

Finding Aid for the Joachim Bonnemaison collection of panorama photographs, 1803-1998, bulk 1846-1944 98.R.19

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Special Collections

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Summary Information

- Repository:** Special Collections
- Creator:** Bonnemaïson, Joachim
- Title:** Joachim Bonnemaïson collection of panorama photographs
- ID:** 98.R.19
- Dates:** 1803-1998 (bulk 1846-1944)
- Extent:** 72.5 Linear Feet (24 boxes, 47 flatfile folders)
- 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 French, English, and German.
- Abstract:** The collection, compiled by the French photographer and collector Joachim Bonnemaïson, consists of over 630 photographic and printed panoramic images of cities and sites mainly in Europe, but also in Africa, Asia, North America and South America.

Preferred Citation

Joachim Bonnemaïson collection of panorama photographs, 1803-1998 (bulk 1846-1944) The Getty Research Institute, Los Angeles, Accession no. 98.R.19.

<http://hdl.handle.net/10020/cifa98r19>

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Biographical/Historical Note

Joachim Bonnemaïson is a French photographer and collector.

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Scope and Content of Collection

The collection, compiled by the French photographer and collector Joachim Bonnemaison, between 1973 and 1997, consists of over 630 photographic and printed panoramic images of cities and sites mainly in Europe, but also in Africa, Asia, North America, and South America. Over half of the photographs are of locales and scenes in France. The majority of the images date between 1846 and 1944. Over fifty panoramas in the collection are the only known copies of the photograph.

Panoramic photographs fulfill the modern desire for wide, sweeping views. The extended prospect of the view is also, in essence, an exploration of space. The collection shows the transformation of the panoramic principle that was embedded in the centuries-old tradition of painted and printed birds-eye views into the newly possible photographic images of the nineteenth century, and offers a variety of understandings of what the genre of panoramas encompasses.

In the late eighteenth century the desire to see more and farther fueled the development of the monumental painted panoramas that became an international craze by the early 1800s. The term panorama was coined by the English painter Robert Barker, who combined the Greek words pan (all) and horama (view) in 1792 to describe his large-scale painting of Edinburgh, which, when hung inside a circular space, enveloped the spectators, who stood in the center of the space, within a 360-degree view. The following year Barker built the first dedicated panorama building in Leicester Square, London to exhibit his panoramas. In short order the panorama became a hugely popular form of mass entertainment. The most common themes for panorama paintings were famous battles, historical scenes, and views of exotic locales. A small number of items in the collection are related to the history of the painted panorama. The collection includes photographs of panorama buildings, as well as ephemera such as a poster advertising Robert Barker's first building in London.

The term panorama quickly passed into everyday usage as a noun whose various meanings included "a complete and comprehensive survey or presentation of a subject" (1800); "an unbroken view of the whole region surrounding an observer" (1802); and "a continuously passing scene; a mental vision in which a series of images passes before the mind's eye" (1813). In one aspect or another, each item in this collection encompasses one or more of these definitions, thereby demonstrating the breadth and scope of the panorama genre.

The immersive experience afforded by the panoramic view became such an essential way of seeing in nineteenth-century visual culture, that by 1845, only six years after the invention of photography, Friedrich von Martens, a young Viennese printmaker working in Paris, patented the first panorama camera. His daguerreotype camera employed a rotating lens and a curved daguerreotype plate. Martens is represented in the collection by his *Panorama de Paris, pris des hauteurs de Chaillot*, from the early 1840s comprising two aquatint prints (here represented as a joined panorama), as well as by four albumen panoramas from the 1860s.

In the 19th century, photographers often designed and built their own cameras, resulting in a wide array in the format and appearance of panoramic photographs. Panoramic photographs can also be made by piecing together sequential segments of a wide or sweeping scene. A large number of the items in the

collection are joined panoramas comprising two or more consecutively shot photographs abutted together to create a panoramic view.

The collection includes photographic prints made in the most popular nineteenth-and early twentieth-century photographic media, as well as in a number of rare and early techniques. Photographic processes present in the collection include salted paper, albumen, collodion, carbon, and gelatin silver prints, as well as cyanotypes. Among the earliest prints in the collection are two salted paper cliché-verre prints from the 1840s by Nevil Story-Maskelyne of lace and ferns respectively, and a William Henry Fox Talbot photogenic drawing of lace from the same period. Although these early photographs are not panoramic, they set the stage for the collection as examples of the earliest photographic ways of seeing.

Several round photographs translate the tradition of tondo painting, wherein a curvilinear image is projected onto a plan, into the medium of photography. They range from architectural views (unusual in tondo painting) such as Thomas Damont Eaton's *Castle Acre Priory, Norfolk* (circa 1845) and Gustave de Beaucorps' *Château d'Amalfi* (1859) to Charles Nègre's *Trail in the Mountains* and *Coiled Snake* by an unidentified photographer (both circa 1860). Related to tondos, circular anamorphosis photographs are grounded in a long tradition of perspectival paintings and prints. These images, which present their subject matter in a distorted, often unrecognizable form, show the object's true shape when they are viewed from a certain vantage point or with the aid of a curved mirror or other anamorphic device. Alphonse Mangin, the inventor of the anamorphic lens, is represented in the collection by his *Vue panoramique prise de la terrasse du bâtiment Nord-Est de L'Hotel des Invalides* (1878). Other techniques such as the multigraphs, that is multiple images of the same subject seen from various angles through the use of mirrors, by Ricard Opisso (*Study of Three Trumpet Players in Two Mirrors*, circa 1892-1920) and an unidentified photographer (*Portrait of a Man with Hat in Five Different Angles*, 1924), and Louis Lumière's 1920 photostereosynthesis portrait of his brother Auguste, seem to push the boundaries of the panorama genre.

There are three rare photographic paper negatives in the collection, two of which were made by Gustave de Beaucorps in 1859 (both the negative and a print of his *Oasis de Korah* are included), and the third by Léon Méhédin, circa 1862. A small number of contemporary anamorphosis photographs (circa 1990-1998) made by the collector, Joachim Bonnemaïson, who experimented with combining reconstructions of 19th century panoramic cameras and digital processing, brings the collection full circle.

The names of the photographers represented in the collection read like a *Who's Who* of early practitioners and include Edouard Baldus, Felice Beato, Gustave de Beaucorps, Bisson frères, André-Adolphe-Eugène Disdéri, Gustave Le Gray, Louis Vignes, Alphonse Mangin, Friedrich von Martens, Charles Marville, Léon Méhédin, Charles Nègre, Pierre Ambroise Richebourg, Thomas Damant Eaton, David Octavius Hill and Robert Adamson, Calvert Richard Jones, Robert Macpherson, Nevil Story-Maskelyn, William Henry Fox Talbot, Giacomo Caneva, Giorgio Sommer, and Jean Laurent. There are 40 Adolphe Braun photographs in the collection. Twentieth-century photographers include Berenice Abbott, Andreas Feininger, Man Ray, Auguste and Louis Lumière, Ricard Opisso, and Renzo Basile. Approximately half of the photographs are by unidentified photographers, many of whom were likely amateurs.

The source of the titles for the individual photographs are noted in the item notes, and are usually found in the negative or written on the piece or mount, or from an exhibition catalog. If no title source is indicated the title was devised by the catalogers. Titles given by Bonnemaïson are also considered

devised titles. Devised titles are not italicized. The collector's original tranche number and the original box number prior to processing are found at the end of each item note.

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Arrangement

Arranged in seven series: Series I. Africa, 1850-1930; Series II. Asia, 1844-1916; Series III. Europe, circa 1830-1998; Series IV. North America, 1858-1940; Series V. South America, 1860-1891; Series VI. Unidentified locations, circa 1850-1891; Series VII. Panorama paintings, 1803-1900.

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Administrative Information

Access

Open for use by qualified researchers.

Publication Rights

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Acquisition Information

Acquired in 1998.

Processing History

Processed and researched by Sandra Starke in 2011. The finding aid written in 2012 by Beth Ann Guynn with assistance from Linda Kleiger.

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Controlled Access Headings

Contributor(s)

- Abbott, Berenice, 1898-1991
- Adamson, Robert, 1821-1848
- Baldus, Edouard, 1813-1889
- Basile, Renzo
- Beato, Felice, 1832-1909
- Beaucorps, Gustave de, 1825-1906
- Bisson frères
- Bonnemaison, Joachim
- Braun, Adolphe, 1812-1877
- Caneva, Giacomo, approximately 1813-1865
- Disdéri, André-Adolphe-Eugène, 1819-1889
- Eaton, Thomas Damant
- Feininger, Andreas, 1906-1999
- Hill, David Octavius, 1802-1870
- Jones, Calvert Richard, 1802-1877
- Laurent y Minier, Jean, 1816-1886
- Le Gray, Gustave, 1820-1884
- Lumière, Auguste, 1862-1954
- Lumière, Louis, 1864-1948
- Macpherson, Robert, 1815 or 1816-1872
- Man Ray, 1890-1976
- Mangin, A. (Alphonse), 1825-1885
- Martens, Friedrich von
- Marville, Charles, 1813-1879
- Méhédin, Léon, 1828-1905
- Nègre, Charles, 1820-1880
- Opisso, Ricard, 1880-1966
- Richebourg, Pierre Ambroise, 1810-1875
- Sommer, Giorgio, 1834-1914
- Story-Maskelyne, Nevil, 1823-1911
- Talbot, William Henry Fox, 1800-1877
- Vignes, Louis, 1831-1896

Subjects - Places

- Algeria -- Description and travel
- Argentina -- Description and travel
- Austria -- Description and travel
- Belgium -- Description and travel
- Brazil -- Description and travel
- Canada -- Description and travel
- Chad -- Description and travel

- China -- Description and travel
- Crimea (Ukraine) -- Description and travel
- Czechoslovakia -- Description and travel
- Denmark -- Description and travel
- Egypt -- Description and travel
- France -- Description and travel
- Germany -- Description and travel
- Great Britain -- Description and travel
- Greece -- Description and travel
- Hong Kong -- Description and travel
- India -- Description and travel
- Israel -- Description and travel
- Italy -- Description and travel
- Japan -- Description and travel
- Lebanon -- Description and travel
- Madagascar -- Description and travel
- Malta -- Description and travel
- Mexico -- Description and travel
- Norway -- Description and travel
- Poland -- Description and travel
- Portugal -- Description and travel
- Russia -- Description and travel
- Spain -- Description and travel
- Switzerland -- Description and travel
- Turkey -- Description and travel
- United States -- Description and travel
- Uzbekistan -- Description and travel

Genres and Forms of Materials

- Albumen prints
- Anamorphoses
- Autochromes (photographs)
- Calotypes (negatives)
- Carbon prints
- Cartes-de-visite (card photographs)
- Clichés-verre (photographic prints)
- Collodion prints
- Cyanotypes
- Etchings (prints)
- Gelatin silver prints
- Panoramas
- Photogenic drawings (photographs)
- Photograph albums
- Photographic postcards
- Photographs, Original
- Photomicrographs
- Salted paper prints

- Stereographs
- Watercolors (paintings)
- Woodcuts (prints)

Bibliography

The following resources are referenced in the container list using the abbreviations in square brackets:

[Arles] *Panoramas photographies, 1850-1950: collection Bonnemaïson*. Arles: Rencontres internationales de la photographie, 1989.

[Hannavay] John Hannavay, ed. *Encyclopedia of Nineteenth-Century Photography*. New York : Taylor & Francis Group, 2008.

[Plessen and Giersch] Marie-Louise von Plessen and Ulrich Giersch. *Sehsucht: Das Panorama als Massenunterhaltung des 19. Jahrhunderts, Kunst und Ausstellungshalle der Bundesrepublik Deutschland*. Basel: Stroemfeld/Roter Stern, 1993.

[Voignier] Voignier, J.-M. *Répertoire des photographes de France au dix-neuvième siècle*. Chevilly-Larue: Le Pont de Pierre, 1993.

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Collection Inventory

Series I. Africa, 1850-1920 13.5 Linear Feet (4 boxes, 2 flatfile folders)

Scope and Contents:

Countries represented are: Algeria, Chad, Egypt, and Madegascar.

Arrangement:

Arranged alphabetically by country, and within each country, alphabetically by photographer. Works by unidentified photographers are listed at the end of each country.

Title/Description	Containers
Algeria, 1859-circa 1920	
Beaucorps, Gustave de, <i>Oasis de Korah</i> (Sahara), 1859	Box 22 Item 7-8
<i>Scope and Contents:</i> Albumen print (98.R.19-b22.07) and calotype negative (98.R.19-b22.08). Title written in pencil on recto of print mount. Photographer's name and date from Bonnemaïson. IX.16. Former box number: 20.	

Bougault, A. (publisher), circa 1900-1920

Scope and Contents:

Toned gelatin silver prints. Stamped on verso: Reproduction interdite, tous droits réservés, à l'éditeur A. Bougault à Toulon s/Mer. Dated by Bonnemaison. A 23. Former box number: 3.

Muslim Cemetery, circa 1900-1920

Box 12

Item 6

Dry Valley, circa 1920

Box 12

Item 9

Lake and Village, circa 1920

Box 12

Item 10

Disdéri, André-Adolphe-Eugène, *Bougie, quai de la Marine et fort d'Abd-El-Kader*, circa 1875

Box 8

Item 1

Scope and Contents note:

Albumen. Title and photographer's name printed on recto of mount. Dated by Bonnemaison. Name of city is Béjaïa, Algeria. A 19. Former box number: 7.

Geiser, J., circa 1880

Scope and Contents:

J. Geiser could be either Julie Geiser (d. 1874) or her son Jean-Théophile Geiser.

Panorama d'Alger album

Box 1

Item 6

Scope and Contents note:

Four-part joined panorama, albumen. Title on cover. Photographer's name on slipcase. Dated by Bonnemaison. IX.47. Former box number: 21.

Panorama d'Alger

Box 1

Item 7

Scope and Contents note:

Six-part joined panorama, albumen. Title printed on recto of mount. 86. Former box number: 21.

Photo Félix, 1900-1920

Scope and Contents:

Toned gelatin silver prints. Photographer's name stamped on versos: Photo Félix Fournitures-vues du pays Kodaks travaux en 48 heures Marrakech (Maroc).

Palms at a River and Men with Donkey, 1900-1920

Box 12

Item 1

Scope and Contents note:

Dated by Bonnemaison. In Arles catalog dated 1930. C 107. Former box number: 3.

Men with Donkey at a River with Fortifications in Background, 1900-1920

Box 12

Item 2

Scope and Contents note:

Dated by Bonnemaison. In Arles catalog dated 1930. C 108. Former box number: 3.

<p>City with Mountains in the Background, circa 1920</p> <p><i>Scope and Contents note:</i> Dated by Bonnemaïson. A 24. Former box number: 3.</p>	Box 12	Item 7
<p>Fortifications, 1900-1920</p>	Box 12	Item 11
<p>Prouho, René, circa 1920</p> <p><i>Scope and Contents:</i> Gelatin silver prints. Photographer's name on recto. Dated by Bonnemaïson. A 26. Former box number: 3.</p>		
<p>View through a Fortress Gate with People in the Street</p>	Box 12	Item 3
<p>Market</p> <p><i>Scope and Contents note:</i> Two prints. 98.R.19-b12.05 is numbered and stamped on verso: 420 Bou-Saada, Solde.</p>	Box 12	Item 4-5
<p>Photographer unidentified, circa 1855-1920</p> <p><i>Scope and Contents:</i> Includes photographs by four different unidentified photographers.</p>		
<p>Views of El Kantara, circa 1910</p> <p><i>Scope and Contents:</i> Gelatin silver prints. Titles written in ink on versos. Dated by Bonnemaïson. H 186. Former box number: 1.</p>		
<p><i>El Kantara</i></p>	Box 1	Item 1
<p><i>El Kantara, Côté Sud</i></p> <p><i>Scope and Contents:</i> Two prints.</p>	Box 1	Item 2-3
<p><i>El Kantara, Sud</i></p> <p><i>Scope and Contents:</i> Two prints.</p>	Box 1	Item 4-5
<p>Market, circa 1920</p> <p><i>Scope and Contents note:</i> Toned gelatin silver. Dated by Bonnemaïson. A 24. Former box number: 3.</p>	Box 12	Item 8
<p>Roman Arch of Trajan, Timgad, circa 1920</p> <p><i>Scope and Contents:</i></p>	Flatfile 1	Item 1-2

Two toned gelatin silver prints. Title and location derived by comparison with other images. Dated by Bonnemaïson. A 11 and A 11 bis. Former folder number: FF 22.

Algiers, circa 1855	Flatfile 2	Item 1
<p><i>Scope and Contents note:</i> Six-part joined panorama, salted paper prints. Title and date from Bonnemaïson. IX.46. Former folder number: FF 11.</p>		
Chad, circa 1930		
Allégret, Marc, Goats and Goatherds in Chad	Box 1	Item 8
<p><i>Scope and Contents:</i> Gelatin silver. Photographer's name and date from Bonnemaïson. Allégret was a French screenwriter and film director. A36. Former box number: 7.</p>		
Egypt, 1850-circa 1880		
Benecke, Ernest, Riverbank of the Nile, circa 1850	Box 8	Item 3
<p><i>Scope and Contents note:</i> Salted paper print. Title, photographer's name and date from Bonnemaïson. H 188. Former box number: 2.</p>		
Du Camp, Maxime, 1850		
<p><i>Scope and Contents:</i> Salted paper prints. Prints made by Alfred Nicholas Normand and Eugène Constant. Du Camp was assigned to an archaeological mission by the Ministère de l'Instruction Publique lasting from 1849 to 1851. In 1851 on his return trip to France, he stopped in Rome at the Villa Médicis, and with Alfred Nicolas Normand, architect and resident at the Villa, made 70 unique photographic prints. These were the first views of Egypt printed on paper as well as the only photographic prints made by Du Camp.</p>		
<i>Thèbes. Louqsor, vue générale des ruines</i> , circa 1850	Box 8	Item 2
<p><i>Scope and Contents note:</i> Title printed on recto of mount. Printed on recto of mount: Imprimerie photographique de Blanquard-Evrard à Lille, Pl. 24, Maxime Du Camp, Gide et Baudry, éditeurs. On recto of mount: MacGill 7 Hanover Edinr. A 45. Former box number: 4.</p>		
<i>Vue prise à la seconde cataracte</i> , March 1850	Box 8	Item 5
<p><i>Scope and Contents note:</i> Title and numbers 64 and 71 written in pencil on recto of mount. IX.58. Former box number: 19.</p>		
Lekegian, G., <i>Karnak, Avenue of Sphinxes Luxor</i> , circa 1880	Box 8	Item 3
<p><i>Scope and Contents note:</i></p>		

Gelatin silver, coated [?]. Title and photographer's name written in ink on recto of mount: G. Lekegian and Co., Cairo. Dated by Bonnemaïson. In Arles catalog. I 204. Former box number: 3.

Madagascar, 1863

Charnay, Désiré, *Madagascar*

Box 8

Item 6

Scope and Contents note:

Albumen. Title, photographer's name and date written in pencil on recto of mount. In Arles catalog titled: Première image de l'album de Madagascar. C 104. Former box number: 7.

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Series II. Asia, 1844-1916 21.5 Linear Feet (5 boxes, 4 flatfile folders)

Scope and Contents:

Countries and geographical units represented are: China, Hong Kong, India, Israel, Japan, Lebanon, Turkey, and Uzbekistan.

Arrangement:

Arranged alphabetically by country, and within each country, alphabetically by photographer. Works by unidentified photographers are listed at the end of each country.

Title/Description	Containers	
China, circa 1860-1865		
Tung Hing (attributed), Yen-Ping and the Min River	Flatfile 3	Item 3
<i>Scope and Contents note:</i>		
Three-part joined panorama, albumen. Dated by Bonnemaïson, who gives title as: <i>Tung Hing Tien Ping Foo</i> , which is apparently the photographer's name and other information taken from another source. Exact location unknown. Frances Terpak attributes the photograph to Tung Hing, a Chinese studio in Fuzhou. A 4. Former folder number: FF 17.		
Photographer unidentified, Fuzhou with Harbor	Flatfile 3	Item 1-2
<i>Scope and Contents:</i>		
Two three-part joined panoramas, albumen. Dated by Bonnemaïson, who gives titles as: <i>Tung Hing Tien Ping Foo</i> , which is apparently the photographer's name and other information taken from another source. Location identified by comparison with another item in Jeffrey W. Cody and Frances Terpak, <i>Brush and Shutter: Early Photography in China</i> , p. 170-171. A 4. Former folder number: FF 17.		
Hong Kong, circa 1910		
Photographer unidentified, View of Hong Kong	Flatfile 4	Item 1
<i>Scope and Contents note:</i>		
Toned gelatin silver print. Location and date by Bonnemaïson. B 49. Former box number: ff27.		

India, 1864-1916		
Bourne, Samuel, circa 1864-1916		
<i>Panoramic view of Calcutta from the Achterberg Monument, 1916</i>	Box 2	Item 2
<i>Scope and Contents note:</i> Two-part panorama, albumen. Title written in pencil on versos of both prints. Photographer's name and date written in ink on recto. The photographer is probably not John Cooke Bourne, who was not in India according to John Hannavy, v.1, p. 196, but it could be the company of Samuel Bourne in Calcutta since he died in 1911. A 35. Former box number: 1.		
<i>Through the Trees from Lambsknowe, Ootacamund, circa 1864-1877</i>	Box 8	Item 7
<i>Scope and Contents note:</i> Circular albumen print. Title written in ink on recto of mount. Date and photographer's name from Bonnemaïson. IX.71. Former box number: 19.		
Festival of Mahamakam, 1865 or 1886	Box 12	Item 13
<i>Scope and Contents note:</i> Four-part joined panorama, albumen. Title from Arles catalog which gives date as 1886. Bonnemaïson titles as: <i>Vishnu Pud and Other Temples near the Burning Ghat near Banaras</i> . Photographer's name and 1865 date from Bonnemaïson. IX.52. Former box number: ff12.		
Photographer unidentified, <i>European and Native Veterans at the Delhi Dunbar, 1903</i>	Box 2	Item 1
<i>Scope and Contents note:</i> Gelatin silver. Title and date written in pencil on mount. There is an untitled image on the reverse of a temple in India with columns and prayers. H 185. Former box number: 1.		
Israel, 1844-1875		
Graham, James, Mosque of Omar, Jerusalem, 1856	Box 8	Item 8
<i>Scope and Contents note:</i> Salted paper print. IX.66. Former box number: 19.		
Nègre, Charles, View from Mar Saba, between 1871 and 1875	Box 12	Item 15
<i>Scope and Contents note:</i> Photogravure made after a photo by Louis Vignes. Printed on recto of mount: Photogravure sur Acier par Ch. Nègre. Date is from Honore d'Albert, duc de Luynes, <i>Voyage d'exploration a la mer Morte, a Petra et sur le rive gauche du Jourdain</i> , Paris, 1875, with photogravures by Charles Nègre made after Vignes's photographs. H 194. Former flatfile number: FF. 63.		
Petit, B., Jerusalem, 1844	Flatfile 5	Item 3
<i>Scope and Contents note:</i> Three-part joined panorama, watercolor on paper. Photographer signed and dated on recto of paper. H 179. Former flatfile number: FF 57.		

Vignes, Louis, View from Mar Saba, 1864	Box 12	Item 14
<p><i>Scope and Contents note:</i> Two-part joined panorama, albumen. The photographer and the date are determined by Vignes's trip to the Holy Land with the Duc de Luynes in 1864. In 1875 some of his photos were published as photogravures by Charles Nègre in Honoré Paul Joseph d'Albert, Duc de Luynes, <i>Voyage d'exploration à la mer Morte, à Petra, et sur la rive gauche du Jourdain</i>. Vignes was known before this trip by photographs of Morocco, Sicily, Lebanon, and Palestine dating from 1859 to 1864. A number of marks in pencil on the recto of the print indicate further treatment, especially to create clouds on the photogravure. Mar Saba is a monastery near Bethlehem. H 194. Former box number: ff63</p>		
Photographer unidentified, circa 1865		
<p><i>Scope and Contents:</i> Three-part joined panoramas, albumen. Dated by Bonnemaïson. H 179. Former flatfile number: FF 55.</p>		
<i>Panorama de Jerusalem</i>	Flatfile 5	Item 1
<p><i>Scope and Contents:</i> Title in negative on recto of print. Numbered and annotations or photographer's name (illegible) on lower edge.</p>		
Jerusalem	Flatfile 5	Item 2
Japan, circa 1863-1880s		
Photographer unidentified, 1863-1900		
<p><i>Scope and Contents:</i> Includes works by two different unidentified photographers.</p>		
<i>Hakodate Harbor, Yeso Island, circa 1863-1875</i>	Box 2	Item 3
<p><i>Scope and Contents note:</i> Three-part panorama, albumen. Title written in pencil on verso. Date from Bonnemaïson. Attributed to Felice Beato by Bonnemaïson, but according to Anne Lacoste, the Beato attribution is doubtful: none of Beato's other photographs are from this part of Japan and there is a different tone to the prints. Yeso island is now Hokkaido. A 46. Former box number: 7.</p>		
<i>Garden at Okayama, Bizen, after 1880</i>	Box 2	Item 4
<p><i>Scope and Contents note:</i> Two-part panorama, colored albumen. Title on recto. Dated by Bonnemaïson, who also identifies the photographer as Felice Beato. Anne Lacoste feels this attribution is very unlikely due to the title appearing in the negative and the type of coloring. The photograph could be the work of a local photographer. I 211. Former box number: 1.</p>		
Lebanon, 1859		

Clercq, Louis de, <i>Tripoli</i>	Box 12	Item 16
<i>Scope and Contents note:</i> Salted paper print, dilute albumen [?]. Title printed on recto of mount. Photographer's signet on recto of mount: L de C. Dated by his journey to the nearby crusader castles with the historian Emmanuel Guillaume Rey. In Arles catalog. J 216. Former box number: 20.		
Turkey, 1870-1900		
Sebah and Joailler, circa 1870		
<i>Scope and Contents:</i> Ten-part joined panoramas, albumen. Titles written in pencil on cover of mount. Date from Plessen and Giersch. Photographer's name from Bonnemaïson. IX.49. Former box number: 18.		
<i>Constantinople panorama, pris de la tour de Galata</i>	Box 11	Item 1
<i>Photographie du grand panorama de Constantinople et Sartari</i>	Box 11	Item 2
Photographer unidentified, <i>Sainte Sophie</i> , 1870-1900	Box 10	Item 17
<i>Scope and Contents note:</i> Albumen print from three negatives. Title written in pencil on recto of mount. Dated by techniques. Depicts Hagia Sophia in Constantinople. F 153. Former box number: 4.		
Uzbekistan, circa 1860		
Photographer unidentified,, Samarkand, Uzbekistan	Flatfile 6	Item 1
<i>Scope and Contents note:</i> Three-part joined panorama, albumen. Title and date from Bonnemaïson. A 12. Former folder number: FF 23.		

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Series III. Europe, circa 1830-1998 23.5 Linear Feet (21 boxes, 40 flatfiles)

Scope and Contents:

Countries and geographic units represented are: Austria, Crimea (Ukraine), Belgium, Czechoslovakia, Denmark, France, Germany, Great Britain, Greece, Italy, Malta, Norway, Poland, Portugal, Russia, Spain, and Switzerland.

Arrangement:

Arranged alphabetically by country, and within each country, alphabetically by photographer. Works by unidentified photographers are listed at the end of each country.

Title/Description	Containers
Austria, circa 1870-1880	

Braun, Adolphe, <i>La Haute Autriche (Le lac de Langbath)</i> , circa 1870	Box 12	Item 18
<p><i>Scope and Contents note:</i> Albumen. Title written in pencil on recto of mount. Photographer's name and date from Bonnemaïson. B 70. Former box number: 8.</p>		
Photographer unidentified, circa 1870- circa 1880		
<p><i>Scope and Contents:</i> Includes works by two unidentified photographers.</p>		
<i>Innsbruck vom Berg Isel</i> , circa 1880	Box 2	Box 2
<p><i>Scope and Contents note:</i> Albumen. Title and numbering on recto. Dated by Bonnemaïson. B 76. Former box number: 10.</p>		
<i>Salzburg</i> , circa 1870	Box 12	Item 17
<p><i>Scope and Contents note:</i> Albumen. Title written in pencil on recto of mount. Dated by Bonnemaïson. H 182. Former box number: 8.</p>		
Belgium, circa 1926-1939		
Guidalevitch, Victor, Building or Pavilion in Antwerp, 1931	Box 2	Item 6
<p><i>Scope and Contents note:</i> Gelatin silver. Photographer's name stamped on verso. Dated by Bonnemaïson and in Arles catalog. Photograph taken at night. C 111. Former box number: 10.</p>		
Kessels, Willy, Ball of a Floor Lamp, circa 1926-1939	Box 8	Item 9
<p><i>Scope and Contents note:</i> Gelatin silver. Photographer's name printed on recto of mount. Dated by Bonnemaïson. IX.20. Former box number: 20.</p>		
Crimea (Ukraine), 1855- circa 1862		
Robertson, James, <i>Picquet House Cathcarts Hill from General Bosquet's Quarters</i> , 1855-1856	Box 10	Item 5
<p><i>Scope and Contents note:</i> Salted paper print. Title written in ink on recto of mount. Photographer's name written in ink on recto of mount: Photographed by Robertson Manchester; published by T. Agnew & Sons, March 25th, 1856 London; P & D. Colnaghi HI Paris, Moulin 23. Rue Richer; New York Williams HI. Bonnemaïson attributes this image to Roger Fenton. Taken during the Crimean War. IX.59. Former box number: 19.</p>		
Méhédin, Léon, Sevastopol, Crimean War, circa 1862	Box 22	Item 10
<p><i>Scope and Contents note:</i> Two-part panorama, calotype negatives. Signed on recto of negative. Dated by Bonnemaïson. E 140. Former box number: 10.</p>		

Czechoslovakia, circa 1870			
Photographer unidentified, Prague	Flatfile 7	Item 1	
<i>Scope and Contents note:</i> Three-part joined panorama, albumen. Dated by Bonnemaïson. A 7. Former flatfile number: FF 19.			
Denmark, 1869			
Critcherson, George and John Dunmore, <i>The View of the Sermitsialik Glacier...</i>	Box 12	Item 18	
<i>Scope and Contents note:</i> Two-part joined panorama, albumen. Complete title printed on recto of mount: <i>The View of the Sermitsialik Glacier, the Front Extending into the Middle of the Fiord, Showing over One Mile of its Front, which Was over 275 Feet above the Water.</i> Photographers' names and date from Bonnemaïson. Probably produced as a plate for William Bradford, <i>The Arctic Regions</i> , illustrated with photographs taken on an art expedition to Greenland (London, 1873). A 41. Former box number: 8.			
France, circa 1830-1998			
Baldus, Edouard, circa 1854- circa 1880			
Views of the Louvre, 1855- circa 1857			
<i>Scope and Contents:</i> Salted paper prints, albumenized [?]. Photographer also known as Edouard Denis Baldus. Techniques from Arles catalog. Dated by Bonnemaïson. IX.32. Former box number: 20.			
The Louvre from the Tuileries, circa 1857	Box 8	Item 22	
<i>Scope and Contents note:</i> Photographer's name from another item.			
The Louvre from the Seine River, 1855	Box 8	Item 23	
<i>Scope and Contents note:</i> Photographer's name written in pencil on verso.			
Louvre Courtyard Looking towards the Tuileries, 1855	Box 8	Item 24	
<i>Scope and Contents note:</i> Photographer's name from another item.			
Louvre Courtyard, from the Tuileries, 1855	Box 12	Item 23	
Building Lot of the New Louvre, circa 1854	Flatfile 28	Item 1	
<i>Scope and Contents note:</i> Albumen from collodion-on-glass negatives. Photographer's name and date from Bonnemaïson, who notes that the photograph was made with a mammoth-plate camera. IX.68. Former folder number: FF 13.			

Tuileries Palace, Paris, circa 1860	Box 12	Item 24
<p><i>Scope and Contents note:</i> Salted paper print. Photographer's signature in ink on recto of mount: E. Baldus. The palace was destroyed in 1871. Dated by Bonnemaison. D 130. Former box number: ff44.</p>		
Bridge in Front of the Chief of Police Building, Paris, circa 1860	Flatfile 9	Item 1
<p><i>Scope and Contents note:</i> Albumen. Photographer's name and date from Bonnemaison. B 69. Former folder number: FF 32.</p>		
Austerlitz Bridge and Building for the Bastille Panorama, Paris, circa 1880	Flatfile 47	Item 1
<p><i>Scope and Contents note:</i> Albumen. Photographer's name and date from Bonnemaison: Baldus [?]. The panorama building is probably the first in Paris on Place d'Austerlitz; it opened in 1881 with the painting by Polpot and Jacob, <i>Storm over the Bastille</i>. A 5. Former folder number: FF 18</p>		
Bayard, Edmond, <i>Panorama du Valgodemar</i> , circa 1870	Box 2	Item 36
<p><i>Scope and Contents note:</i> Six-part joined panorama, albumen. Title and photographer's name printed on recto of mount. Dated by Bonnemaison. One of the three mounts with two albumen prints is separated from the others. A 16. Former box number: 10.</p>		
Bertsch, Auguste-Adolphe, <i>Œil de mouche</i> , circa 1853	Box 3	Item 49
<p><i>Scope and Contents note:</i> Circular (tondo) albumen photomicrograph. Title written in pencil on recto of mount. Date and photographer's name from Bonnemaison. Flies have the largest optical range of any known species, and were an object of fascination to both early physiologists and microphotographers. IX.19. Former box number: 16.</p>		
Bisson Frères, circa 1855-1862		
<i>Le Serac du Géant, Glaciers and Icefall near Mont-Blanc</i> , circa 1860	Box 12	Item 37
<p><i>Scope and Contents note:</i> Albumen. Title from Arles catalog. Photographer's name and date from Bonnemaison. E 135. Former box number: ff48.</p>		
<i>The Last Supper</i> , circa 1860	Box 12	Item 38
<p><i>Scope and Contents note:</i> Albumen. Photographic reproduction of Leonardo da Vinci's <i>The Last Supper</i>. Photographer's name stamped on recto of mount: Bisson Frères photog. Publisher's name on recto of mount: Photographes de S.M.L' Empereur. Dated by Bonnemaison. A 39. Former box number: 8.</p>		
Paris, Pont Neuf, circa 1855	Flatfile 10	Item 1

Scope and Contents note:

Two-part joined panorama, albumen. Photographer's name and date from Bonnemaison. J 213. Former folder number: FF 65.

<i>La crevasse</i> , 1862	Flatfile 22	Item 1
<i>Scope and Contents note:</i> Albumen. Title written in pencil on recto of mount: Janvie 44. La Crevasse depart. Date from item at Bibliothèque nationale de France. Photographer's name printed on recto of mount. J 214. Former folder number: FF 66.		
Boissonnas, Frédéric, <i>Massif du Mont-Blanc depuis le Mont Joly</i> , circa 1870	Box 2	Item 35
<i>Scope and Contents note:</i> Seven-part panorama, albumen. Title, numbering, and photographer's name on recto: Boissonnas phot. Genève. Dated by Bonnemaison. A 47. Former box number: 10.		
Bonnemaison, Joachim, circa 1990-1998		
<i>Scope and Contents:</i> Anamorphosis circular color prints on Alu Dibond. Photographer's name from other items at the Musée Gorsline, France. Bonnemaison experimented in the 1990s with replicas of historic panorama cameras such as Mangin's Périgraphe Instantané and combined the images with digital image processing. To create 360 degree panoramas with the Périgraphe Instantané one works with a drop of water and a mirror and the black hole in the center which is probably replaced digitally. Former box number: 14.		
Seashore	Box 20	
<i>Scope and Contents note:</i> Five framed color prints, vertical. Attributed by catalogers to Bonnemaison.		
Seashore at Different Moments of Sunset	Box 20A	
<i>Scope and Contents note:</i> Five framed color prints, horizontal. Attributed by catalogers to Bonnemaison.		
Wheatfield with Sky in the Center	Double oversize box 21	Item 1
Wheatfield with Ground in the Center	Double oversize box 21	Item 2
Tree Blossom with Ground in the Center	Double oversize box 21	Item 3
Tree Blossom with Sky in the Center	Double oversize box 21	Item 4
Poppy Field with Ground in the Center		

	Double oversize box 21	Item 5a
Poppy Field with Sky in the Center	Double oversize box 21	Item 5b
Bourgoin, <i>Exposition de Niort</i> , 1865 <i>Scope and Contents note:</i> Albumen stereograph. Date, title, and photographer's name printed on recto of mount. The exhibits are reflected in a mercury-coated garden globe. The aim of the photograph is to capture the natural shapes of the reflected objects without distortion. IX.22. Former box number: 16.	Box 3	Item 50
Braun, Adolphe, circa 1860-1866		
<i>Société industrielle de Mulhouse</i> , 1866 <i>Scope and Contents note:</i> Albumen. Title and date written in pencil on verso. Photographer's name printed on recto of mount. In Arles catalog titled: <i>Conseil d'administration</i> , and undated. IX.34. Former box number: 20.	Box 12	Item 31
<i>Vallée de Chamonix</i> , circa 1860 <i>Scope and Contents note:</i> Albumen. Printed on recto of mount: A. Braun à Dornach Haut Rhin / Vues panoramiques brevetées S.G.D.C. Title printed on sheet pasted on recto of mount. Dated by Bonnemaïson. A 3. Former folder number: FF 16.	Box 12	Item 32
<i>Chamonix</i> , circa 1860 <i>Scope and Contents note:</i> Albumen. Photographer's name and date written in pencil on recto of mount. A 3. Former folder number: FF 16.	Box 12	Item 33
<i>Mer de glace et chaîne du Mont-Blanc (depuis le jardin)</i> , 1866 <i>Scope and Contents note:</i> Albumen. Title written in ink on recto of mount. Location is possibly Chamonix as Bonnemaïson indicates. Printed on recto of mount: Appareil panoramique breveté de Johnson Brandon & Braun; A. Braun à Dornach (Haut Rhin) France. Dated by Bonnemaïson. ENC 81. Former folder number: FF 1.	Flatfile 21	Item 1
Charnaux Frères & Co., circa 1865 <i>Scope and Contents:</i> Two-part panoramas, albumen. Title and numbering written in pencil on verso of both prints. Date and photographer's name from Bonnemaïson. H174. Former box number: 1.		
<i>Panorama d'Annecy</i>	Box 2	Item 25
<i>Panorama de Talloires</i>		

	Box 2	Item 26
Colin, <i>Onival, France</i> , circa 1910	Flatfile 17	Item 1
<i>Scope and Contents note:</i> Hand-colored gelatin silver. Title and photographer's name written in ink on recto of print. Voignier 1993 lists three photographers with that name: Colin (first name unknown) with a studio in Paris about 1874; Léon Colin in Equeurdreville (Manche); and Pierre Collin. Dated by Bonnemaïson. The actual photograph is hardly visible under the layers of color. B 64. Former folder number: FF 31		
Corot, Jean-Baptiste-Camille, <i>La carte-de-visite au cavalier</i> , 1853 May	Box 3	Item 48
<i>Scope and Contents note:</i> Salted paper cliché-verre. Title and date from Bonnemaïson and in Arles catalog. IX.2. Former box number: 16.		
Doisneau, Robert, <i>Portrait of Seven Persons in a Cartwheel Reflection</i> , circa 1950	Box 2	Item 46
<i>Scope and Contents note:</i> Gelatin silver. Photographer's name stamped on verso. Dated by Bonnemaïson. E 142. Former box number: 10.		
Dubois de Nehaut, L. P. T. (Louis-Pierre-Théophile), <i>Revue de la garde du Bois de Boulogne en presence de SM le Roi de Bavière</i> , 1857 June	Box 2	Item 31
<i>Scope and Contents note:</i> Coated salted paper; oval print. Photographer's name, title and date written in pencil on verso. Written in pencil on recto of mount: <i>Revue à Paris</i> . IX.70. Former box number: 20.		
Duchesne, Versailles, Trianon, circa 1880	Box 2	Item 14
<i>Scope and Contents note:</i> Albumen. Title, date and photographer's name from Bonnemaïson. F 152. Former box number: 1.		
Faucigny-Lucinge, Jean-Louis de (?), <i>Pleasure Ride</i> , circa 1900-1920	Box 9	Item 6
<i>Scope and Contents note:</i> Silver print. Photographer's name written in pencil on verso: <i>Prince de Faucigny-Lucinge</i> . Dated by Bonnemaïson. A 44. Former box number: 2.		
Frith, Frances, circa 1870		
<i>Champs Élysées, Paris</i>	Box 2	Item 9
<i>Scope and Contents note:</i> Albumen. Title and numbering on recto of print. Photographer's name on print. Dated by Bonnemaïson. I 205. Former box number: 1.		
<i>Paris</i>	Box 2	Item 10, 12
<i>Scope and Contents note:</i>		

Two albumen prints. Title and numbering on recto of print. 98.R.19-b02.10 bears photographer's name on print. 98.R.19-b02.12 is blindstamped with photographer's name. Dated by Bonnemaïson. I 205. Former box number: 1.

<i>Pont Neuf, Paris</i>	Box 2	Item 11
<p><i>Scope and Contents note:</i> Albumen. Title and numbering on recto. Photographer's name blindstamped. Dated by Bonnemaïson. I 205. Former box number: 1.</p>		
<p>Garcin, Auguste, circa 1860-1870</p>		
<p><i>Scope and Contents:</i> Albumen prints. Photographer's name on recto of mounts: Garcin Phot. à Genève. Titles printed on recto of mount.</p>		
<i>Chemin de la corniche - Le port d'Endoume, circa 1870</i>	Box 12	Item 25
<p><i>Scope and Contents note:</i> Title written in pencil on recto of mount. ENC 79. Former box number: 20.</p>		
<i>Marseille Port de la Joliette, circa 1860-1870</i>	Box 12	Item 26
<p><i>Scope and Contents note:</i> C 118. Former box number: ff38.</p>		
<i>Port de la Joliette: entrée du port - Le Fort St. Jean, circa 1860-1870</i>	Box 12	Item 27
<p><i>Scope and Contents note:</i> Title written in pencil on recto of mount. C 118. Former box number: ff38.</p>		
Grados, A., Château de Lunéville, circa 1870	Box 12	Item 34a-34b
<p><i>Scope and Contents:</i> Two albumen prints on one mount. 98.R.19-b12.34a has photographer's name in negative and A. Grados on recto. Voignier lists A. Grados fils as having a studio in Troyes (Aube) from 1867 until the early 1870s. Dated by Bonnemaïson. E 134. Former folder number: FF 47.</p>		
<p>Gueuvin, Paul-Augustin, circa 1868</p>		
<p><i>Scope and Contents:</i> Three-part joined panoramas, albumen. Photographer's name printed on recto of mounts: Photographie par A. Gueuvin Paris, Publié A. Gueuvin, Photog. 20, rue Cassette. Date derived from similar photographs. MONT 84. Former folder number: FF 3.</p>		
<i>Panorama de Paris, pris de la tour St. Jacques, côté du Levant</i>	Flatfile 8	Item 1
<p><i>Scope and Contents note:</i> Title printed on recto of mount.</p>		
<i>Paris, pris de la tour St. Jacques, côté du Conchant</i>	Flatfile 8	Item 2-3

Scope and Contents note:

Two panoramas. Titles printed on recto of mounts. Both panoramas are made with the same exposures, but the prints are cut slightly differently on the edges.

Guizol, Victor, Trenches in WWI, 1914-1918	Flatfile 19	Item 1
<i>Scope and Contents note:</i> Five-part joined panorama, gelatin silver. Signed in negative on recto. Bonnemaïson identifies photographer as Victor Guizol. A 14. No former folder number.		
Jeanrenaud, Alphonse-François, Bois de Boulogne, Paris, circa 1870	Box 8	Item 10
<i>Scope and Contents note:</i> Albumen. Photographer's signature in ink on recto of print. Photographer listed in Voignier as a marine officer with a studio in Paris from 1856. Bonnemaïson indicates the photograher as being Jean Renaud. Location is a park, west of Paris. Date from Bonnemaïson; dated 1860 in Arles catalog . D 122. Former folder number: FF 40.		
Joguet, Notre-Dame-de-l'Épine-de-Marne, circa 1863	Box 9	Item 4
<i>Scope and Contents note:</i> Albumen. Photographer's signature on recto of mount. Photographer's first name not known. Voignier 1993 indicates a studio in Lyon with that name from 1855 on. At a certain point there was a partner named Muzet, continuing with his sons until the beginning of the 20th century. The image is probably of one person with a hat who appears three times. Dated by condition of the basilica; its second tower was re-erected in 1868. IX.93. Former box number: 19.		
Koch and Wilz, 1865-1875		
<i>Scope and Contents:</i> Voignier notes a photographer named Georges Laurent Koch in Paris in partnership with a man named Wilz in the 1850s and 1860s in Paris.		
Église Saint-Germain l'Auxerrois, Paris, 1865	Box 12	Item 19
<i>Scope and Contents note:</i> Albumen. Photographer's name and date from Bonnemaïson. Printed on recto of mount: Appareil panoramique de Koch and Wilz. Phot / 8 Impasse Guéménée. Paris. Bonnemaïson identifies photographer as Paul Augustin Gueuvin. ENC 15. Former box number: 20.		
Conciergerie at the Palais de la Cité, Paris, 1875	Box 12	Item 20
<i>Scope and Contents note:</i> Albumen. Printed on recto of mount: Appareil panoramique de Koch & Wilz. Phot / 8 Impasse Guéménée. Paris. Bonnemaïson identifies the photographer as Koch and Wilz. D 128. Former folder number: FF 43.		
Louvre, Paris, 1875	Box 12	Item 21
<i>Scope and Contents note:</i> Albumen. Photographers' name and date by Bonnemaïson. See other items by Koch and Wilz. D 131. Former folder number: FF 45.		

<p><i>Panorama de Paris, 1868</i></p> <p><i>Scope and Contents note:</i> Albumen. Title printed on recto of mount with: Appareil panoramique de Koch & Wilz Phot / 8. Impasse Guéménée, Paris. Photographer's name from print and mount on similar items. Bonnemaïson identifies photographer as Paul Augustin Guevin. Dated by Bonnemaïson. J 220. Former folder number: FF 68.</p>	<p>Flatfile 11</p>	<p>Item 1</p>
<p>Panorama of Paris, circa 1870</p> <p><i>Scope and Contents note:</i> Albumen. Printed on recto of mount: Appareil panoramique de Koch & Wilz Phot.; 8. Impasse Guemenee, Paris. Dated by Bonnemaïson, who identifies photographer as Wiltz. H 191. Former folder number: FF 62.</p>	<p>Flatfile 11</p>	<p>Item 2</p>
<p>Paris, 1867</p> <p><i>Scope and Contents note:</i> Albumen. Photographer's name from item H 191. Dated by Bonnemaïson based on the inclusion of the Exposition Universelle de 1867 exhibition hall. Bonnemaïson identifies Wiltz as the photographer. H 192. Former folder number: FF 62.</p>	<p>Flatfile 11</p>	<p>Item 3</p>
<p>Le Gray, Gustave, 1857 September</p> <p><i>Scope and Contents:</i> Albumen prints from collodion negatives. Dated by other photographs in this series. See Sylvie Aubenas, <i>Gustave Le Gray, 1820-1884</i>, p. 367 and ff., and <i>Une visite au camp de Châlons sous le Second Empire: photographies de Messieurs Le Gray, Prévot...</i>, 1996. Emperor Napoleon III commissioned Le Gray to document the inauguration of a summer training camp for the army at Châlons. The photographs were intended to celebrate French military might and to be included in albums to be given to the generals. See also other items dealing with Châlons. IX.69. Former box number: 19.</p>		
<p><i>Le drapeau, camp de Châlons</i></p> <p><i>Scope and Contents note:</i> Title written in ink on recto of mount. Photographer's name stamped in red on recto.</p>	<p>Box 8</p>	<p>Item 25</p>
<p><i>Camp de Châlons</i></p> <p><i>Scope and Contents note:</i> Two-part panorama. Photographer's name, title and date from Celluloid photographic medallions and other items. A 1. Former box number: ff14.</p>	<p>Box 8</p>	<p>Item 26</p>
<p><i>Host at Châlons camp</i></p> <p><i>Scope and Contents note:</i> Title, date and photographer's name from other photographs in this group.</p>	<p>Box 8</p>	<p>Item 27</p>
<p>Lumière, Auguste and Louis, China Dish, 1898</p>	<p>Box 18</p>	<p>Item 1</p>

Scope and Contents note:

Trichrome (i.e. autochrome) glass stereograph. Photographers' names on stereograph: Photographie des couleurs procédé de MM. Auguste et Louis Lumière. Dated by Plessen and Giersch. IX.77. Former box number 26.

Louis Lumière, Portrait of Auguste Lumière, 1920	Double oversize box 17	Item 1
<p><i>Scope and Contents note:</i> Photostereosynthesis on seven glass slides, framed. The seven different glass slides are made with different depths of focus to give a spatial impression. This is the predecessor of the hologram. It is an elaborate procedure, only ten examples of this technique are known in the world. IX.80. Former box number: 24.</p>		
Mangin, Alphonse, <i>Vue panoramique prise de la terrasse du bâtiment Nord-Est de l'Hôtel des Invalides (Paris)</i> , 1878	Box 2	Item 7
<p><i>Scope and Contents note:</i> Albumen anamorphosis print. Title and photographer's name written in ink on recto of mount: Lieutenant-Colonel du Génie Mangin. Dated by Bonnemaïson. The Périgraphe Instantané camera, which produces instantaneous photographs of an encircling 360 degree horizon, was invented by Mangin for military purposes, specifically to locate the enemy's position. IX.24. Former box number: 17.</p>		
Martens, Friedrich von, circa 1840-1885		
<i>Le nouveau Louvre et les Tuileries</i> , 1870-1885	Box 12	Item 22
<p><i>Scope and Contents note:</i> Two-part joined panorama, albumen. Title, photographer's and editor's names printed on recto of mount: Goupil & Cie (Editors). Photographer also known as Frédéric Martens. Dated by size and Martens' death in 1885. C93. Former box number: 7.</p>		
Louvre and passerelle des arts, circa 1865	Flatfile 12	Item 1
<p><i>Scope and Contents note:</i> Albumen. Photographer's name and date from Bonnemaïson and items in the Louvre. A9. Former folder number: FF 20.</p>		
Louvre, View from the Observatory, towards the Jardin de Luxembourg, circa 1865	Flatfile 12	Item 2
<p><i>Scope and Contents note:</i> Albumen. Photographer's name and date from Bonnemaïson. IX.31. Former folder number: FF 7.</p>		
Palais-Royal, Paris, 1855-1860	Flatfile 13	Item 1
<p><i>Scope and Contents note:</i> Albumen. Photographer's name and date from Bonnemaïson and also from other photographs of Paris. A 21. Former folder number: FF 25.</p>		
Paris, 1863-1865	Flatfile 14	Item 1
<p><i>Scope and Contents note:</i></p>		

Albumen. Photographer's name and date from Bonnemaïson. IX.30. Former folder number: FF 6.

Île de la Cité, Paris, circa 1860	Flatfile 15	Item 1
<i>Scope and Contents note:</i> Albumen. Photographer's name and date from Bonnemaïson. A 2. Former folder number: FF 15.		
Panorama de Paris, pris des hauteurs de Chaillot, circa 1840	Flatfile 16	Item 1
<i>Scope and Contents note:</i> Two-part joined panorama, aquatint prints. Title printed on recto of mount along with: Dessiné par Schmidt, gravé par F. Martens / Paris, Chez Rittner 12 Boulevard Montmâtré. Dated by Bonnemaïson. Names of sights are listed below image. I L3. Former folder number: FF 70.		
Marville, Charles, circa 1850-1853		
La passerelle des Arts et le Vert Galant, 1853	Box 8	Item 13
<i>Scope and Contents note:</i> Salted paper print. Title and date from Arles catalog. Photographer's name indicated by Bonnemaïson with title: <i>Passerelle des Arts</i> . Bonnemaïson indicates the date as circa 1850. In negative on recto lower right corner title or photographer's name (not legible). D 133. Former folder number: FF 46.		
Rouen, Church of St. Ouen, circa 1850	Box 9	Item 3
<i>Scope and Contents note:</i> Two-part panorama, salted paper prints. Photographer's name and date from Bonnemaïson. Numbering 461 and 462 on recto of print. B 50. Former box number: 4.		
Nègre, Charles, 1858-1862		
Views of Cannes, 1860-1862		
Cannes with Sea, circa 1860	Box 2	Item 17, 19
<i>Scope and Contents note:</i> Two albumen prints. Photographer's name and date from Bonnemaïson, other items, and Arles catalog. E 136. Former box number: ff49.		
Harbor of Cannes, circa 1860	Box 2	Item 18
<i>Scope and Contents note:</i> Albumen. See note for 98.R.19-b02.17. E 136. Former box number: ff49.		
Cannes with Shore, circa 1860	Box 2	Item 20, 24
<i>Scope and Contents:</i> Two prints.		
Cannes with Mountains and Sea, circa 1860		

	Box 2	Item 21
Réservoir de Cannes, circa 1862	Box 2	Item 22
Cannes with Boats and Shore, circa 1862	Box 2	Item 23
Trail in the Mountains, circa 1860	Box 2	Item 47
<i>Scope and Contents note:</i> Circular (tondo) albumen print. Photographer's name and date from Bonnemaison and other items. Taken in the countryside near Grasse. See also Box 8.. IX.12. Former box number: 19.		
Hospital Asile impérial de Vincennes, Paris, 1858		
<i>Scope and Contents:</i> Circular (tondo) albumen prints. Photographer's signature in red ink on recto of mounts. Part of a larger series of photographs which provides the date. Former box number: 19.		
Inauguration of the Asile impérial de Vincennes hospital	Box 8	Item 17
<i>Scope and Contents:</i> M. Billaut, Minister of the Interior stands in the center delivering a speech.		
Hospital Asile impérial de Vincennes	Box 8	Item 18-19
<i>Scope and Contents:</i> Two prints.		
Neurdein, E., <i>Nice, le Pont des Angres et la Promenade du Midi</i> , circa 1880	Box 9	Item 2
<i>Scope and Contents note:</i> Albumen. Photographer's name and title printed on recto of mount: Vues panoramiques, Nice, N 129, Le Pont des Anges et la Promenade du Midi, E. Neurdein Phot. Paris. Dated by Bonnemaison, who attributes the picture to Gourret (not listed in Hannavy). Voignier 1993 lists a photographer named Gouriet with a studio in Paris around 1874. H 176. Former box number: 4.		
Panoramic Photo C, H., circa 1910-1920		
<i>Scope and Contents:</i> Gelatin silver prints. In negative on recto of prints: Panoramic Photo C. H. Rue du Marché, Levallois-Perret. Dated by Bonnemaison. G 162. Former box number: ff53.		
Soldiers Playing Sports at Barracks or Hospital in Levallois-Perret	Flatfile 20	Item 1
<i>Scope and Contents note:</i> Written in pencil on verso: 8 Tromet.		
École militaire	Flatfile 20	Item 2
<i>Scope and Contents note:</i> Title written in pencil on verso.		

Poitevin, Alphonse-Louis, Paris, 1855	Box 2	Item 8
<i>Scope and Contents note:</i> Cyanotype. Photographer's name written in pencil on verso. Title from Bonnemaïson. Date from Arles catalog. C 114. Former box number: 10.		
Puyo, Émile Joachim Constant, 1920		
<i>Scope and Contents:</i> Gelatin printing-out paper. Titles and date from Bonnemaïson. Photographer's blind stamp in the lower right corners. In Arles catalog. IX.37. Former box number: 3.		
Passage to Italy	Box 2	Item 48, 50
<i>Scope and Contents:</i> Two prints. Annotation written in pencil on verso of 98.R.19-b02.50: Via mala.		
Laundresses in the Bretagne	Box 2	Item 49
<i>Scope and Contents note:</i> Annotation written in pencil on verso: Méandrie.		
R.P. 1890-1900		
<i>Scope and Contents:</i> Albumen prints. Titles and dates written in ink on recto of mount. Photographer's name from Bonnemaïson. In some of the prints persons appear twice. Bonnemaïson notes that they are panoptique and that the views are over 360 degrees. I206. Former folder: FF 72.		
<i>Forêt de Compiègne, 1894</i>	Flatfile 23	Item 1a
<i>Carrefour du bois (Forêt de Compiègne), 1894</i>	Flatfile 23	Item 1b
<i>Murat-le-Caire près de la Bourboule, 1894</i>	Flatfile 23	Item 2a
<i>Murat-le-Caire, 1894</i>	Flatfile 23	Item 2b
<i>Une partie de Colin-Maillard, Vert-le-Grand, 1895</i>	Flatfile 23	Item 3a
<i>Cascade de Vernières (La Bourboule), 1894</i>	Flatfile 23	Item 3b
<i>Une conférence sur la bicyclette, 1895</i>	Flatfile 23	Item 3c
<i>La Bourboule, 1894</i>	Flatfile 23	Item 3
<i>Sur la pelouse après le déjeuner, la Pentecôte de 1894 à Vert-le-Grand, 1894</i>	Flatfile 23	Item 4a, 4d
<i>Le café dans le jardin, La pentecôte de 1894 à Vert-le-Grand, 1894</i>	Flatfile 23	Item 4b-4c
File Plan		
Two prints.		
<i>Hôtel des Voyageurs à Gavarnie (Pyrénées) Voyage de 1896, 1896</i>	Flatfile 24	Item 1a

<i>Lac de Gaube (Pyrénées) Voyage de 1896</i> , 1896	Flatfile 24	Item 1b
<i>Gavarnie</i> , 1896	Flatfile 24	Item 1c
<i>Lac de Gaube</i> , 1896	Flatfile 24	Item 1
<i>Castres (Voyage 1896)</i> , 1896	Flatfile 24	Item 2a
<i>St. Savin (Pyrénées) voyage 1896</i> , 1896	Flatfile 24	Item 2b
<i>Les bains de Diane à Nîmes (Voy. 1896)</i> , 1896	Flatfile 24	Item 2c
<i>Les Arènes à Nîmes (Voy.1896)</i> , 1896	Flatfile 24	Item 2
<i>Maison Carrée, Nîmes</i> , 1896	Flatfile 24	Item 2e
<i>La Tour Magne à Nîmes</i> , 1896	Flatfile 24	Item 3
<i>Grand panorama de Vert-le-Grand</i> , 1893	Flatfile 25	Item 1a
<i>Première leçon</i> , 1890-1900	Flatfile 25	Item 1b
<i>Une brouille en ménage</i> , 1890-1900	Flatfile 25	Item 1c
<i>En bicyclette</i> , 1890-1900	Flatfile 25	Item 1
<i>Devant de la maison, Vert-le-Grand</i> , 1890-1900	Flatfile 25	Item 1e
<i>Une heure-soixante sur la pelouse</i> , 1890-1900	Flatfile 25	Item 1
<i>Étude de la carte des environs</i> , 1890-1900	Flatfile 25	Item 1g
<i>Attente, repos</i> , 1890-1900	Flatfile 25	Item 1h
<i>La rue de Presles</i> , 1890-1900 1890-1900	Flatfile 25	Item 2a
<i>Maison de Madame Perrotte à Presles</i> , 1894	Flatfile 25	Item 2b
<i>Chasse d'Arpajon-Chenil et retraite de Stop [?]</i> , 1890-1900	Flatfile 25	Item 2c
<i>Le resultat d'une désobéissance</i> , 1890-1900	Flatfile 25	Item 2d-2f
<i>Scope and Contents:</i> Three prints.		
<i>À Presles, portraits</i> , 1894	Flatfile 25	Item 2g-2i
<i>Scope and Contents:</i> Three prints.		
<i>Vue de la vallée de Brides-les-Bains</i> , 1890-1900	Flatfile 25	Item 3a
<i>Grand-Sous-Montagne au dessus de la Grande-Chartreuse</i> , 1890-1900	Flatfile 25	Item 3b
<i>Vue de la vallée de Montiers</i> , 1890-1900	Flatfile 25	Item 3c
<i>Route de Salins à Montiers, voyage en Savoie</i> , 1893	Flatfile 25	Item 3
<i>La Grande-Chartreuse</i> , 1890-1900	Flatfile 25	Item 3e
<i>Vallée entre Montiers et Aigueblanche, voyage en Savoie</i> , 1893	Flatfile 25	Item 4a

<i>Bois et cascade de Cythère, voyage en Savoie, 1893</i>	Flatfile 25	Item 4b
<i>Salins-Montiers, voyage en Savoie, 1893</i>	Flatfile 25	Item 4c
<i>Pont sur la cascade de Cythère, voyage en Savoie, 1893</i>	Flatfile 25	Item 4
<i>Vue de la vallée de l'Isère, voyage en Savoie, 1893</i>	Flatfile 25	Item 4e
<i>Cascade de Cythère, voyage en Savoie, 1893</i>	Flatfile 25	Item 4
<i>Baptême de Jacques Dufan 24 juillet 1894 (sortie de l'église), 1894</i>	Flatfile 25	Item 5a
<i>Feisson-sur-Salins-Village situé à 1500 m d'altitude, 1890-1900</i>	Flatfile 25	Item 5b
<i>Baptême de Jacques Dufan - le déjeuner, 1894</i>	Flatfile 25	Item 5c
<i>Aimé-Vilage sur la frontière d'Italie, 1890-1900</i>	Flatfile 25	Item 5
<i>Portraits à Presles, 1894</i>	Flatfile 25	Item 6a-6b, 6d-6f
<i>La rue de Presles, 1894</i>	Flatfile 25	Item 6c
<i>Panorama de la vallée de Presles, 1890-1900</i>	Flatfile 25	Item 6g
<i>Pierrefonds, 1894</i>	Flatfile 25	Item 7a-7b
<i>Le plus gros chêne de la forêt de Compiègne, 1890-1900</i>	Flatfile 25	Item 7c-7d
<i>Scope and Contents:</i> Two prints.		
<i>Hôtel de ville de Compiègne et l'hôtel de la Cloche et de la Bouteille, 1890-1900</i>	Flatfile 25	Item 7e
<i>Château de Pierrefonds, 1890-1900</i>	Flatfile 25	Item 7
<i>Vue de face, 1890-1900</i>	Flatfile 25	Item 8a
<i>Vue de profil, 1890-1900</i>	Flatfile 25	Item 8b
<i>Le tour du parc, 1890-1900</i>	Flatfile 25	Item 8c
<i>En route mauvaise troupe, 1890-1900</i>	Flatfile 25	Item 8
<i>Le pansage, 1890-1900</i>	Flatfile 25	Item 8e
<i>Siana prise au lasso, 1890-1900</i>	Flatfile 25	Item 8
<i>Souvenir de la Bourboule, 1894</i>	Flatfile 25	Item 8g
<i>Château de Bourbon-Busset (Vichy 1894), 1894</i>	Flatfile 25	Item 8h
<i>Palmyre et ses filles, 1890-1900</i>	Flatfile 25	Item 8i
<i>... Ces gens sont fous! Le Baudet n'en peut plus; il mourra sous leurs coupes, 1890-1900</i>	Flatfile 25	Item 8j
<i>Vue de derrière, 1890-1900</i>	Flatfile 25	Item 8k
<i>Tour de Murols (Auvergne), 1890-1900</i>	Flatfile 26	Item 1a
<i>Vue prise des ruines de Murols, 1894</i>	Flatfile 26	Item 1b

<i>Vue du lac Chambon</i> , 1890-1900	Flatfile 26	Item 1c
<i>Hôtel de Genève</i> , 1890-1900	Flatfile 26	Item 2a
<i>Hôtel de Genève (La Bourboule 1894)</i> , 1894	Flatfile 26	Item 2b
<i>Pic du Sancy</i> , 1890-1900	Flatfile 26	Item 2c
<i>L'homme fort</i> , 1890-1900	Flatfile 26	Item 2
<i>La grande rue de la Bourboule</i> , 1890-1900	Flatfile 26	Item 2e
<i>Route des Cascades</i> , 1890-1900	Flatfile 26	Item 2
<i>Tennis de la Bourboule</i> , 1890-1900	Flatfile 26	Item 2g
<i>Vert-le-Grand</i> , 1890-1900	Flatfile 26	Item 3a
<i>Tour d'Auvergne (Puy de Dôme)</i> , 1890-1900	Flatfile 26	Item 3b
<i>La discussion</i> , 1890-1900	Flatfile 26	Item 3c
<i>La partie de boules après déjeuner (Vert-le-Grand 1894)</i> , 1894	Flatfile 26	Item 3
<i>Black Plichon</i> , 1890-1900	Flatfile 26	Item 3e-3g
<i>Scope and Contents:</i> Three prints.		
<i>À Vert-le-Grand</i> , 1890-1900	Flatfile 26	Item 3h
<i>Route des Cascades (La Bourboule 1894)</i> , 1894	Flatfile 26	Item 3i
<i>Laurence</i> , 1895	Flatfile 26	Item 4a
<i>La porte du parc à Vert-le-Grand</i> , 1895	Flatfile 26	Item 4b
<i>Fond du parc de Vert-le-Grand</i> , 1890-1900	Flatfile 26	Item 4c
<i>M. et Mme. Lefèbvre</i> , 1890-1900	Flatfile 26	Item 4
<i>Allée des roses</i> , 1895	Flatfile 26	Item 4e
<i>Potager de Vert-le-Grand</i> , 1890-1900	Flatfile 26	Item 4
<i>La maison de Madame Porte à Chiaïis</i> , 1895	Flatfile 26	Item 5a
<i>Le tennis</i> , 1890-1900	Flatfile 26	Item 5b
<i>Le jardin</i> , 1890-1900	Flatfile 26	Item 5c
<i>La maison de Madame Porte à Chiaïis</i> , 1895	Flatfile 26	Item 5
<i>Un discours du sage Athos</i> , 1890-1900	Flatfile 26	Item 6a
<i>Une solidarité bien comprise</i> , 1890-1900	Flatfile 26	Item 6b-6d
<i>Scope and Contents:</i> Three prints.		
<i>Porthos après son (P+Q) verre</i> , 1890-1900	Flatfile 26	Item 6e

<i>Le triumvirat Vert-le-Grand</i> , 1895	Flatfile 26	Item 6
<i>La ferme d'Eu</i> [?], 1890-1900	Flatfile 26	Item 6g
<i>Tréport-Mers</i> , 1895	Flatfile 26	Item 6h-6k
<i>Presles</i> , 1895	Flatfile 26	Item 6l
<i>Sur la plage de Mers</i> , 1895 <i>Scope and Contents:</i> Five prints.	Flatfile 26	Item 7a-7e
<i>Vue de la vallée de Presles</i> , 1895	Flatfile 26	Item 8b
<i>Fôret de Carnelles (Presles 1895)</i> , 1895	Flatfile 26	Item 8
Richebourg, Pierre Ambroise, circa 1860 <i>Scope and Contents:</i> Albumen prints. Photographer's name written in pencil on versos. Titles and dates from Bonnemaïson. H 193. Former box number: 4.		
Reproduction of a drawing showing the Louvre building and a parade on the square	Box 8	Item 20
Reproduction of a drawing showing the Louvre building	Box 8	Item 21
Marquis de Rostaing, 1854-circa 1856		
Hôtel de Crillon, Place de la Concorde, Paris, 1854 <i>Scope and Contents note:</i> Salted paper print. Photographer's name and date written in pencil on recto of mount: Marquis de Rostaing, aout 1854. I 210. Former box number: 4.	Box 8	Item 15
Nice, circa 1856 <i>Scope and Contents note:</i> Two-part joined panorama, albumen. Title written in pencil on recto of mount. Photographer's name and date from Bonnemaïson. Attribution to Rostaing is tentative. H 196. Former box number: 8.	Box 12	Item 29
Rothschild, J. (editor), <i>Vue du port et de la rade de Toulon</i> , circa 1880 <i>Scope and Contents note:</i> Two-part joined panorama, albumen. Title on recto of mount with: Les travaux publics de la France / J. Rothschild, Editeur, Paris / Tous droits réservés. I 202. Former box number: 3.	Box 12	Item 30
Salathé, Friedrich, <i>Panorama de Paris près de la Tour Carée de St. Gervais</i> , circa 1830 <i>Scope and Contents note:</i> Ten-part joined panorama, etching, retouched with ink. Title printed on recto with: Salathe sculp. / Imprimé par Lesauvage / Nepveu, Libraire, Passage des Panoramas, Galerie Montmartre, No 9 / Rittner and Goupil M d'estampes / Boulevard Montmartre No 15. Friedrich Salathé was in Paris from 1823 to 1858 working for the publisher Jean Frederic Osterwald as an aquatint etcher. Below the print on recto	Double oversize box 15	Item 1

of mount are names of sights printed. Dated by Bonnemaïson. I L10. Former box number: 23 [rolled ?]

Schahl, Théodore, circa 1860-1880

Scope and Contents:

Photographer's name and address printed on versos: Th. Schahl, 29 rue Chabot-Charny, Dijon. Dated by Bonnemaïson. See Voignier 1993: Schahl was in Dijon from 1873 to 1889.

Dijon, Palais des Ducs, circa 1860

Box 2

Item 16

Scope and Contents note:

Albumen carte-de-visite. B59 Former box number: 1.

Village at the Riverfront, circa 1860

Box 2

Item 27

Scope and Contents note:

Three-part panorama, albumen. Dated by Bonnemaïson. A 48. Former box number: 10.

Rocky Coast with Seagulls, circa 1880

Box 2

Item 37

Scope and Contents note:

Gelatin printing-out paper. Bonnemaïson attributes this photograph to the Prince d'Orleans. H 168. Former box number: 1.

Zola, Émile, Médan, circa 1900

Box 2

Item 30

Scope and Contents note:

Gelatin silver. Photographer's name and date from Bonnemaïson. Could be either a photograph of a photograph, or a contact print from an original negative. Zola's house in the village is pictured on the far right. Zola was a passionate amateur photographer and there are some modern prints by Jean Dieuzaide made with the original negatives showing similar scenes in Médan. IX.35. Former box number: 19.

Photographer unidentified, 1860-1944

Scope and Contents:

Includes work by as many as 24 different unidentified photographers.

Versailles, Trianon, circa 1870

Box 2

Item 13

Scope and Contents note:

Albumen. Date and title from Bonnemaïson. B 55. Former box number: 10.

Bordeaux Harbor, circa 1870

Box 2

Item 15

Scope and Contents note:

Albumen. Date and title from Bonnemaïson. C 115. Former box number: 10.

Tain-l'Hermitage (Rhône), circa 1870

Box 2

Item 28

Scope and Contents note:

Four-part panorama, albumen. Title and numbering written in pencil on verso.
Dated by Bonnemaïson. H 171. Former box number: 1.

Pardon au Quiberon, circa 1900	Box 2	Item 29
<i>Scope and Contents note:</i> Gelatin silver. Title and date from Bonnemaïson. Pardon is a penitential ceremony in Brittany. IX.38. Former box number: 19.		
Bicycle Race in Sologne, 1900	Box 2	Item 32
<i>Scope and Contents note:</i> Gelatin silver. Dated by Arles catalog and by Bonnemaïson: early 20th century. C 105. Former box number: 7.		
Views of the Bretagne, circa 1900		
<i>Scope and Contents:</i> Gelatin silver. Titles written in pencil on versos, unless otherwise noted. Dated by Bonnemaïson. IX.36. Former box number: ff8.		
<i>L'apothicairerie, la grotte</i>	Box 2	Item 38
<i>Scope and Contents note:</i> Location is a grotto in the Bretagne.		
<i>Quiberon, le long de la Côte Sauvage</i>	Box 2	Item 39
<i>Coast of the Bretagne</i>	Box 2	Item 40, 43
<i>Scope and Contents note:</i> Two prints. Title was written in pencil on verso of 98.R.19-b02.43, but obliterated. Note distortion in image.		
<i>L'apothicairerie, sur la [?] du Benayhan [?]</i>	Box 2	Item 41
<i>Scope and Contents note:</i> Note distortion in image.		
<i>L'apothicairerie, à l'entrée de la grotte</i>	Box 2	Item 42
<i>Scope and Contents note:</i> Note distortion in image.		
Biarritz Shore, circa 1900-1910	Box 2	Item 44-45
<i>Scope and Contents:</i> Two gelatin silver prints. Title and dated from Bonnemaïson and other items. In Arles catalog. D 123. Former box number: ff41.		
Garden Scenery with People and Buildings (L'Eden de banlieue), circa 1865	Box 3	Item 1
<i>Scope and Contents note:</i>		

Eight-part joined panorama, collodion. Title and date from Bonnemaïson. This is not a true panorama as there is no continuity between the pieces. IX.55. Former box number: 21.

Images of people in gardens and other settings, circa 1890

Scope and Contents:

Gelatin silver prints. Photographer unknown. Written in pencil on envelope: Panoramiques de l'officier de tir de la 26e Compagnie 1901-1919. Dated by Bonnemaïson and in Arles catalog. B 56. Former box number: 17.

Woman and Two Boys in a Garden	Box 3	Item 2-5
<i>Scope and Contents:</i>		
Four prints.		
Two Children in a Garden	Box 3	Item 6
Boy in a Garden	Box 3	Item 7
Couple in a Garden	Box 3	Item 8-9
<i>Scope and Contents:</i>		
Two prints.		
Profile Portrait of a Woman Sitting on a Sofa	Box 3	Item 10
Portrait of a Woman Sitting on a Sofa	Box 3	Item 11
Men Sitting at a Table and Drinking Beer	Box 3	Item 12
Two Woman Playing with a Dog	Box 3	Item 13
Woman Playing with a Dog	Box 3	Item 14
Portrait of a Woman	Box 3	Item 15
Three Woman, a Man, and a Baby Sitting in a Garden	Box 3	Item 16
Two Women in a Field	Box 3	Item 17
Woman Sitting on a Ship	Box 3	Item 18
Soldier under a Bridge	Box 3	Item 19
Woman on a Rocky Coast	Box 3	Item 20-21
<i>Scope and Contents:</i>		
Two prints.		
Woman on a Coast	Box 3	Item 22
Couple in a Gorge	Box 3	Item 23
Woman in a Gorge	Box 3	Item 24-25, 46
<i>Scope and Contents:</i>		
Three prints.		

Couple at a Rocky Creek	Box 3	Item 26
>Church Parade through a Town <i>Scope and Contents:</i> Four prints.	Box 3	Item 27-30
Men Photographing a Soldier with a Bicycle and Taking Aim	Box 3	Item 31
Group of Soldiers with Rifles	Box 3	Item 32
Two Soldiers with Rifle	Box 3	Item 33
Group of Soldiers, Horses, and a Woman	Box 3	Item 34
Children Watching Soldiers Taking Aim on a Riverbank	Box 3	Item 35
Soldier Taking Aim Behind a Wayside Cross	Box 3	Item 36
Portrait of a Soldier	Box 3	Item 37
Soldier Lying in a Field with Tripwire <i>Scope and Contents:</i> Two prints.	Box 3	Item 38, 42
Soldier with a Bicycle Folded on his Back	Box 3	Item 39
Soldier with Two Bicycles and a Dog	Box 3	Item 40
Woman Reading in a Living Room	Box 3	Item 41
Soldiers Crossing a Improvised Bridge	Box 3	Item 43
Couple at a Gorge	Box 3	Item 44
Couple on a Ladder	Box 3	Item 45
<i>Cessey sur Tille, circa 1900</i> <i>Scope and Contents note:</i> Gelatin silver postcard. Title written in pencil on recto. Dated by Bonnemaïson. F 157. Former box number: 12.	Box 3	Item 47
<i>Exposition internationale des arts et techniques dans la vie moderne, German and Russian pavillion, Paris, 1937</i> <i>Scope and Contents note:</i> Three-part joined panorama, gelatin silver prints. See items from Poland and Russia from same series. I 203. Former box number: 2.	Box 8	Item 11
Paris, 1937 <i>Scope and Contents note:</i> Three-part joined panorama, gelatin silver prints. Dated by another Paris photograph of the same series. See items from Poland and Russia from same series. I 203. Former box number: 2.	Box 8	Item 12

<p>Paris Panorama, circa 1870</p> <p><i>Scope and Contents note:</i> Albumen. Dated by Bonnemaïson. D 125. Former box number: 7.</p>	Box 8	Item 14
<p>Panorama of Paris, circa 1871</p> <p><i>Scope and Contents note:</i> Five-part joined panorama, albumen. Title from slipcase. Date from Bonnemaïson. F 155. Former box number: 2.</p>	Box 8	Item 16
<p>Spiral Staircase in Lyon, circa 1900</p> <p><i>Scope and Contents note:</i> Gelatin silver, circular (tondo) print. Title and date from Bonnemaïson. Written in pencil on recto of mount: Vieux Lyon ca 1900, uw. 251. IX.13. Former box number: 19.</p>	Box 9	Item 1
<p>Rose Garden Panorama, circa 1910</p> <p><i>Scope and Contents note:</i> Platinum print. Title written in pencil on verso with: Plat point. Dated by Arles catalog. The Arles catalog entry indicates technique as gelatin silver. Dated by Bonnemaïson: circa 1920. Location from Bonnemaïson. C 99. Former box number: 7.</p>	Box 9	Item 5
<p>Biarritz and other locations, circa 1900</p> <p><i>Scope and Contents:</i> This group of albumen photographs mounted on cardboard are likely by the same unidentified photographer. Dated by Bonnemaïson.</p>		
<p>Biarritz Harbor and Other Views</p> <p><i>Scope and Contents note:</i> Mount with four prints (two on each side). 98.R.19-b09.07a and 98.R.19-b09.07d show the harbor; 98.R.19-b09.07b is of a rock arch at the beach (grande plage); 98.R.19-b09.07c depicts men and a dog in a snowy landscape. H 184. Former box number: 2.</p>	Box 9	Item 7a-7d
<p>Biarritz, Rocks at the Beach</p> <p><i>Scope and Contents note:</i> Mounted with four photographs (two on the reverse). All show rocks at the beach; 98.R.19-b09.08c includes the wharf. H 184. Former box number: 2.</p>	Box 9	Item 8a-8d
<p>Biarritz, Rocks and City</p> <p><i>Scope and Contents note:</i> Mount with three photographs; (originally contained two on each side, but the fourth photograph was destroyed). H 184. Former box number: 2.</p>	Box 9	Item 9a-9c
<p>Village with Vineyards</p>		

<p><i>Scope and Contents note:</i> Mounted with four photographs (two on each side). H 184. Former box number: 2.</p>	Box 9	Item 10a-10d
<p>Lake with Fortification</p> <p><i>Scope and Contents note:</i> Mounted with two photographs. H 184. Former box number: 2.</p>	Box 9	Item 11a-11b
<p><i>Aunay-sur-Odon, deux enfants au milieu d'un panorama de désolation sur fond d'église, 1944</i></p> <p><i>Scope and Contents note:</i> Four-part joined panorama, gelatin silver. Title, numbering and paper manufacturer written in pencil on verso: Agfa Brovira, Aunay sur Odon, Normandy. The site was completely destroyed in the summer of 1944. C 109. Former box number: 19.</p>	Box 9	Item 12
<p>Entrance of Le Havre Harbor, 1915</p> <p><i>Scope and Contents note:</i> Six-part joined panorama, gelatin silver. Dated by Bonnemaïson. In Arles catalog: chronopanorama [?]. Bonnemaïson gives medium as platino prints. Teresa Mesquit identifies medium as gelatin silver. C 117. Former box number: ff37.</p>	Box 12	Item 28
<p><i>Viaduc d'Argenteuil, circa 1870</i></p> <p><i>Scope and Contents note:</i> Albumen. Title on recto of mount followed by: Cie des Chemins de Fer de l'ouest; Ligne de Paris à Dieppe. Par Pontoise. Dated by Bonnemaïson. B 71. Former folder number: FF 33.</p>	Box 12	Item 35
<p>Village, circa 1860</p> <p><i>Scope and Contents note:</i> Two-part joined panorama, salted paper prints. Photographer's name written on recto (illegible). Dated by Bonnemaïson. 80. Former box number: 3.</p>	Box 12	Item 36
<p>Woman Posing in a Greek Costume, 1908</p> <p><i>Scope and Contents note:</i> Autochrome stereograph. Dated by Bonnemaïson. IX.78. Former box number: 26.</p>	Box 18	Item 2
<p>Vue du château d'eau prise du boulevard St. Martin, circa 1820</p> <p><i>Scope and Contents note:</i> Color etching. Title printed on recto of mount. Dated by Bonnemaïson. Image shows a diorama building on the square. On reverse is another color etching titled: Vue du château de St. Cloud près de Paris. I L11. Former box number: 7 temp. box.</p>	Box 22	Item 6

Blois, circa 1870	Flatfile 18	Item 1
<p><i>Scope and Contents note:</i> Four-part joined panorama, albumen. Dated by Bonnemaïson. Location identified by other images of the city. Bonnemaïson identifies as Orleans. 85 ENC. No former box number.</p>		
Brest, Metal Bridge and Harbor, circa 1870	Flatfile 27	Item 1
<p><i>Scope and Contents note:</i> Three-part joined panorama, albumen. Dated by Bonnemaïson. Includes an usual montage of prints on the edges. ENC 83. Former box number: ff2.</p>		
Germany, circa 1860-1937		
Reichsparteitag der Arbeit (RAD), 1937		
<p><i>Scope and Contents:</i> Title and date from leaflet <i>Reichsparteitag der Arbeit</i> and photo with RAD Insignia, September 1937.</p>		
Labour Service (RAD) Rollcall at Nuremberg Rally of Labour	Box 4	Item 1
<p><i>Scope and Contents note:</i> Three-part joined panorama, gelatin silver. Title and date from leaflet <i>Reichsparteitag der Arbeit</i>. The photographs bears the insignia: RAD. Bonnemaïson's title and date in the Arles catalog: <i>La jeunesse hitlérienne, Nuremberg, 1936. J 222</i>. Former folder number: FF 69.</p>		
Reichsparteitag der Arbeit	Box 4	Item 2
<p><i>Scope and Contents note:</i> Leaflet; ink on paper. Bonnemaïson's title and date in the Arles catalog: <i>La jeunesse hitlérienne, Nuremberg, 1936. J 222</i>. Former folder number: FF 69.</p>		
Photographer unidentified, Medical Figure of an Arm, circa 1860	Box 9	Item 13
<p><i>Scope and Contents note:</i> Two-part joined panorama, albumen. Dated by Bonnemaïson, who locates the subject in Munich, Germany. A 32. Former box number: 4.</p>		
Great Britain, circa 1840-1880		
Disdéri, André-Adolphe-Eugène, circa 1860-1865		
<p><i>Scope and Contents:</i> Albumen prints. On recto of mounts: Disdéri Phot. London, Paris; Vues panoramiques brevetées S.G.D.G.</p>		
Mansion of Louis-Philippe in Claremont circa 1860	Box 2	Item 33
<p><i>Scope and Contents note:</i></p>		

Date and title from Bonnemaison: Maison de Louis Philippe dans un parc.
 Location identified as Claremont Surrey where Louis Philippe was exiled. A 34.
 Former box number: 4.

View of a Chateau, circa 1860 <i>Scope and Contents note:</i> Date and title from Bonnemaison: <i>Chateau et parc</i> . Location could be Claremont. Former box number: 4.	Box 2	Item 34
<i>Demeure anglaise de Louis-Philippe en exil</i> , circa 1865 <i>Scope and Contents note:</i> Title written in pencil on verso of mount. Location probably Claremont, Surrey. IX.40. Former box number: 19.	Box 9	Item 14
Eaton, Thomas Damant (attributed), <i>Castle Acre Priory, Norfolk, from the North</i> , circa 1845 <i>Scope and Contents note:</i> Salted paper print, tondo. Title written in pencil on verso. Dated by Bonnemaison. IX.9. Former box number: 17.	Box 4	Item 6
Glaisher, James, Hailstones, 1857 <i>Scope and Contents note:</i> Salted paper print photomicrograph. Title, photographer's name, and date by Bonnemaison. IX.81. Former box number: 16. Glaisher was an English meteorologist and a pioneering balloonist.	Box 7	Item 5
Hill, David Octavius and Robert Adamson, Edinburgh, circa 1850 <i>Scope and Contents note:</i> Salted paper print. Photographer's name and date from Bonnemaison and in Arles catalog dated 1859. C 112. Former box number: 10.	Box 4	Item 7
Story-Maskelyne, Nevil, Study of Lace, between 1840 and 1842 <i>Scope and Contents note:</i> Salted paper cliché verre. Title and date from Bonnemaison and in Arles catalog. IX.3. Former box number: 16.	Box 4	Item 3
Story-Maskelyne, Nevil, William Henry Fox Talbot, John Dillwyn Llewelyn (circle of), Ferns between 1840 and 1845 <i>Scope and Contents note:</i> Salted paper cliché verre. Dated by Bonnemaison. IX.7. Former box number: 17.	Box 4	Item 5
Talbot, William Henry Fox, Lace, circa 1845 <i>Scope and Contents note:</i> Photogenic drawing. Title and date from Bonnemaison. IX.4. Former box number: 17.	Box 4	Item 4

Photographer unidentified, circa 1860-1880

Scope and Contents:

Includes the work of two different unidentified photographers.

<i>Extinct Volcano, between Shothama [?] Spring and George [?] Hill W Malbek [?],</i> circa 1880	Box 9	Item 15
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Scope and Contents note:

Two-part joined panorama, gelatin printing-out paper. Title partly legible in pencil on back. Dated by Bonnemaïson, who identifies these as albumen prints. F 147. Former box number: 2.

English Views, circa 1860

Scope and Contents:

Albumen prints. Titles written in pencil on verso. Dated by Bonnemaïson. B 65. Former box number: 3.

<i>Landscape with River,</i>	Box 12	Item 39a
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Scope and Contents note:

Three-part joined panorama.

<i>Kirkstone Pass Looking towards Brothers Water,</i>	Box 12	Item 39b
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<i>Kirkstone Inn, the Highest Inhabited House in England,</i>	Box 12	Item 39c
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Scope and Contents note:

Circular albumen print of a drawing.

<i>Secret Summer Tunes [?] Yewdale near Coniston,</i>	Box 12	Item 39
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Greece, circa 1860-1900

Adelphoi Zangaki (attributed), Athens, 1879	Box 19	Item 1
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Scope and Contents note:

Six-part joined panorama, albumen, mounted on wood. Probably studio of the Brothers Zangaki. Bonnemaïson indicates name as: Zangali. Written in ink on paper mounted on verso [partially illegible]: Athens 1879, pour mon fils Georges ou Dedi au Jeudi 4 Jun 1958. 89. Former box number: 27.

Boissonnas, Frédéric, <i>Le Parnasse et le Golfe de Corinthe, vue de Yemenon</i> , circa 1900	Box 12	Item 40
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Scope and Contents note:

Gelatin silver. Photographer signed in ink on recto: Fred Boissonnas, Genève. Title written in pencil on verso. Stamped and numbered on verso. Dated by Bonnemaïson. A 13. Former box number: 13.

Schahl, Théodore, Athens, circa 1860	Box 4	Item 8
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Scope and Contents note:

Six-part panorama, albumen. Dated by Bonnemaïson. Photographer's name and address printed on verso: Th. Schahl, 29 rue Chabot-Charny, Dijon. See: Voignier 1993. He was in Dijon from 1873 to 1889. 90 ENC. Former box number: 17.

Italy, 1846-1936		
Basile, Renzo, <i>Riflessi sopra una goccia d'acqua</i> , 1936 November	Box 4	Item 10
<i>Scope and Contents note:</i> Gelatin silver anamorphosis print. Title, photographer's name, date and other notes written in ink on verso. Probably published in the scientific Italian magazine <i>Sapere</i> . IX.21. Former box number: 20.		
Beaucorps, Gustave de, <i>Castle on the Amalfi Coast</i> , 1859	Box 22	Item 9
<i>Scope and Contents note:</i> Calotype negative, tondo. Title, photographer's name and date by Bonnemaïson. Number 1832 in center of negative. Location is probably Procida. IX.8. Former box number: 19.		
Berthier, Paul Marcellin, French Ruins after an Earthquake in Sicily, circa 1870	Flatfile 34	Item 1
<i>Scope and Contents note:</i> Two-part joined panorama, albumen. Title and date from Bonnemaïson. Photographer's name written in pencil on recto of mount: Berthier. Photographer mentioned in Voignier 1993. He was a painter and photographer, lived from 1822 to 1912, active from 1848, had a studio in Paris. B 63. Former folder number: FF 30.		
Braun, Adolphe, circa 1868-1870		
<i>Scope and Contents:</i> Photographer's name and dates from Bonnemaïson.		
Roman Forum, circa 1868	Box 13	Item 2
<i>Scope and Contents note:</i> Two-part panorama, carbon prints. IX.44. Former box number: 20.		
Forum Romanum, circa 1870	Flatfile 31	Item 1
<i>Scope and Contents note:</i> Two-part panorama, carbon prints. See FF 29, item 1 for a similar view by another photographer. G 158. Former folder number: FF 51.		
Caneva, Giacomo, 1848-1850		
<i>Scope and Contents:</i> Salted paper prints. The known Caneva prints are salt prints from calotype negatives; later (circa 1854-1855) varnished salt prints or dilute albumen exist.		
Rome, 1848	Box 9	Item 16
<i>Scope and Contents note:</i>		

Written in ink on recto of mount: 12 Tavole per 8 Scudi / Romani Ogni Tavola Separata Otto Paolil / G. Caneva / Via del Babbuino N 68.69. Photographer's name and dates from Bonnemaïson.. A 42. Former box number: 4.

Roman Fortification, 1850	Box 10	Item 3
<i>Scope and Contents note:</i> Photographer's name and date from Bonnemaïson. E 138. Former box number: 7.		
Cuccioni, Tommaso, 1850s		
<i>Scope and Contents note:</i> Two three-part joined panoramas, toned gelatin silver. Photographer's name from Photographer's name and dates from Bonnemaïson. Cuccioni (1790-1864) was trained as an engraver and had a shop in Rome. He was active in the early 1850s, and died in 1864. Photographer's name and dates from Bonnemaïson's dating of original exposure to circa 1870 is thus incorrect. Items are not contact prints; they were made with an enlarger. Dated by Teresa Mesquit based upon appearance of prints. B 78. Former folder number: FF 35.		
Panorama of the Forum Romanum	Flatfile 29	Item 1
Forum Romanum Panorama	Flatfile 30	Item 2
Jones, Calvert Richard, <i>Santa Lucia, Naples</i> , 1846	Box 4	Item 9
<i>Scope and Contents note:</i> Two-part panorama, salted paper. Title on recto. Photographer's name and dates from Bonnemaïson. This is the second known photographic panorama on paper. IX.43. Former box number: 17.		
Macpherson, Robert, circa 1860-1861		
<i>Scope and Contents:</i> Albumen prints. Photographer's name and dates from Bonnemaïson. His name is also spelled MacPherson; he was a Scottish physician.		
Rome, St. Peter's Basilica and Vatican, circa 1860	Box 9	Item 17
<i>Scope and Contents note:</i> B 51. Former box number: 2.		
St. Peter's Basilica and Vatican, circa 1860	Box 9	Item 18
<i>Scope and Contents note:</i> B 51. Former box number: 2.		
Rome, circa 1860	Box 13	Item 1
<i>Scope and Contents note:</i> Two-part joined panorama. H 178. Former box number: 8.		
Town in Italy, circa 1861	Box 13	Item 5
<i>Scope and Contents note:</i>		

Attributed to Macpherson and location identified as Florence by Bonnemaïson. Date on recto. Number on recto of mount: 392. H 197. Former box number: 8.

<p><i>Cascade de Tivoli</i>, circa 1860</p> <p><i>Scope and Contents note:</i> MacPherson took other photos in Tivoli in the early 1860s. Title from Arles catalog and date of photograph given as 1865. C 119. Former folder number: FF 39.</p>	Flatfile 36	Item 1
Noack, Alfredo, circa 1860-1870		
<p>Genoa, circa 1860</p> <p><i>Scope and Contents note:</i> Two-part joined panorama, albumen. Title, photographer's name and date from Bonnemaïson. A 6. Former box number: 3.</p>	Box 13	Item 3
<p><i>Gênes</i>, circa 1870</p> <p><i>Scope and Contents note:</i> Oval albumen print. Photographer's name and date from Bonnemaïson. Title written in pencil on recto of mount. Location is Genoa, Italy. B 74. Former folder number: FF 34.</p>	Box 13	Item 4
<p>Pineider, Francesco, Inner Courtyard of the National Museum of Bargello, Florence, circa 1860-1870</p> <p><i>Scope and Contents note:</i> Gelatin silver. Stamped in blue on verso: F. Pineider, Firenze. Hannavy does not list this photographer. Internet searches indicate a postcard edition and photographer named Francesco Pineider. Print probably made with a modern enlarger around 1900. 92. Former folder number: FF 71.</p>	Flatfile 33	Item 1
<p>Sommer, Giorgio, Naples, circa 1860</p> <p><i>Scope and Contents note:</i> Two seven-part joined panoramas, albumen. One part is missing from each panorama (each was originally comprised of eight parts). Photographer's name and date from Bonnemaïson. 91. Former box number: 19.</p>	Box 10	Item 1-2
<p>Topographic Brigade of the Italian Army, <i>Panorama del M. Bianco visto del M. Nir</i>, 1880</p> <p><i>Scope and Contents note:</i> Six-part joined panorama, toned gelatin silver. Title written in ink on recto of mount. Written in pencil on recto of mount: Presented to W. Lloyd Griserm by Major Moris, Italian Army Monte Mario May 6th 1908. Photographer's name on recto of mount: Brigata specialisti 3o Genio Sezione Fotografica. Dated by Bonnemaïson. In Arles catalog. IX.51. Former box number: 7.</p>	Box 13	Item 6
Photographer unidentified, circa 1890-1910		
<i>Scope and Contents:</i>		

Includes the work of two unidentified photographers.

Rome, circa 1910	Flatfile 32	Item 1
<i>Scope and Contents note:</i> Toned gelatin silver on baryta paper. Dated by Bonnemaïson. Surface fairly damaged. A 17. Former folder number: FF 24.		
Chasse à courre, circa 1890	Flatfile 35	Item 1
<i>Scope and Contents note:</i> Gelatin silver, coated [?]. Title from Arles catalog. Bonnemaïson's title: <i>Italian Alps</i> . Date from Bonnemaïson. Technique identified by Teresa Mesquit (Bonnemaïson identifies technique as gelatino bromure d'argent). C 95. Former folder number: FF 36.		
Malta, circa 1856-1858		
Agius, Horatio, <i>La Valette</i> , 1858	Flatfile 37	
<i>Scope and Contents note:</i> Four-part joined panorama, albumen. Title and photographer's name written in pencil on verso. Valletta harbor, Malta. Dated by Bonnemaïson. J 217. Former folder number: FF 67.		
Robertson and Beato, Fort St. Elmo, Dockyard Creek, Malta, circa 1856	Box 4	Item 11
<i>Scope and Contents note:</i> Two-part panorama, albumen. Titled and signed in negative of both prints: Robertson, Beato & Co. Dated by Anne Lacoste and Bonnemaïson dated circa 1860. H 199. Former box number: 1.		
Norway, circa 1880		
Launay, Louis de,		
<i>Scope and Contents:</i> Three-part joined panoramas, albumen. Titles written in ink on recto of mount. Photographer's name from another item: L. de Launay, probably the geologist Louis Auguste Alphonse de Launay 1860-1938, son of Alphonse de Launay who was a student of Gustave Le Gray. Dated by Bonnemaïson. A 28. Former box number: 7.		
<i>Panorama de Lyngenfjord vu de la mer au soleil de minuit,</i>	Box 13	Item 7
<i>Panorama de Lyngenfjord à minuit,</i>	Box 13	Item 8
<i>Scope and Contents note:</i> Stamped on verso of mount: Bibliothèque L. de Launay.		
<i>Le Lyngenfjord (Norwg),</i>	Box 13	Item 9
Poland, circa 1920-1937		
Photographer unidentified, Railroad Bridge over a River in Poland,	Box 10	Item 4
<i>Scope and Contents note:</i>		

Two-part joined panorama, gelatin silver. Dated by Bonnemaison. Sign reads: Wodny klub motorowy [motorboat club]. River might be the Vistula because of type of bridge and size. I 203. Former box number: 2.

Portugal, circa 1860		
Fillon, Alfred, Porto	Box 13	Item 10
<i>Scope and Contents note:</i> Six-part joined panorama, albumen. Photographer's name and date from Bonnemaison. Photographer is French, had a studio in Porto until 1867. In Arles catalog dated 1863. C 110. Former box number: 8.		
Russia, circa 1858-1930		
Boyer, Paul, 1897		
<i>Scope and Contents:</i> Gelatin silver prints. Titles and photographer's name written in ink on rectos of mounts: Phot. Paul Boyer. Voignier 1993 indicates a studio in Paris. Location is St. Petersburg, Trinity Bridge, built as the third permanent bridge across the Neva between 1897 and 1903 by the French firm Batignolles. Former names of the bridge are Equality Bridge and Kirovsky Bridge. Technique identified by Teresa Mesquit. B 62. Former folder number: FF 29.		
<i>Sur la place du Sénat, le pavillon impérial, la statue de Pierre le Grand et la cathédrale Isaac</i>	Flatfile 40	Item 1
<i>Sur la place du Sénat, le défilé de la Garde</i>	Flatfile 40	Item 2
<i>Inauguration du Pont Trotsky, le pavillon impérial</i>	Flatfile 40	Item 3
<i>Sur la Néva, (un des bras de la Néva à son embouchure) où furent courues les régates. La moyenne Nevka</i>	Flatfile 40	Item 4
<i>Sur la place du Sénat, avant le défilé</i>	Flatfile 40	Item 5
<i>Sur la Néva, le vieux pont de bateau supprimé dans la nuit du 1/28 mai 1903</i>	Flatfile 40	Item 6
<i>Scope and Contents note:</i> Written in ink on recto of mount: Pont de fer 12/24 aout 1897, en présence de M. Felix Faure, Président de la République Francaise, Le Tzar et la Tzarine et Le Grand-Duc heritier Michel Alexandrowitch, recus par le maire de Saint-Petersbourg (L'Empereur Nicholas II).		
<i>Inauguration du Pont Trotsky, le cortège impérial traversant le pont</i>	Flatfile 40	Item 7
<i>Sur la Néva, le Pont Trotsky</i>	Flatfile 40	Item 8
<i>Scope and Contents note:</i> Written in pencil on recto of mount: Pont de Jen 12/ 24 aout.		
Richebourg, Pierre Ambroise, <i>Saint-Isaac, grande coupole</i> , between 1858 and 1859	Flatfile 39	Item 1
<i>Scope and Contents note:</i> Circular (tondo) albumen print. Title printed on recto of mount along with photographer's name and seller: Pl. 10/ Richebourg Photogr. / Gide, editeur, Paris.		

The location of the cupola is Saint Petersburg, Russia. Date from Bonnemaïson.
IX.18. Former folder number: FF 4.

Scherer, Nabholz & Co., 1870-1890

Scope and Contents:

Bound panoramas. Photographer's name printed on sheet mounted on recto of mount, lower left corner of panoramas. The cover and a paper mounted on frontispiece indicates that it belonged to the library of the Duchy of Sachsen Coburg (Germany). Scherer and Nabholz were a German and a Russian photographer respectively, little known, and at the Russian court's order. Dated by Bonnemaïson. IX.50. Former box number: 9.

Panorama de Moscou, 1870-1890

Box 14

Item 1a

Scope and Contents note:

Bound sixteen-part joined panorama, salted paper prints with an unidentified partial coating. Title on cover.

Cathedral of Christ the Saviour, Moscow, 1870

Box 14

Item 1b

Photographer unidentified, 1920-1930

Scope and Contents:

Dated by other 1st of May photos, by Bonnemaïson, and other items in this group (I 203) from Paris and Poland. I 203. Former box number: 2.

Bolschoi Theater at Theatralnaja Square in Moscow Decorated for 1st of May Festivities, circa 1925

Box 10

Item 6

Scope and Contents note:

Two-part joined panorama, gelatin silver.

St. Petersburg Decorated for 1st of May Festivities, circa 1925

Box 10

Item 7

Scope and Contents note:

Two-part joined panorama, gelatin silver. Dated by Trotzky picture (second from left). Tower in the background belongs to Church of the Savior on Spilled Blood.

GUM Shopping Mall on Red Square, Moscow, Decorated for 1st of May Festivities, circa 1925

Box 10

Item 8

Scope and Contents note:

Two-part joined panorama, gelatin silver. Dated by other 1st of May photos.

Palace Square with Alexander Column, St. Petersburg, circa 1925

Box 10

Item 9

Scope and Contents note:

Three-part joined panorama, gelatin silver. Dated by other 1st of May photos. Photo shows same lamps as the one with the Trotzky picture.

Saint Isaacs Cathedral, St. Petersburg, 1920-1930

Box 10

Item 10

Scope and Contents note:

Two-part joined panorama, gelatin silver.

<p>Summer Residence of Czarina Catherine the Great in Puschkin, 1920-1930</p> <p><i>Scope and Contents:</i> One two-part joined panorama and one three-part joined panorama, gelatin silver.</p>	Box 10	Item 11-12
<p>Moscow, GUM Shopping Mall on Red Square Decorated for 1st of May Festivities, circa 1920-1930</p> <p><i>Scope and Contents note:</i> Five-part joined panorama, gelatin silver. Former folder number: FF 26.</p>	Flatfile 38	Item 1
<p>Spain, circa 1860-1920</p>		
<p>Laurent, Jean, circa 1860-1870</p> <p><i>Scope and Contents:</i> Albumen prints. Dated by Bonnemaison.</p>		
<p><i>Toledo, vista general panorámica desde la Virgen del Val</i>, circa 1860</p> <p><i>Scope and Contents note:</i> Two-part joined panorama. Title and photographer's name on recto. A 22. Former box number: 7.</p>	Box 4	Item 12
<p><i>Vista general de Córdoba</i>, circa 1865</p> <p><i>Scope and Contents note:</i> Photographer's name from Bonnemaison. Title on recto of print. Numbered on mount. Another photograph of Cordoba is mounted on the reverse. A 40. Former box number: 7.</p>	Box 10	Item 13a
<p><i>Córdoba, el puente romano</i>, circa 1865</p> <p><i>Scope and Contents note:</i> Photographer's name from Bonnemaison. Title on recto of print. Numbered on mount. Another photograph of Cordoba is mounted on the reverse. A 40. Former box number: 7.</p>	Box 10	Item 13b
<p><i>Barcelona, Vista panoramica del puerto, desde la plaza del Comercio</i>, circa 1865</p> <p><i>Scope and Contents note:</i> Title, photographer's name and numbering on recto of print. Second part of image mounted on reverse. D 121. Former box number: 2.</p>	Box 10	Item 14a
<p><i>Barcelona, Vista panoramica del puerto, 2" trozo</i>, circa 1865</p> <p><i>Scope and Contents note:</i> Title and numbering on recto of print. First part of image mounted on reverse. D 121. Former box number: 2.</p>	Box 10	Item 14b
<p><i>Vista panoramica de Sevilla</i>, between 1867 and 1870</p> <p><i>Scope and Contents note:</i></p>	Box 13	Item 11

Seven-part panorama. Title on recto along with photographer's name: J. Laurent, Madrid. IX.48. Former box number: 3.

Opisso, Ricard, Study of Three Trumpet Players in Two Mirrors, between 1892 and 1920	Box 4	Item 13
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Scope and Contents note:

Albumen. Photographer's name written in pencil on verso. Also named is Opisso y Sala, draftsman and assistant to Antonio Gaudí (y Cornet). The study is of the trumpeting angel statues on the Sagrada Familia church in Barcelona. Dated by Opisso's work with Gaudí (Bonnemaison's date of 1865 is before Opisso was born). The simultaneous exposure of the trumpet players was made using two mirrors; such photographs are known as a multigraphs. Another item appeared in the magazine *Antigone, Revue littéraire de photographie*, 21-L'Hésitation, page 110, captioned: Photographie Antonio Gaudí avec Ricardo Opisso. Étude synthétique de modèle avec dispositif de miroirs, pour les sculptures de la porte Rosaire du cloître ou de la porte de la Nativité, Sagrada Familia, Barcelone. 1892-1920. IX.54. Former box number: 20.

R.P., 1896

Scope and Contents:

Albumen prints. Titles and dates written in ink on recto of mount. Photographer's name from Bonnemaison, who notes panoptique and that the views are over 360 degrees. I 206. Former folder number: FF 73.

<i>Plage de San Sébastian, Espagne. Voyage en 1896</i>	Flatfile 26	Item 8a
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<i>Un rocher à San Sebastian</i>	Flatfile 26	Item 8c
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Rafael Seán y González (attr.), Ceiling at the Alhambra, Granada, circa 1860	Box 10	Item 15
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Scope and Contents note:

Albumen. Photographer's name and date from Bonnemaison. Written in pencil on recto of mount: En haut à droite, oben und recht. IX.17. Former box number: 19.

Photographer unidentified, Palma, Mallorca, circa 1920	Flatfile 41	Item 1
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Scope and Contents note:

Gelatin silver. Dated by Bonnemaison. Location identified as the La Seu Cathedral of Palma on the Spanish island of Mallorca. G 160. Former box number: ff52.

Switzerland, 1860-1930

Bisson Frères, <i>Chute du Giesbach</i> , circa 1860	Flatfile 44	Item 1
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Scope and Contents note:

Albumen. Title written in pencil on recto of mount. Photographer's name stamped on recto of mount. Dated by Bonnemaison. See H 190 in Box 8 for a Giessbach image by Braun. H 189. Former folder number: FF 61.

Braun, Adolphe, 1860-1868

Scope and Contents:

Albumen prints, except as noted. Titles written in ink on recto of mounts, except as noted.

<i>Lausanne and Other Locales</i> , circa 1865	Box 4	Item 18a-18e
<p><i>Scope and Contents:</i> Mount with a photograph of Lausanne (98.R.19-b04.18a) on one side and four photographs on the other side (98.R.19-b04.18b - 98.R.19-b04.18e). Locales are indicated in ink on mount: two views of Thun, and views of the Château Chillon and the Château de Rufemont. Photographer's name indicated on another photograph: A. Braun à Dornach (Haut Rhin) France. Dated by Bonnemaïson. H 198. Former folder number: FF 64.</p>		
<i>Le petite Scheideck à la Weyern, Alp</i> , 1867	Box 4	Item 19a-19e
<p><i>Scope and Contents note:</i> Location could be either Switzerland or France. Date written on mount. Four smaller prints on verso: <i>Thoune</i> (19b); <i>Cascade de Pissoache, pres de Martiguy</i> (19c); <i>Lausanne</i> (19d); <i>Le beau rivage Bochy</i> (19e) B 54. Former box number: 10.</p>		
<i>Glacier inférieur de Grindelwald source de la Lutschnie</i> , 1867	Box 4	Item 20a-20b
<p><i>Scope and Contents note:</i> Date written in ink on recto of mount. Location could be either Switzerland or France. <i>Le Staubbach fries de Lauterbrunnen</i> (20b) on verso. B 54. Former box number: 10.</p>		
<i>Glacier inférieur de Grindelwald source de la Lutschnie bis</i> , 1867	Box 4	Item 21a-21e
<p><i>Scope and Contents note:</i> Date written in ink on recto of mount. Location could be either Switzerland or France. Four smaller prints on the reverse: <i>Le Briethorn prés du Gärner Grat</i>(21b); <i>Le Monck ou de la Weyern Alp</i> (21c); <i>Le Jungfrau pris de la Weyern Alp</i> (21d); <i>Castor et Pollusc</i> (21e). B 54. Former box number: 10.</p>		
<i>Village in a Valley</i> , circa 1865	Box 10	Item 16
<p><i>Scope and Contents note:</i> Carbon print. Photographer's name and date from Bonnemaïson. Embossed on verso of print: Lacroix. Location probably Switzerland. IX.33. Former box number: 19.</p>		
<i>Sion (Valais)</i> , 1868	Box 13	Item 17
<p><i>Scope and Contents note:</i> Title written in pencil on recto of mount. Photographer's name on recto of mount. Dated by Bonnemaïson. In Arles catalog. J 219. Former box number: 20.</p>		
<i>Sion</i> , 1868	Box 13	Item 18
<p><i>Scope and Contents note:</i> Photographer's name written in pencil on verso of mount. Printed note mounted on verso: 29. Berne Panorama de la ville; Vue prise de l'Aargauerstalden. Dated by Bonnemaïson. In Arles catalog. J 219. Former box number: 20.</p>		

<i>Le Giessbach</i> , circa 1860	Box 13	Item 19
<p><i>Scope and Contents note:</i> Title written in pencil on recto of mount. Photographer's name printed on recto of mount: A. Braun à Dornach (Haut-Rhin). Date from Bonnemaïson. Sticker on verso: No 555. Oberland Bernois, Le Giesbach à Brienz. See item 98.R.19-ff44.01 from Bisson freres. H 190. Former box number: 8.</p>		
<i>Giessbach Fall</i> , circa 1860	Box 13	Item 20, 22
<p><i>Scope and Contents note:</i> Two prints: 98.R.19-b13.20 is an albumen print; 98.R.19-b13.22 is a carbon print. Untitled; photographer's name and date from Bonnemaïson. H 190. Former box number: 8.</p>		
<i>Panorama from the Scheinigge Platte</i> , circa 1860	Box 13	Item 22
<p><i>Scope and Contents note:</i> I.e. Schynige Platte. Photographer's name and date from Bonnemaïson. A 31. Former box number: 8.</p>		
<i>Jungfrau Mountain</i> , 1865	Box 13	Item 23
<p><i>Scope and Contents note:</i> Two-part joined panorama, carbon prints. Title, photographer's name and date from Bonnemaïson. In Arles catalog. J 218. Former box number: 20.</p>		
<i>Mürren</i> , beyond Almendhubel Mountain, circa 1866	Box 13	Item 24
<p><i>Scope and Contents note:</i> Three-part panorama, carbon prints. Title, photographer's name and date from Bonnemaïson. The two little boys appear in the panorama three times . IX.45. Former folder number: FF 10.</p>		
<i>Zürich</i> , circa 1865	Flatfile 42	Item 1
<p><i>Scope and Contents note:</i> Printed on recto of mount: Appareil panoramique breveté de Johnson Brandon and Braun; A. Braun à Dornach (Haut Rhin) France. Dated by Bonnemaïson. Studio advertisement on a waterfront house: Photographie J. Schneebeï. H 180. Former folder number: FF 58.</p>		
<i>Fribourg</i> , circa 1866	Flatfile 43	Item 1
<p><i>Scope and Contents note:</i> Photographer's name printed on recto of mount: A. Braun à Dornach (Haut Rhin) France; Appareil panoramique breveté de Johnson Brandon and Braun. Numbering in ink on recto of mount. Dated by Bonnemaïson. A 10 b. Former folder number: FF 21.</p>		
<i>Lausanne</i> , circa 1865	Flatfile 42	Item 2
<p><i>Scope and Contents note:</i></p>		

Printed on recto of mount: Appareil panoramique breveté de Johnson Brandon and Braun; A. Braun à Dornach (Haut Rhin) France. Dated by Bonnemaïson. See 98.R.19-b04.18a for variant item. H 198. Former folder number: FF 64.

Thoune, circa 1866	Flatfile 43	Item 2
<p><i>Scope and Contents note:</i> Photographer's name printed on recto of mount: A. Braun à Dornach (Haut Rhin) France; Appareil panoramique breveté de Johnson Brandon and Braun. Numbering in ink on recto of mount. Dated by Bonnemaïson. A 10. Former folder number: FF 21.</p>		
Fribourg (G d Fey), 1865	Flatfile 43	Item 3
<p><i>Scope and Contents note:</i> Photographer's name printed on recto of mount: A. Braun à Dornach (Haut Rhin) France; Appareil panoramique breveté de Johnson Brandon and Braun. Dated by Bonnemaïson. Location is probably the Viaduct Grandfey on the railroad from Berne to Fribourg. IX.41. Former folder number: FF 9.</p>		
Lake in the Mountains, circa 1865	Box 13	Item 25
<p><i>Scope and Contents note:</i> Printed on recto of mount: Appareil panoramique breveté de Johnson Brandon and Braun; A. Braun à Dornach (Haut Rhin) France. Date and title from Bonnemaïson. Exact location unknown, probably Swiss or French Alps. H 181. Former folder number: FF 59.</p>		
Alps, 1865	Box 13	Item 26
<p><i>Scope and Contents note:</i> Carbon print. Untitled; photographer's name and date from Bonnemaïson. D 126. Former folder number: 8.</p>		
Charnaux Frères & Co., circa 1860-1870		
Geneva, circa 1860-1870	Box 4	Item 15
<p><i>Scope and Contents note:</i> Three-part panorama, albumen. Photographer's name in negative, left print. Dated by Bonnemaïson. B 75. Former box number: 10.</p>		
Lake Geneva/Lake Léman, circa 1865	Box 4	Item 16
<p><i>Scope and Contents note:</i> Six-part panorama, albumen. Photographer's name in negative, left print. Date and title from Bonnemaïson. H 173. Former box number: 1.</p>		
Jaeger, Genève, <i>Panorama de la Rade et le Mont Blanc</i> , circa 1930	Box 13	Item 12
<p><i>Scope and Contents note:</i> Gelatin silver. Photographer's name on recto. Title printed on recto of mount. Dated by Bonnemaïson. Jaeger is probably G. Jaeger, a Geneva postcard publisher active during the early 20th century. Written in pencil verso: Malange. A 30. Former box number: 13.</p>		

Neurdein Frères, circa 1890

Scope and Contents:

Albumen prints. B 60. Former box number: 13.

Geneva

Box 13

Item 13-14

Scope and Contents note:

Two prints. Photographer's name and date from other items in group.

Genève et le Mt. Blanc

Box 13

Item 15

Scope and Contents note:

Photographer's name and date from other items in group. Title written in pencil on verso.

Panorama de Lucerne

Box 13

Item 16

Scope and Contents note:

Title, photographer's name and numbering on recto: ND. Phot. Dated by the Bourbaki panorama building on the far left of print which was constructed in 1881.

Photographer unidentified, Lausanne, circa 1880

Box 4

Item 14

Scope and Contents note:

Five-part panorama, albumen. Title and date from Bonnemaïson. Numbered on verso. B 61. Former box number: 1.

Unidentified European locations, 1865-1937

Scope and Contents:

Includes the work of nine different unidentified photographers.

The Alps with Matterhorn Mountain, circa 1865

Box 4

Item 17

Scope and Contents note:

Eight-part panorama, albumen. Title and date from Bonnemaïson. Numbered in pencil on verso. H 172. Former box number: 1.

Landscape Views from a Ship, circa 1890

Box 4

Item 22-27

Scope and Contents note:

Six prints on gelatin printing-out paper. Dated by Bonnemaïson. Ship might be Italian because of the flag in one of the pictures. Region might be Scandinavia because of the architecture. F 148. Former box number: 4.

Portrait of a Man with Hat in Five Different Angles, 1924

Box 7

Item 7

Scope and Contents note:

Gelatin silver postcard, mirror imaging. Date and greetings written in pencil on verso: herzl. GrüÙe Gebr. Engel i/a. Schorsch 15/9.24. The five simultaneous exposures of the man were made using two mirrors. The back of the man is the real person. Such

photographs are known as a multigraphs, and postcards such as this were often a fun fair attraction. IX.53. Former box number: 16.

Landscape with Lake and Mountains, circa 1910 <i>Scope and Contents note:</i> Gelatin silver. Dated by Bonnemaïson. A 18. Former box number: 12.	Box 7	Item 11
Landscape with Horse, circa 1920-1937 <i>Scope and Contents note:</i> Two-part joined panorama, gelatin silver. See other items from Soviet Union, Poland, and Paris in this series. I 203. Former box number: 2.	Box 10	Item 18
City on a River, 1920-1930 <i>Scope and Contents note:</i> Three-part joined panorama, gelatin silver. I 203. Former box number: 2.	Box 10	Item 19
Pond and Village, circa 1890 <i>Scope and Contents note:</i> Four-part joined panorama, cyanotype. Dated by Bonnemaïson. Location unknown. D 120. Former box number: 19.	Box 10	Item 20
Mediterranean City in a Bay, circa 1860 <i>Scope and Contents note:</i> Two-part joined panorama, albumen. Dated by Bonnemaïson. B 66. Former box number: 3.	Box 13	Item 27
Snow-covered Alps, circa 1910 <i>Scope and Contents note:</i> Gelatin silver. Title and date from Bonnemaïson. E 137. Former folder number: FF 50.	Flatfile 45	Item 1

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Series IV. North America, 1858-1944 8 Linear Feet (2 boxes, 1 flatfile)

Scope and Contents:

Countries represented include Canada, Mexico, and the United States.

Arrangement:

Arranged alphabetically by country, and within each country, alphabetically by photographer. Works by unidentified photographers are listed at the end of each country.

Title/Description	Containers
Canada, 1858	

Hime, H. L. (Humphrey Lloyd), *The Prairie on the Banks of Red River Looking South*, Box 10 Item 21

Scope and Contents note:

Albumen. Title written in pencil on recto of mount. Photographer's name and date from Bonnemaïson. IX.60. Former box number: 19.

Mexico, 1909- circa 1910

Photographer unidentified,

Scope and Contents:

Includes the work of three different unidentified photographers.

Views of Mexico, 1909

Scope and Contents:

Gelatin silver prints unless otherwise noted. Date derived from similar photographs. F 150. Former box numbers: 5 and 6.

Man and Two Women Playing Badminton in front of a Manor House	Box 5	Item 1
Four Men on Horseback Crossing a Bridge	Box 5	Item 2
Group of Construction Workers Moving a Pipe	Box 5	Item 3
Lake with Mountains	Box 5	Item 4, 6-7
<i>Scope and Contents note:</i> Three prints.		
Lake with Mountains and Men with a Boat	Box 5	Item 5
<i>Tank a Oaxaca</i>	Box 5	Item 8-9
<i>Scope and Contents note:</i> Two prints. Title written in ink on recto of mount of 98.R.19-b05.08. F 150.		
Landscape and Mountains	Box 5	Item 10
Village	Box 5	Item 11
Church in a City	Box 5	Item 12
Railroad Line and Train	Box 5	Item 13
Plaza de la Concordia, Orizaba	Box 5	Item 14-15
<i>Scope and Contents note:</i> Two prints.		
House with Mountains in Background	Box 5	Item 16-17
<i>Scope and Contents note:</i> Two prints.		
City	Box 5	Item 18

City with Landscape <i>Scope and Contents note:</i> Two prints.	Box 5	Item 19-20
Street with Buildings, Tram, and a Road Sweeper	Box 5	Item 21
Parade with Porfirio Díaz [?] <i>Scope and Contents note:</i> Two prints.	Box 5	Item 22-23
Three Huts with Men	Box 5	Item 24
<i>Ship on the Sea</i> <i>Scope and Contents note:</i> Title and date from another print with same motif.	Box 5	Item 25
Crossroads with a Bicycle Shop	Box 5	Item 26
Men with Dog on a Railroad Bridge	Box 5	Item 27
<i>Railroad Line with Train and Building</i> <i>Scope and Contents note:</i> Title and date written in ink on recto.	Box 5	Item 28
<i>Orizaba</i> <i>Scope and Contents note:</i> Two prints. Title and date written in ink on recto of 98.R.19-b05.29.	Box 5	Item 29-30
Men on Horseback in a Valley	Box 5	Item 31
Two Men in a Landscape	Box 5	Item 32
Two Men and a Horse in a Landscape	Box 5	Item 33
Landscape with Men	Box 5	Item 34
<i>Mananciales Escaleras, Estdo Vera-Cruz [Estado Veracruz]</i> <i>Scope and Contents note:</i> Title and date written in ink on recto.	Box 5	Item 35
Four Men on Horseback Crossing a River	Box 5	Item 36
Laundry at a River	Box 5	Item 37
<i>Rio de Chicola, Uberbrückungsstelle</i> <i>Scope and Contents note:</i> Title and date written in ink on recto.	Box 5	Item 38
Landscape with a Mountain	Box 5	Item 39

Men and Horses at a Mountain Lake	Box 5	Item 40
Four Men in a Boat	Box 5	Item 41
Men in a Valley <i>Scope and Contents note:</i> Two prints.	Box 5	Item 42-43
Pipes in a Field	Box 5	Item 44
Landscape with Mountains	Box 5	Item 45
Men in a Landscape	Box 5	Item 46
Men in a Landscape with a Mountain	Box 5	Item 47
Village in Mexico	Box 5	Item 48
Four Riders Crossing a River <i>Scope and Contents note:</i> Cyanotype.	Box 6	Item 1
Men in a Landscape at a Laundry Spot <i>Scope and Contents note:</i> Cyanotype.	Box 6	Item 2
<i>Orizaba, Plaza de la Concordia</i> <i>Scope and Contents note:</i> Cyanotype. Title and date from another print with same motif.	Box 6	Item 3
<i>City View</i> <i>Scope and Contents note:</i> Cyanotype.	Box 6	Item 4
Crossroads in Orizaba <i>Scope and Contents note:</i> Location and date written in ink on recto.	Box 6	Item 5
<i>Plaza de la Concordia, Orizaba</i> <i>Scope and Contents note:</i> Title and date written in ink on recto.	Box 6	Item 6
Two Men in a Gorge <i>Scope and Contents note:</i> Written in pencil on verso: Muestra de papel para las copias de las vistas panorámicas.	Box 6	Item 7
Two Men in a Field		

	Box 6	Item 8
Street with Buildings and a Man	Box 6	Item 9
Two Men on a Trail in a Village	Box 6	Item 10
Rocky River <i>Scope and Contents note:</i> Two prints.	Box 6	Item 11-12
Railroad Line and Buildings	Box 6	Item 13
<i>Nacimiento de los Manamiales de Aleojuer [?]</i> <i>Scope and Contents:</i> Title and date written in in on verso.	Box 6	Item 14
Railroad Station at El Hule <i>Scope and Contents:</i> Two prints.	Box 6	Item 15-16
Mountains in the Landscape <i>Scope and Contents note:</i> Three prints.	Box 6	Item 17-19
Valley	Box 6	Item 20
City with Landscape	Box 6	Item 21
Landscape with Horses	Box 6	Item 22
Landscape	Box 6	Item 23
Men on Horseback near a Bridge	Box 6	Item 24
<i>Ende des Zuführungskanals</i> <i>Scope and Contents note:</i> Title written in ink on recto.	Box 6	Item 25
Men on Horseback close to a Bridge	Box 6	Item 26
Three Men in a Boat	Box 6	Item 27
Rocks in River <i>Scope and Contents note:</i> Four prints.	Box 6	Item 28-31
<i>Escaleras</i> <i>Scope and Contents note:</i> Title and date written in ink on recto.	Box 6	Item 32

<i>Group of Men in a Landscape</i>	Box 6	Item 33
Group of Men and Women in a Landscape	Box 6	Item 34
Men on Horseback at a Riverside	Box 6	Item 35
Landscape with Mountains in Mexico	Box 6	Item 36
Men with Horses at a Mountain Lake	Box 6	Item 37
Mountain Lake <i>Scope and Contents:</i> Two prints.	Box 6	Item 38-39
Landscape in Mexico	Box 6	Item 40
Plants in the Landscape	Box 6	Item 41
Rocks and Waterfall	Box 6	Item 42
Valley with Men <i>Scope and Contents note:</i> Two prints.	Box 6	Item 43-44
Construction of a Water Depot, circa 1910 <i>Scope and Contents note:</i> Two gelatin silver prints. Dated by Bonnemaison. A 20. Former box number: 10.	Box 5	Item 49-50
Zocalo, Mexico City, circa 1910 <i>Scope and Contents note:</i> Gelatin silver. The Zocalo (main square) of Mexico City with Cathedral (middle) and National Palace (right). Dated by Bonnemaison. Item is unusually large for being only one piece. G 159. Former box number: 22 rolled.	Box 16	Item 1
United States, 1908-1944		
Abbott, Berenice, Small Train, between 1935 and 1940 <i>Scope and Contents note:</i> Gelatin silver, multiple exposures. Signed in pencil on verso of mount. Date from Arles catalog. F 149. Former box number: 16.	Box 7	Item 4
Donaldson Photo, <i>Panama Pacific International Exposition</i> , 1915 <i>Scope and Contents note:</i> Two gelatin silver panoramas on one mount. Title, photographer's name, and date in negative on recto of print: Panama Pacific International Exposition 1915, Donaldson Photo Co. S.F. The upper image is a bird's-eye view of the exposition. The lower image is a large group portrait taken in a San Francisco [?] street. G 165. Former folder number: FF 54.	Flatfile 46	Item 1
Feininger, Andreas, <i>Night Baseball, Polo Grounds</i> , circa 1940		

Scope and Contents note: Box 10 Item 23
 Two-part panorama, gelatin silver. Title printed on paper pasted on verso.
 Photographer's name stamped on verso of both prints: Foto: Andreas Feininger. Date from Bonnemaïson. Notation on recto of both prints: 10 ½ wide let light come. B 52.
 Former folder number: FF 28.

Keiley, Joseph Turner, *Niagara Falls*, 1916 Box 7 Item 2

Scope and Contents note:
 Gelatin silver. Title written in ink on verso. Photographer's name from Bonnemaïson. Date from Plessen and Giersch. Attributed to George Seeley in the Arles catalog and as a heliogravure of the photograph. IX.64. Former box number: 16.

Man Ray, *Windbag*, 1944 Box 10 Item 22

Scope and Contents note:
 Gelatin silver. Photographer's name and date from attached certificate of Lucien Treillard. Title and caption typed on recto of paper mounted below print: Windbag. In the category of silent musical instruments, this is completely sealed up - even a percussion instrument depends on air. In Arles catalog. Location probably Los Angeles per Man Ray's biography. C 98. Former box number: 7.

Photographer unidentified, *Honolulu "Algerobus"*, 1908 Box 7 Item 1

Scope and Contents note:
 Cyanotype. Title and date written in ink on recto of mount. H 169. Former box number: 1.

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Series V. South America, 1860-1891 0.5 Linear Feet (2 boxes)

Scope and Contents:
 Countries represented are Argentina and Brazil.

Arrangement:
 Arranged alphabetically by country.

Title/Description	Containers	
Argentina, 1891		
Poulet, Georges (attributed), <i>Panorama du Santa Fe, vue prise de campanile du la gare</i>	Box 7	Item 3

Scope and Contents note:
 Three-part joined panorama, cyanotypes. Title and date written in pencil on cover. Compare to other cyanotypes in *Aurora Argentina*. The amateur photographer, Georges Poulet, was a French engineer and director of the Santa Fe Railway Society in Argentina between 1890 and 1894. Attribution by location, techniques, use of French and type of handwriting on item. B 53. Former box number: 1.

Brazil, 1860 December

Mulock, Benjamin Robert, *Rio Johannes* [?], *Temporary Bridge, South End*

Box 10

Item 24

Scope and Contents:

Albumen print. Title and date written in ink on verso. Photographer's name from Bonnemaïson. D124. Former box number: 7.

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Series VI. Unidentified locations, circa 1850-1920 3 Linear Feet (1 box)

Scope and Contents:

The locations where these photographs were taken is ambiguous, even at the continent level.

Arrangement:

Arranged alphabetically by photographer.

Title/Description	Containers	
Horatio, 1895		
<i>Scope and Contents:</i>		
Gelatin silver. Date and photographer's name from Bonnemaïson. Name not known according to John Hannavy. J 221. Former box number: 16.		
Coach Horses Viewed from the Coachmen's Seat	Box 7	Item 9
Stage Coach 1895	Box 7	Item 10
Koya, Th. de [?], Hunt, circa 1910	Box 7	Item 12
<i>Scope and Contents note:</i>		
Gelatin silver. Date and title from Bonnemaïson. Photographer's name at left corner: Phot Th. de Koya [?]. E 144. Former box number: 1.		
Photographer unidentified,		
<i>Scope and Contents:</i>		
Includes the work of seven different unidentified photographers.		
Fortifications, circa 1860	Box 12	Item 12
<i>Scope and Contents note:</i>		
Two-part joined panorama, albumen. Dated by Bonnemaïson. Location is probably North Africa or Middle East. H 195. Former box number: 8.		
Horses and Riders and Guards, after 1886	Box 7	Item 6
<i>Scope and Contents note:</i>		

Circular (tondo) cyanotype with six circular vignettes. Dated by Bonnemaïson. Camera used is a Plastron from Stirn, which was invented in 1886. IX.14. Former box number: 16.

Coiled Snake, circa 1860 <i>Scope and Contents note:</i> Albumen, tondo format. Dated by Bonnemaïson. IX.10. Former box number: 16.	Box 7	Item 8
Mountaineering, circa 1900 <i>Scope and Contents note:</i> Two gelatin printing-out paper prints. Dated by Bonnemaïson. F 151. Former box number: 4.	Box 7	Item 13-14
<i>Part of the Campus</i> , circa 1900-1920 <i>Scope and Contents note:</i> Cyanotype. Title written in ink on verso. Dated by Bonnemaïson. H 170. Former box number: 1.	Box 7	Item 15
Family in the Ruins of a City circa 1850 <i>Scope and Contents note:</i> Salted paper print. Title from Bonnemaïson: <i>Pique-nique en ruines</i> . Dated by Bonnemaïson, who identifies the technique as gelatino bromure d'argent. IX.6. Former box number: 20.	Box 13	Item 28
Lady with Servant beside a Mirror, circa 1890 <i>Scope and Contents note:</i> Anaglyphe, two colored glass slides. Date in Plessen and Giersch is 1993. To see the green and red glass slides as a spatial effect, the observer must wear glasses of the same colors. IX.79. Former box number: 26.	Box 18	Item 3

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Series VII. Panorama paintings, 1803-1900, undated 2.5 Linear Feet (1 box)

Scope and Contents:

Materials relating to painted panoramas and the buildings in which they were shown. For panorama buildings set within a larger cityscape see also *Austerlitz Bridge and Building for the Bastille Panorama, Paris* (FF 47) and *Panorama de Lucern* (Box 13).

Arrangement:

Arranged alphabetically by photographer or artist.

Title/Description	Containers	
Anonymous, <i>Rapport sur le panorama</i> , circa 1805 <i>Scope and Contents note:</i>	Box 22	Item 12

12 page printed booklet. Title written in ink on cover and printed on first page. I L8.
Former box number: 1.

Barker, Robert (attributed), <i>Panorama Leicester-Square, Two Views of Paris</i> , 1803	Box 22	Item 5
<p><i>Scope and Contents note:</i> Woodcut. Title, names, and date printed on recto. Artist's name, possibly unknown or possibly Robert Barker, an Irish painter, known as the inventor of the cylindrical panorama painting. He opened the first panorama building at Leicester-Square in 1793. James Adlard, printer. This was probably an advertisement poster for the panorama. It contains images of two panoramas of Paris and notes regarding the opening hours and entrance fees. In Arles catalog. I L9. Former box number: 7 temp. box.</p>		
<hr/> <p>Marquet, L., <i>Panorama of Madagascar</i>, circa 1900</p>		
<p><i>Scope and Contents:</i> Gelatin silver. Photographer's name not known by Hannavy. Voignier lists two photographers named Marquet in Paris, first names, unknown, as well as one in Sens, and one Eugène Marquet in Nancy. The panorama building was probably built for the 1900 Paris World's Fair. The panorama painting was by Louis Tinayre. I 207. Former box number: 8.</p>		
Construction of the Panorama of Madagascar Building	Box 22	Item 1
Hanging the Panorama of Madagascar Canvas	Box 22	Item 2
<hr/> Poilpot, Théophile MM and Jacob, <i>Panorama Prise de la Bastille et vue du Vieux Paris</i> , undated	Box 22	Item 11
<p><i>Scope and Contents note:</i> Four-part joined panorama of prints, lithographs [?]. Title printed on cover. Artist's name printed on cover. Probably used as souvenir and entrance ticket for a panorama building in Paris. I L2. Former box number: 1.</p>		
<hr/> Reichert, C. (draftsman), M. Kurz (engraver), <i>Panorama von Gratz, aufgenommen vom Schlossberg</i> , circa 1830	Box 22	Item 13
<p><i>Scope and Contents note:</i> Engraving [?]. Title and artist's and engraver's names printed in the middle. Dated by Bonnemaison. Circular print; could be used for orientation in an actual panorama building. I L7. Former box number: 1.</p>		
<hr/> Photographer unidentified, <i>Cineorama at the 1900 Paris exposition universelle internationale</i> , circa 1899		
<p><i>Scope and Contents:</i> Gelatin silver. Dated by construction of the cineorama for the 1900 Paris exposition universelle. Stamp on recto of mount: La "Photographie" Societe Ouvriere F. Thuillier. Directeur 279. Rue St. Honore. Paris. I 208. Former box number: 3.</p>		
Construction of the Cineorama Building, Interior	Box 22	Item 3
Construction of the Cineorama Building, Exterior	Box 22	Item 4

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