
**Finding Aid for the Joachim Bonnemaison collection of panorama photographs,
1803-1998, bulk 1846-1944**

Beth Ann Guynn and Sandra Starke

Descriptive Summary

Title: Joachim Bonnemaison collection of panorama photographs

Date (inclusive): 1803-1998 (bulk 1846-1944)

Number: 98.R.19

Creator/Collector: Bonnemaison, Joachim

Physical Description: 72.5 Linear Feet(24 boxes, 47 flatfile folders)

Repository:

The Getty Research Institute

Special Collections

1200 Getty Center Drive, Suite 1100

Los Angeles 90049-1688

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URL: <http://hdl.handle.net/10020/askref>

(310) 440-7390

Abstract: The collection, compiled by the French photographer and collector Joachim Bonnemaison, 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.

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.

Biographical/Historical Note

Joachim Bonnemaison is a French photographer and collector.

Access

Open for use by qualified researchers.

Publication Rights

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Preferred Citation

Joachim Bonnemaison 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>

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.

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-Maskelyne, 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.

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.

Subjects - Places

Japan -- Description and travel

Malta -- Description and travel

Mexico -- Description and travel

Madagascar -- Description and travel

Argentina -- Description and travel

Crimea (Ukraine) -- Description and travel

Denmark -- Description and travel

Hong Kong -- Description and travel

Poland -- Description and travel

Lebanon -- Description and travel

Russia -- Description and travel

Portugal -- Description and travel

Norway -- Description and travel

Turkey -- Description and travel

Brazil -- Description and travel

Canada -- Description and travel

Chad -- Description and travel

China -- Description and travel

Belgium -- Description and travel

Egypt -- Description and travel

Czechoslovakia -- Description and travel

United States -- Description and travel

France -- Description and travel

Spain -- Description and travel

Switzerland -- Description and travel

Israel -- Description and travel

Italy -- Description and travel

Greece -- Description and travel

India -- Description and travel

Germany -- Description and travel

Great Britain -- Description and travel

Austria -- Description and travel

Algeria -- Description and travel

Uzbekistan -- Description and travel

Genres and Forms of Material

Gelatin silver prints

Cyanotypes

Collodion prints

Carbon prints

Photomicrographs

Salted paper prints

Stereographs

Photographs, Original

Photographic postcards
Photograph albums
Watercolors (paintings)
Cartes-de-visite
Albumen prints
Calotypes (negatives)
Anamorphoses
Woodcuts
Photogenic drawings (photographs)
Panoramas
Clichés-verre (photographic prints)
Autochromes
Etchings (prints)

Contributors

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

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.

Series I. **Africa, 1850-1920**

Physical Description: 13.5 Linear Feet(4 boxes, 2 flatfile folders)

Scope and Content Note

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.

Algeria, 1859-circa 1920

box 22, item 7-8

Beaucorps, Gustave de, Oasis de Korah (Sahara), 1859

Scope and Content Note

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 Content Note

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

box 12, item 6
box 12, item 9
box 12, item 10
box 8, item 1

Muslim Cemetery, circa 1900-1920

Dry Valley, circa 1920

Lake and Village, circa 1920

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

Scope and Content Note

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

Geiser, J., circa 1880

Scope and Content Note

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

box 1, item 6

Panorama d'Alger album

Scope and Content Note

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

box 1, item 7

Panorama d'Alger

Scope and Content Note

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

Photo Félix, 1900-1920

Scope and Content Note

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

box 12, item 1

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

Scope and Content Note

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

box 12, item 2

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

Scope and Content Note

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

box 12, item 7

City with Mountains in the Background, circa 1920

Scope and Content Note

Dated by Bonnemaïson. A 24. Former box number: 3*.

box 12, item 11

**Fortifications, 1900-1920
Prouho, René, circa 1920**

Scope and Content Note

Gelatin silver prints. Photographer's name on recto. Dated by Bonnemaïson. A 26. Former box number: 3*.

box 12, item 3
box 12, item 4-5

**View through a Fortress Gate with People in the Street
Market**

Scope and Content Note

Two prints. 98.R.19-b12.05 is numbered and stamped on verso: 420 Bou-Saada, Solde.

Photographer unidentified, circa 1855-1920

Scope and Content Note

Includes photographs by four different unidentified photographers.

Views of El Kantara, circa 1910

Scope and Content Note

Gelatin silver prints. Titles written in ink on versos. Dated by Bonnemaïson. H 186. Former box number: 1.

box 1, item 1
box 1, item 2-3

**El Kantara
El Kantara, Côté Sud**

Scope and Content Note

Two prints.

box 1, item 4-5

El Kantara, Sud

Scope and Content Note

Two prints.

box 12, item 8

Market, circa 1920

Scope and Content Note

Toned gelatin silver. Dated by Bonnemaïson. A 24. Former box number: 3*.

Flatfile 1**, item
1-2

Roman Arch of Trajan, Timgad, circa 1920

Scope and Content Note

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**.

Flatfile 2**, item 1

Algiers, circa 1855

Scope and Content Note

Six-part joined panorama, salted paper prints. Title and date from Bonnemaïson. IX.46. Former folder number: FF 11**.

box 1, item 8

Chad, circa 1930

Allégret, Marc, Goats and Goatherds in Chad

Scope and Content Note

Gelatin silver. Photographer's name and date from Bonnemaïson. Allégret was a French screenwriter and film director. A36. Former box number: 7*.

box 8, item 3

Egypt, 1850-circa 1880

Benecke, Ernest, Riverbank of the Nile, circa 1850

Scope and Content Note

Salted paper print. Title, photographer's name and date from Bonnemaïson. H 188. Former box number: 2*.

Du Camp, Maxime, 1850

Scope and Content Note

Salted paper prints. Prints made by Alfred Nicolas 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.

box 8, item 2

Thèbes. Louqsor, vue générale des ruines , circa 1850

Scope and Content Note

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*.

box 8, item 5

Vue prise à la seconde cataracte , March 1850

Scope and Content Note

Title and numbers 64 and 71 written in pencil on recto of mount. IX.58. Former box number: 19.

box 8, item 3

Lekegian, G., Karnak, Avenue of Sphinxes Luxor , circa 1880

Scope and Content Note

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

box 8, item 6

Charnay, Désiré, Madagascar

Scope and Content 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*.

Series II. **Asia, 1844-1916**

Physical Description: 21.5 Linear Feet(5 boxes, 4 flatfile folders)

Scope and Content Note

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.

Flatfile 3**, item 3

China, circa 1860-1865

Tung Hing (attributed), Yen-Ping and the Min River

Scope and Content Note

Three-part joined panorama, albumen. Dated by Bonnemaïson, who gives title as: *Tung Hing Tien Ping Foo*, 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**.

Flatfile 3**, item
1-2

Photographer unidentified, Fuzhou with Harbor

Scope and Content Note

Two three-part joined panoramas, albumen. Dated by Bonnemaïson, who gives titles as: *Tung Hing Tien Ping Foo*, 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, *Brush and Shutter: Early Photography in China*, p. 170-171. A 4. Former folder number: FF 17**.

Flatfile 4**, item 1

Hong Kong, circa 1910

Photographer unidentified, View of Hong Kong

Scope and Content Note

Toned gelatin silver print. Location and date by Bonnemaïson. B 49. Former box number: ff27**.

box 2, item 2

India, 1864-1916

Bourne, Samuel, circa 1864-1916

Panoramic view of Calcutta from the Achterberg Monument , 1916

Scope and Content Note

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.

box 8, item 7

Through the Trees from Lambsknowe, Ootacamund , circa 1864-1877

Scope and Content Note

Circular albumen print. Title written in ink on recto of mount. Date and photographer's name from Bonnemaïson. IX.71. Former box number: 19.

box 12, item 13

Festival of Mahamakam, 1865 or 1886**Scope and Content Note**

Four-part joined panorama, albumen. Title from Arles catalog which gives date as 1886. Bonnemaïson titles as: *Vishnu Pud and Other Temples near the Burning Ghat near Banaras*. Photographer's name and 1865 date from Bonnemaïson. IX.52. Former box number: ff12**.

box 2, item 1

Photographer unidentified, European and Native Veterans at the Delhi Dunbar , 1903**Scope and Content Note**

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

box 8, item 8

Graham, James, Mosque of Omar, Jerusalem, 1856**Scope and Content Note**

Salted paper print. IX.66. Former box number: 19.

box 12, item 15

Nègre, Charles, View from Mar Saba, between 1871 and 1875**Scope and Content Note**

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, *Voyage d'exploration a la mer Morte, a Petra et sur le rive gauche du Jourdain*, Paris, 1875, with photogravures by Charles Nègre made after Vignes's photographs. H 194. Former flatfile number: FF. 63**.

Flatfile 5**, item 3

Petit, B., Jerusalem, 1844**Scope and Content Note**

Three-part joined panorama, watercolor on paper. Photographer signed and dated on recto of paper. H 179. Former flatfile number: FF 57**.

box 12, item 14

Vignes, Louis, View from Mar Saba, 1864**Scope and Content Note**

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, *Voyage d'exploration à la mer Morte, à Petra, et sur la rive gauche du Jourdain*. 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**

Photographer unidentified, circa 1865**Scope and Content Note**

Three-part joined panoramas, albumen. Dated by Bonnemaïson. H 179. Former flatfile number: FF 55**.

Flatfile 5**, item 1

Panorama de Jerusalem**Scope and Content Note**

Title in negative on recto of print. Numbered and annotations or photographer's name (illegible) on lower edge.

Flatfile 5**, item 2

Jerusalem

Japan, circa 1863-1880s

Photographer unidentified, 1863-1900

Scope and Content Note

Includes works by two different unidentified photographers.

box 2, item 3

Hakodate Harbor, Yeso Island, circa 1863-1875

Scope and Content Note

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*.

box 2, item 4

Garden at Okayama, Bizen, after 1880

Scope and Content Note

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.

box 12, item 16

Lebanon, 1859

Clercq, Louis de, Tripoli

Scope and Content Note

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

Scope and Content Note

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.

box 11, item 1
box 11, item 2
box 10, item 17

Constantinople panorama, pris de la tour de Galata

Photographie du grand panorama de Constantinople et Sartari

Photographer unidentified, Sainte Sophie , 1870-1900

Scope and Content Note

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

Scope and Content Note

Three-part joined panorama, albumen. Title and date from Bonnemaïson. A 12. Former folder number: FF 23**.

Flatfile 6**, item 1

Series III. **Europe, circa 1830-1998**

Physical Description: 23.5 Linear Feet(21 boxes, 40 flatfiles)

Scope and Content Note

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.

- box 12, item 18 **Austria, circa 1870-1880**
 Braun, Adolphe, *La Haute Autriche (Le lac de Langbath)* , circa 1870
 Scope and Content Note
 Albumen. Title written in pencil on recto of mount. Photographer's name and date from Bonnemaïson. B 70. Former box number: 8*.
- Photographer unidentified, circa 1870- circa 1880**
 Scope and Content Note
 Includes works by two unidentified photographers.
- box 2, box 2 **Innsbruck vom Berg Isel, circa 1880**
 Scope and Content Note
 Albumen. Title and numbering on recto. Dated by Bonnemaïson. B 76. Former box number: 10.
- box 12, item 17 **Salzbourg, circa 1870**
 Scope and Content Note
 Albumen. Title written in pencil on recto of mount. Dated by Bonnemaïson. H 182. Former box number: 8*.
- box 2, item 6 **Belgium, circa 1926-1939**
 Guidalevitch, Victor, *Building or Pavilion in Antwerp, 1931*
 Scope and Content Note
 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.
- box 8, item 9 **Kessels, Willy, *Ball of a Floor Lamp, circa 1926-1939***
 Scope and Content Note
 Gelatin silver. Photographer's name printed on recto of mount. Dated by Bonnemaïson. IX.20. Former box number: 20*.
- box 10, item 5 **Crimea (Ukraine), 1855- circa 1862**
 Robertson, James, *Picquet House Cathcarts Hill from General Bosquet's Quarters* , 1855-1856
 Scope and Content Note
 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.

box 22, item 10

Méhédin, Léon, Sevastopol, Crimean War, circa 1862

Scope and Content Note

Two-part panorama, calotype negatives. Signed on recto of negative. Dated by Bonnemaïson. E 140. Former box number: 10.

Flatfile 7**, item 1

Czechoslovakia, circa 1870

Photographer unidentified, Prague

Scope and Content Note

Three-part joined panorama, albumen. Dated by Bonnemaïson. A 7. Former flatfile number: FF 19**.

box 12, item 18

Denmark, 1869

Critcherson, George and John Dunmore, *The View of the Sermitsialik Glacier...*

Scope and Content Note

Two-part joined panorama, albumen. Complete title printed on recto of mount: *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.* Photographers' names and date from Bonnemaïson. Probably produced as a plate for William Bradford, *The Arctic Regions*, 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

Scope and Content Note

Salted paper prints, albumenized [?]. Photographer also known as Edouard Denis Baldus. Techniques from Arles catalog. Dated by Bonnemaïson. IX.32. Former box number: 20*.

box 8, item 22

The Louvre from the Tuileries, circa 1857

Scope and Content Note

Photographer's name from another item.

box 8, item 23

The Louvre from the Seine River, 1855

Scope and Content Note

Photographer's name written in pencil on verso.

box 8, item 24

Louvre Courtyard Looking towards the Tuileries, 1855

Scope and Content Note

Photographer's name from another item.

box 12, item 23
Flatfile 28**, item
1

Louvre Courtyard, from the Tuileries, 1855

Building Lot of the New Louvre, circa 1854

Scope and Content Note

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**.

box 12, item 24

Tuileries Palace, Paris, circa 1860

Scope and Content Note

Salted paper print. Photographer's signature in ink on recto of mount: E. Baldus. The palace was destroyed in 1871. Dated by Bonnemaïson. D 130. Former box number: ff44**.

Flatfile 9**, item 1	<p>Bridge in Front of the Chief of Police Building, Paris, circa 1860</p> <p>Scope and Content Note</p> <p>Albumen. Photographer's name and date from Bonnemaïson. B 69. Former folder number: FF 32**.</p>
Flatfile 47**, item 1	<p>Austerlitz Bridge and Building for the Bastille Panorama, Paris, circa 1880</p> <p>Scope and Content Note</p> <p>Albumen. Photographer's name and date from Bonnemaïson: 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>
box 2, item 36	<p>Bayard, Edmond, Panorama du Valgodemar , circa 1870</p> <p>Scope and Content Note</p> <p>Six-part joined panorama, albumen. Title and photographer's name printed on recto of mount. Dated by Bonnemaïson. One of the three mounts with two albumen prints is separated from the others. A 16. Former box number: 10.</p>
box 3, item 49	<p>Bertsch, Auguste-Adolphe, Œil de mouche , circa 1853</p> <p>Scope and Content Note</p> <p>Circular (tondo) albumen photomicrograph. Title written in pencil on recto of mount. Date and photographer's name from Bonnemaïson. 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>
box 12, item 37	<p>Bisson Frères, circa 1855-1862</p> <p>Le Serac du Géant, Glaciers and Icefall near Mont-Blanc , circa 1860</p> <p>Scope and Content Note</p> <p>Albumen. Title from Arles catalog. Photographer's name and date from Bonnemaïson. E 135. Former box number: ff48**.</p>
box 12, item 38	<p>The Last Supper, circa 1860</p> <p>Scope and Content Note</p> <p>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 Bonnemaïson. A 39. Former box number: 8*.</p>
Flatfile 10**, item 1	<p>Paris, Pont Neuf, circa 1855</p> <p>Scope and Content Note</p> <p>Two-part joined panorama, albumen. Photographer's name and date from Bonnemaïson. J 213. Former folder number: FF 65**.</p>
Flatfile 22**, item 1	<p>La crevasse, 1862</p> <p>Scope and Content Note</p> <p>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**.</p>
box 2, item 35	<p>Boissonnas, Frédéric, Massif du Mont-Blanc depuis le Mont Joly , circa 1870</p> <p>Scope and Content Note</p> <p>Seven-part panorama, albumen. Title, numbering, and photographer's name on recto: Boissonnas phot. Genève. Dated by Bonnemaïson. A 47. Former box number: 10.</p>

Bonnemaison, Joachim, circa 1990-1998

Scope and Content Note

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*.

box 20

Seashore

Scope and Content Note

Five framed color prints, vertical. Attributed by catalogers to Bonnemaison.

box 20A

Seashore at Different Moments of Sunset

Scope and Content Note

Five framed color prints, horizontal. Attributed by catalogers to Bonnemaison.

box 21**, item 1
box 21**, item 2
box 21**, item 3
box 21**, item 4
box 21**, item 5a
box 21**, item 5b
box 3, item 50

Wheatfield with Sky in the Center

Wheatfield with Ground in the Center

Tree Blossom with Ground in the Center

Tree Blossom with Sky in the Center

Poppy Field with Ground in the Center

Poppy Field with Sky in the Center

Bourgoin, Exposition de Niort, 1865

Scope and Content Note

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 12, item 31

Braun, Adolphe, circa 1860-1866

Société industrielle de Mulhouse, 1866

Scope and Content Note

Albumen. Title and date written in pencil on verso. Photographer's name printed on recto of mount. In Arles catalog titled: *Conseil d'administration*, and undated. IX.34. Former box number: 20*.

box 12, item 32

Vallée de Chamonix, circa 1860

Scope and Content Note

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 Bonnemaison. A 3. Former folder number: FF 16**.

box 12, item 33

Chamonix, circa 1860

Scope and Content Note

Albumen. Photographer's name and date written in pencil on recto of mount. A 3. Former folder number: FF 16**.

Flatfile 21**, item
1

Mer de glace et chaîne du Mont-Blanc (depuis le jardin), 1866

Scope and Content Note

Albumen. Title written in ink on recto of mount. Location is possibly Chamonix as Bonnemaison indicates. Printed on recto of mount: Appareil panoramique breveté de Johnson Brandon & Braun; A. Braun à Dornach (Haut Rhin) France. Dated by Bonnemaison. ENC 81. Former folder number: FF 1**.

Charnaux Frères & Co., circa 1865

Scope and Content Note

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.

box 2, item 25
box 2, item 26
Flatfile 17**, item
1

Panorama d'Annecy

Panorama de Talloires

Colin, Onival, France, circa 1910

Scope and Content Note

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**

box 3, item 48

Corot, Jean-Baptiste-Camille, La carte-de-visite au cavalier, 1853 May

Scope and Content Note

Salted paper cliché-verre. Title and date from Bonnemaïson and in Arles catalog. IX.2. Former box number: 16.

box 2, item 46

Doisneau, Robert, Portrait of Seven Persons in a Cartwheel Reflection, circa 1950

Scope and Content Note

Gelatin silver. Photographer's name stamped on verso. Dated by Bonnemaïson. E 142. Former box number: 10.

box 2, item 31

Dubois de Nehaut, L. P. T. (Louis-Pierre-Théophile), *Revue de la garde du Bois de Boulogne en présence de SM le Roi de Bavière*, 1857 June

Scope and Content Note

Coated salted paper; oval print. Photographer's name, title and date written in pencil on verso. Written in pencil on recto of mount: *Revue à Paris*. IX.70. Former box number: 20*.

box 2, item 14

Duchesne, Versailles, Trianon, circa 1880

Scope and Content Note

Albumen. Title, date and photographer's name from Bonnemaïson. F 152. Former box number: 1.

box 9, item 6

Faucigny-Lucinge, Jean-Louis de (?), *Pleasure Ride*, circa 1900-1920

Scope and Content Note

Silver print. Photographer's name written in pencil on verso: Prince de Faucigny-Lucinge. Dated by Bonnemaïson. A 44. Former box number: 2*.

box 2, item 9

Frith, Frances, circa 1870

Champs Élysées, Paris

Scope and Content Note

Albumen. Title and numbering on recto of print. Photographer's name on print. Dated by Bonnemaïson. I 205. Former box number: 1.

box 2, item 10, 12

Paris

Scope and Content Note

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.

box 2, item 11

Pont Neuf, Paris

Scope and Content Note

Albumen. Title and numbering on recto. Photographer's name blindstamped. Dated by Bonnemaïson. I 205. Former box number: 1.

Garcin, Auguste, circa 1860-1870

Scope and Content Note

Albumen prints. Photographer's name on recto of mounts: Garcin Phot. à Genève. Titles printed on recto of mount.

box 12, item 25

Chemin de la corniche - Le port d'Endoume , circa 1870

Scope and Content Note

Title written in pencil on recto of mount. ENC 79. Former box number: 20*.

box 12, item 26

Marseille Port de la Joliette, circa 1860-1870

Scope and Content Note

C 118. Former box number: ff38**.

box 12, item 27

Port de la Joliette: entrée du port - Le Fort St. Jean , circa 1860-1870

Scope and Content Note

Title written in pencil on recto of mount. C 118. Former box number: ff38**.

box 12, item
34a-34b

Grados, A., Château de Lunéville, circa 1870

Scope and Content Note

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**.

Guevin, Paul-Augustin, circa 1868

Scope and Content Note

Three-part joined panoramas, albumen. Photographer's name printed on recto of mounts: Photographie par A. Guevin Paris, Publié A. Guevin, Photog. 20, rue Casette. Date derived from similar photographs. MONT 84. Former folder number: FF 3**.

Flatfile 8**, item 1

Panorama de Paris, pris de la tour St. Jacques, côté du Levant

Scope and Content Note

Title printed on recto of mount.

Flatfile 8**, item
2-3

Paris, pris de la tour St. Jacques, côté du Conchant

Scope and Content 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.

Flatfile 19**, item
1

Guizol, Victor, Trenches in WWI, 1914-1918

Scope and Content Note

Five-part joined panorama, gelatin silver. Signed in negative on recto. Bonnemaïson identifies photographer as Victor Guizol. A 14. No former folder number.

box 8, item 10

Jeanrenaud, Alphonse-François, Bois de Boulogne, Paris, circa 1870

Scope and Content Note

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 photographer 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**.

box 9, item 4

Joguet, Notre-Dame-de-l'Épine-de-Marne , circa 1863

Scope and Content Note

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

Scope and Content Note

Voignier notes a photographer named Georges Laurent Koch in Paris in partnership with a man named Wilz in the 1850s and 1860s in Paris.

box 12, item 19

Église Saint-Germain l'Auxerrois, Paris, 1865

Scope and Content Note

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*.

box 12, item 20

Conciergerie at the Palais de la Cité, Paris, 1875

Scope and Content Note

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**.

box 12, item 21

Louvre, Paris, 1875

Scope and Content Note

Albumen. Photographers' name and date by Bonnemaïson. See other items by Koch and Wilz. D 131. Former folder number: FF 45**.

Flatfile 11**, item
1

Panorama de Paris, 1868

Scope and Content Note

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 Gueuvin. Dated by Bonnemaïson. J 220. Former folder number: FF 68**.

Flatfile 11**, item
2

Panorama of Paris, circa 1870

Scope and Content Note

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**.

Flatfile 11**, item
3

Paris, 1867**Scope and Content Note**

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**.

Le Gray, Gustave, 1857 September**Scope and Content Note**

Albumen prints from collodion negatives. Dated by other photographs in this series. See Sylvie Aubenas, *Gustave Le Gray, 1820-1884*, p. 367 and ff., and *Une visite au camp de Châlons sous le Second Empire: photographies de Messieurs Le Gray, Prévot...*, 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.

box 8, item 25

Le drapeau, camp de Châlons**Scope and Content Note**

Title written in ink on recto of mount. Photographer's name stamped in red on recto.

box 8, item 26

Camp de Châlons**Scope and Content Note**

Two-part panorama. Photographer's name, title and date from Celluloid photographic medallions and other items. A 1. Former box number: ff14**.

box 8, item 27

Host at Châlons camp**Scope and Content Note**

Title, date and photographer's name from other photographs in this group.

box 18, item 1

Lumière, Auguste and Louis, China Dish, 1898**Scope and Content 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.

box 17**, item 1

Louis Lumière, Portrait of Auguste Lumière, 1920**Scope and Content Note**

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**.

box 2, item 7

Mangin, Alphonse, *Vue panoramique prise de la terrasse du bâtiment Nord-Est de l'Hôtel des Invalides (Paris)*, 1878**Scope and Content Note**

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.

Martens, Friedrich von, circa 1840-1885

box 12, item 22

Le nouveau Louvre et les Tuileries , 1870-1885

Scope and Content Note

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*.

Flatfile 12**, item
1

Louvre and passerelle des arts, circa 1865

Scope and Content Note

Albumen. Photographer's name and date from Bonnemaïson and items in the Louvre. A9. Former folder number: FF 20**.

Flatfile 12**, item
2

Louvre, View from the Observatory, towards the Jardin de Luxembourg, circa 1865

Scope and Content Note

Albumen. Photographer's name and date from Bonnemaïson. IX.31. Former folder number: FF 7**.

Flatfile 13**, item
1

Palais-Royal, Paris, 1855-1860

Scope and Content Note

Albumen. Photographer's name and date from Bonnemaïson and also from other photographs of Paris. A 21. Former folder number: FF 25**.

Flatfile 14**, item
1

Paris, 1863-1865

Scope and Content Note

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

Flatfile 15**, item
1

Île de la Cité, Paris, circa 1860

Scope and Content Note

Albumen. Photographer's name and date from Bonnemaïson. A 2. Former folder number: FF 15**.

Flatfile 16**, item
1

Panorama de Paris, pris des hauteurs de Chaillot , circa 1840

Scope and Content Note

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**.

box 8, item 13

Marville, Charles, circa 1850-1853

La passerelle des Arts et le Vert Galant , 1853

Scope and Content Note

Salted paper print. Title and date from Arles catalog. Photographer's name indicated by Bonnemaïson with title: *Passerelle des Arts* . 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**.

box 9, item 3

Rouen, Church of St. Ouen, circa 1850

Scope and Content Note

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
- box 2, item 17, 19
Cannes with Sea, circa 1860
Scope and Content Note
Two albumen prints. Photographer's name and date from Bonnemaïson, other items, and Arles catalog. E 136. Former box number: ff49**.
- box 2, item 18
Harbor of Cannes, circa 1860
Scope and Content Note
Albumen. See note for 98.R.19-b02.17. E 136. Former box number: ff49**.
- box 2, item 20, 24
Cannes with Shore, circa 1860
Scope and Content Note
Two prints.
- box 2, item 21
box 2, item 22
box 2, item 23
box 2, item 47
Cannes with Mountains and Sea, circa 1860
Réservoir de Cannes, circa 1862
Cannes with Boats and Shore, circa 1862
Trail in the Mountains, circa 1860
Scope and Content Note
Circular (tondo) albumen print. Photographer's name and date from Bonnemaïson 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**
Scope and Content Note
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.
- box 8, item 17
Inauguration of the Asile impérial de Vincennes hospital
Scope and Content Note
M. Billaut, Minister of the Interior stands in the center delivering a speech.
- box 8, item 18-19
Hospital Asile impérial de Vincennes
Scope and Content Note
Two prints.
- box 9, item 2
Neurdein, E., Nice, le Pont des Angres et la Promenade du Midi , circa 1880
Scope and Content Note
Albumen. Photographer's name and title printed on recto of mount: Vues panoramiques, Nice, N 129, Le Pont des Angres et la Promenade du Midi, E. Neurdein Phot. Paris. Dated by Bonnemaïson, who attributes the picture to Gourret (not listed in Hannavy). Voignier 1993 lists a photographer named Gourret with a studio in Paris around 1874. H 176. Former box number: 4*.
- Panoramic Photo C, H., circa 1910-1920**
Scope and Content Note
Gelatin silver prints. In negative on recto of prints: Panoramic Photo C. H. Rue du Marché, Levallois-Perret. Dated by Bonnemaïson. G 162. Former box number: ff53**.
- Flatfile 20**, item 1
Soldiers Playing Sports at Barracks or Hospital in Levallois-Perret
Scope and Content Note
Written in pencil on verso: 8 Tromet.
-

Flatfile 20**, item 2	<p>École militaire</p> <p>Scope and Content Note</p> <p>Title written in pencil on verso.</p>
box 2, item 8	<p>Poitevin, Alphonse-Louis, Paris, 1855</p> <p>Scope and Content Note</p> <p>Cyanotype. Photographer's name written in pencil on verso. Title from Bonnemaïson. Date from Arles catalog. C 114. Former box number: 10.</p> <p>Puyo, Émile Joachim Constant, 1920</p> <p>Scope and Content Note</p> <p>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*.</p>
box 2, item 48, 50	<p>Passage to Italy</p> <p>Scope and Content Note</p> <p>Two prints. Annotation written in pencil on verso of 98.R.19-b02.50: Via mala.</p>
box 2, item 49	<p>Laundresses in the Bretagne</p> <p>Scope and Content Note</p> <p>Annotation written in pencil on verso: Méandrie.</p>
	<p>R.P. 1890-1900</p> <p>Scope and Content Note</p> <p>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**.</p>
Flatfile 23**, item 1a	Forêt de Compiègne, 1894
Flatfile 23**, item 1b	Carrefour du bois (Forêt de Compiègne) , 1894
Flatfile 23**, item 2a	Murat-le-Caire près de la Bourboule , 1894
Flatfile 23**, item 2b	Murat-le-Caire, 1894
Flatfile 23**, item 3a	Une partie de Colin-Maillard, Vert-le-Grand , 1895
Flatfile 23**, item 3b	Cascade de Vernières (La Bourboule) , 1894
Flatfile 23**, item 3c	Une conférence sur la bicyclette , 1895
Flatfile 23**, item 3	La Bourboule, 1894
Flatfile 23**, item 4a, 4d	Sur la pelouse après le déjeuner, la Pentecôte de 1894 à Vert-le-Grand , 1894
Flatfile 23**, item 4b-4c	Le café dans le jardin, La pentecôte de 1894 à Vert-le-Grand , 1894
Flatfile 24**, item 1a	Hôtel des Voyageurs à Gavarnie (Pyrénées) Voyage de 1896 , 1896
Flatfile 24**, item 1b	Lac de Gaube (Pyrénées) Voyage de 1896 , 1896
Flatfile 24**, item 1c	Gavarnie, 1896

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

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

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

Flatfile 26**, item 6b-6d	<i>Une solidarité bien comprise, 1890-1900</i> Scope and Content Note Three prints.
Flatfile 26**, item 6e	<i>Porthos après son (P+Q) verre, 1890-1900</i>
Flatfile 26**, item 6	<i>Le triumvirat Vert-le-Grand, 1895</i>
Flatfile 26**, item 6g	<i>La ferme d'Eu [?], 1890-1900</i>
Flatfile 26**, item 6h-6k	<i>Tréport-Mers, 1895</i>
Flatfile 26**, item 6l	<i>Presles, 1895</i>
Flatfile 26**, item 7a-7e	<i>Sur la plage de Mers, 1895</i> Scope and Content Note Five prints.
Flatfile 26**, item 8b	<i>Vue de la vallée de Presles, 1895</i>
Flatfile 26**, item 8	<i>Fôret de Carnelles (Presles 1895) , 1895</i>
	Richebourg, Pierre Ambroise, circa 1860 Scope and Content Note Albumen prints. Photographer's name written in pencil on versos. Titles and dates from Bonnemaïson. H 193. Former box number: 4*.
box 8, item 20	Reproduction of a drawing showing the Louvre building and a parade on the square
box 8, item 21	Reproduction of a drawing showing the Louvre building
box 8, item 15	Marquis de Rostaing, 1854-circa 1856 Hôtel de Crillon, Place de la Concorde, Paris, 1854 Scope and Content Note 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 12, item 29	Nice, circa 1856 Scope and Content Note 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 30	Rothschild, J. (editor), <i>Vue du port et de la rade de Toulon</i> , circa 1880 Scope and Content Note 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 15**, item 1

Salathé, Friedrich, *Panorama de Paris près de la Tour Carée de St. Gervais*, circa 1830

Scope and Content Note

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

Schahl, Théodore, circa 1860-1880

Scope and Content Note

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.

box 2, item 16

Dijon, Palais des Ducs, circa 1860

Scope and Content Note

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

box 2, item 27

Village at the Riverfront, circa 1860

Scope and Content Note

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

box 2, item 37

Rocky Coast with Seagulls, circa 1880

Scope and Content Note

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

box 2, item 30

Zola, Émile, Médan, circa 1900

Scope and Content 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 Content Note

Includes work by as many as 24 different unidentified photographers.

box 2, item 13

Versailles, Trianon, circa 1870

Scope and Content Note

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

box 2, item 15

Bordeaux Harbor, circa 1870

Scope and Content Note

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

box 2, item 28

Tain-l'Hermitage (Rhône), circa 1870

Scope and Content Note

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

box 2, item 29

Pardon au Quiberon, circa 1900

Scope and Content Note

Gelatin silver. Title and date from Bonnemaïson. Pardon is a penitential ceremony in Brittany. IX.38. Former box number: 19.

box 2, item 32

Bicycle Race in Sologne, 1900

Scope and Content Note

Gelatin silver. Dated by Arles catalog and by Bonnemaïson: early 20th century. C 105. Former box number: 7*.

Views of the Bretagne, circa 1900

Scope and Content Note

Gelatin silver. Titles written in pencil on versos, unless otherwise noted. Dated by Bonnemaïson. IX.36. Former box number: ff8**.

box 2, item 38

L'apothicaire, la grotte

Scope and Content Note

Location is a grotto in the Bretagne.

box 2, item 39

box 2, item 40, 43

**Quiberon, le long de la Côte Sauvage
Coast of the Bretagne**

Scope and Content Note

Two prints. Title was written in pencil on verso of 98.R.19-b02.43, but obliterated. Note distortion in image.

box 2, item 41

L'apothicaire, sur la [?] du Benayhan [?]

Scope and Content Note

Note distortion in image.

box 2, item 42

L'apothicaire, à l'entrée de la grotte

Scope and Content Note

Note distortion in image.

box 2, item 44-45

Biarritz Shore, circa 1900-1910

Scope and Content Note

Two gelatin silver prints. Title and dated from Bonnemaïson and other items. In Arles catalog. D 123. Former box number: ff41**.

box 3, item 1

Garden Scenery with People and Buildings (L'Eden de banlieue), circa 1865

Scope and Content Note

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 Content Note

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.

box 3, item 2-5

Woman and Two Boys in a Garden

Scope and Content Note

Four prints.

box 3, item 6
box 3, item 7
box 3, item 8-9

Two Children in a Garden

Boy in a Garden

Couple in a Garden

Scope and Content Note

Two prints.

box 3, item 10
box 3, item 11
box 3, item 12
box 3, item 13
box 3, item 14
box 3, item 15
box 3, item 16
box 3, item 17
box 3, item 18
box 3, item 19
box 3, item 20-21

Profile Portrait of a Woman Sitting on a Sofa

Portrait of a Woman Sitting on a Sofa

Men Sitting at a Table and Drinking Beer

Two Woman Playing with a Dog

Woman Playing with a Dog

Portrait of a Woman

Three Woman, a Man, and a Baby Sitting in a Garden

Two Women in a Field

Woman Sitting on a Ship

Soldier under a Bridge

Woman on a Rocky Coast

Scope and Content Note

Two prints.

box 3, item 22
box 3, item 23
box 3, item 24-25,
46

Woman on a Coast

Couple in a Gorge

Woman in a Gorge

Scope and Content Note

Three prints.

box 3, item 26
box 3, item 27-30

Couple at a Rocky Creek

>Church Parade through a Town

Scope and Content Note

Four prints.

box 3, item 31
box 3, item 32
box 3, item 33
box 3, item 34
box 3, item 35
box 3, item 36
box 3, item 37
box 3, item 38, 42

Men Photographing a Soldier with a Bicycle and Taking Aim

Group of Soldiers with Rifles

Two Soldiers with Rifle

Group of Soldiers, Horses, and a Woman

Children Watching Soldiers Taking Aim on a Riverbank

Soldier Taking Aim Behind a Wayside Cross

Portrait of a Soldier

Soldier Lying in a Field with Tripwire

Scope and Content Note

Two prints.

box 3, item 39
box 3, item 40
box 3, item 41
box 3, item 43
box 3, item 44
box 3, item 45

Soldier with a Bicycle Folded on his Back

Soldier with Two Bicycles and a Dog

Woman Reading in a Living Room

Soldiers Crossing a Improvised Bridge

Couple at a Gorge

Couple on a Ladder

- box 3, item 47 **Cessey sur Tille, circa 1900**
Scope and Content Note
Gelatin silver postcard. Title written in pencil on recto. Dated by Bonnemaïson. F 157. Former box number: 12.
- box 8, item 11 **Exposition internationale des arts et techniques dans la vie moderne, German and Russian pavillion, Paris , 1937**
Scope and Content Note
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 12 **Paris, 1937**
Scope and Content Note
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 14 **Paris Panorama, circa 1870**
Scope and Content Note
Albumen. Dated by Bonnemaïson. D 125. Former box number: 7*.
- box 8, item 16 **Panorama of Paris, circa 1871**
Scope and Content Note
Five-part joined panorama, albumen. Title from slipcase. Date from Bonnemaïson. F 155. Former box number: 2*.
- box 9, item 1 **Spiral Staircase in Lyon, circa 1900**
Scope and Content Note
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.
- box 9, item 5 **Rose Garden Panorama, circa 1910**
Scope and Content Note
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*.
- Biarritz and other locations, circa 1900**
Scope and Content Note
This group of albumen photographs mounted on cardboard are likely by the same unidentified photographer. Dated by Bonnemaïson.
- box 9, item 7a-7d **Biarritz Harbor and Other Views**
Scope and Content Note
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*.
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- box 9, item 8a-8d **Biarritz, Rocks at the Beach**
 Scope and Content Note
 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*.
- box 9, item 9a-9c **Biarritz, Rocks and City**
 Scope and Content Note
 Mount with three photographs; (originally contained two on each side, but the fourth photograph was destroyed). H 184. Former box number: 2*.
- box 9, item
10a-10d **Village with Vineyards**
 Scope and Content Note
 Mounted with four photographs (two on each side). H 184. Former box number: 2*.
- box 9, item
11a-11b **Lake with Fortification**
 Scope and Content Note
 Mounted with two photographs. H 184. Former box number: 2*.
- box 9, item 12 ***Aunay-sur-Odon, deux enfants au milieu d'un panorama de désolation sur fond d'église , 1944***
 Scope and Content Note
 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.
- box 12, item 28 **Entrance of Le Havre Harbor, 1915**
 Scope and Content Note
 Six-part joined panorama, gelatin silver. Dated by Bonnemaison. In Arles catalog: chronopanorama [?]. Bonnemaison gives medium as platino prints. Teresa Mesquit identifies medium as gelatin silver. C 117. Former box number: ff37**.
- box 12, item 35 **Viaduc d'Argenteuil, circa 1870**
 Scope and Content Note
 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 Bonnemaison. B 71. Former folder number: FF 33**.
- box 12, item 36 **Village, circa 1860**
 Scope and Content Note
 Two-part joined panorama, salted paper prints. Photographer's name written on recto (illegible). Dated by Bonnemaison. 80. Former box number: 3*.
- box 18, item 2 **Woman Posing in a Greek Costume, 1908**
 Scope and Content Note
 Autochrome stereograph. Dated by Bonnemaison. IX.78. Former box number: 26.
- box 22, item 6 **Vue du château d'eau prise du boulevard St. Martin, circa 1820**
 Scope and Content Note
 Color etching. Title printed on recto of mount. Dated by Bonnemaison. 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.
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Flatfile 18**, item
1

Blois, circa 1870

Scope and Content Note

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.

Flatfile 27**, item
1

Brest, Metal Bridge and Harbor, circa 1870

Scope and Content Note

Three-part joined panorama, albumen. Dated by Bonnemaïson. Includes an usual montage of prints on the edges. ENC 83. Former box number: ff2**.

Germany, circa 1860-1937

Reichsparteitag der Arbeit (RAD), 1937

Scope and Content Note

Title and date from leaflet *Reichsparteitag der Arbeit* and photo with RAD Insignia, September 1937.

box 4, item 1

Labour Service (RAD) Rollcall at Nuremberg Rally of Labour

Scope and Content Note

Three-part joined panorama, gelatin silver. Title and date from leaflet *Reichsparteitag der Arbeit*. The photographs bears the insignia: RAD. Bonnemaïson's title and date in the Arles catalog: *La jeunesse hitlérienne, Nuremberg*, 1936. J 222. Former folder number: FF 69**.

box 4, item 2

Reichsparteitag der Arbeit

Scope and Content Note

Leaflet; ink on paper. Bonnemaïson's title and date in the Arles catalog: *La jeunesse hitlérienne, Nuremberg*, 1936. J 222. Former folder number: FF 69**.

box 9, item 13

Photographer unidentified, Medical Figure of an Arm, circa 1860

Scope and Content Note

Two-part joined panorama, albumen. Dated by Bonnemaïson, who locates the subject in Munich, Germany. A 32. Former box number: 4*.

Great Britain, circa 1840-1880

Disdéri, André-Adolphe-Eugène, circa 1860-1865

Scope and Content Note

Albumen prints. On recto of mounts: Disdéri Phot. London, Paris; Vues panoramiques brevetées S.G.D.G.

box 2, item 33

Mansion of Louis-Philippe in Claremont circa 1860

Scope and Content Note

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

box 2, item 34

View of a Chateau, circa 1860

Scope and Content Note

Date and title from Bonnemaïson: *Chateau et parc*. Location could be Claremont. Former box number: 4*.

box 9, item 14

Demeure anglaise de Louis-Philippe en exil , circa 1865

Scope and Content Note

Title written in pencil on verso of mount. Location probably Claremont, Surrey. IX.40. Former box number: 19.

box 4, item 6

Eaton, Thomas Damant (attributed), *Castle Acre Priory, Norfolk, from the North , circa 1845*

Scope and Content Note

Salted paper print, tondo. Title written in pencil on verso. Dated by Bonnemaïson. IX.9. Former box number: 17.

box 7, item 5

Glaisher, James, *Hailstones, 1857*

Scope and Content Note

Salted paper print photomicrograph. Title, photographer's name, and date by Bonnemaïson. IX.81. Former box number: 16. Glaisher was an English meteorologist and a pioneering balloonist.

box 4, item 7

Hill, David Octavius and Robert Adamson, *Edinburgh, circa 1850*

Scope and Content Note

Salted paper print. Photographer's name and date from Bonnemaïson and in Arles catalog dated 1859. C 112. Former box number: 10.

box 4, item 3

Story-Maskelyne, Nevil, *Study of Lace, between 1840 and 1842*

Scope and Content Note

Salted paper cliché verre. Title and date from Bonnemaïson and in Arles catalog. IX.3. Former box number: 16.

box 4, item 5

Story-Maskelyne, Nevil, William Henry Fox Talbot, John Dillwyn Llewelyn (circle of), *Ferns between 1840 and 1845*

Scope and Content Note

Salted paper cliché verre. Dated by Bonnemaïson. IX.7. Former box number: 17.

box 4, item 4

Talbot, William Henry Fox, *Lace, circa 1845*

Scope and Content Note

Photogenic drawing. Title and date from Bonnemaïson. IX.4. Former box number: 17.

Photographer unidentified, *circa 1860-1880*

Scope and Content Note

Includes the work of two different unidentified photographers.

box 9, item 15

Extinct Volcano, between Shothama [?] Spring and George [?] Hill W Malbek [?] , circa 1880

Scope and Content 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 Content Note

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

- box 12, item 39a **Landscape with River,**
 Scope and Content Note
 Three-part joined panorama.
- box 12, item 39b
box 12, item 39c **Kirkstone Pass Looking towards Brothers Water ,**
 Kirkstone Inn, the Highest Inhabited House in England ,
 Scope and Content Note
 Circular albumen print of a drawing.
- box 12, item 39
box 19, item 1 **Secret Summer Tunes [?] Yewdale near Coniston ,**
Greece, circa 1860-1900
 Adelphoi Zangaki (attributed), Athens, 1879
 Scope and Content Note
 Six-part joined panorama, albumen, mounted on wood. Probably studio of the Brothers Zangaki. Bonnemaison 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**.
- box 12, item 40 **Boissonnas, Frédéric, Le Parnasse et le Golfe de Corinthe, vue de Yemenon , circa 1900**
 Scope and Content 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 Bonnemaison. A 13. Former box number: 13*.
- box 4, item 8 **Schahl, Théodore, Athens, circa 1860**
 Scope and Content Note
 Six-part panorama, albumen. Dated by Bonnemaison. 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.
- box 4, item 10 **Italy, 1846-1936**
 Basile, Renzo, Riflessi sopra una goccia d'acqua , 1936 November
 Scope and Content Note
 Gelatin silver anamorphosis print. Title, photographer's name, date and other notes written in ink on verso. Probably published in the scientific Italian magazine *Sapere*. IX.21. Former box number: 20*.
- box 22, item 9 **Beaucorps, Gustave de, Castle on the Amalfi Coast , 1859**
 Scope and Content Note
 Calotype negative, tondo. Title, photographer's name and date by Bonnemaison. Number 1832 in center of negative. Location is probably Procida. IX.8. Former box number: 19.
- Flatfile 34**, item 1 **Berthier, Paul Marcellin, French Ruins after an Earthquake in Sicily, circa 1870**
 Scope and Content Note
 Two-part joined panorama, albumen. Title and date from Bonnemaison. 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**
 Scope and Content Note
 Photographer's name and dates from Bonnemaison.
-

box 13, item 2

Roman Forum, circa 1868

Scope and Content Note

Two-part panorama, carbon prints. IX.44. Former box number: 20*.

Flatfile 31**, item
1

Forum Romanum, circa 1870

Scope and Content Note

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

Scope and Content Note

Salted paper prints. The known Caneva prints are salt prints from calotype negatives; later (circa 1854-1855) varnished salt prints or dilute albumen exist.

box 9, item 16

Rome, 1848

Scope and Content Note

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

box 10, item 3

Roman Fortification, 1850

Scope and Content Note

Photographer's name and date from Bonnemaïson. E 138. Former box number: 7*.

Cuccioni, Tommaso, 1850s

Scope and Content Note

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**.

Flatfile 29**, item
1

Panorama of the Forum Romanum

Flatfile 30**, item
2

Forum Romanum Panorama

box 4, item 9

Jones, Calvert Richard, Santa Lucia, Naples, 1846

Scope and Content Note

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

Scope and Content Note

Albumen prints. Photographer's name and dates from Bonnemaïson. His name is also spelled MacPherson; he was a Scottish physician.

box 9, item 17

Rome, St. Peter's Basilica and Vatican, circa 1860

Scope and Content Note

B 51. Former box number: 2*.

- box 9, item 18 **St. Peter's Basilica and Vatican, circa 1860**
 Scope and Content Note
 B 51. Former box number: 2*.
- box 13, item 1 **Rome, circa 1860**
 Scope and Content Note
 Two-part joined panorama. H 178. Former box number: 8*.
- box 13, item 5 **Town in Italy, circa 1861**
 Scope and Content Note
 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*.
- Flatfile 36**, item 1 **Cascade de Tivoli, circa 1860**
 Scope and Content Note
 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**.
- box 13, item 3 **Noack, Alfredo, circa 1860-1870**
 Genoa, circa 1860
 Scope and Content Note
 Two-part joined panorama, albumen. Title, photographer's name and date from
 Bonnemaïson. A 6. Former box number: 3*.
- box 13, item 4 **Gênes, circa 1870**
 Scope and Content Note
 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**.
- Flatfile 33**, item 1 **Pineider, Francesco, Inner Courtyard of the National Museum of Bargello,**
 Florence, circa 1860-1870
 Scope and Content Note
 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**.
- box 10, item 1-2 **Sommer, Giorgio, Naples, circa 1860**
 Scope and Content Note
 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.
- box 13, item 6 **Topographic Brigade of the Italian Army, Panorama del M. Bianco visto del M. Nir ,**
 1880
 Scope and Content Note
 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*.
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Photographer unidentified, circa 1890-1910

Scope and Content Note

Includes the work of two unidentified photographers.

Flatfile 32**, item
1

Rome, circa 1910

Scope and Content Note

Toned gelatin silver on baryta paper. Dated by Bonnemaïson. Surface fairly damaged. A 17. Former folder number: FF 24**.

Flatfile 35**, item
1

Chasse à courre, circa 1890

Scope and Content Note

Gelatin silver, coated [?]. Title from Arles catalog. Bonnemaïson's title: *Italian Alps*. Date from Bonnemaïson. Technique identified by Teresa Mesquit (Bonnemaïson identifies technique as gelatino bromure d'argent). C 95. Former folder number: FF 36**.

Flatfile 37**

Malta, circa 1856-1858

Agius, Horatio, La Valette, 1858

Scope and Content Note

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**.

box 4, item 11

Robertson and Beato, Fort St. Elmo, Dockyard Creek, Malta, circa 1856

Scope and Content Note

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,

Scope and Content Note

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*.

box 13, item 7
box 13, item 8

**Panorama de Lyngenfjord vu de la mer au soleil de minuit ,
Panorama de Lyngenfjord à minuit ,**

Scope and Content Note

Stamped on verso of mount: Bibliothèque L. de Launay.

box 13, item 9

Le Lyngenfjord (Norwg),

Poland, circa 1920-1937

box 10, item 4

Photographer unidentified, Railroad Bridge over a River in Poland,

Scope and Content Note

Two-part joined panorama, gelatin silver. Dated by Bonnemaïson. 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

box 13, item 10

Fillon, Alfred, Porto**Scope and Content Note**

Six-part joined panorama, albumen. Photographer's name and date from Bonnemaïson. 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****Scope and Content Note**

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**.

Flatfile 40**, item 1

Sur la place du Sénat, le pavillon impérial, la statue de Pierre le Grand et la cathédrale Isaac

Flatfile 40**, item 2

Sur la place du Sénat, le défilé de la Garde

Flatfile 40**, item 3

Inauguration du Pont Trotsky, le pavillon impérial

Flatfile 40**, item 4

Sur la Néva, (un des bras de la Néva à son embouchure) où furent courues les régates. La moyenne Nevka

Flatfile 40**, item 5

Sur la place du Sénat, avant le défilé

Flatfile 40**, item 6

Sur la Néva, le vieux pont de bateau supprimé dans la nuit du 1/28 mai 1903**Scope and Content Note**

Written in ink on recto of mount: Pont de fer 12/24 aout 1897, en présence de M. Felix Faure, Président de la République Française, Le Tzar et la Tzarine et Le Grand-Duc héritier Michel Alexandrowitch, recus par le maire de Saint-Petersbourg (L'Empereur Nicholas II).

Flatfile 40**, item 7

Inauguration du Pont Trotsky, le cortège impérial traversant le pont

Flatfile 40**, item 8

Sur la Néva, le Pont Trotsky**Scope and Content Note**

Written in pencil on recto of mount: Pont de Jen 12/ 24 aout.

Flatfile 39**, item 1

Richebourg, Pierre Ambroise, Saint-Isaac, grande coupole , between 1858 and 1859**Scope and Content Note**

Circular (tondo) albumen print. Title printed on recto of mount along with photographer's name and seller: Pl. 10/ Richebourg Photogr. / Gide, éditeur, 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 Content Note**

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*.

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| box 14, item 1a | <p>Panorama de Moscou, 1870-1890</p> <p>Scope and Content Note</p> <p>Bound sixteen-part joined panorama, salted paper prints with an unidentified partial coating. Title on cover.</p> |
| box 14, item 1b | <p>Cathedral of Christ the Saviour, Moscow, 1870</p> <p>Photographer unidentified, 1920-1930</p> <p>Scope and Content Note</p> <p>Dated by other 1st of May photos, by Bonnemaison, and other items in this group (I 203) from Paris and Poland. I 203. Former box number: 2*.</p> |
| box 10, item 6 | <p>Bolschoi Theater at Theatralnaja Square in Moscow Decorated for 1st of May Festivities, circa 1925</p> <p>Scope and Content Note</p> <p>Two-part joined panorama, gelatin silver.</p> |
| box 10, item 7 | <p>St. Petersburg Decorated for 1st of May Festivities, circa 1925</p> <p>Scope and Content Note</p> <p>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.</p> |
| box 10, item 8 | <p>GUM Shopping Mall on Red Square, Moscow, Decorated for 1st of May Festivities, circa 1925</p> <p>Scope and Content Note</p> <p>Two-part joined panorama, gelatin silver. Dated by other 1st of May photos.</p> |
| box 10, item 9 | <p>Palace Square with Alexander Column, St. Petersburg, circa 1925</p> <p>Scope and Content Note</p> <p>Three-part joined panorama, gelatin silver. Dated by other 1st of May photos. Photo shows same lamps as the one with the Trotzky picture.</p> |
| box 10, item 10 | <p>Saint Isaacs Cathedral, St. Petersburg, 1920-1930</p> <p>Scope and Content Note</p> <p>Two-part joined panorama, gelatin silver.</p> |
| box 10, item 11-12 | <p>Summer Residence of Czarina Catherine the Great in Pusckin, 1920-1930</p> <p>Scope and Content Note</p> <p>One two-part joined panorama and one three-part joined panorama, gelatin silver.</p> |
| Flatfile 38**, item 1 | <p>Moscow, GUM Shopping Mall on Red Square Decorated for 1st of May Festivities, circa 1920-1930</p> <p>Scope and Content Note</p> <p>Five-part joined panorama, gelatin silver. Former folder number: FF 26**.</p> |
| | <p>Spain, circa 1860-1920</p> <p>Laurent, Jean, circa 1860-1870</p> <p>Scope and Content Note</p> <p>Albumen prints. Dated by Bonnemaison.</p> |
| box 4, item 12 | <p>Toledo, vista general panorámica desde la Virgen del Val , circa 1860</p> <p>Scope and Content Note</p> <p>Two-part joined panorama. Title and photographer's name on recto. A 22. Former box number: 7*.</p> |
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| box 10, item 13a | <p><i>Vista general de Córdoba, circa 1865</i></p> <p>Scope and Content Note</p> <p>Photographer's name from Bonnemaïson. 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>Córdoba, el puente romano, circa 1865</i></p> <p>Scope and Content Note</p> <p>Photographer's name from Bonnemaïson. 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 14a | <p><i>Barcelona, Vista panorámica del puerto, desde la plaza del Comercio , circa 1865</i></p> <p>Scope and Content Note</p> <p>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 14b | <p><i>Barcelona, Vista panorámica del puerto, 2" trozo , circa 1865</i></p> <p>Scope and Content Note</p> <p>Title and numbering on recto of print. First part of image mounted on reverse. D 121. Former box number: 2*.</p> |
| box 13, item 11 | <p><i>Vista panorámica de Sevilla, between 1867 and 1870</i></p> <p>Scope and Content Note</p> <p>Seven-part panorama. Title on recto along with photographer's name: J. Laurent, Madrid. IX.48. Former box number: 3*.</p> |
| box 4, item 13 | <p><i>Opisso, Ricard, Study of Three Trumpet Players in Two Mirrors, between 1892 and 1920</i></p> <p>Scope and Content Note</p> <p>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 (Bonnemaïson'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 <i>Antigone, Revue littéraire de photographie</i>, 21-L'Hésitation, page 110, captioned: Photographie Antonio Gaudi avec Ricardo Opisso. Étude synthétique de modèle avec dispositif de miroirs, pour les sculptures de la porte Rosaire du clôître ou de la porte de la Nativité, Sagrada Familia, Barcelone. 1892-1920. IX.54. Former box number: 20*.</p> |
| | <p>R.P., 1896</p> <p>Scope and Content Note</p> <p>Albumen prints. Titles and dates written in ink on recto of mount. Photographer's name from Bonnemaïson, who notes panoptique and that the views are over 360 degrees. I 206. Former folder number: FF 73**.</p> |
| Flatfile 26**, item 8a | <p><i>Plage de San Sébastian, Espagne. Voyage en 1896</i></p> |
| Flatfile 26**, item 8c | <p><i>Un rocher à San Sebastian</i></p> |
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box 10, item 15

Rafael Señán y González (attr.), Ceiling at the Alhambra, Granada, circa 1860

Scope and Content Note

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

Flatfile 41**, item
1

Photographer unidentified, Palma, Mallorca, circa 1920

Scope and Content Note

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

Flatfile 44**, item
1

Switzerland, 1860-1930

Bisson Frères, Chute du Giesbach , circa 1860

Scope and Content Note

Albumen. Title written in pencil on recto of mount. Photographer's name stamped on recto of mount. Dated by Bonnemaïson. 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 Content Note

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

box 4, item
18a-18e

Lausanne and Other Locales, circa 1865

Scope and Content Note

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**.

box 4, item
19a-19e

Le petite Scheideck à la Weyern, Alp , 1867

Scope and Content Note

Location could be either Switzerland or France. Date written on mount. Four smaller prints on verso: *Thoune* (19b); *Cascade de Pissoache, pres de Martigny* (19c); *Lausanne* (19d); *Le beau rivage Bochy* (19e) B 54. Former box number: 10.

box 4, item
20a-20b

Glacier inférieur de Grindelwald source de la Lutschnie , 1867

Scope and Content Note

Date written in ink on recto of mount. Location could be either Switzerland or France. *Le Staubbach fries de Lauterbrunnen* (20b) on verso. B 54. Former box number: 10.

box 4, item
21a-21e

Glacier inférieur de Grindelwald source de la Lutschnie bis , 1867

Scope and Content Note

Date written in ink on recto of mount. Location could be either Switzerland or France. Four smaller prints on the reverse: *Le Briethorn prés du Gärner Grat* (21b); *Le Monck ou de la Weyern Alp* (21c); *Le Jungfrau pris de la Weyern Alp* (21d); *Castor et Pollusc* (21e). B 54. Former box number: 10.

box 10, item 16	<p><i>Village in a Valley, circa 1865</i></p> <p>Scope and Content Note</p> <p>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>
box 13, item 17	<p><i>Sion (Valais), 1868</i></p> <p>Scope and Content Note</p> <p>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>
box 13, item 18	<p><i>Sion, 1868</i></p> <p>Scope and Content Note</p> <p>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>
box 13, item 19	<p><i>Le Giessbach, circa 1860</i></p> <p>Scope and Content Note</p> <p>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>
box 13, item 20, 22	<p><i>Giessbach Fall, circa 1860</i></p> <p>Scope and Content Note</p> <p>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>
box 13, item 22	<p><i>Panorama from the Scheinigge Platte , circa 1860</i></p> <p>Scope and Content Note</p> <p>I.e. Schynige Platte. Photographer's name and date from Bonnemaïson. A 31. Former box number: 8*.</p>
box 13, item 23	<p><i>Jungfrau Mountain, 1865</i></p> <p>Scope and Content Note</p> <p>Two-part joined panorama, carbon prints. Title, photographer's name and date from Bonnemaïson. In Arles catalog. J 218. Former box number: 20*.</p>
box 13, item 24	<p><i>Mürren, beyond Almendhubel Mountain, circa 1866</i></p> <p>Scope and Content Note</p> <p>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>
Flatfile 42**, item 1	<p><i>Zürich, circa 1865</i></p> <p>Scope and Content Note</p> <p>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. Schneebeili. H 180. Former folder number: FF 58**.</p>

Flatfile 43**, item
1

Fribourg, circa 1866

Scope and Content Note

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**.

Flatfile 42**, item
2

Lausanne, circa 1865

Scope and Content Note

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**.

Flatfile 43**, item
2

Thoune, circa 1866

Scope and Content Note

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**.

Flatfile 43**, item
3

Fribourg (G d Fey), 1865

Scope and Content Note

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**.

box 13, item 25

Lake in the Mountains, circa 1865

Scope and Content Note

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**.

box 13, item 26

Alps, 1865

Scope and Content Note

Carbon print. Untitled; photographer's name and date from Bonnemaïson. D 126. Former folder number: 8*.

box 4, item 15

Charnaux Frères & Co., circa 1860-1870

Geneva, circa 1860-1870

Scope and Content Note

Three-part panorama, albumen. Photographer's name in negative, left print. Dated by Bonnemaïson. B 75. Former box number: 10.

box 4, item 16

Lake Geneva/Lake Léman, circa 1865

Scope and Content Note

Six-part panorama, albumen. Photographer's name in negative, left print. Date and title from Bonnemaïson. H 173. Former box number: 1.

box 13, item 12

Jaeger, Genève, Panorama de la Rade et le Mont Blanc , circa 1930

Scope and Content Note

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*.

Neurdein Frères, circa 1890

Scope and Content Note

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

box 13, item
13-14

Geneva

Scope and Content Note

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

box 13, item 15

Genève et le Mt. Blanc

Scope and Content Note

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

box 13, item 16

Panorama de Lucerne

Scope and Content 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.

box 4, item 14

Photographer unidentified, Lausanne, circa 1880

Scope and Content 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 Content Note

Includes the work of nine different unidentified photographers.

box 4, item 17

The Alps with Matterhorn Mountain, circa 1865

Scope and Content Note

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

box 4, item 22-27

Landscape Views from a Ship, circa 1890

Scope and Content 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*.

box 7, item 7

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

Scope and Content Note

Gelatin silver postcard, mirror imaging. Date and greetings written in pencil on verso: herzl. Grüße 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.

- box 7, item 11 **Landscape with Lake and Mountains, circa 1910**
 Scope and Content Note
 Gelatin silver. Dated by Bonnemaïson. A 18. Former box number: 12.
- box 10, item 18 **Landscape with Horse, circa 1920-1937**
 Scope and Content Note
 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 19 **City on a River, 1920-1930**
 Scope and Content Note
 Three-part joined panorama, gelatin silver. I 203. Former box number: 2*.
- box 10, item 20 **Pond and Village, circa 1890**
 Scope and Content Note
 Four-part joined panorama, cyanotype. Dated by Bonnemaïson. Location unknown. D 120. Former box number: 19.
- box 13, item 27 **Mediterranean City in a Bay, circa 1860**
 Scope and Content Note
 Two-part joined panorama, albumen. Dated by Bonnemaïson. B 66. Former box number: 3*.
- Flatfile 45**, item 1 **Snow-covered Alps, circa 1910**
 Scope and Content Note
 Gelatin silver. Title and date from Bonnemaïson. E 137. Former folder number: FF 50**.

Series IV. **North America, 1858-1944**

Physical Description: 8 Linear Feet(2 boxes, 1 flatfile)

Scope and Content Note

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.

Canada, 1858

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

Scope and Content 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 Content Note

Includes the work of three different unidentified photographers.

Views of Mexico, 1909

Scope and Content Note

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

box 5, item 1	Man and Two Women Playing Badminton in front of a Manor House
box 5, item 2	Four Men on Horseback Crossing a Bridge
box 5, item 3	Group of Construction Workers Moving a Pipe
box 5, item 4, 6-7	Lake with Mountains Scope and Content Note Three prints.
box 5, item 5	Lake with Mountains and Men with a Boat
box 5, item 8-9	Tank a Oaxaca Scope and Content Note Two prints. Title written in ink on recto of mount of 98.R.19-b05.08. F 150.
box 5, item 10	Landscape and Mountains
box 5, item 11	Village
box 5, item 12	Church in a City
box 5, item 13	Railroad Line and Train
box 5, item 14-15	Plaza de la Concordia, Orizaba Scope and Content Note Two prints.
box 5, item 16-17	House with Mountains in Background Scope and Content Note Two prints.
box 5, item 18	City
box 5, item 19-20	City with Landscape Scope and Content Note Two prints.
box 5, item 21	Street with Buildings, Tram, and a Road Sweeper
box 5, item 22-23	Parade with Porfirio Díaz [?] Scope and Content Note Two prints.
box 5, item 24	Three Huts with Men
box 5, item 25	Ship on the Sea Scope and Content Note Title and date from another print with same motif.
box 5, item 26	Crossroads with a Bicycle Shop
box 5, item 27	Men with Dog on a Railroad Bridge
box 5, item 28	Railroad Line with Train and Building Scope and Content Note Title and date written in ink on recto.
box 5, item 29-30	Orizaba Scope and Content Note Two prints. Title and date written in ink on recto of 98.R.19-b05.29.
box 5, item 31	Men on Horseback in a Valley
box 5, item 32	Two Men in a Landscape
box 5, item 33	Two Men and a Horse in a Landscape
box 5, item 34	Landscape with Men

box 5, item 35	<i>Mananciales Escaleras, Estdo Vera-Cruz [Estado Veracruz]</i> Scope and Content Note Title and date written in ink on recto.
box 5, item 36 box 5, item 37 box 5, item 38	Four Men on Horseback Crossing a River Laundry at a River <i>Rio de Chicola, Uberbrückungsstelle</i> Scope and Content Note Title and date written in ink on recto.
box 5, item 39 box 5, item 40 box 5, item 41 box 5, item 42-43	Landscape with a Mountain Men and Horses at a Mountain Lake Four Men in a Boat Men in a Valley Scope and Content Note Two prints.
box 5, item 44 box 5, item 45 box 5, item 46 box 5, item 47 box 5, item 48 box 6, item 1	Pipes in a Field Landscape with Mountains Men in a Landscape Men in a Landscape with a Mountain Village in Mexico Four Riders Crossing a River Scope and Content Note Cyanotype.
box 6, item 2	Men in a Landscape at a Laundry Spot Scope and Content Note Cyanotype.
box 6, item 3	<i>Orizaba, Plaza de la Concordia</i> Scope and Content Note Cyanotype. Title and date from another print with same motif.
box 6, item 4	<i>City View</i> Scope and Content Note Cyanotype.
box 6, item 5	Crossroads in Orizaba Scope and Content Note Location and date written in ink on recto.
box 6, item 6	<i>Plaza de la Concordia, Orizaba</i> Scope and Content Note Title and date written in ink on recto.
box 6, item 7	Two Men in a Gorge Scope and Content Note Written in pencil on verso: Muestra de papel para las copias de las vistas panorámicas.
box 6, item 8 box 6, item 9 box 6, item 10	Two Men in a Field Street with Buildings and a Man Two Men on a Trail in a Village

box 6, item 11-12

Rocky River

Scope and Content Note

Two prints.

box 6, item 13

box 6, item 14

Railroad Line and Buildings

Nacimiento de los Manamiales de Aleojuer [?]

Scope and Content Note

Title and date written in in on verso.

box 6, item 15-16

Railroad Station at El Hule

Scope and Content Note

Two prints.

box 6, item 17-19

Mountains in the Landscape

Scope and Content Note

Three prints.

box 6, item 20

box 6, item 21

box 6, item 22

box 6, item 23

box 6, item 24

box 6, item 25

Valley

City with Landscape

Landscape with Horses

Landscape

Men on Horseback near a Bridge

Ende des Zuführungskanals

Scope and Content Note

Title written in ink on recto.

box 6, item 26

box 6, item 27

box 6, item 28-31

Men on Horseback close to a Bridge

Three Men in a Boat

Rocks in River

Scope and Content Note

Four prints.

box 6, item 32

Escaleras

Scope and Content Note

Title and date written in ink on recto.

box 6, item 33

box 6, item 34

box 6, item 35

box 6, item 36

box 6, item 37

box 6, item 38-39

Group of Men in a Landscape

Group of Men and Women in a Landscape

Men on Horseback at a Riverside

Landscape with Mountains in Mexico

Men with Horses at a Mountain Lake

Mountain Lake

Scope and Content Note

Two prints.

box 6, item 40

box 6, item 41

box 6, item 42

box 6, item 43-44

Landscape in Mexico

Plants in the Landscape

Rocks and Waterfall

Valley with Men

Scope and Content Note

Two prints.

box 5, item 49-50

Construction of a Water Depot, circa 1910

Scope and Content Note

Two gelatin silver prints. Dated by Bonnemaïson. A 20. Former box number: 10.

box 16, item 1

Zocalo, Mexico City, circa 1910

Scope and Content Note

Gelatin silver. The Zocalo (main square) of Mexico City with Cathedral (middle) and National Palace (right). Dated by Bonnemaïson. Item is unusually large for being only one piece. G 159. Former box number: 22** rolled.

United States, 1908-1944

box 7, item 4

Abbott, Berenice, Small Train, between 1935 and 1940

Scope and Content Note

Gelatin silver, multiple exposures. Signed in pencil on verso of mount. Date from Arles catalog. F 149. Former box number: 16.

Flatfile 46**, item
1

Donaldson Photo, Panama Pacific International Exposition , 1915

Scope and Content Note

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**.

box 10, item 23

Feininger, Andreas, Night Baseball, Polo Grounds , circa 1940

Scope and Content Note

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**.

box 7, item 2

Keiley, Joseph Turner, Niagara Falls , 1916

Scope and Content 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.

box 10, item 22

Man Ray, Windbag, 1944

Scope and Content 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*.

box 7, item 1

Photographer unidentified, Honolulu "Algerobus" , 1908

Scope and Content Note

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

Series V. **South America, 1860-1891**

Physical Description: 0.5 Linear Feet(2 boxes)

Scope and Content Note

Countries represented are Argentina and Brazil.

Arrangement

Arranged alphabetically by country.

box 7, item 3

Argentina, 1891

Poulet, Georges (attributed), *Panorama du Santa Fe, vue prise de campanile du la gare*

Scope and Content 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.

box 10, item 24

Brazil, 1860 December

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

Scope and Content Note

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

Series VI. **Unidentified locations, circa 1850-1920**

Physical Description: 3 Linear Feet(1 box)

Scope and Content Note

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

Arrangement

Arranged alphabetically by photographer.

box 7, item 9

box 7, item 10

box 7, item 12

Horatio, 1895

Scope and Content Note

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 Coachmens' Seat
Stage Coach 1895**

Koya, Th. de [?], Hunt, circa 1910

Scope and Content Note

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,

Scope and Content Note

Includes the work of seven different unidentified photographers.

box 12, item 12

Fortifications, circa 1860

Scope and Content Note

Two-part joined panorama, albumen. Dated by Bonnemaïson. Location is probably North Africa or Middle East. H 195. Former box number: 8*.

- box 7, item 6 **Horses and Riders and Guards, after 1886**
Scope and Content Note
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.
- box 7, item 8 **Coiled Snake, circa 1860**
Scope and Content Note
Albumen, tondo format. Dated by Bonnemaïson. IX.10. Former box number: 16.
- box 7, item 13-14 **Mountaineering, circa 1900**
Scope and Content Note
Two gelatin printing-out paper prints. Dated by Bonnemaïson. F 151. Former box number: 4*.
- box 7, item 15 **Part of the Campus, circa 1900-1920**
Scope and Content Note
Cyanotype. Title written in ink on verso. Dated by Bonnemaïson. H 170. Former box number: 1.
- box 13, item 28 **Family in the Ruins of a City circa 1850**
Scope and Content Note
Salted paper print. Title from Bonnemaïson: *Pique-nique en ruines*. Dated by Bonnemaïson, who identifies the technique as gelatino bromure d'argent. IX.6. Former box number: 20*.
- box 18, item 3 **Lady with Servant beside a Mirror, circa 1890**
Scope and Content Note
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.

Series VII. **Panorama paintings, 1803-1900, undated**

Physical Description: 2.5 Linear Feet(1 box)

Scope and Content Note

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.

- box 22, item 12 **Anonymous, Rapport sur le panorama , circa 1805**
Scope and Content Note
12 page printed booklet. Title written in ink on cover and printed on first page. I L8. Former box number: 1.
- box 22, item 5 **Barker, Robert (attributed), Panorama Leicester-Square, Two Views of Paris , 1803**
Scope and Content Note
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.
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Marquet, L., Panorama of Madagascar, circa 1900

Scope and Content Note

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*.

box 22, item 1
box 22, item 2
box 22, item 11

Construction of the Panorama of Madagascar Building

Hanging the Panorama of Madagascar Canvas

Poilpot, Théophile MM and Jacob, *Panorama Prise de la Bastille et vue du Vieux Paris*, undated

Scope and Content Note

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.

box 22, item 13

Reichert, C. (draftsman), M. Kurz (engraver), *Panorama von Gratz, aufgenommen vom Schlossberg*, circa 1830

Scope and Content Note

Engraving [?]. Title and artist's and engraver's names printed in the middle. Dated by Bonnemaïson. Circular print; could be used for orientation in an actual panorama building. I L7. Former box number: 1.

Photographer unidentified, *Cineorama at the 1900 Paris exposition universelle internationale*, circa 1899

Scope and Content Note

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*.

box 22, item 3
box 22, item 4

Construction of the Cineorama Building, Interior

Construction of the Cineorama Building, Exterior