards but Inchnadamph, Bennan Cave, Crucifix at Cratcliffe Rocks, Sulphur Cave, Piper's Cave, Ossian's Cave, Cushendun Cave, Bruce's Cave at

Cove, King's Cave (Arran), and Riatt's Cave at Kingussie are among the many minor sites.

Across the sea to Ireland and the following sites may be found: Colleen Bawn Caves (Killarney), Seal Caves (Achill Island), Mystery Caves (Kilkee), Lourdes Grotto of St. Michael's Omeath, Ailwee Cave, Poll-an-Ionain, Doolin Cave and Pollnagollum (Clare); the last three published by the University of Bristol Speleological Society (c.1965).

Of the large number of Austrian cave cards there is an important set that must receive special mention. Containing 104 cards these were progressively published over a number of years from c.1917 to 1935 in a variety of formats and colours. The series includes views of the Dachstein Ice and Mammoth Caves, Eisriesenwelt, Lurgrotte/Peggau, Paulinehohle, Elfenhohle, Einodhohle, Koppenbrullerhohle, Otscher-Tropfsteinhohle and Hermannshohle.

Numbers 1 to 6 were published by the Austrian State Commission for cave exploring (c.1917), who later extended the range to Number 26. The Commission was reorganized in 1920 to become the State Commission for Caves, thus numbers 7 to 26 may be found bearing either of two imprints (Staatl. Hohlenkommission or Bundesohlenkommission).

The initial release (Numbers 1 to 6) were printed in blue, whilst Numbers 7 to 26 were coloured cards. The range was again extended (c.1922) to Number 36 including views of the Dachstein caves and the Lurgrotte system near Graz. The next group of cards are all views of the Eisriesenwelt and are printed in green (Numbers 37 to 51). A miscellaneous set of coloured cards then appeared ending at Number 59.

About 1930 the series was again extended, probably over the next five years, from Number 60 to 104. From c.1935 the imprint was changed and states that the cards were published by the Speleological Institute of Vienna, and the series name was also changed to the Austrian Nature and Cave cards.

The early photographs were taken by a number of Austrian Speleologists including Walden (Dachstein Ice Cave), Saar (Mammoth Cave), Lenz (Lurgrotte) and Asal (Eisriesenwelt). The later cards included photographs by Kyrle (c.1930).

Another series of cards published by the Austrian Club for Hohlenkunde (c.1915) comprises a set of at least 8 cards including early photographs taken on exploratory trips into the Dachstein Ice Cave. (9) Ing Bock, an Austrian pioneer speleologist, is credited with some of the photographs (dated 1910) including one of the Tristandom and the exploration party.

The Salzburg Speleos published a similar series (c.1920) of the Eisriesenwelt but this set is of lesser interest.

Of the early cave postcards the following sites are included: Falkensteinhohle (c.1900), Fraunmaurer Hohle (c.1905), Oetscherhohle (1905) and Turkenloch (1901).

The through cave system, Lurgrotte-Pegau, was explored in the last decade of the 19th century and an important card of the exploration party under the leadership of Martin Schinnerl exists. The earliest postally used copy from this cave recorded by the author is 1905 but an unused card in the same collection could well date from c.1900.

The earliest recorded Austrian card in the author's collection is one of Neuendeckle Hohle postally used in 1899. Other early postally used copies include a number of religious grottoes and date from about 1900.

The postcards of the Grotte de Han in Belgium greatly outnumber the published cards from other caves in this country. Commencing to publish postcards c.1897, this cave is best known for the prolific number of sepia cards (c.1920) printed and published by Nels.

The early cards of Han are of the Souvenir type comprising a single photograph (c.1899) published by Nels of Brussels as their Series 8. These may be found hand coloured and remained on sale as late as 1905. Gradually the word "Souvenir" was dropped (c.1900), then being published with the cave name and feature only. By 1903 the card photographs cover most, if not all, of the available space on the front of the card, leaving little or no room for any message. All cards of this period are undivided back.

Contemporary with the Nels series is a group of attractive cards depicting "engraved" views published by Elmans-Desseille. Later a series of black and white picture cards appeared incorporating a coat of arms. The designs varied during the first five years of the decade, including a series of reproductions

Nels Series 34 appeared about 1905 containing a large number of views of Han which were gradually replaced (c.1910) by another set of cards printed in bluish-black colour. These were on sale for the next decade until being replaced by the well-known sepia series. The latter series may be found encased by decorative packets or in the many forms of booklets containing 10, 12, 20 or 24 cards.

Herman of Anvers (c.1907) published a numbered set including both external and interior views.

Nels association with caves extends to Dinat's Montfat, Remouchamps and Rochfort. The latter cave commencing to publish postcards at the turn of the century, sometimes sharing the Nels Series 8.

The earliest cards of French caves appeared c.1899 but the general releases of their contemporary show caves date progressively from 1901 to 1906.

By far the most important speleological card is that of Martel making the historic descent into Padirac, though in recent years postcards of Cigalere and Pierre St. Martin have made their appearance, published through speleological sources.

The early cards of the French caves are mainly vignette style formats and as far as the author is aware the Gruss Aus or Souvenir type cards with the colourful multi view presentations is virtually unknown except for Lourdes Grotto.

Two specific types of vignette type cards are to be found. A) "Shamrock" with the letters M T I L, one letter in each of the four leaves, and B) those photographs bearing the letters LL (Louis Levy), a famous French photographer and publisher of postcards. The "Shamrock" imprint is generally associated with the caves of Padirac and Betharram.

Padirac, earliest recorded date is the 20th June 1901 on cards whose photographs were taken by E. A. Martel. (10) These were published by Baudel of St. Cere in the province of Lot. The initial series included very wide margins at the bottom and undivided backs bearing simply CARTE POSTALE under which is "le cote est exclusivement reserve a l'adress".

Still retaining the undivided back, Baudel restyled the picture format and added a number and triangular shaped trademark. This set remained on sale as late as 1909-1910 when the divided backs were still gradually being introduced. The earliest recorded date for a French cave card with divided back is 1907. Martel's photographs were retained and augmented by those taken by a photographer named Vire. They are interesting in that they are "animated" photographs, generally including individuals or small groups of tourists and waistcoated gentlemen complete with watchchains! Though in different formats many of these were still on sale in the 1920s. The early releases had blue postal backs, changing c.1910 to white, and so to green in the early 1920s.

The "Shamrock" series of over 30 views made their appearance in the 1920s and remained on sale for over a decade when they were replaced with sepia coloured cards, a style that was universal during the 1930s and 1940s. In association with the shamrock and sepia cards are booklets and fold-out style wallets, with up to 12 cards per pack.

A reprint of the Martel descending the Padirac shaft appeared on a card published c.1980. The date given being 1898. This error of date was later corrected by the addition of a stick-on label.

1906 seems to be the year in which Betharram cards first appeared. Located close by Lourdes, the local hotels published cards of Betharram illustrating painted views of the cave (c.1908), the cost of admission being included in the purchase price. The series was entitled Merveille des Pyrenees.

"LL" cards first appeared in an un-numbered series in black and white and, c.1910 a numbered series replaced these including a limited group of coloured cards. There are approximately 40 cards in the set and they are among the best examples of early French cave cards. They are beautiful period cards; not only do they display the underground scenery but they are full of tourists dressed in the finest fashions of the time. (11) The Levy cards remained on sale until the early 1920s when they appeared printed in sepia or blue. In parallel with this set are a separate series of LL stereo viewcards; these are static views of the cave, omitting the tourists.



The "Shamrock" series appear to have been printed by Francois of Limoges. <sup>15</sup> There are up to 40 cards in the set and generally found without any imprint. Consequently until more evidence is available the printer must remain in doubt as there are significant differences between the basic "Shamrock" format and the Francois layout.

The Francois cards are readily identifiable in that apart from the printer's imprint on the back of the card, the base of the photograph has a clean sharp edge whereas the general "Shamrock" style has an irregular and faded edge against the vignette margin that includes the title of the card.

There are two basic "Shamrock" series. The first includes "Les Pyrenees", this generally is found above the main title, and the second, possibly a later set, when this prefix is omitted. There are also differences of number appearing on the photograph. Number 1 may be found applied to two photographs; a) Le Minaret and b) Jeanne d'Arc sur le bucher. Similarly, No. 11 appears with photograph (b) and (c) entitled "Les Cavernes". Whether this is an error of numbering or a deliberate change is unknown.

The earliest Arcy-sur-Cure cards date from 1903 and by 1905 a numbered series was on sale printed in grey-blue. These were subsequently followed by a black and white vignette styled format including LL's together with another series bearing the initials ND. The printer and publisher of the ND cards is unknown.

Baume les Messieurs (Jura) were producing black and white postcards in 1903, published by B. F. of Paris. La Balme were publishing cards a year earlier (1902) and divided backs are found dated 1905, much earlier than the general releases found in France. Their most attractive series is printed in greyish-blue and was printed by H. Bonhomme c.1912. These superbly "animated" photographs show large groups of people deliberately dressed in light coloured overcoats and flat topped hats. (12) It is possible that the public were supplied with these garments in order to protect their clothes. The supply of woolen overgarments was commonplace at Mammoth Cave, USA.

Other early cave postcards are to be found of LaCave (1906), Royat (1902), Dargilan (1904), Glaciere (1899), Osselle (1908) and Sassenage (1904).

The famous Blue Grotto of Capri has the honour of publishing the earliest recorded cave picture postcard. A postally used specimen in the author's collection is dated November 1893. The card measures 137mm x 80mm and is printed in blue. The card itself is quite unusual in that the illustration in the upper left hand corner is incorporated on the postal side of the card. (13) The stamp square is located at the lower right of the cave view. The card was lithographed by Sordo-Muti of Siena.

By the turn of the century a number of designs were released including productions by internationally famous printing houses including Stengel of Dresden (1899). During 1900 A. Sala of Berlin produced a Light Card (Leucht-Post-Karte) which appears to have been sold widely throughout Germany and Austria. A view of the interior of the Blue Grotto covers the entire surface of the card except for a gold blocked area against the right hand edge of the card for the message. The postal side is an undivided back. The earliest date for this card is September 1900. An Italian version published by Heinrich and Schlesier of Dresden also appeared in the same year. Both types of card bear an instruction to the purchaser to hold the card against a strong light source for one minute and, switching off the light, the card will be found to luminesce for a few seconds. An unusual novelty.

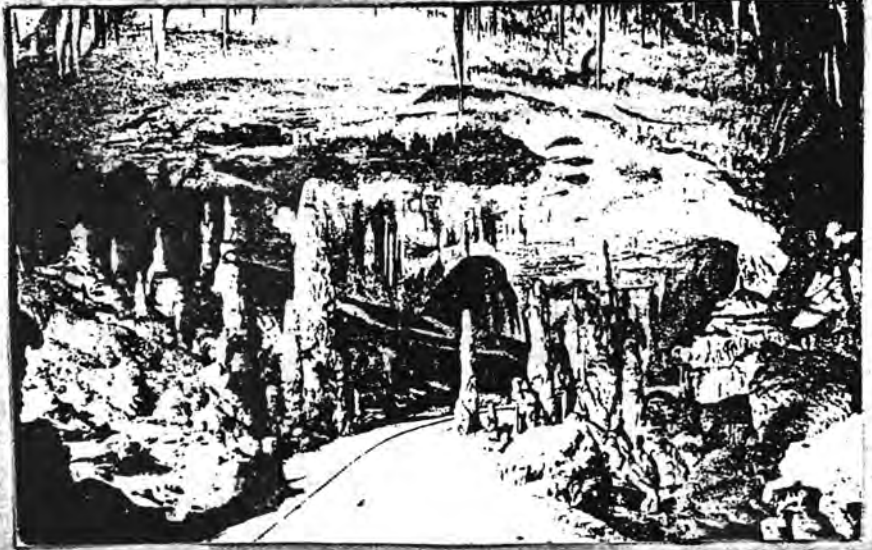
Many of the early cards of the Blue Grotto are illustrated by paintings of the cave, presumably due to the difficulty of successfully photographing the soft reflections from the water. However an early photograph (dated 1903) was published by Rommler and Jonas of Dresden. An unusual view of the cave entrance may be found on an undivided back published by Ruguzino's coloured photograph dated 1907.

Many beautiful cards have been recorded of this cave, all based on paintings and all are of the vignette format. By far the most easily found card is the vertical format bearing a half-size picture that was published by Richter and Company of Naples. Postally used examples bearing the Capri postmark show that this card was on sale for over 20 years, the earliest being dated 1899. Cards overprinted "Grand Hotel Quisisana, Capri" are occasionally found as well as cachets of the Hotel Vittoria Pagano, Capri (c.1900).

Ritcher and Co. also published another frequently found variety. A vignette card of an etching printed in blue on white card appeared c.1900. By 1902 the colour combination was changed when the card colour was changed to light blue;



14



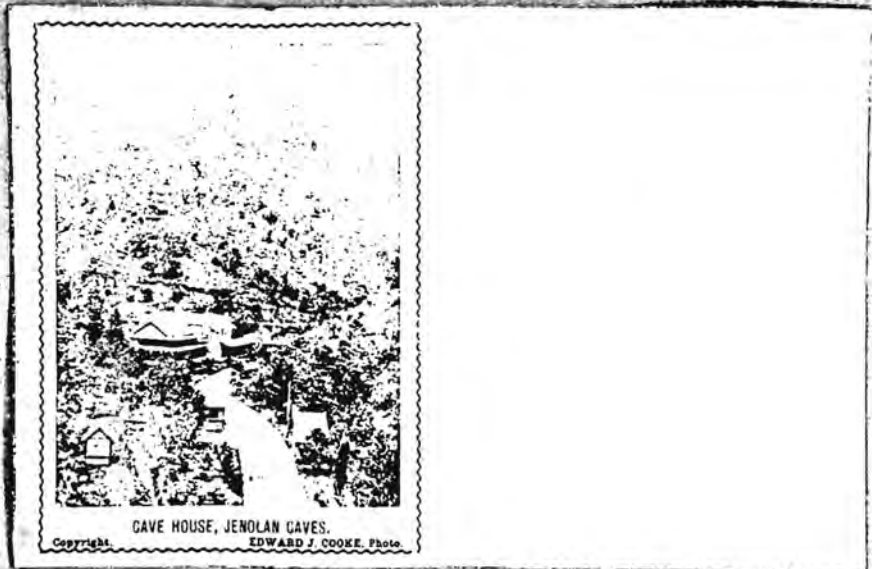
17



21



15



22

A famous artist often found on Italian picture postcards is Koppila. He painted at least three views of the cave including one of the cave entrance, which may be found on various editions of the grotto cards.

By far the most beautiful card to appear of the Blue Grotto is an internal view of the cave combined with the regional costume. Published by Chocolat Lombart of Paris this card is one of a set entitled "Les Merveilles de la Nature". The printer was A. Norgan of Paris and probably dates c.1905. Two other cards in this set are of caves and illustrate views of "Les Caves de Glace de Dobschau (Hongrie)" and "La Cavern de Fingal (Ecosse)". (14) All are multi-coloured lithographed cards. (15)

Grotte Gigante cards first appeared c.1908 published by the Societe Alpine delle Giullie. A commemorative card was published in 1978 celebrating the 60th anniversary of their association with the cave.

The caves of Jugoslavia are justly famed for their beauty and the many picture postcards reflect this. In this short review of the published material only the briefest of descriptions can be given. Without doubt, Postojna is the best known of all Jugoslavian caves because of its proximity to Trieste and the relative ease of access during the late 19th century. European boundary changes at the end of the 1st World War and the scramble for Trieste between Jugoslavia and Italy caused the continual change of name of this system. Initially known by either the Slav Postojna or German Adelberg Grotto in the days of the Austro-Hungarian Empire, it became known as Postumia under the Italian administration of the area and following the 2nd World War the name reverted to the Slav Postojna by which it is best known today.

So numerous are the cards only the briefest of description can be given to outline the fine collection that may be formed. The earliest cards of Postojna recorded by the author is 1898. Several, probably single cards, were available at this date published by Muller and Trub of Aarau and M. Schaber of Postojna-Adelsberg. Both of these companies published cards of this cave extensively during the next decade. Two differing types of cards may be found. First the colourful chromo-lithographs including two or more views of the cave inset against a panoramic view of the town. (16) A solitary card has been found of the Postojna resurgence cave, Planina, showing a view of the emergence of the River Plixa. All varieties found are Gruss Aus cards.

Contemporary with the multi-coloured cards is a green coloured Gruss Aus comprising four scenes from the cave. Unlike the coloured varieties the illustrations are based on photographs linked together by hand-drawn stalactite frames. The same card was republished in the following year (1899) and printed in black. Both cards were printed by J. Horowitz of Trieste.

From 1898 to 1899 the early cards have the postal side bordered by a Grecian styled frame, printed in black, red, green or brown. Inside the frame the address section, undivided back, is headed "Weltpost-Verein (Union Postale Universelle) Correspondenz-Karte (Carte Postale) Administration D'Autriche".

All postmarks of this period to be found on the cards bear the words Adelsberg Postojna but occasionally cards may be found that were actually mailed at the post office located inside the cave. The postmark is easily identified by the words "Adelsberg Grotte - Postojna Jama". The earliest recorded date of this mark is 6th June 1900.

During 1900 Gruss Aus cards continued to be published but the colourful chromos were giving way to the monocoloured cards with a contrasting coloured title (usually red). The postal backs were reduced to the words "Correspondenz-Karte".

One such series, published by Anton Bote, are lithographed photographs and red bilingual titles in a mixture of printers type. The photographs extend to about three-quarters of the card face leaving a wide margin against the right or left hand side and at the bottom edge. These are found postally used 1899. During the same year cards published by R. Seber of Postojna retained the Gruss Aus layout of multiple views but these were based on photographs linked by a decorative background. Again, the titles are bilingual and the series remained on sale as late as 1905.

One particularly interesting card is an advertising card of the Adelsberg Hof Hotel Pension incorporating two views of the cave against a panoramic view of the town. Although the card was postally used in 1904 the card was probably printed about 1898-1899 as it displays the bordered postal back.

Schaber produced many cards during the first decade of this century, some appearing to form sets but many others are probably single cards. 18

Gross Aus type cards persisted as late as 1905. Though monocoloured, they include a number of views of the cave entrance and show the changes that occurred at the turnstile.

By 1905 Bote was publishing multicoloured cards in parallel with the black and white series. Some of the Bote cards are found used as early as 1902 up to 1912, indicating a long sales life. All are undivided backs though a number have been found with the dividing line added by the purchaser dated 1910.

Cards of Postojna were being published throughout Europe. Printers at Dresden, Munich and Vienna produced various views but whether the cards were actually sold at the cave remains to be seen. None have been seen by the author actually bearing an Adelsberg-Postojna postmark.

Between 1903 and 1910 a fine series of coloured cards published by Schaber were on sale and were obviously popular with the tourists as they underwent a number of reprints each with title changes or colour variations. Included is the popular view of the Tanzsaal (Ballroom) crowded with an orchestra and dancers. In parallel a series of black and white photographs was published by Schaber in a variety of title layouts and colours (red and brown).

With the introduction of the divided back, styles changed rapidly. The full card photograph surrounded by margins became commonplace. Some multicoloured but mainly in single colours, they remained on sale throughout the 1st World War. A greenish-grey set published by Bruner-Dvorak of Prague appeared c.1913.

Following the 1st World War the cave came under Italian administration and was re-named Postumia. Consequently new series of cards were placed on sale, including one of the finest coloured sets to be found anywhere published at this time. (17) Printed by Cesare Capello of Milan, this set of twelve is a fine addition to any collection. Accompanying this set are at least two beautifully decorated booklets with the same photographs assembled in a fold-out strip.

Another series of twelve cards are an early example of commercially-produced real photographs (i.e. similar to bromide prints) and were published by the "R. Admin. delle Grotte" and are often found with the Postumia cachet on the back of the card.

By 1928 the lithographed sepia coloured cards began making their appearance as was common at this time throughout Europe. Changes in presentation were frequent though cards remained on sale for much longer periods. The cards currently on sale at the cave, for example, have been on sale for over 20 years in one form or another.

Though not true postcards, examples of Tariff cards may be found c.1905. Usually multiviewed in black and white, the message space on the back contains notes of the cave and admission charges.

As would be expected in a country with a large number of public show caves and a well organized Speleological Society, cave picture postcards abound in the United States of America. In the current discussion it is clearly impossible to enter into details. As elsewhere much more information is required to be able to fully document the known cards.

Of the established show caves of the time the earliest dates recorded appear to be Howe Cave, New York (1907), Luray, Virginia (1904), Mammoth Cave, Kentucky (1904) and Cave of the Winds, Colorado (1906). Other smaller caves include Grand Caverns (1905) and Mark Twain Cave, Montana (1907). Carlsbad Caverns, New Mexico, was not opened to the public until 1924.

A variety of card designs appeared in the early days but these became standardized in most cases to the linen faced cards from about 1920 and remaining on sale as late as 1950.

The early designs of the Mammoth and Luray cards, though each different, are linked in that they are vignette cards with undivided backs. (18) None are recorded in colour.

Of the early Mammoth Cave cards many photographs predate the postcard and were probably available as prints or stereo photographs. These were photographed by a professional photographer from New Albany, Indiana - Ben Hains. They date between 1892 and 1896. A later series by Hains were photographed and published in 1908. By the early 1920s the linen faced cards made their appearance. These

were poorly coloured and mass produced by a number of printers. Only small changes to presentation of these cards was made during the next 30 years or so that they remained on sale. 19

One of the early cards of Mammoth Cave was published by the Chicago Sunday American on thick paper depicting coloured drawings of the cave. (19) No. 4 illustrates a boat on the River Styx.

Postcards of Luray Cavern first appeared as vignette cards, bearing half face photographs. These were probably published by the Luray Corporation and were printed by J. Murray of Philadelphia.

1909 saw the release of 6 painted views of Luray by J. W. Hawkins and they form a most attractive set. (20) The commonly found cards of this period were published by Strickler in 1906 and remained on sale for a number of years.

Among the caves publishing real photographic material are Oregon Cave and Great Onyx Cave. The latter was opened to the public in 1916 and the proprietors released a set of 12 photographic studies. These were replaced during the following year by a coloured litho. set dated 1917.

Carlsbad Cavern, New Mexico, commenced publication of picture postcards in 1924 when the public were first allowed to visit the system. During the next eight years the cave was fully developed, including the installation of the lift system, some 700 feet deep, and the opening of the restaurant near the entrance to the Big Room. Linen faced cards abound of this cave in their various forms together with a contemporary set of real photographic cards that remained on sale until the 1950s when further stylistic changes took place.

Cave of the Winds, Colorado, is notable for its publication of embossed cards (c.1910, possibly a set of 6).

The Mid-Appalachian Region of the N.S.S. (c.1980) published a set of cards depicting views of caves in their region. These include Aitkins Cave, Alexander Caverns, Milroy Cave and Goss Cave.

1980 saw another set of Speleological cards being published by the N.S.S. These are slightly comic views of the infamous Schoolhouse Cave, sketched by Thomas S. Culverwell.

Apart from the modern cards that reach Europe, cave postcards of Central and South America are scarce, with the exception of the Caribbean Islands.

Robinson Caruso's Cave on the Chilean island of Juan Fernandez is occasionally seen in both colour and black and white (c.1910). The island of Curacao, a former Dutch colony, is Hato Cave, represented by a single card illustrating a reprint of a 19th century print (1907).

A set of Mexican "wild caves" published by A.M.C.S. (c.1980) to raise funds for future publications are of general interest; other cards include views in the San Cristobel and Cacahuamilpa Caves.

Trinidad's Gasparee Caves published a short set of real photographic cards c.1920 imprinted HJB. Later, during the 1930s, a sepia set of lithographed cards were published by F. P. Bruce Austin which were printed by Harvey-Barton, Bristol, England.

Bermuda was among the first in the area to publish picture postcards of caves, some with undivided backs, c.1905. Two publishers released cards of Joyce's Dock Cave, William Weiss and A. E. Bourne, both of Hamilton. This group of cards usually display the Royal coat of arms on the back.

The linen faced cards, typical of the USA publications during the 1920s and 1930s, are to be found of Crystal Cave but an unusual set showing Miss Annette Kellerman swimming in the cave pools prove an amusing diversion.

Early Cuban cards are generally of the vignette variety of the well-known Bellaman Caves near Havana. (21) The earliest examples are undivided back, probably c.1905 though manuscript specimens have been found dated 1911. (22) All of the early cards seen by the author are coloured, including one showing a cave explorer with a lighted torch.

The Jenolan system of interconnected caves, protected by the State of Australia during the mid-19th century and open to public viewing since that time, produced photographic material in many forms prior to the general acceptance of



IMMENSE SPRING  
MIRAFLORES DE SUROESTE DE LA CAVERNA

20



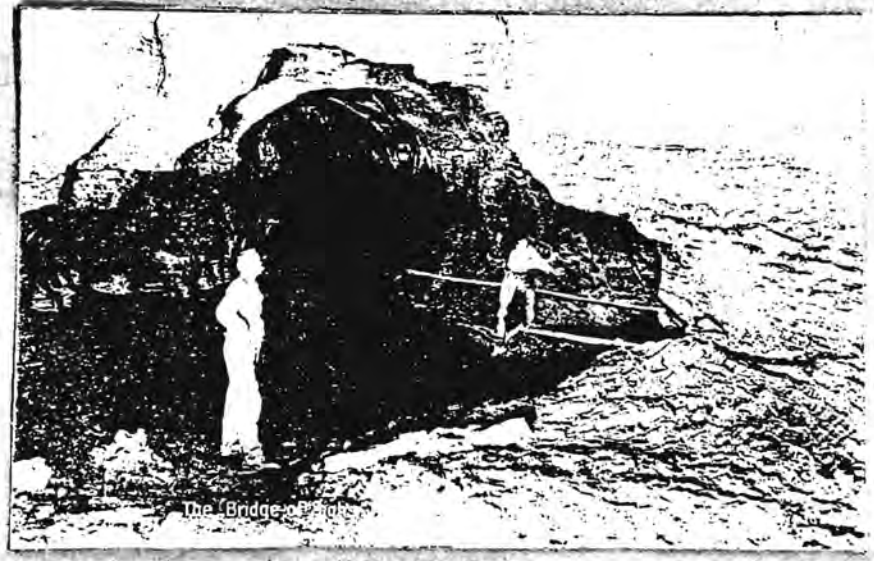
23



24



30



The Bridge Bridge

25

the picture postcard. Stereo cards and photographic prints were widely sold of these caves published by Kerry, a large photographic company in Sydney.

Postcards date from c.1903 and were published in a series of large sets, possibly up to 20 cards, progressively over a number of years. The earliest releases were vignette cards, their postal backs being undivided.

A recently discovered series by Edward J. Cooke has been found that may predate the Kerry cards. (23) No postally used copies have been seen by the author.

Of all the Jenolan Caves postcards a Tuck's Wide-Wide-Oilette series Number 7478, published c.1904, is perhaps the most attractive set of 6 ever published of this cave. (24) The Oilette cards are reproductions of paintings published widely both in the United Kingdom and throughout the then British Empire.

During the inter-war years the cards were mainly real photographic productions and remained on sale until the early 1950s when the coloured lithographs first made their appearance.

Two outstanding cards of Speleological interest exist of the system, one an interesting view of a group of tourists being taken through the river cave on a raft. This card was published by the New South Wales Tourist Office in their Limestone Cave Series. Another, photographed by the Jenolan Caves resident photographer, J. Macarthy, is of the guides working at the caves c.1912, complete in their uniforms and with their hand carbide lamps and torches. (25)

Fairy Cave (Buchan, Victoria); Naracoote Caves; Cox's Cave, Swallow Falls, Victoria; Golgotha Cave, Western Australia; and the following caves of Western Australia are all represented on early cards: Brides Cave; Yallingup Cave; Lake Cave; Woolondilly Caves; and Yarrangobilly Cave.

The earliest recorded picture postcard of the world famous Wiatomo Caves of New Zealand dates from 1908. Two main series appeared before the 1st World War; these may be easily distinguished by the fact that one of the two series bears a coat of arms on the postal face. They are also to be found with a perforated edge, indicating that they were available in booklet form. These are lithographed cards printed in black and white, the most interesting photograph entitled "The Bridge of Sigh's, Ruakuri Cave", (26) showing cavers crossing the river by traversing the side wall aided by wooden planking. All of the cards in these series were printed in Germany, as was a later series, "The Target Series".

The inter-war cards progress to real photographic cards printed locally in New Zealand. This series is numbered, each number prefixed with F.G.R. and most were hand stamped "Real Photo Post Card", though an isolated card of this series has been recorded as being published as the "Industria Series". Another real photographic series, c.1940s, are found without any postal information at all, printed on plain white card. Raphael Tuck also published a series for the New Zealand Government Tourist Board, c.1930s.

Cards of Batu Cave, Malaya, and the Indian Elephanta Cave near Bombay were published in the early years of this century as were several Japanese and Chinese cave cards. Occasionally the more unusual card may be found, such as one of the Ky-Lua Cave in Indo-China (now Vietnam). (27) So few cards of this area of the world have been found that it is quite impossible to summarize the general output.

An internal view of Farm Caves, Burma, with an undivided back, dated 1905, is the only recorded cave card from the Indian sub Continent, apart from Rock Temple, e.g. Elephanta. (28)

The Congo Caves commenced publishing cards with undivided backs from c.1905, each bearing the coat of arms of the Cape Colony between the words POST and CARD on the back face. They were published by Budricks Art Galleries, Adderley and Church Streets, Cape Town.

In parallel with the above series a W. Stremmer produced a short series of numbered cards that were printed in Darnstadt, some dated 1907. A similar series with the vignette layout was published by Ravenscroft c.1907; probably printed by Valentine in England, the "Camera Series" date from the same period.

Real photographic cards were printed as early as 1907 and remained on sale until c.1920 as a series published by Bowles Brothers of Oudtshoorn. (29)

As elsewhere, changes became less frequent in the 1920s and 1930s following the postcard collecting craze of the first two decades of the century. The sepias made their appearance c.1925, including a coloured series photographed by "S.A.R. &H." also found in booklet form.



3 - Photograph - Maraca - Hanoi

KY-LAY - Interieur de la Grotte de Ky-Lay

26



Rangoon  
 17th Sunday  
 Dear Maggie  
 Many thanks for  
 your letter.  
 Though it is now the  
 week I shall not get  
 any holidays.  
 I hope to-day is a better  
 day with you than it is  
 with us. The rain is  
 simply coming down  
 in torrents & we would  
 get wet through in a  
 couple of yards.

Birma. Interieur Farn Caca Maulman.

to bid you about. We have had  
 some fine nights with the peano. The  
 has we bought a number of colon songs & are doing our best to learn them

27



Sango Caves, Exterior

had so we packed & exchanged the  
 kind regards. Miss M. J. J.

28

Bushman's Cave, Natal and Devil's Peak Cave, Cape Town, are two other sites having cards dating from the early years of the century. (30)

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