

Finding aid for Album de vistas y costumbres de la provincia de Buenos Aires, 1844-1878 2016.R.39

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Special Collections

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Table of Contents

Summary Information	3
Biographical / Historical Note	3
Scope and Contents	4
Arrangement	5
Administrative Information	5
Controlled Access Headings	6
Collection Inventory	7
Album de vistas y costumbres de la provincia de Buenos Aires,1844-1878	7

Summary Information

- Repository:** Special Collections
- Collector:** Ford, Francis Clare, 1828-1899
- Title:** Album de vistas y costumbres de la provincia de Buenos Aires
- ID:** 2016.R.39
- Dates:** 1844-1878
- Extent:** 1.5 Linear Feet (1 box)
- Request Materials:** Request access to the physical materials described in this inventory through the [catalog record](#) for this collection. Click here for the [access policy](#).
- Language:** Collection material is in Spanish with some French and English.
- Abstract:** An album containing 77 photographs and 20 pencil tracings, compiled by the British diplomat Francis Clare Ford during his first posting to Buenos Aires in 1866. Included among the photographs are three joined panoramas of the city; views of the city's monuments and buildings; scenic views of the surrounding pampas and genre scenes depicting life on the pampas; and portraits of gauchos and indigenous peoples. There are also 20 sheets of pencil tracings made from León Palliere's depictions of life in the Argentine countryside taken from his *Album Palliere, escenas americanas*.

Preferred Citation

Album de vistas y costumbres de la provincia de Buenos Aires, 1844-1878, The Getty Research Institute, Los Angeles, Accession no. 2016.R.39.

<http://hdl.handle.net/10020/cifa2016r39>

[^ Return to Table of Contents](#)

Biographical / Historical Note

Sir Francis Clare Ford (1828–1899) was an English career diplomat who was posted throughout Europe, as well as to Washington, DC, and South America. He was secretary of legation in Buenos Aires from

1865 to 1866 during Argentina's war with Uruguay. After several missions in Europe and North America he returned to Argentina in 1878 as envoy-extraordinary and minister-plenipotentiary tasked with the responsibility for negotiating renewed British-Uruguayan diplomatic ties, the successful conclusion of which led to his appointment as British minister in both Buenos Aires and Montevideo. After an appointment to Brazil in 1879 Ford returned to Europe for the remainder of his career.

Sources consulted:

Priamo, Luis [idea y selección de fotografías], *Buenos Aires, ciudad y campaña 1860-1870 / fotografías de Esteban Gonnet, Benito Panunzi y otros*. Buenos Aires: Fundación Antorchas, 2000.

Oxford Dictionary of National Biography. Thomas Seccombe, rev. H. C. G. Matthew. "Ford, Sir (Francis) Clare, (1828–1899), diplomatist," <http://www.oxforddnb.com/view/article/9858>.

[^ Return to Table of Contents](#)

Scope and Contents

Album de vistas y costumbres de la provincia de Buenos Aires, which contains 77 photographs and 20 pencil tracings, was compiled by Francis Clare Ford during his first posting to Buenos Aires in 1866. Included among the photographs are three joined panoramas of the city (two four-part panoramas and one three-part panorama); views of the city's monuments and buildings; scenic views of the surrounding pampas; genre scenes depicting life on the pampas; and portraits of gauchos and indigenous peoples. Gaucho life is also represented by three compositions of gaucho gear and trappings. Indigenous groups represented include Patagonians, Tehuelches, and Tobas. Some of the sitters are known, including the Tehuelche chief, Casimiro Biguá, his son, Sam Slick, and daughter, Juanita Biguá; as well as Utrac, son of the Patagonian chief Inacayal. Images of flora and fauna include a photograph of the three guanachos Ford sent to Lord Clarendon in 1866, and views of ombú trees (*Phytolacca dioica*), enormous evergreens native to the pampa. Four small photographs were taken at the Estancia Collins in Uruguay during an 1866 hunting trip.

Many of the photographs in the album are by Esteban Gonnet. Other photographs among those currently designated "photographer unknown," may be by Benito Panunzi, although none have yet to have been positively identified as such. Attributions and dates are derived from Luis Priamo, *Buenos Aires, ciudad y campaña 1860-1870 / fotografías de Esteban Gonnet, Benito Panunzi y otros* (Buenos Aires: Fundación Antorchas, 2000), and are noted as such in the scope and contents note for the individual photograph.

Near the beginning of the album are two cabinet card portraits, one of Utrac by an unidentified photographer, and the other of two indigenous women and their three children by César Bizzioli. These appear to have been added to the album at a later date, presumably during Ford's second posting to Buenos Aires in 1878.

Nine photographs are reproductions of lithographs of León Palliere's depictions of life in the Argentine countryside from his *Album Palliere, escenas americanas*. There are also 20 sheets of pencil tracings, most likely made by Ford, from Palliere's images. In some cases the tracings are juxtaposed in the album

with photographs of a similar nature. A few of the sheets of tracings are composites of numerous figures from Palliere's lithographs.

Included at the end of the album are six 1866 banknotes from the Case de Moneda, Buenos Aires and one banknote from 1844. These are followed by a newspaper clipping containing the text of an 1869 letter (also presumably added after the album was initially compiled), regarding Argentine inflation written by Edward F. Davison, Consul General of the Argentine Republic, to George S. Boutwell, Secretary of the US Treasury.

The album is bound in full brown morocco leather with a gilt-stamped title and border on the front cover, gilt edges and marbled end papers. An engraved bookplate on the first leaf, with a coat-of-arms surrounded by a frame bearing the motto "Que sera sera," is inscribed: Francis Clare Ford / Buenos Aires / 1866. Many mounts bear annotations penciled in English, Spanish or French; some are dated.

[^ Return to Table of Contents](#)

Arrangement

The collection is arranged in a single series: Series I: Album de vistas y costumbres de la provincia de Buenos Aires, 1844-1878.

[^ Return to Table of Contents](#)

Administrative Information

Access

Open for use by qualified researchers.

Publication Rights

Contact [Library Reproductions and Permissions](#).

Immediate Source of Acquisition

Acquired in 2016.

Processing Information

Processed, cataloged and finding aid written by Beth Ann Guynn in 2017.

Digitized Material

The collection was digitized in 2017 and the images are available online:

<http://hdl.handle.net/10020/2016r39>

[^ Return to Table of Contents](#)

Controlled Access Headings

Subjects - Topics

- Gauchos -- Portraits
- Indians of South America -- Argentina
- Indigenous peoples -- Argentina
- Patagonians -- Portraits
- Tehuelche Indians -- Portraits
- Toba Indians -- Portraits

Subjects - Places

- Argentina -- Social life and customs
- Buenos Aires (Argentina : Province) -- Description and travel
- Buenos Aires (Argentina) -- Buildings, structures, etc.
- Buenos Aires (Argentina) -- Description and travel

Genres and Forms of Materials

- Albumen prints -- Argentina -- 19th century
- Cabinet photographs -- Argentina -- 19th century
- Group portraits -- Argentina -- 19th century
- Panoramas -- Argentina -- 19th century
- Paper money -- Argentina -- 19th century
- Photograph albums -- 19th century
- Photographs, Original
- Reproductions (derivative objects) -- Argentina -- 19th century
- Studio portraits -- Argentina -- 19th century
- Tracings (drawings) -- Argentina -- 19th century

Collection Inventory

2016.R.39 Album de vistas y costumbres de la provincia de Buenos Aires, 1844-1878 Album de vistas y costumbres de la provincia de Buenos Aires (digitized version) <i>Scope and Contents:</i> <i>Album de vistas y costumbres de la provincia de Buenos Aires</i> , containing 77 photographs and 20 pencil tracings, was compiled by Francis Clare Ford during his first post to Buenos Aires in 1866.	Box 1
Title/Description	Containers
<p>2016.R.39-1r: Engraved bookplate, 1866</p> <p><i>Scope and Contents:</i> The bookplate, engraved with a coat-of-arms surrounded by a frame bearing the motto "Que sera sera," is inscribed: Francis Clare Ford / Buenos Aires / 1866.</p>	
<p>2016.R.39-1v: Ford, Francis Clare (attributed), [Man and Woman on Horseback], 1865 or 1866</p> <p><i>Scope and Contents:</i> Tracing of central figures from Palliere's lithograph <i>Paseo del domingo</i>. Includes four additional side and rear views of horses.</p>	
<p>2016.R.39-2r.1: Bizoli, César, [Indigenous Women and Children], between 1874 and 1878</p> <p><i>Scope and Contents:</i> Albumen cabinet card studio portrait of two woman sitting with three small children. Annotation written below photograph: Rumeyussan / Indian Ranguel / 1878. Imprint on recto of cabinet card: César Bizoli, Calle de Cuyo 401 / Buenos Aires. Bizoli established his studio at this address in about 1874.</p>	
<p>2016.R.39-2r.2: Photographer unknown, [Portrait of Utrac, Son of Inacayal], 1870s?</p> <p><i>Scope and Contents:</i> Albumen cabinet card studio portrait of Utrac wearing fur skirts. Annotation on mount below photograph: Utrac / hijo e cacique Inacazal / Pacifica Gennacken / culla(?), de Nahuel-Huapi. Inacayal was chief of the Tehuelches (Patagonia).</p>	
<p>2016.R.39-3r: Ford, Francis Clare (attributed), Desembarque con rio bajo, 1865 or 1866</p> <p><i>Scope and Contents:</i> Tracing after Palliere print of a woman and a man disembarking from a sailboat onto a wagon cart, with many sailboats in the background. Title written along bottom of tracing.</p>	
<p>2016.R.39-4r: Ford, Francis Clare (attributed), Lechero y pandadero, 1865 or 1866</p> <p><i>Scope and Contents:</i></p>	

Tracing of two mounted street vendors from Palliere's lithograph. Title written along bottom of tracing.

2016.R.39-5r: Photographer unknown, [Panoramic View of the Port of Buenos Aires], between 1864 and 1866

Scope and Contents:

Four-part joined albumen panorama.

2016.R.39-6r: Photographer unknown, [Panoramic View of the Rooftops of Buenos Aires], between 1864 and 1866

Scope and Contents:

Four-part joined albumen panorama. Annotation on upper right border: Maison de Mariano Banderiz.

2016.R.39-7r: Photographer unknown, [Panoramic View of Campo de Marte and Environs], between 1864 and 1866

Scope and Contents:

Three-part joined albumen panorama. The left photograph shows the ruins of a powder magazine destroyed in 1864, the Campo de Marte, the Cuarteles de Retiro and the equestrian monument to San Martin; the middle photograph shows the Parque de artellaria; and the right image shows the road and buildings beyond these sites. Mount bears pencil annotations describing the sites.

2016.R.39-8r.1: Photographer unknown, [Frontal Portrait of a Gaucho], 1860s

Scope and Contents:

Albumen print.

2016.R.39-8r.2: Photographer unknown, [Three-quarter View Portrait of a Gaucho], 1860s

Scope and Contents:

Albumen print.

2016.R.39-9r: Photographer unknown, [Monument to General José de San Martin], 1860s

Scope and Contents:

Albumen print.

2016.R.39-10r: Photographer unknown, [Family Group on a Street in front of a Large Two-story Building], early 1860s

Scope and Contents:

Albumen print. The family is standing in front of a mansion block located in a street leading off the Plaza de Retiro.

2016.R.39-11r: Photographer unknown, [View of the Port of Buenos Aires], 1860s

Scope and Contents:

Albumen print.

2016.R.39-11v: Ford, Francis Clare (attributed), [Tracings after Pallière of Laundry and Water-gathering Scenes], 1865 or 1866

Scope and Contents:
Sheet of pencil tracings.

2016.R.39-12r: Photographer unknown, [Customs House and Colón Theater], 1860s

2016.R.39-13r: Photographer unknown, La pisadora de maíz, between 1864 and 1866

Scope and Contents:
Photograph of Palliere's lithograph. Annotations on mount: La maramossa. Photographie d'après / un dessin de / L[eón] Palliere.

2016.R.39-14r: Gonnet, Julio, Paseo de Julio, approximately 1864

Scope and Contents:
Title from annotation on mount. Albumen print. See: Priamo, *Buenos Aires, ciudad y campaña 1860-1870*, p. 40. View taken from the southern end of the street facing the harbor. To the left is the Calle de la Piedad (now Bartholomé Mitre).

2016.R.39-15r: Photographer unknown, Customs House, early 1860s

Scope and Contents:
Title from annotation on mount. Albumen print.

2016.R.39-15v: Ford, Francis Clare (attributed), Las porteñas en el templo, 1865 or 1866

Scope and Contents:
Tracing after Palliere's lithograph. Title written on tracing.

2016.R.39-16r: Gonnet, Esteban, [Plaza de Victoria, pirámide y cathedral], approximately 1864

Scope and Contents:
Albumen print. Title from Priamo, *Buenos Aires, ciudad y campaña 1860-1870*, p. 99.

2016.R.39-17r: Gonnet, Esteban, Plaza de la Victoria y recova nueva], approximately 1864

Scope and Contents:
Albumen print. View across the plaza with the Pirámide de Mayo, the oldest national monument in Buenos Aires, erected in 1811 on the first anniversary of the May Revolution, to the left, and the Hotel de Recova in the background. Title from Priamo, *Buenos Aires, ciudad y campaña 1860-1870*, p. 101.

2016.R.39-18r: Gonnet, Esteban, [Plaza de la Victoria, pirámide y arzobispado], approximately 1864

Scope and Contents:
Albumen print. Annotation on right side of mount: Teatro de Colón. Annotation on left side of mount: Catedral. Both buildings are partially visible in the photograph. Title from Priamo, *Buenos Aires, ciudad y campaña 1860-1870*, p. 98.

2016.R.39-19r: Gonnet, Esteban, [Plaza de la Victoria y cabilado], approximately 1864

Scope and Contents:

Albumen print. Title from Priamo, *Buenos Aires, ciudad y campaña 1860-1870*, p. 100.

Annotation on mount: Cabilado.

2016.R.39-20r: Gonnet, Esteban, [Plaza de la Victoria y recova vieja], 1864

Scope and Contents:

Albumen print. Title from Priamo, *Buenos Aires, ciudad y campaña 1860-1870*, p. 100.

Annotation on mount below image: Recova vieja. Annotation on left side of mount:

Teatro de Colón. The old colonnade separating the Plaza de la Victoria and the Plaza del Fuerte spans the image on the diagonal with the Teatro de Colón in the background. In 1883 the colonnade was demolished and the two plazas were united to form the Plaza de Mayo.

2016.R.39-21r: Gonnet, Esteban, [Calle de la Piedad], 1864

Scope and Contents:

Albumen print. Title from Priamo, *Buenos Aires, ciudad y campaña 1860-1870*, p. 51.

Annotation on mount: Calle de Piedad. View of the street looking west (now called Bartholomé Mitre).

2016.R.39-22r: Photographer unknown, Church Socorro, 1860s

Scope and Contents:

Albumen print. Title from annotation on mount. View of the Basilica de Nuestra Señora del Socorro.

2016.R.39-22v: Ford, Francis Clare (attributed), Palermo, Casa de Rosas, 1865 or 1866

Scope and Contents:

Pencil tracing after Palliere's lithograph. Title written on tracing. Depicts the country home of Juan Manuel de Rosas, governor of Buenos Aires Province.

2016.R.39-23r: Photographer unknown, Retiro Railway Station, 1860s

Scope and Contents:

Albumen print. Title written on mount.

2016.R.39-24r: Gonnet, Esteban, [Entrada al cementerio inglés], approximately 1865

Scope and Contents:

Albumen print. Title from Priamo, *Buenos Aires, ciudad y campaña 1860-1870*, p. 65.

Annotations written on mount: Coglani house; Quintas près de 5 Esquinas.

2016.R.39-25r: Photographer unknown, Buckley Matthew's House, 1865 or 1866

Scope and Contents:

Albumen print. Title from annotation on mount. Also written on mount: Opposite Coglani's house.

2016.R.39-26r: Photographer unknown, [Portrait of a Broomseller], 1860s

Scope and Contents:

Albumen print.

2016.R.39-27r: Gonnet, Esteban (attributed), [Gaucho], approximately 1866

Scope and Contents:

Albumen print. Portrait of a gaucho facing left and wearing bombachas with a pattern of dark crosses pattée within light stripes. See Priamo, *Buenos Aires, ciudad y campaña 1860-1870*, p. 72.

2016.R.39-28r: Photographer unknown, [Ombú Tree], 1860s

Scope and Contents:

Albumen print. View of a large ombú or umbrella tree.

2016.R.39-29r: Gonnet, Esteban, [Ombú], approximately 1866,

Scope and Contents:

Albumen print. Title from Priamo, *Buenos Aires, ciudad y campaña 1860-1870*, p. 79. Depicts a little boy and girl sitting on the roots of one of two ombú trees that form a gate in front of a corral.

2016.R.39-30r: Photographer unknown, Calle Esmeralda, 1860s

Scope and Contents:

Albumen print. Title from annotation on right side of mount. Annotation on left side of mount: Recoleta. Shows the facades of buildings on Calle Esmeralda in the foreground with a view looking across trees to the water on the horizon.

2016.R.39-31r: Gonnet, Esteban, [El pueblo de Pilar], approximately 1866

Scope and Contents:

Albumen print. Title from Priamo, *Buenos Aires, ciudad y campaña 1860-1870*, p. 69. Written on mount: Belgravo.

2016.R.39-31v: Ford, Francis Clare (attributed), Un nido en la pampa, 1865 or 1866

Scope and Contents:

Pencil tracing after Palliere. Title written on tracing.

2016.R.39-32r: Gonnet, Esteban, [Rancho], approximately 1866

Scope and Contents:

Albumen print. Title from Priamo, *Buenos Aires, ciudad y campaña 1860-1870*, p. 78. Depicts two women and a boy sitting outside a thatched-roof hut.

2016.R.39-33r: Gonnet, Esteban, [Rodeo. Ganado vacuno], approximately 1866

Scope and Contents:

Albumen print. Title from Priamo, *Buenos Aires, ciudad y campaña 1860-1870*, p. 81.

2016.R.39-33v: Ford, Francis Clare (attributed), El corral, 1865 or 1866

Scope and Contents:

Pencil tracing after Palliere. Title written on tracing.

2016.R.39-34r: Photographer unknown, [El corral], approximately 1866

Scope and Contents:

Albumen print. Title from Priamo, *Buenos Aires, ciudad y campaña 1860-1870*, p. 83.

2016.R.39-34v: Ford, Francis Clare (attributed), El saladero, 1865 or 1866

Scope and Contents:

Pencil tracing after Palliere. Title written on tracing.

2016.R.39-35r: Gonnet, Esteban, [Carneando], approximately 1866

Scope and Contents:

Albumen print. Title from Priamo, *Buenos Aires, ciudad y campaña 1860-1870*, p. 84.

Shows a gaucho slaughtering a bull that has been roped by three other gauchos.

2016.R.39-35v: Ford, Francis Clare (attributed), La pisadora de maíz, 1865 or 1866

Scope and Contents:

Pencil tracing after Palliere. Title written on tracing.

2016.R.39-36r: Gonnet, Esteban (attributed), [La doma], approximately 1865

Scope and Contents:

Albumen print. Title from Priamo, *Buenos Aires, ciudad y campaña 1860-1870*, p. 85.

Depicts a gaucho holding a horse while a second gaucho mounts it to break it in. A third gaucho sits on the ground before them with a mate cupped in his hand (only the bombilla or straw is visible).

2016.R.39-37r: Gonnet, Esteban, [Tomando mate], approximately 1866

Scope and Contents:

Albumen print. Title from Priamo, *Buenos Aires, ciudad y campaña 1860-1870*, p. 73.

Two gauchos, one is pouring mate and the other is drinking mate.

2016.R.39-37v: Ford, Francis Clare (attributed), El asado, 1865 or 1866

Scope and Contents:

Pencil tracing after Palliere. Title written on tracing.

2016.R.39-38r: Gonnet, Esteban, [Sheep Resting near Gate Formed by Two Trees], approximately 1866

Scope and Contents:

Albumen print.

2016.R.39-38v: Ford, Francis Clare (attributed), Gauchos carneando, 1865 or 1866

Scope and Contents:

Pencil tracing after Palliere. Title written on tracing.

2016.R.39-39r: Gonnet, Esteban, [Gauchos comiendo], approximately 1866

Scope and Contents:

Albumen print. Title from Priamo, *Buenos Aires, ciudad y campaña 1860-1870*, p. 86.
Depicts three gauchos seated around a small fire preparing barbeque while a fourth stands behind them making a lazo, or rawhide rope.

2016.R.39-40r: Gonnet, Esteban, [Gauchos], approximately 1866

Scope and Contents:

Albumen print. Title from Priamo, *Buenos Aires, ciudad y campaña 1860-1870*, p. 71.
Depicts seven gauchos gathered around the doorway of an adobe hut.

2016.R.39-41r: Photographer unknown, [Oxen Pulling Covered Wagon and Plow], 1860s

2016.R.39-41v: Ford, Francis Clare (attributed), Mercado de frutos del pais, 1865 or 1866

Scope and Contents:

Pencil tracing after Palliere. Title written on tracing.

2016.R.39-42r: Gonnet, Estiban (?), Once septiembre, approximately 1866?

Scope and Contents:

Albumen print. Title from annotation on mount.

2016.R.39-43r: Gonnet, Esteban, [Carro de bueyes], 1864

Scope and Contents:

Albumen print. Title from Priamo, *Buenos Aires, ciudad y campaña 1860-1870*, p. 55.

2016.R.39-44r: Photographer unknown, Barraca, 1860s

Scope and Contents:

Albumen print. Title from annotation on mount. The photograph appears to depict the yard of a tannery.

2016.R.39-45r: Photographer unknown, [Gauchos and Guanachos], 1866

Scope and Contents:

Albumen print. Annotation on mount: Gauchos que [] 'savages' à Lord Clarendon. 1866. Depicts two gauchos with three guanachos standing in the doorway of a barn.

2016.R.39-46r: Gonnet, Esteban, [El Tigre. Pueblo y río], 1866

Scope and Contents:

Albumen print. Title from Priamo, *Buenos Aires, ciudad y campaña 1860-1870*, p. 68.
Annotation on mount: Tigre.

2016.R.39-47r.1: Photographer unknown, [Gaucho Gear], 1860s

Scope and Contents:

Albumen print. Depicts a set of bolas, a lariat and three facones (knives).

2016.R.39-47r.2: Photographer unknown, [Gaucho Accessories], 1860s

Scope and Contents:

Albumen print. Depicts a beaded belt, a bag, tassels and other accoutrements.

2016.R.39-48r: Photographer unknown, [Gaucho Tack], 1860s

Scope and Contents:

Albumen print. Depicts reins, bridle, spurs and other tack.

2016.R.39-49r: Photographer unknown, Pampas, 1860s

Scope and Contents:

Albumen print. Title from annotation on mount. Depicts a narrow trail through the pampa.

2016.R.39-50r: Photographer unknown, Indios amigos, 1860s

Scope and Contents:

Albumen print. Title from annotation on mount, which continues: (reduced). Studio portrait of a man and a woman in gaucho garb, both standing with their right hands at their waists. The bases of the studio headrests are visible behind their feet.

2016.R.39-51r: Gonnet, Esteban, Sam Slick and Casimiro Biguá, 1864

Scope and Contents:

Albumen print. Annotation on mount: Sam Slick / hijo de Casimiro; Cacique Casimiro Biguá.

2016.R.39-52r: Gonnet, Esteban, [Indios de la Patagonia], 1864

Scope and Contents:

Albumen print. Title from Priamo, *Buenos Aires, ciudad y campaña 1860-1870*, p. 93. Annotation on mount: Indiens. Studio portrait of two men sitting cross-legged on the studio floor rug with a child seated between them.

2016.R.39-53r: Gonnet, Esteban (?), Juanita Biguá, hija de Casimiro, 1864

Scope and Contents:

Albumen print. Title from annotation on mount.

2016.R.39-53v: Ford, Francis Clare (attributed), [Figure Studies], 1865 or 1866

Scope and Contents:

Pencil tracings of various figures from Palliere lithographs. A central figure seated in profile is identified on the tracing as "India a del Gran Chaco." The bedroom scene on the right-hand side of the tracing is identified as "Interior de Rancho."

2016.R.39-54r: Gonnet, Esteban, Casimiro Biguá, 1864

Scope and Contents:

Albumen print. Title from annotation on mount, which continues: Tehuelche - muerte a Gregory Bay. Bust portrait.

2016.R.39-54v: Ford, Francis Clare (attributed), Invasion of Indians, 1865 or 1866

Scope and Contents:

Pencil tracing after Palliere's lithograph *Invasion de Indios*. Title written on tracing.

2016.R.39-55r.1; 2016.R.39-55r.2: Photographer unknown, Skeletons of Antediluvian Animals, 1860s

Scope and Contents:

Two albumen prints. Title from annotation on mount, which continues: Museum. Two views of a saber-toothed quadruped.

2016.R.39-55v: Ford, Francis Clare (attributed), Riña de gallos, 1865 or 1866

Scope and Contents:

Pencil tracing after Palliere. Title written on tracing. Depicts a cock fight.

2016.R.39-56r: Photographer unknown, Indiens Tobas - Corriente Chaco, 1860s

Scope and Contents:

Albumen copy print seemingly several times removed from the original. Title from annotation on mount. Depicts a large group of Toba with the men standing against a brick wall and the women and children seated on the ground in front of them.

2016.R.39-56v: Ford, Francis Clare (attributed), La pulpería, 1865 or 1866

Scope and Contents:

Pencil tracing after Palliere. Title written on tracing.

2016.R.39-57r.1: Photographer unknown, La pulpería, between 1864 and 1866

Scope and Contents:

Albumen print of Palliere's lithograph. Annotation on mount: Pulpería.

2016.R.39-57r.2: Photographer unknown, El jugador, between 1864 and 1866

Scope and Contents:

Albumen print of Palliere's lithograph.

2016.R.39-57r.3: Photographer unknown, La posta, between 1864 and 1866

Scope and Contents:

Albumen print of Palliere's lithograph. Annotation on mount: Poste.

2016.R.39-57r.4: Photographer unknown, [Market], 1860s

Scope and Contents:

Albumen print.

2016.R.39-57v: Ford, Francis Clare (attributed), [Figures Studies after Palliere], 1865 or 1866

Scope and Contents:

Sheet of pencil tracings of figures taken from various Palliere lithographs, including *El jugador* and *Idilio campestre*.

2016.R.39-58r.1: Photographer unknown, El corral, 1865 or 1866

Scope and Contents:

Albumen print of Palliere's lithograph.

2016.R.39-58r.2: Photographer unknown, Idilio campestre, 1865 or 1866

Scope and Contents:

Albumen print of Palliere's lithograph.

2016.R.39-58r.3: Photographer unknown, Estancia de Collins, Uruguay, 1866

Scope and Contents:

Albumen print. Title from annotation on mount.

2016.R.39-58r.4: Photographer unknown, [Canoe in an Inlet], 1866

Scope and Contents:

Albumen print. Annotation on mount; Idem (i.e. in reference to 2016.R.39-57r.3). River view with a canoe near the beach.

2016.R.39-58v: Ford, Francis Clare (attributed), [Equestrian Figures], 1865 or 1866

Scope and Contents:

Sheet of pencil tracings after Palliere. Contains mostly equestrian figures. A small rendition of *La posta* is included in the upper right corner. Also includes the mounted gaucho from *Recuerdo de Entre-Rios*.

2016.R.39-59r.1: Photographer unknown, La pisadora de maíz, between 1864 and 1866

Scope and Contents:

Albumen print of Palliere's lithograph.

2016.R.39-59r.2: Photographer unknown, Tehueches (Patagones), 1860s

Scope and Contents:

Albumen print. Title from annotation on mount. Depicts three standing men and a boy and a seated man.

2016.R.39-59r.3: Photographer unknown, Une belle de Tecuman, 1860s

Scope and Contents:

Albumen print. Title from annotation on mount. Portrait of a young woman playing the harp.

2016.R.39-59r.4: Photographer unknown, Tobas (Chaco), between 1864 and 1866

Scope and Contents:

Albumen photograph reproducing Palliere's lithograph *Tobas indios del Gran Chaco*. Depicts a group of Tobas with palm trees behind them.

2016.R.39-59v: Ford, Francis Clare (attributed), La cuna, 1865 or 1866

Scope and Contents:

Pencil tracing after Palliere. Title written on tracing.

2016.R.39-60r.1: Photographer unknown, Estancia Collins, Uruguay, 1866

Scope and Contents:

Albumen print. Title from annotation on mount. View of the ranch buildings.

2016.R.39-60r.2: Photographer unknown, [Man Standing at the Side of a Building and Holding a Riata], 1866

Scope and Contents:

Albumen print. Annotation on mount: Idem (refers to location of previous image).

2016.R.39-60r.3: Photographer unknown, [Man Standing with Horse at the Side of a Building], 1866

Scope and Contents:

Albumen print. Annotation on mount: Idem (refers to location of previous images).

2016.R.39-60r.4: Photographer unknown, [Indigenous Man Sitting in a Cane Chair], 1860s

Scope and Contents:

Albumen print.

2016.R.39-60r.5: Photographer unknown, La cuna, between 1864 and 1866

Scope and Contents:

Albumen print of Palliere's lithograph.

2016.R.39-60r.6: Gonnet, Esteban, [Un gaucho, vestimenta del campo], approximately 1866

Scope and Contents:

Albumen print. Title from Priamo, *Buenos Aires, ciudad y campaña 1860-1870*, p. 72.

2016.R.39-60r.7: Photographer unknown, Shooting Party, Estancia Collins, 1866

Scope and Contents:

Albumen print. Title from annotation on mount. Depicts a group of five men, two of whom hold rifles.

2016.R.39-60r.8: Photographer unknown, [Gauchos Eating Meat on a Spit], between 1864 and 1866

Scope and Contents:

Albumen print of Palliere's lithograph.

2016.R.39-61v: Four bank notes, 1844-1864

Scope and Contents:

One 1865 bank note each of 1, 5 and 10 pesos, from the Banco y Casa de Moneda de Buenos Aires; and one 1 peso note from 1844.

2016.R.39-62v: "Paper Money in Buenos Ayres," 1869 November 19

Scope and Contents:

Newspaper clipping containing the text of a letter regarding Argentine inflation written by Edward F. Davison, Consul General of the Argentine Republic, to George S. Boutwell, Secretary of the US Treasury.

[^ Return to Table of Contents](#)