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
reference@getty.edu
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
Contact Library Reproductions and Permissions.
Preferred Citation
http://hdl.handle.net/10020/cifa98r19
Acquisition Information
Acquired in 1998.
Processing History
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.
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 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, a joined panorama from the early 1840s comprised of two aquatint prints, 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 comprised of 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 Beaucaire's 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 Beaucaire 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 Bonnemaison, 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 Beaucaire, Bisson frères, André-Adolphe-Eugène Disdéri, Gustave Le Gray, Louis Vignes, Alphonse Mangin, Friedrich von Martens, Charles Marville, Léon Méhédin, Charles Nègre, Pierre Amboise Richebourg, Thomas Damont Eaton, David Octavius Hill and Robert Adamson, Calvert Richard Jones, Robert MacPherson, Nevil Story-Maskelyne, William Henry Fox Talbot, Giacomo Canova, 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 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 Bonnemaison 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
Marville, Charles
Méhélin, Léon
Lumière, Auguste
Richebourg
Negrè, Charles
Vignes, Louis, 1831-1896
Abbott, Berenice
Disdéri, André-Adolphe-Eugène
Baldus, Edouard
Adamson, Robert, 1821-1848
Jones, Calvert Richard
Le Gray, Gustave
Caneva, Giacomo
Macpherson, Robert
Laurent y Minier, Jean
Hill, David Octavius, 1802-1870
Bonnemaison, Joachim
Braun, Adolphe
Bonnemaison, Joachim
Beato, Felice
Beaucorps, Gustave de
Sommer, Giorgio
Man Ray
Feininger, Andreas
Eaton, Thomas Damant
Martens, Friedrich von
Bisson frères
Basile, Renzo
Story-Maskelyn, Nevil
Talbot, William Henry Fox
Opisso, Ricard
Mangin, Alphonse

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


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 Madagascar.

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 Bonnemaison. IX.16. Former box number: 20*.

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

Scope and Content Note


.box 12, item 6

Muslim Cemetery, circa 1900-1920

.box 12, item 9

Dry Valley, circa 1920

.box 12, item 10

Lake and Village, circa 1920

.box 8, item 1

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 Bonnemaison. 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 Bonnemaison. IX.47. Former box number: 21.
**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).

**Palms at a River and Men with Donkey, 1900-1920**
Scope and Content Note

**Men with Donkey at a River with Fortifications in Background, 1900-1920**
Scope and Content Note

**City with Mountains in the Background, circa 1920**
Scope and Content Note
Dated by Bonnemaison. A 24. Former box number: 3*.

**Fortifications, 1900-1920**
Prouho, René, circa 1920
Scope and Content Note

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

**El Kantara**
**El Kantara, Côté Sud**
Scope and Content Note
Two prints.

**El Kantara, Sud**
Scope and Content Note
Two prints.
Market, circa 1920
Scope and Content Note
Toned gelatin silver. Dated by Bonnemaison. 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 Bonnemaison. 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 Bonnemaison. IX.46. Former folder number: FF 11**.

Chad, circa 1930
Allégret, Marc, Goats and Goatherds in Chad
Scope and Content Note
Gelatin silver. Photographer's name and date from Bonnemaison. Allégret was a French screenwriter and film director. A36. Former box number: 7*.

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 Bonnemaison. H 188. Former box number: 2*.

Du Camp, Maxime, 1850
Scope and Content Note
Salted paper prints. Prints made by Alfred Nicholas Normand and Eugène Constant. Du Camp was assigned to an archaeological mission by the Ministère de l’Instruction Publique lasting from 1849 to 1851. In 1851 on his return trip to France, he stopped in Rome at the Villa Médicis, and with Alfred Nicolas Normand, architect and resident at the Villa, made 70 unique photographic prints. These were the first views of Egypt printed on paper as well as the only photographic prints made by Du Camp.

Thèbes. Louqsor, vue générale des ruines , circa 1850
Scope and Content Note

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.

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 Bonnemaison. In Arles catalog. I 204. Former box number: 3*.

Madagascar, 1863
Series I. Africa, 1850-1920

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.

**China, circa 1860-1865**

**Flatfile 3**, item 3

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

Scope and Content Note

Three-part joined panorama, albumen. Dated by Bonnemaison, 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 Bonnemaison, 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**.

**Hong Kong, circa 1910**

**Flatfile 4**, item 1

**Photographer unidentified, View of Hong Kong**

Scope and Content Note

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

**India, 1864-1916**

**Bourne, Samuel, circa 1864-1916**

box 2, item 2

**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 Lambsknoe, 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 Bonnemaison. 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. Bonnemaison titles as: *Vishnu Pud and Other Temples near the Burning Ghat near Banaras*. Photographer’s name and 1865 date from Bonnemaison. 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  

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 Bonnemaison. 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 Bonnemaison. Attributed to Felice Beato by Bonnemaison, 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 Hakkaido. 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 Bonnemaison, 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.

Lebanon, 1859

box 12, item 16

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 Plesssen and Giersch. Photographer's name from Bonnemaison. 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

Uzbekistan, circa 1860

Flatfile 6**, item 1

Photographer unidentified,, Samarkand, Uzbekistan

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

Austria, circa 1870-1880

box 12, item 18
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 Bonnemaison. 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

box 12, item 17
*Salzburg*, circa 1870
Scope and Content Note
Albumen. Title written in pencil on recto of mount. Dated by Bonnemaison. H 182. Former box number: 8*.

Belgium, circa 1926-1939

box 2, item 6
Guidalevitch, Victor, *Building or Pavilion in Antwerp*, 1931
Scope and Content Note

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 Bonnemaison. IX.20. Former box number: 20*.

Crimea (Ukraine), 1855- circa 1862

box 10, item 5
Robertson, James, *Picquet House Cathcarts Hill from General Bosquet’s Quarters*, 1855-1856
Scope and Content Note
<table>
<thead>
<tr>
<th>Box and Item</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>box 22, item 10</td>
<td>Méhédin, Léon, Sevastopol, Crimean War, circa 1862&lt;br&gt;&lt;br&gt;Scope and Content Note&lt;br&gt;Two-part panorama, calotype negatives. Signed on recto of negative. Dated by Bonnemaison. E 140. Former box number: 10.</td>
</tr>
<tr>
<td>Flatfile 7**, item 1</td>
<td>Czechoslovakia, circa 1870&lt;br&gt;&lt;br&gt;Photographer unidentified, Prague&lt;br&gt;&lt;br&gt;Scope and Content Note&lt;br&gt;Three-part joined panorama, albumen. Dated by Bonnemaison. A 7. Former flatfile number: FF 19**.</td>
</tr>
<tr>
<td>box 12, item 18</td>
<td>Denmark, 1869&lt;br&gt;&lt;br&gt;Critcherson, George and John Dunmore, The View of the Sermitsialik Glacier...&lt;br&gt;&lt;br&gt;Scope and Content Note&lt;br&gt;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 Bonnemaison. 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*.</td>
</tr>
<tr>
<td>box 8, item 22</td>
<td>France, circa 1830-1998&lt;br&gt;&lt;br&gt;Baldus, Edouard, circa 1854- circa 1880&lt;br&gt;&lt;br&gt;Views of the Louvre, 1855- circa 1857&lt;br&gt;&lt;br&gt;Scope and Content Note&lt;br&gt;Salted paper prints, albumenized [?]. Photographer also known as Edouard Denis Baldus. Techniques from Arles catalog. Dated by Bonnemaison. IX.32. Former box number: 20*.</td>
</tr>
<tr>
<td>box 8, item 23</td>
<td>The Louvre from the Tuileries, circa 1857&lt;br&gt;&lt;br&gt;Scope and Content Note&lt;br&gt;Photographer's name from another item.</td>
</tr>
<tr>
<td>box 8, item 24</td>
<td>The Louvre from the Seine River, 1855&lt;br&gt;&lt;br&gt;Scope and Content Note&lt;br&gt;Photographer's name written in pencil on verso.</td>
</tr>
<tr>
<td>box 8, item 24</td>
<td>Louvre Courtyard Looking towards the Tuileries, 1855&lt;br&gt;&lt;br&gt;Scope and Content Note&lt;br&gt;Photographer's name from another item.</td>
</tr>
<tr>
<td>box 12, item 23</td>
<td>Building Lot of the New Louvre, circa 1854&lt;br&gt;&lt;br&gt;Scope and Content Note&lt;br&gt;Albumen from collodion-on-glass negatives. Photographer's name and date from Bonnemaison, who notes that the photograph was made with a mammoth-plate camera. IX.68. Former folder number: FF 13**.</td>
</tr>
<tr>
<td>Flatfile 28**, item 1</td>
<td>Tuileries Palace, Paris, circa 1860&lt;br&gt;&lt;br&gt;Scope and Content Note&lt;br&gt;Salted paper print. Photographer's signature in ink on recto of mount: E. Baldus. The palace was destroyed in 1871. Dated by Bonnemaison. D 130. Former box number: ff44**.</td>
</tr>
</tbody>
</table>

98.R.19 13
| Flatfile 9**, item 1 | **Bridge in Front of the Chief of Police Building, Paris, circa 1860**  
Scope and Content Note  
Albumen. Photographer's name and date from Bonnemaison. B 69. Former folder number: FF 32**. |
| Flatfile 47**, item 1 | **Austerlitz Bridge and Building for the Bastille Panorama, Paris, circa 1880**  
Scope and Content Note  
Albumen. Photographer's name and date from Bonnemaison: Baldus [?]. The panorama building is probably the first in Paris on Place d’Austerlitz; it opened in 1881 with the painting by Polpot and Jacob, *Storm over the Bastille*. A 5. Former folder number: FF 18** |
| box 2, item 36 | **Bayard, Edmond, Panorama du Valgodemar, circa 1870**  
Scope and Content Note  
Six-part joined panorama, albumen. Title and photographer's name printed on recto of mount. Dated by Bonnemaison. One of the three mounts with two albumen prints is separated from the others. A 16. Former box number: 10. |
| box 3, item 49 | **Bertsch, Auguste-Adolphe, Œil de mouche, circa 1853**  
Scope and Content Note  
Circular (tondo) albumen photomicograph. Title written in pencil on recto of mount. Date and photographer's name from Bonnemaison. Flies have the largest optical range of any known species, and were an object of fascination to both early physiologists and microphotographers. IX.19. Former box number: 16. |
| box 12, item 37 | **Bisson Frères, circa 1855-1862**  
**Le Serac du Géant, Glaciers and Icefall near Mont-Blanc, circa 1860**  
Scope and Content Note  
Albumen. Title from Arles catalog. Photographer's name and date from Bonnemaison. E 135. Former box number: ff48**. |
| box 12, item 38 | **The Last Supper, circa 1860**  
Scope and Content Note  
| Flatfile 10**, item 1 | **Paris, Pont Neuf, circa 1855**  
Scope and Content Note  
Two-part joined panorama, albumen. Photographer's name and date from Bonnemaison. J 213. Former folder number: FF 65**. |
| Flatfile 22**, item 1 | **La crevasse, 1862**  
Scope and Content Note  
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**. |
| box 2, item 35 | **Boissonnas, Frédéric, Massif du Mont-Blanc depuis le Mont Joly, circa 1870**  
Scope and Content Note  
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

Wheatfield with Sky in the Center

box 21**, item 2

Wheatfield with Ground in the Center

box 21**, item 3

Tree Blossom with Ground in the Center

box 21**, item 4

Tree Blossom with Sky in the Center

box 21**, item 5a

Poppy Field with Ground in the Center

box 21**, item 5b

Poppy Field with Sky in the Center

box 3, item 50

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


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**.

98.R.19  15
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 Bonnemaison. H174. Former box number: 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 Bonnemaison. The actual photograph is hardly visible under the layers of color. B 64. Former folder number: FF 31**

Corot, Jean-Baptiste-Camille, La carte-de-visite au cavalier, 1853 May
Scope and Content Note
Salted paper cliché-verre. Title and date from Bonnemaison and in Arles catalog. IX.2. Former box number: 16.

Doisneau, Robert, Portrait of Seven Persons in a Cartwheel Reflection, circa 1950
Scope and Content Note

Dubois de Nehaut, L. P. T. (Louis-Pierre-Théophile), Revue de la garde du Bois de Boulogne en presence 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*.

Duchesne, Versailles, Trianon, circa 1880
Scope and Content Note
Albumen. Title, date and photographer's name from Bonnemaison. F 152. Former box number: 1.

Faucigny-Lucinge, Jean-Louis de (?), Pleasure Ride, circa 1900-1920
Scope and Content Note

Frith, Frances, circa 1870
Champs Élysées, Paris
Scope and Content Note

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 Bonnemaison. I 205. Former box number: 1.
**Pont Neuf, Paris**

Scope and Content Note

**Garcin, Auguste, circa 1860-1870**

Scope and Content Note

**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*.

**Marseille Port de la Joliette, circa 1860-1870**

Scope and Content Note
C 118. Former box number: ff38**.

**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**.

**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 Bonnemaison. E 134. Former folder number: FF 47**.

**Gueuvin, Paul-Augustin, circa 1868**

Scope and Content Note
Three-part joined panoramas, albumen. Photographer’s name printed on recto of mounts: Photographie par A. Gueuvin Paris, Publié A. Gueuvin, Photog. 20, rue Cassette. Date derived from similar photographs. MONT 84. Former folder number: FF 3**.

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

Scope and Content Note
Title printed on recto of mount.

**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.

**Guizol, Victor, Trenches in WWI, 1914-1918**

Scope and Content Note
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. Bonnemaison indicates the photographer as being Jean Renaud. Location is a park, west of Paris. Date from Bonnemaison; dated 1860 in Arles catalog. D 122. Former folder number: FF 40**.

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.

Église Saint-Germain l'Auxerrois, Paris, 1865
Scope and Content Note

Conciergerie at the Palais de la Cité, Paris, 1875
Scope and Content Note

Louvre, Paris, 1875
Scope and Content Note
Albumen. Photographers' name and date by Bonnemaison. See other items by Koch and Wilz. D 131. Former folder number: FF 45**.

Panorama de Paris, 1868
Scope and Content Note

Panorama of Paris, circa 1870
Scope and Content Note
Flatfile 11**, item 3

*Paris, 1867*

Scope and Content Note

**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, Prévoit...*, 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

*Lumières, Auguste et 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 Lumières. Dated by Plessen and Giersch. IX.77. Former box number: 26.

box 17**, item 1

*Louis Lumières, Portrait of Auguste Lumières, 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 Bonnemaison. 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 Bonnemaison 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 Bonnemaison. 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 Bonnemaison 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 Bonnemaison. 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 Bonnemaison. 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 Montmartre. Dated by Bonnemaison. 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 Bonnemaison with title: *Passerelle des Arts*. Bonnemaison 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*
Nègre, Charles, 1858-1862
Views of Cannes, 1860-1862
Cannes with Sea, circa 1860
Scope and Content Note
Two albumen prints. Photographer's name and date from Bonnemaison, other items, and Arles catalog. E 136. Former box number: ff49**.

Harbor of Cannes, circa 1860
Scope and Content Note
Albumen. See note for 98.R.19-b02.17. E 136. Former box number: ff49**.

Cannes with Shore, circa 1860
Scope and Content Note
Two prints.

Cannes with Mountains and Sea, circa 1860
Scope and Content Note
Two prints.

Réservoir de Cannes, circa 1862
Scope and Content Note
Two prints.

Cannes with Boats and Shore, circa 1862
Scope and Content Note
Two prints.

Trail in the Mountains, circa 1860
Scope and Content Note
Circular (tondo) albumen print. Photographer's name and date from Bonnemaison and other items. Taken in the countryside near Grasse. See also Box 8.*. IX.12. Former box number: 19.

Hospital Asile impérial de Vincennes, Paris, 1858
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.

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.

Hospital Asile impérial de Vincennes
Scope and Content Note
Two prints.

Neurdein, E., Nice, le Pont des Angres et la Promenade du Midi, circa 1880
Scope and Content Note

Panoramic Photo C. H., circa 1910-1920
Scope and Content Note

Solids Playing Sports at Barracks or Hospital in Levallois-Perret
Scope and Content Note
Written in pencil on verso: 8 Tromet.
Series III. Europe, circa 1830-1998

Flatfile 20**, item 2

**École militaire**

Scope and Content Note
Title written in pencil on verso.

box 2, item 8

Poitevin, Alphonse-Louis, Paris, 1855

Scope and Content Note
Cyanotype. Photographer's name written in pencil on verso. Title from Bonnemaison. Date from Arles catalog. C 114. Former box number: 10.

Puyo, Émile Joachim Constant, 1920

Scope and Content Note
Gelatin printing-out paper. Titles and date from Bonnemaison. Photographer's blindstamp in the lower right corners. In Arles catalog. IX.37. Former box number: 3**.

box 2, item 48, 50

Passage to Italy

Scope and Content Note
Two prints. Annotation written in pencil on verso of 98.R.19-b02.50: Via mala.

box 2, item 49

Laundresses in the Bretagne

Scope and Content Note
Annotation written in pencil on verso: Méandie.

R.P. 1890-1900

Scope and Content Note
Albumen prints. Titles and dates written in ink on recto of mount. Photographer's name from Bonnemaison. In some of the prints persons appear twice. Bonnemaison notes that they are panoptique and that the views are over 360 degrees. I206. Former folder: FF 72**.

Flatfile 23**, item 1a

Forêt de Compiègne, 1894

Carrefour du bois (Forêt de Compiègne), 1894

Murat-le-Caire près de la Bourboule, 1894

Murat-le-Caire, 1894

Une partie de Colin-Maillard, Vert-le-Grand, 1895

Cascade de Vernières (La Bourboule), 1894

Une conférence sur la bicyclette, 1895

La Bourboule, 1894

Sur la pelouse après le déjeuner, la Pentecôte de 1894 à Vert-le-Grand, 1894

Le café dans le jardin, La pentecôte de 1894 à Vert-le-Grand, 1894

Hôtel des Voyageurs à Gavarnie (Pyrénées) Voyage de 1896, 1896

Lac de Gaube (Pyrénées) Voyage de 1896, 1896

Gavarnie, 1896
<table>
<thead>
<tr>
<th>Flatfile 24**, item</th>
<th>Lac de Gaube, 1896</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Castres (Voyage 1896), 1896</td>
</tr>
<tr>
<td>2a</td>
<td>St. Savin (Pyrénées) voyage 1896 , 1896</td>
</tr>
<tr>
<td>2b</td>
<td>Les bains de Diane à Nîmes (Voy. 1896) , 1896</td>
</tr>
<tr>
<td>2c</td>
<td>Les Arènes à Nîmes (Voy.1896), 1896</td>
</tr>
<tr>
<td>2</td>
<td>Maison Carrée, Nîmes, 1896</td>
</tr>
<tr>
<td>2a</td>
<td>La Tour Magne à Nîmes, 1896</td>
</tr>
<tr>
<td>2b</td>
<td>Grand panorama de Vert-le-Grand , 1893</td>
</tr>
<tr>
<td>2b</td>
<td>Première leçon, 1890-1900</td>
</tr>
<tr>
<td>2c</td>
<td>Une brouille en ménage, 1890-1900</td>
</tr>
<tr>
<td>2c</td>
<td>En bicyclette, 1890-1900</td>
</tr>
<tr>
<td>2e</td>
<td>Devant de la maison, Vert-le-Grand , 1890-1900</td>
</tr>
<tr>
<td>2e</td>
<td>Une heure-soixante sur la pelouse , 1890-1900</td>
</tr>
<tr>
<td>3</td>
<td>Étude de la carte des environs , 1890-1900</td>
</tr>
<tr>
<td>3</td>
<td>Attente, repos, 1890-1900</td>
</tr>
<tr>
<td>3</td>
<td>La rue de Presles, 1890-1900 1890-1900</td>
</tr>
<tr>
<td>3b</td>
<td>Maison de Madame Perrotte à Presles , 1894</td>
</tr>
<tr>
<td>3c</td>
<td>Chasse d'Arpajon-Chenil et retraite de Stop [?], 1890-1900</td>
</tr>
<tr>
<td>3d</td>
<td>Le resultat d'une désobéissance , 1890-1900</td>
</tr>
<tr>
<td>3e</td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td>3e</td>
<td>Three prints.</td>
</tr>
<tr>
<td>3c</td>
<td>À Presles, portraits, 1894</td>
</tr>
<tr>
<td>3c</td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td>4a</td>
<td>Three prints.</td>
</tr>
<tr>
<td>3c</td>
<td>Vue de la vallée de Brides-les-Bains , 1890-1900</td>
</tr>
<tr>
<td>3b</td>
<td>Grand-Sous-Montagne au dessus de la Grande-Chartreuse , 1890-1900</td>
</tr>
<tr>
<td>3c</td>
<td>Vue de la vallée de Montiers, 1890-1900</td>
</tr>
<tr>
<td>3c</td>
<td>Route de Salins à Montiers, voyage en Savoie , 1893</td>
</tr>
<tr>
<td>3c</td>
<td>La Grande-Chartreuse, 1890-1900</td>
</tr>
<tr>
<td>3c</td>
<td>Vallée entre Montiers et Aigueblanche, voyage en Savoie , 1893</td>
</tr>
<tr>
<td>Flatfile 25**, item 4b</td>
<td><em>Bois et cascade de Cythère, voyage en Savoie</em>, 1893</td>
</tr>
<tr>
<td>Flatfile 25**, item 4c</td>
<td><em>Salins-Montiers, voyage en Savoie</em>, 1893</td>
</tr>
<tr>
<td>Flatfile 25**, item 4</td>
<td><em>Pont sur la cascade de Cythère, voyage en Savoie</em>, 1893</td>
</tr>
<tr>
<td>Flatfile 25**, item 4e</td>
<td><em>Vue de la vallée de l’Isère, voyage en Savoie</em>, 1893</td>
</tr>
<tr>
<td>Flatfile 25**, item 4</td>
<td><em>Cascade de Cythère, voyage en Savoie</em>, 1893</td>
</tr>
<tr>
<td>Flatfile 25**, item 5a</td>
<td><em>Baptême de Jacques Dufan 24 juillet 1894 (sortie de l’église)</em>, 1894</td>
</tr>
<tr>
<td>Flatfile 25**, item 5b</td>
<td><em>Feisson-sur-Salins-Village situé à 1500 m d’altitude</em>, 1890-1900</td>
</tr>
<tr>
<td>Flatfile 25**, item 5c</td>
<td><em>Baptême de Jacques Dufan - le déjeuner</em>, 1894</td>
</tr>
<tr>
<td>Flatfile 25**, item 5</td>
<td><em>Aimé-Village sur la frontière d’Italie</em>, 1890-1900</td>
</tr>
<tr>
<td>Flatfile 25**, item 6a-6f</td>
<td><em>Portraits à Presles</em>, 1894</td>
</tr>
<tr>
<td>Flatfile 25**, item 6c</td>
<td><em>La rue de Presles</em>, 1894</td>
</tr>
<tr>
<td>Flatfile 25**, item 6g</td>
<td><em>Panorama de la vallée de Presles</em>, 1890-1900</td>
</tr>
<tr>
<td>Flatfile 25**, item 7a-7b</td>
<td><em>Pierrefonds</em>, 1894</td>
</tr>
<tr>
<td>Flatfile 25**, item 7c-7d</td>
<td><em>Le plus gros chêne de la forêt de Compiègne</em>, 1890-1900</td>
</tr>
<tr>
<td>Flatfile 25**, item 7e</td>
<td><em>Hôtel de ville de Compiègne et l’hôtel de la Cloche et de la Bouteille</em>, 1890-1900</td>
</tr>
<tr>
<td>Flatfile 25**, item 7</td>
<td><em>Château de Pierrefonds</em>, 1890-1900</td>
</tr>
<tr>
<td>Flatfile 25**, item 8a</td>
<td><em>Vue de face</em>, 1890-1900</td>
</tr>
<tr>
<td>Flatfile 25**, item 8b</td>
<td><em>Vue de profil</em>, 1890-1900</td>
</tr>
<tr>
<td>Flatfile 25**, item 8c</td>
<td><em>Le tour du parc</em>, 1890-1900</td>
</tr>
<tr>
<td>Flatfile 25**, item 8</td>
<td><em>En route mauvaise troupe</em>, 1890-1900</td>
</tr>
<tr>
<td>Flatfile 25**, item 8e</td>
<td><em>Le pansage</em>, 1890-1900</td>
</tr>
<tr>
<td>Flatfile 25**, item 8g</td>
<td><em>Siana prise au lasso</em>, 1890-1900</td>
</tr>
<tr>
<td>Flatfile 25**, item 8h</td>
<td><em>Souvenir de la Bourboule</em>, 1894</td>
</tr>
<tr>
<td>Flatfile 25**, item 8i</td>
<td><em>Château de Bourbon-Busset (Vichy 1894)</em>, 1894</td>
</tr>
<tr>
<td>Flatfile 25**, item 8j</td>
<td><em>Palmyre et ses filles</em>, 1890-1900</td>
</tr>
<tr>
<td>Flatfile 25**, item 8k</td>
<td><em>...Ces gens sont fous! Le Baudet n’en peut plus; il mourra sous leurs coups</em>, 1890-1900</td>
</tr>
<tr>
<td>Flatfile 25**, item 1a</td>
<td><em>Vie de derrière</em>, 1890-1900</td>
</tr>
<tr>
<td>Flatfile 26**, item 1</td>
<td><em>Tour de Murols (Auvergne)</em>, 1890-1900</td>
</tr>
<tr>
<td>Flatfile 26**, item 1b</td>
<td>Vue prise des ruines de Murols, 1894</td>
</tr>
<tr>
<td>Flatfile 26**, item 1c</td>
<td>Vue du lac Chambon, 1890-1900</td>
</tr>
<tr>
<td>Flatfile 26**, item 2a</td>
<td>Hôtel de Genève, 1890-1900</td>
</tr>
<tr>
<td>Flatfile 26**, item 2b</td>
<td>Hôtel de Genève (La Bourboule 1894), 1894</td>
</tr>
<tr>
<td>Flatfile 26**, item 2c</td>
<td>Pic du Sancy, 1890-1900</td>
</tr>
<tr>
<td>Flatfile 26**, item 2d</td>
<td>L' homme fort, 1890-1900</td>
</tr>
<tr>
<td>Flatfile 26**, item 2e</td>
<td>La grande rue de la Bourboule, 1890-1900</td>
</tr>
<tr>
<td>Flatfile 26**, item 2f</td>
<td>Route des Cascades, 1890-1900</td>
</tr>
<tr>
<td>Flatfile 26**, item 2g</td>
<td>Tennis de la Bourboule, 1890-1900</td>
</tr>
<tr>
<td>Flatfile 26**, item 2h</td>
<td>Vert-le-Grand, 1890-1900</td>
</tr>
<tr>
<td>Flatfile 26**, item 2i</td>
<td>Tour d'Auvergne (Puy de Dôme), 1890-1900</td>
</tr>
<tr>
<td>Flatfile 26**, item 2j</td>
<td>La discussion, 1890-1900</td>
</tr>
<tr>
<td>Flatfile 26**, item 2k</td>
<td>La partie de boules après déjeuner (Vert-le-Grand 1894), 1894</td>
</tr>
<tr>
<td>Flatfile 26**, item 2l</td>
<td>Black Plichon, 1890-1900</td>
</tr>
<tr>
<td>Flatfile 26**, item 3a</td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td>Flatfile 26**, item 3b</td>
<td>Three prints.</td>
</tr>
<tr>
<td>Flatfile 26**, item 3c</td>
<td>À Vert-le-Grand, 1890-1900</td>
</tr>
<tr>
<td>Flatfile 26**, item 3d</td>
<td>Route des Cascades (La Bourboule 1894), 1894</td>
</tr>
<tr>
<td>Flatfile 26**, item 3e</td>
<td>Laurence, 1895</td>
</tr>
<tr>
<td>Flatfile 26**, item 3f</td>
<td>La porte du parc à Vert-le-Grand, 1895</td>
</tr>
<tr>
<td>Flatfile 26**, item 3g</td>
<td>Fond du parc de Vert-le-Grand, 1890-1900</td>
</tr>
<tr>
<td>Flatfile 26**, item 3h</td>
<td>M. et Mme. Lefèbvre, 1890-1900</td>
</tr>
<tr>
<td>Flatfile 26**, item 3i</td>
<td>Allée des roses, 1895</td>
</tr>
<tr>
<td>Flatfile 26**, item 4a</td>
<td>Potager de Vert-le-Grand, 1890-1900</td>
</tr>
<tr>
<td>Flatfile 26**, item 4b</td>
<td>La maison de Madame Porte à Chiais, 1895</td>
</tr>
<tr>
<td>Flatfile 26**, item 4c</td>
<td>Le tennis, 1890-1900</td>
</tr>
<tr>
<td>Flatfile 26**, item 4d</td>
<td>Le jardin, 1890-1900</td>
</tr>
<tr>
<td>Flatfile 26**, item 4e</td>
<td>La maison de Madame Porte à Chiais, 1895</td>
</tr>
<tr>
<td>Flatfile 26**, item 4f</td>
<td>Un discours du sage Athos, 1890-1900</td>
</tr>
</tbody>
</table>
Flatfile 26**, item 6b-6d  
**Une solidarité bien comprise, 1890-1900**  
Scope and Content Note  
Three prints.

Flatfile 26**, item 6e  
Flatfile 26**, item 6  
Flatfile 26**, item 6g  
Flatfile 26**, item 6h-6k  
Flatfile 26**, item 6l  
Flatfile 26**, item 7a-7e  
**Porthos après son (P+Q) verre, 1890-1900**  
**Le triumvirat Vert-le-Grand, 1895**  
**La ferme d’Eu [?], 1890-1900**  
**Tréport-Mers, 1895**  
**Presles, 1895**  
**Sur la plage de Mers, 1895**  
Scope and Content Note  
Five prints.

Flatfile 26**, item 8b  
Flatfile 26**, item 8  
**Vue de la vallée de Presles, 1895**  
**Fôret de Carnelles (Presles 1895) , 1895**

Richebourg, Pierre Ambroise, circa 1860  
Scope and Content Note  

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

Marquis de Rostaing, 1854-circa 1856  
box 8, item 15  
**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 Bonnemaison. Attribution to Rostaing is tentative. H 196. Former box number: 8*.

box 12, item 30  
Rothschild, J. (editor), **Vue du port et de la rade de Toulon , circa 1880**  
Scope and Content Note  
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 Bonnemaison. 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 Bonnemaison. See Voignier 1993: Schahl was in Dijon from 1873 to 1889.

Dijon, Palais des Ducs, circa 1860

Scope and Content Note
Albumen carte-de-visite. B59 Former box number: 1.

Village at the Riverfront, circa 1860

Scope and Content Note

Rocky Coast with Seagulls, circa 1880

Scope and Content Note

Zola, Émile, Médan, circa 1900

Scope and Content Note
Gelatin silver. Photographer’s name and date from Bonnemaison. 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.

Versailles, Trianon, circa 1870

Scope and Content Note

Bordeaux Harbor, circa 1870

Scope and Content Note
Series III. Europe, circa 1830-1998

**Box 2, Item 28**

*Tain-l'Hermitage (Rhône), circa 1870*

Scope and Content Note

**Box 2, Item 29**

*Pardon au Quiberon, circa 1900*

Scope and Content Note
Gelatin silver. Title and date from Bonnemaison. 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

**Views of the Bretagne, circa 1900**

Scope and Content Note
Gelatin silver. Titles written in pencil on versos, unless otherwise noted. Dated by Bonnemaison. IX.36. Former box number: ff8**.

**Box 2, Item 38**

*L'apothicairerie, la grotte*

Scope and Content Note
Location is a grotto in the Bretagne.

**Box 2, Item 39**

*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'apothicairerie, sur la [?] du Benayhan [?]*

Scope and Content Note
Note distortion in image.

**Box 2, Item 42**

*L'apothicairerie, 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 Bonnemaison 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 Bonnemaison. 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
<table>
<thead>
<tr>
<th>Box 3, Item</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>2-5</td>
<td>Woman and Two Boys in a Garden</td>
</tr>
<tr>
<td>6</td>
<td>Two Children in a Garden</td>
</tr>
<tr>
<td>7</td>
<td>Boy in a Garden</td>
</tr>
<tr>
<td>8-9</td>
<td>Couple in a Garden</td>
</tr>
<tr>
<td>10</td>
<td>Profile Portrait of a Woman Sitting on a Sofa</td>
</tr>
<tr>
<td>11</td>
<td>Portrait of a Woman Sitting on a Sofa</td>
</tr>
<tr>
<td>12</td>
<td>Men Sitting at a Table and Drinking Beer</td>
</tr>
<tr>
<td>13</td>
<td>Two Woman Playing with a Dog</td>
</tr>
<tr>
<td>14</td>
<td>Woman Playing with a Dog</td>
</tr>
<tr>
<td>15</td>
<td>Portrait of a Woman</td>
</tr>
<tr>
<td>16</td>
<td>Three Woman, a Man, and a Baby Sitting in a Garden</td>
</tr>
<tr>
<td>17</td>
<td>Two Women in a Field</td>
</tr>
<tr>
<td>18</td>
<td>Woman Sitting on a Ship</td>
</tr>
<tr>
<td>19</td>
<td>Soldier under a Bridge</td>
</tr>
<tr>
<td>20-21</td>
<td>Woman on a Rocky Coast</td>
</tr>
<tr>
<td>22</td>
<td>Woman on a Coast</td>
</tr>
<tr>
<td>23</td>
<td>Couple in a Gorge</td>
</tr>
<tr>
<td>24-25, 46</td>
<td>Woman in a Gorge</td>
</tr>
<tr>
<td>26</td>
<td>Couple at a Rocky Creek</td>
</tr>
<tr>
<td>27-30</td>
<td>Church Parade through a Town</td>
</tr>
<tr>
<td>31</td>
<td>Men Photographing a Soldier with a Bicycle and Taking Aim</td>
</tr>
<tr>
<td>32</td>
<td>Group of Soldiers with Rifles</td>
</tr>
<tr>
<td>33</td>
<td>Two Soldiers with Rifle</td>
</tr>
<tr>
<td>34</td>
<td>Group of Soldiers, Horses, and a Woman</td>
</tr>
<tr>
<td>35</td>
<td>Children Watching Soldiers Taking Aim on a Riverbank</td>
</tr>
<tr>
<td>36</td>
<td>Soldier Taking Aim Behind a Wayside Cross</td>
</tr>
<tr>
<td>37</td>
<td>Portrait of a Soldier</td>
</tr>
<tr>
<td>38, 42</td>
<td>Soldier Lying in a Field with Tripwire</td>
</tr>
<tr>
<td>39</td>
<td>Soldier with a Bicycle Folded on his Back</td>
</tr>
<tr>
<td>40</td>
<td>Soldier with Two Bicycles and a Dog</td>
</tr>
<tr>
<td>41</td>
<td>Woman Reading in a Living Room</td>
</tr>
<tr>
<td>42</td>
<td>Soldiers Crossing an Improvised Bridge</td>
</tr>
<tr>
<td>43</td>
<td>Couple at a Gorge</td>
</tr>
<tr>
<td>44</td>
<td>Couple on a Ladder</td>
</tr>
</tbody>
</table>
box 3, item 47  
**Cessey sur Tille, circa 1900**

Scope and Content Note

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

box 8, item 16  
**Panorama of Paris, circa 1871**

Scope and Content Note
Five-part joined panorama, albumen. Title from slipcase. Date from Bonnemaison. 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 Bonnemaison. 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

**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 Bonnemaison.

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*.
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**  

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**  

box 22, item 6  
**Vue du château d'eau prise du boulevard St. Martin, circa 1820**  
**Scope and Content Note**  
Series III. Europe, circa 1830-1998

Flatfile 18**, item 1

**Blois, circa 1870**
Scope and Content Note
Four-part joined panorama, albumen. Dated by Bonnemaison. Location identified by other images of the city. Bonnemaison 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 Bonnemaison. 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. Bonnemaison'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. Bonnemaison'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 Bonnemaison, 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

box 2, item 33

**Mansion of Louis-Philippe in Claremont circa 1860**
Scope and Content Note
Date and title from Bonnemaison: Maison de Louis Philippe dans un parc. Location identified as Claremont Surrey where Louis Philippe was exiled. A 34. Former box number: 4*.

box 2, item 34

**View of a Chateau, circa 1860**
Scope and Content Note
Date and title from Bonnemaison: 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  

box 7, item 5  
**Glaisher, James, Hailstones, 1857**  
Scope and Content Note  
Salted paper print photomicrograph. Title, photographer's name, and date by Bonnemaison. IX.81. Former box number: 16. Glaisher was an English meteorologist and a pioneering balloonist.

box 4, item 7  
**Hill, David Octavius and Robert Adamson, Edinburgh, circa 1850**  
Scope and Content Note  

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 Bonnemaison 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  

box 4, item 4  
**Talbot, William Henry Fox, Lace, circa 1845**  
Scope and Content Note  
Photogenic drawing. Title and date from Bonnemaison. 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 Bonnemaison, who identifies these as albumen prints. F 147. Former box number: 2*.

English Views, circa 1860  
Scope and Content Note  
box 12, item 39a  **Landscape with River,**
Scope and Content Note
Three-part joined panorama.

box 12, item 39b  **Kirkstone Pass Looking towards Brothers Water,**
box 12, item 39c  **Kirkstone Inn, the Highest Inhabited House in England,**
Scope and Content Note
Circular albumen print of a drawing.

box 12, item 39  **Secret Summer Tunes (?) Yewdale near Coniston,**
Greece, circa 1860-1900
box 19, item 1  **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 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.
Roman Forum, circa 1868
Scope and Content Note
Two-part panorama, carbon prints. IX.44. Former box number: 20*.

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.

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 Bonnemaison.. A 42. Former box number: 4*.

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 Bonnemaison. 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 Bonnemaison’s dating of original exposure to circa 1870 is thus incorrect. Items are not contact prints; they were made with an enlarger. Dated by Teresa Mesquit based upon appearance of prints. B 78. Former folder number: FF 35**.

Panorama of the Forum Romanum

Forum Romanum Panorama

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 Bonnemaison. 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 Bonnemaison. His name is also spelled MacPherson; he was a Scottish physican.

Rome, St. Peter’s Basilica and Vatican, circa 1860
Scope and Content Note
B 51. Former box number: 2*.
St. Peter's Basilica and Vatican, circa 1860
Scope and Content Note
B 51. Former box number: 2*.

Rome, circa 1860
Scope and Content Note
Two-part joined panorama. H 178. Former box number: 8*.

Town in Italy, circa 1861
Scope and Content Note
Attributed to Macpherson and location identified as Florence by Bonnemaison. Date on recto. Number on recto of mount: 392. H 197. Former box number: 8*.

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**.

Noack, Alfredo, circa 1860-1870
Genoa, circa 1860
Scope and Content Note
Two-part joined panorama, albumen. Title, photographer's name and date from Bonnemaison. A 6. Former box number: 3*.

Gênes, circa 1870
Scope and Content Note
Oval albumen print. Photographer's name and date from Bonnemaison. Title written in pencil on recto of mount. Location is Genoa, Italy. B 74. Former folder number: FF 34**.

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**.

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 Bonnemaison. 91. Former box number: 19.

Topographic Brigade of the Italian Army, Panorama del M. Bianco visto del M. Nir, 1880
Scope and Content Note
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

Flatfile 35**, item 1
Chasse à courre, circa 1890
Scope and Content Note
Gelatin silver, coated [?]. Title from Arles catalog. Bonnemaison's title: Italian Alps. Date from Bonnemaison. Technique identified by Teresa Mesquit (Bonnemaison identifies technique as gelatino bromure d’argent). C 95. Former folder number: FF 36**.

Malta, circa 1856-1858
Flatfile 37**
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 Bonnemaison. 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

Norway, circa 1880
Launay, Louis de,
Scope and Content Note

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

Portugal, circa 1860
**Fillon, Alfred, Porto**

*Scope and Content Note*

Six-part joined panorama, albumen. Photographer’s name and date from Bonnemaison. Photographer is French, had a studio in Porto until 1867. In Arles catalog dated 1863. C 110. Former box number: 8*.

---

**Russia, circa 1858-1930**

**Boyer, Paul, 1897**

*Scope and Content Note*


---

**Flatfile 40**, item

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

2. *Sur la place du Sénat, le défilé de la Garde*

3. *Inauguration du Pont Trotsky, le pavillon impérial*

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

5. *Sur la place du Sénat, avant le défilé*

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 Francaise, Le Tzar et la Tzarine et Le Grand-Duc heritier Michel Alexandrowitch, recus par le maire de Saint-Petersbourg (L’Empereur Nicholas II).

7. *Inauguration du Pont Trotsky, le cortège impérial traversant le pont*

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, editeur, Paris. The location of the cupola is Saint Petersburg, Russia. Date from Bonnemaison. 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 Bonnemaison. IX.50. Former box number: 9*.
box 14, item 1a  
**Panorama de Moscou, 1870-1890**

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

box 14, item 1b  
**Cathedral of Christ the Saviour, Moscow, 1870**

Photographer unidentified, 1920-1930

Scope and Content Note
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*.

box 10, item 6  
**Bolschoi Theater at Theatralnaja Square in Moscow Decorated for 1st of May Festivities, circa 1925**

Scope and Content Note
Two-part joined panorama, gelatin silver.

box 10, item 7  
**St. Petersburg Decorated for 1st of May Festivities, circa 1925**

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

box 10, item 8  
**GUM Shopping Mall on Red Square, Moscow, Decorated for 1st of May Festivities, circa 1925**

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

box 10, item 9  
**Palace Square with Alexander Column, St. Petersburg, circa 1925**

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

box 10, item 10  
**Saint Isaacs Cathedral, St. Petersburg, 1920-1930**

Scope and Content Note
Two-part joined panorama, gelatin silver.

box 10, item 11-12  
**Summer Residence of Czarina Catherine the Great in Puschkin, 1920-1930**

Scope and Content Note
One two-part joined panorama and one three-part joined panorama, gelatin silver.

Flatfile 38**, item 1  
**Moscow, GUM Shopping Mall on Red Square Decorated for 1st of May Festivities, circa 1920-1930**

Scope and Content Note
Five-part joined panorama, gelatin silver. Former folder number: FF 26**.

Spain, circa 1860-1920  
**Laurent, Jean, circa 1860-1870**

Scope and Content Note
Albumen prints. Dated by Bonnemaison.

box 4, item 12  
**Toledo, vista general panorámica desde la Virgen del Val , circa 1860**

Scope and Content Note
Two-part joined panorama. Title and photographer's name on recto. A 22. Former box number: 7*.
**Series III. Europe, circa 1830-1998**

**box 10, item 13a**

**Vista general de Córdoba, circa 1865**

**Scope and Content Note**

Photographer's name from Bonnemaison. Title on recto of print. Numbered on mount. Another photograph of Cordoba is mounted on the reverse. A 40. Former box number: 7*.

**box 10, item 13b**

**Córdoba, el puente romano, circa 1865**

**Scope and Content Note**

Photographer's name from Bonnemaison. Title on recto of print. Numbered on mount. Another photograph of Cordoba is mounted on the reverse. A 40. Former box number: 7*.

**box 10, item 14a**

**Barcelona, Vista panoramica del puerto, desde la plaza del Comercio, circa 1865**

**Scope and Content Note**

Title, photographer's name and numbering on recto of print. Second part of image mounted on reverse. D 121. Former box number: 2*.

**box 10, item 14b**

**Barcelona, Vista panoramica del puerto, 2° trozo, circa 1865**

**Scope and Content Note**

Title and numbering on recto of print. First part of image mounted on reverse. D 121. Former box number: 2*.

**box 13, item 11**

**Vista panoramica de Sevilla, between 1867 and 1870**

**Scope and Content Note**

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

**box 4, item 13**

**Opisso, Ricard, Study of Three Trumpet Players in Two Mirrors, between 1892 and 1920**

**Scope and Content Note**

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

**R.P., 1896**

**Scope and Content Note**

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

**Flatfile 26**, item 8a

**Plage de San Sébastian, Espagne. Voyage en 1896**

**Flatfile 26**, item 8c

**Un rocher à San Sebastian**
<table>
<thead>
<tr>
<th>Item</th>
<th>Description</th>
</tr>
</thead>
</table>
| **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 Bonnemaison. 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 Bonnemaison. Location identified as the La Seu Cathedral of Palma on the Spanish island of Mallorca. G 160. Former box number: ff52**. |
| **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 Rufenmont. Photographer's name indicated on another photograph: A. Braun à Dornach (Haut Rhin) France. Dated by Bonnemaison. 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 Martiguy (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. |
Village in a Valley, circa 1865
Scope and Content Note
Carbon print. Photographer's name and date from Bonnemaison. Embossed on verso of print: Lacroix. Location probably Switzerland. IX.33. Former box number: 19.

Sion (Valais), 1868
Scope and Content Note

Sion, 1868
Scope and Content Note

Le Giessbach, circa 1860
Scope and Content Note
Title written in pencil on recto of mount. Photographer's name printed on recto of mount: A. Braun à Dornach (Haut-Rhin). Date from Bonnemaison. 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*.

Giessbach Fall, circa 1860
Scope and Content Note
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 Bonnemaison. H 190. Former box number: 8*.

Panorama from the Scheinigge Platte, circa 1860
Scope and Content Note
I.e. Schynige Platte. Photographer's name and date from Bonnemaison. A 31. Former box number: 8*.

Jungfrau Mountain, 1865
Scope and Content Note
Two-part joined panorama, carbon prints. Title, photographer's name and date from Bonnemaison. In Arles catalog. J 218. Former box number: 20*.

Mürren, beyond Almendhubel Mountain, circa 1866
Scope and Content Note
Three-part panorama, carbon prints. Title, photographer's name and date from Bonnemaison. The two little boys appear in the panorama three times. IX.45. Former folder number: FF 10**.

Zürich, circa 1865
Scope and Content Note
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 Bonnemaison. 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 Bonnemaison. 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 Bonnemaison. 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 Bonnemaison. 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 Bonnemaison. 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 Bonnemaison. D 126. Former folder number: 8**.

box 4, item 15  
**Charnaux Frères & Co., circa 1860-1870**
**Geneva, circa 1860-1870**
Scope and Content Note

box 4, item 16  
**Lake Geneva/Lake Léman, circa 1865**
Scope and Content Note
box 13, item 12  **Jaeger, Genève, Panorama de la Rade et le Mont Blanc, circa 1930**
Scope and Content Note

**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

**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

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

- **Box 7, Item 11**
  - **Landscape with Lake and Mountains, circa 1910**
  - **Scope and Content Note**

- **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 Bonnemaison. Location unknown. D 120. Former box number: 19.

- **Box 13, Item 27**
  - **Mediterranean City in a Bay, circa 1860**
  - **Scope and Content Note**

- **Flatfile 45**, Item 1
  - **Snow-covered Alps, circa 1910**
  - **Scope and Content Note**
  - Gelatin silver. Title and date from Bonnemaison. E 137. Former folder number: FF 50**.

Series IV. North America, 1858-1944

- **Box 10, Item 21**
  - **Hime, H. L. (Humphrey Lloyd), The Prairie on the Banks of Red River Looking South**, 1858
  - **Scope and Content Note**
  - Albumen. Title written in pencil on recto of mount. Photographer's name and date from Bonnemaison. IX.60. Former box number: 19.

- **Box 10, Item 21**
  - **Mexico, 1909- circa 1910**
  - **Photographer unidentified**, 1909
  - **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  
**Mananciales Escaleras, Estdo Vera-Cruz [Estado Veracruz]**

Scope and Content Note
Title and date written in ink on recto.

box 5, item 36  
**Four Men on Horseback Crossing a River**

box 5, item 37  
**Laundry at a River**

box 5, item 38  
**Rio de Chicola, Uberbrückungsstelle**

Scope and Content Note
Title and date written in ink on recto.

box 5, item 39  
**Landscape with a Mountain**

box 5, item 40  
**Men and Horses at a Mountain Lake**

box 5, item 41  
**Four Men in a Boat**

box 5, item 42-43  
**Men in a Valley**

Scope and Content Note
Two prints.

box 5, item 44  
**Pipes in a Field**

box 5, item 45  
**Landscape with Mountains**

box 5, item 46  
**Men in a Landscape**

box 5, item 47  
**Men in a Landscape with a Mountain**

box 5, item 48  
**Village in Mexico**

box 6, item 1  
**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  
**Orizaba, Plaza de la Concordia**

Scope and Content Note
Cyanotype. Title and date from another print with same motif.

box 6, item 4  
**City View**

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  
**Plaza de la Concordia, Orizaba**

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 panoramicas.

box 6, item 8  
**Two Men in a Field**

box 6, item 9  
**Street with Buildings and a Man**

box 6, item 10  
**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  Railroad Line and Buildings
box 6, item 14  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  Valley
box 6, item 21  City with Landscape
box 6, item 22  Landscape with Horses
box 6, item 23  Landscape
box 6, item 24  Men on Horseback near a Bridge
box 6, item 25  Ende des Zuführungkanals
       Scope and Content Note
       Title written in ink on recto.

box 6, item 26  Men on Horseback close to a Bridge
box 6, item 27  Three Men in a Boat
box 6, item 28-31  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  Group of Men in a Landscape
box 6, item 34  Group of Men and Women in a Landscape
box 6, item 35  Men on Horseback at a Riverside
box 6, item 36  Landscape with Mountains in Mexico
box 6, item 37  Men with Horses at a Mountain Lake
box 6, item 38-39  Mountian Lake
       Scope and Content Note
       Two prints.

box 6, item 40  Landscape in Mexico
box 6, item 41  Plants in the Landscape
box 6, item 42  Rocks and Waterfall
box 6, item 43-44  Valley with Men
       Scope and Content Note
       Two prints.
<table>
<thead>
<tr>
<th>Box, Item</th>
<th>Title</th>
<th>Scope and Content Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>16, 1</td>
<td><strong>Zocalo, Mexico City, circa 1910</strong></td>
<td>Gelatin silver. The Zocalo (main square) of Mexico City with Cathedral (middle) and National Palace (right). Dated by Bonnemaison. Item is unusually large for being only one piece. G 159. Former box number: 22** rolled.</td>
</tr>
<tr>
<td>7, 4</td>
<td><strong>Abbot, Berenice, Small Train, between 1935 and 1940</strong></td>
<td>Gelatin silver, multiple exposures. Signed in pencil on verso of mount. Date from Arles catalog. F 149. Former box number: 16.</td>
</tr>
<tr>
<td>46**, 1</td>
<td><strong>Donaldson Photo, Panama Pacific International Exposition, 1915</strong></td>
<td>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**.</td>
</tr>
<tr>
<td>10, 23</td>
<td><strong>Feininger, Andreas, Night Baseball, Polo Grounds, circa 1940</strong></td>
<td>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 Bonnemaison. Notation on recto of both prints: 10 ½ wide let light come. B 52. Former folder number: FF 28**.</td>
</tr>
<tr>
<td>7, 2</td>
<td><strong>Keiley, Joseph Turner, Niagra Falls, 1916</strong></td>
<td>Gelatin silver. Title written in ink on verso. Photographer's name from Bonnemaison. 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.</td>
</tr>
<tr>
<td>10, 22</td>
<td><strong>Man Ray, Windbag, 1944</strong></td>
<td>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*.</td>
</tr>
<tr>
<td>7, 1</td>
<td><strong>Photographer unidentified, Honolulu &quot;Algerobus&quot;, 1908</strong></td>
<td>Cyanotype. Title and date written in ink on recto of mount. H 169. Former box number: 1.</td>
</tr>
</tbody>
</table>
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.

Argentina, 1891

box 7, item 3
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.

Brazil, 1860 December

box 10, item 24
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 Bonnemaison. 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.

Horatio, 1895

Scope and Content Note
Gelatin silver. Date and photographer's name from Bonnemaison. Name not known according to John Hannavy. J 221. Former box number: 16.

box 7, item 9
Coach Horses Viewed from the Coachmens' Seat

box 7, item 10
Stage Coach 1895

box 7, item 12
Koya, Th. de [?], Hunt, circa 1910

Scope and Content Note
Gelatin silver. Date and title from Bonnemaison. 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 Bonnemaison. Location is probably North Africa or Middle East. H 195. Former box number: 8*.
**Series VI. Unidentified locations, circa 1850-1920**

### box 7, item 6

**Horses and Riders and Guards, after 1886**

**Scope and Content Note**
Circular (tondo) cyanotype with six circular vignettes. Dated by Bonnemaison. 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 Bonnemaison. 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 Bonnemaison. F 151. Former box number: 4*.

### box 7, item 15

**Part of the Campus, circa 1900-1920**

**Scope and Content Note**

### box 13, item 28

**Family in the Ruins of a City circa 1850**

**Scope and Content Note**
Salted paper print. Title from Bonnemaison: *Pique-nique en ruines*. Dated by Bonnemaison, 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.
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 Bonnemaison. 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

box 22, item 3
box 22, item 4

Construction of the Cineorama Building, Interior

Construction of the Cineorama Building, Exterior