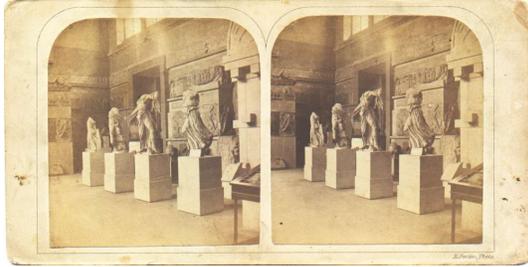


Photographies stéréoscopiques
(<http://photostereo.org>).
Recherche par mots clés : 13 : Grande Bretagne.
(Great Britain)

Francis Dupin

25 novembre 2020

Fichier créé le : 25/11/2020



coll_2_97

Londres - « The lycian salon. British Museum ». Par Roger Fenton

London - « The lycian salon. British Museum ».

Au dos, manusc au crayon : « The lycian salon. British Museum » Publié dans Stereoscopic Magazine 1858

Published in Stereoscopic Magazine 1858.



coll_2_98

« Osteological museum of the Royal college of Lusyons »

« Osteological museum of the Royal college of Lusyons »

Au dos, manusc au crayon : « Osteological museum of the Royal college of Lusyons »

Cette vue a été publiée dans le «Stereoscopic magazine. 1858 vol. 1» avec en bas à droite le nom du photographe : H. Taylor.

This view have been published in the «Stereoscopic Magazine. 1858 vol. 1», with the photographer name, hard to read : H. Taylor.



coll_2_99

« The asafoetida plants »

« The asafoetida plants »

Au dos, manusc au crayon : « The asafoetida plants »

Cette vue a été publiée dans le Stereoscopic Magazine No. 14 : August 1859.
Photographe présumé : William Walker. [Contribution de Geoff Barker. Merci !]

A version of this view was published by Lovell Reeve in the Stereoscopic Magazine in issue No. 14 : August 1859. The reference to it describes it as The Asafoetida Plant, Edinburgh (coloured) [205-206 (Balfour)] (William Walker).
[Contribution Geoff Barker. Thanks !]

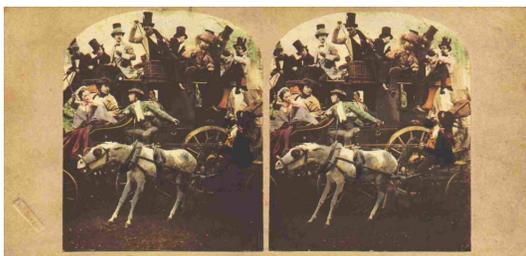


coll_2_111

Eclipse de Lune. « Lunar photographs by Warren De La Rue. Stereoscopic views of the phenomena of lunar eclipses formed by combining photographs of the eclipses of february 1858 and october 1865 »

Eclipse de Lune. « Lunar photographs by Warren De La Rue. Stereoscopic views of the phenomena of lunar eclipses formed by combining photographs of the eclipses of february 1858 and october 1865 »

Au dos étiquette d'explications 67x43 mm



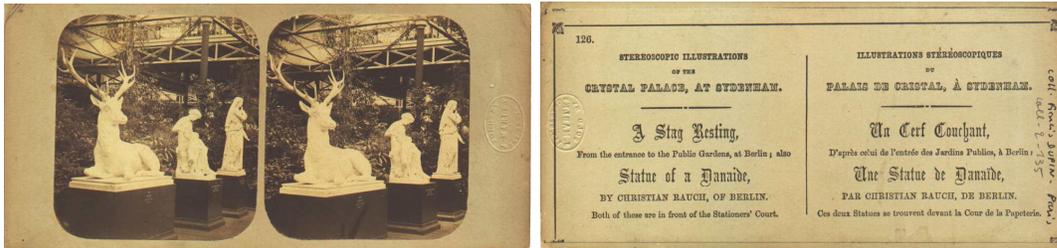
coll_2_132

(Série 72)

Le retour des courses.

Returning from the derby

Au recto, timbre sec en diagonale, en bas à gauche de la vue de gauche : 13x3,5 mm « A.Silvester ». Au verso : manusc à l'encre : « N°32 », imprimé à l'encre noire : « Returning from the Derby / Le Retour des Courses. » « Entered at Stationnners' Hall » « déposé. »



coll_2_135

Grande - Bretagne - Sculptures au Palais de cristal.

Great Britain - 126 - Sculpture at the Crystal Palace.

Timbre sec oval 19x13 mm « sold by / J MABLEY / 143, strand ». Au dos étiquette descriptive en français et en anglais : « 126 / Stereoscopic illustrations / of the / Crystal Palace, at Sydenham. / — / A stag resting, / from the entrance to the Public Gardens, at Berlin; also / Statue of a Danaïde, / by Christian Rauch, of Berlin. / Both of these are in front of the Stationner's Court. » et

« illustrations stéréoscopiques / du / Palais de Cristal, à Sydenham. / — / Un cerf couchant, / D'après celui de l'entrée des Jardins Publics, à Berlin : / Une statue de Danaïbe, / par Christian Rauch, de Berlin. / Ces deux statues se trouvent devant la Cour de la Papeterie. »





coll_2_154

Victor Hugo devant sa maison de Hauteville à Guernsey. Par T.B. Hutton.

Victor Hugo and his grand-Children behind Hauteville House at Guernsey.

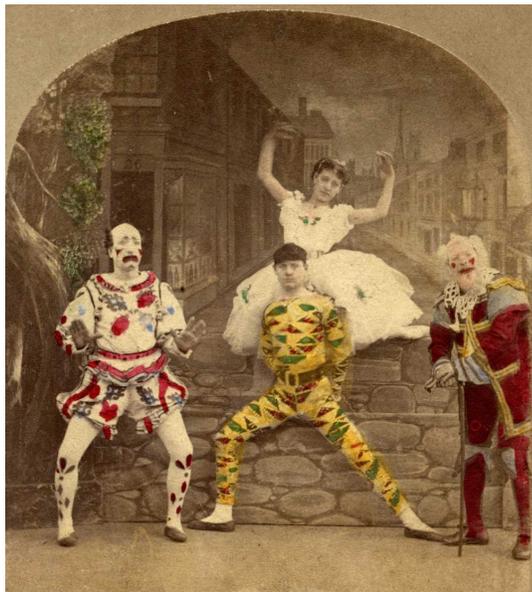
Au dos, étiquette blanche imprimée 122x56 mm «Hauteville House, Guernsey.
The residence of Victor Hugo, with the Poet and
his Grand-children
Photographed by T. B. Hutton, Guernsey.
Clarke, typ.»



coll_2_176
Brodeuse par A.Silvester
Embroideress.

Timbre sec 14x4 mm «A Silvester»

Provenance : Cette vue ne fait plus partie de ma collection : échangée DP
2008



coll_2_179

Clowns.«Here we are again»

Clowns.«Here we are again»

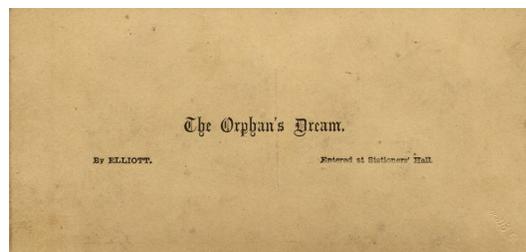
Trois clowns et une danseuse posent devant un décor. Légende : «Here we are again». «Copyright.»



coll_2_188

Harpiste dans un jardin

Harpist in a garden

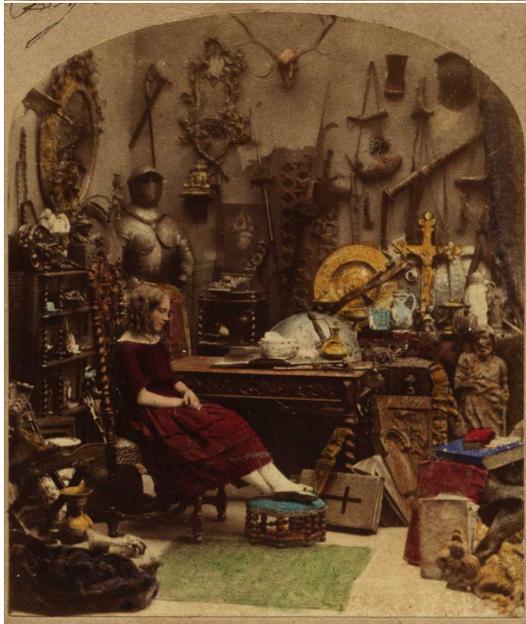
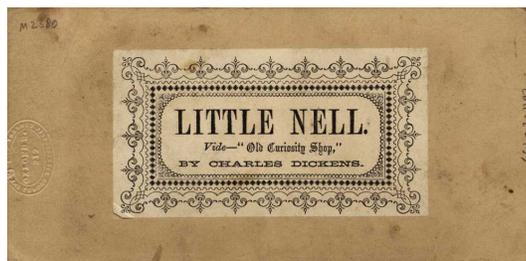


coll_2_189

Le rêve de l'orphelin

The orphan's dream

”Au dos, imprimé à l'encre noire : « The Orphan's Dream
/ By Elliott Entered at Stationnners' Hall ». Timbre sec ””S. Elliott”””



coll_2_199

La Petite Nell du
vieux cabinet de Curiosités. Charles Dickens.

”Little Nell. Vide - ””Old Curiosity shop”” by Charles Dickens.”

”Au dos, étiquette imprimée blanche décorée. 100x55 mm «Little Nell./ Vide
- ””Old Curiosity shop,””/ by Charles Dickens.». Timbre sec ovale 24x17 mm
«The London stereoscopic companie / 313 / Oxford st»”



coll_2_214

(Série 72)

Vue satyrique. Tête de Napoléon III greffée sur une oie repoussée par des bonnes de ménage. Vue attribuée à Alfred Silvester.

Sylvester's Household Brigade

Goose with Emperor's head
chased by housemaids with mops and buckets. Attributed to Alfred Silvester

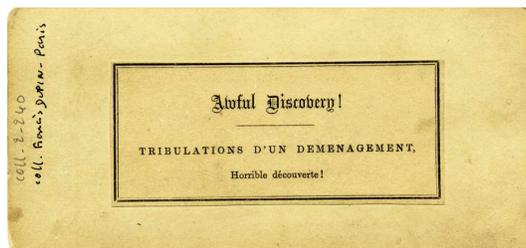
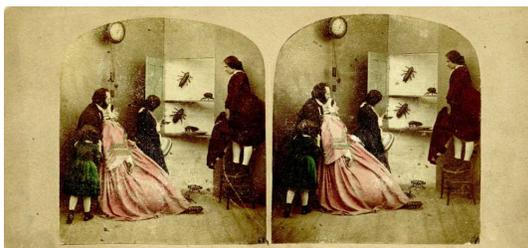


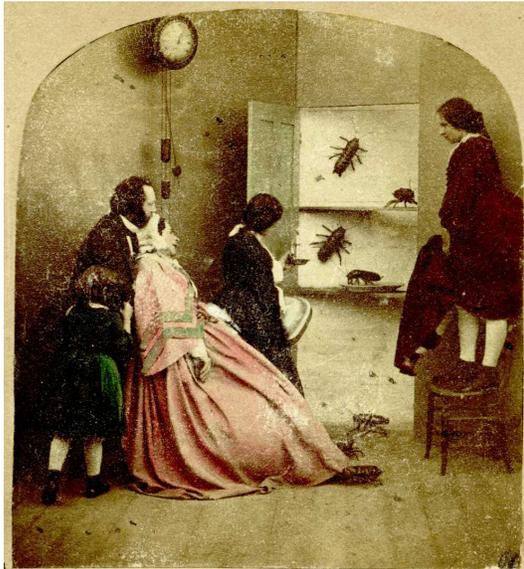
coll_2_215

Scène campagnarde. Jeunes paysannes au bord d'un ruisseau

Young country-women at the edge of a brook

Au dos, étiquette blanche 75x17mm «Rusticity» et manuscrit à l'encre : «507»





FIRST NIGHT IN THE NEW HOUSE.
Awful discovery of black beetles.

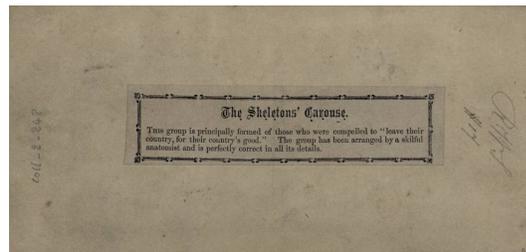
coll_2_240

(Série 89)

Tribulations d'un déménagement, Horrible découverte! . Gigantesques cafards dans un placard

Tribulations of a move, Horrible discovery! . Giant cockroaches in a closet.

Au dos, étiquette collée : «Awful discovery! / - / Tribulations d'un déménagement, / Horrible découverte! ». D'après les caricatures de John Leech. Cf livre «Four hundred humorous illustrations» page 170. Par John Leech. Se télécharge ici (mai 2009) : <http://www.archive.org/details/fourhundredhumor00leeciala>



The Skeletons' Carouse.
This group is principally formed of those who were compelled to "leave their country for their country's good." The group has been arranged by a skillful anatomist and is perfectly correct in all its details.



THE Vol I N° 6 15 oct 1858

PHOTOGRAPHIC NEWS:

A WEEKLY RECORD
OF THE
PROGRESS OF PHOTOGRAPHY.
EDITED BY
WILLIAM CROOKES, F.R.S.
VOLUME I
LONDON:
CARBELL, PETER, AND GALEEN, LA BELLE SAVOIRI YARD,
STATIONER HOUSE, E.C.
1858.

QUESTIONABLE SUBJECTS FOR PHOTOGRAPHY.

"Alas, poor Yorick!"
"To what base uses we may return!"
We were recently attracted by an advertisement to the following effect:—"Extraordinary stereoscopic novelty! 'The Skeletons' Carouse!!"
The feeling we experienced on the perusal of the above was something like that which a man feels on reading the play-bill of one of our transparent theatres, which seem, as a general rule, to flourish on a class of play that has more or less of the mysterious or horrible in its composition. We are all acquainted with these large poster announcements which inform the reader that a certain play is received with nightly applause; and the advertisement of "The Skeletons' Carouse" can excite but one feeling—that of curiosity, to see how the subject would be treated, and whether the fact would bear out the strong adjective which informed us that it was "extraordinary." As we are particularly desirous of seeing and knowing all that transpires in the photographic world, whether it be useful or ridiculous, we followed the directions of the advertisement, and forwarded twenty-four postage stamps to the depot, for which we received a slide which is, in reality, an "extraordinary novelty!" It is a picture of six famous skeletons, in all their ghastly reality, seated round a table, on which are placed all the necessary accessories of pothouse paraphernalia. At the head of the table sits one of the figures, with a presidential air, while the rest are posed as if in the act of conversing. On the floor is a spittoon and a lantern: the former, no doubt, being requisite, as the whole of this ghostly crew are supplied with cigars and pipes! We certainly must give credit to the arranger of this group, who has placed the figures in very natural attitudes. The *first ensemble* appears very much like a madcap freak on the part of some medical students, who, we are led to suppose, are anything but reverent to what ought to be considered most sacred—the human body after death. We cannot find words strong enough to express our disapprobation of the publication of this slide. There is something about the whole affair so flippantly sacrilegious, that it cannot fail to disgust any right-thinking person. It is well-known that, even when science demands that a body should be subject to medical examination, there is always a strong feeling against such a proposal; and it is often only by urgent representations that the relatives of deceased persons can be induced to allow the bodies of their dead friends to be thus mutilated. But what must we say of this gross violation of all the laws of decency and propriety? Were not all these six skeletons at one time living men, who moved and breathed, and took part in the duties of life as we do now? and though they may, many a time, have repeated the words of Shakespeare,
"Impious Caesar, dead and turned to clay,
Might stop a hole to keep the wind away;
Oin that that earth, which kept the world in awe,
Should patch a wall to equal the wall's decay?"

yet it is certain that it could never have occurred to them that at some future day their skeletons should be made the subject of a jest in a stereoscopic slide! What meaning there is in the idea of this picture we are unable to understand; we are not aware that, even in the extravagant class of plays to which we have alluded, there is any drama which furnished the groundwork of this picture; and certainly, there is no sense in the idea. It is, to our minds, the result of a wanton profanity, which would turn into ridicule what ought to be held in religious veneration. We think that a sense of propriety will at once forbid any more traffic in this diabolical attempt to travestie the most important side of anatomical science; and we are as a kin to conceive how people can have so far forgotten their own self-respect as to encourage the sale of such a disgusting picture, unless they buy it—in the blind ignorance we did—simply to satisfy curiosity. There is not a single argument that can be put forth in palliation of this shameless irreverence. The fair way in which to put the matter is—to ask ourselves if we should feel comfortable at the idea of being thus made the jest of the silly and weak-minded. If there was a scarcity of subjects, there might be an excuse, which cannot now be adduced; and if the argument is that novelty is wanted, all we can say is, that however great the demand for new pictures, that never can be regarded as a plea for the extravagant and unwarrantable liberty taken by the composer of this revolting subject. If such a subject is not everywhere repudiated as an insult to popular taste, we blush for the art taste of our countrymen.

NOTES AND QUERIES:

2nd S VI 149, nov 6 1858

Medium of Inter-Communication
LITERARY MEN, ARTISTS, ANTIQUARIES,
GENEALOGISTS, ETC.
INDIANA UNIVERSITY
LIBRARY
SECOND SERIES—VOLUME SIXTH
JULY—DECEMBER, 1858.
LONDON:
BELL & DALDY, 186, FLEET STREET,
1858.

STEREOSCOPIC NOVELTY!
"SKELETONS' "CAROUSE."
This mysterious Picture is now having an enormous sale, and is the most remarkable one ever produced.
Free by Post, 5s Stamps.
LONDON: STEREOSCOPIC COMPANY,
31, Chancery Lane, and 312, Oxford Street.

coll_2_248

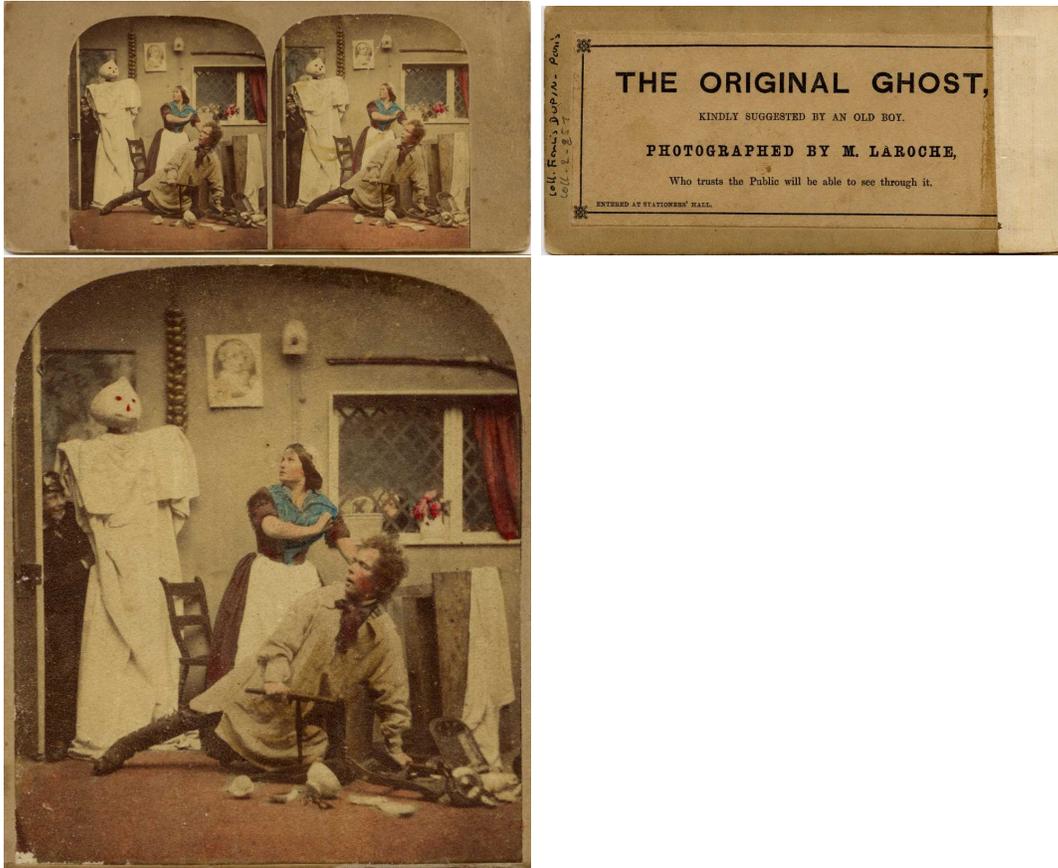
Le festin des squelettes. Squelettes attablés

The skeleton's carouse

"Etiquette imprimée collée au dos : «The Skeletons Carouse. / This group

is principally formed of those who were compelled to "leave their country, for their country's good". The group has been arranged by a skilful anatomist and is perfectly correct in all its details».

A l'encre, initiales et «#17»



coll_2_253

(Série 100)

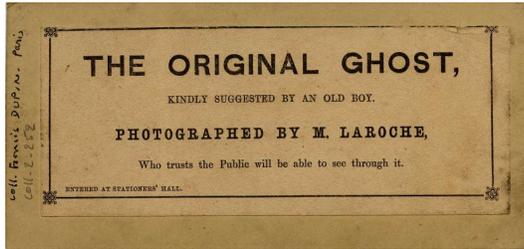
Fantôme.

Par Martin Laroche (William Henry Silvester)

The original ghost

Au dos, étiquette imprimée 152x65mm «THE ORIGINAL GHOST, / kindly suggested by an old boy. / Photographed by M. Laroche, / Who trusts the Public will

be able to see through it. / Entered at Stationers' Hall.»



coll_2_254

(Série 100)

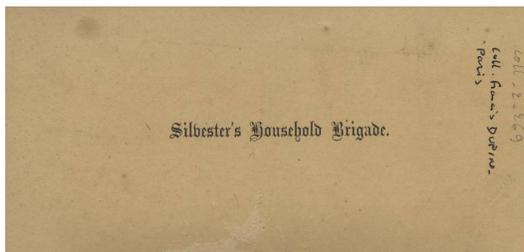
Fantôme.

Par Martin Laroche (William Henry Silvester)

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be able to see through it. / Entered at Stationers' Hall.»





coll_2_269

(Série 72)

Vue satyrique. Tête de Napoléon III greffée sur une oie repoussée par des bonnes de ménage. Vue attribuée à Alfred Silvester.

Sylvester's Household Brigade

Goose with Emperor's head

chased by housemaids with mops and buckets. Attributed to Alfred Silvester

Au verso, timbre sec «Silvester»

Au dos légende imprimée : «Silvester's Household Brigade»



coll_3_120

(Série 7)

Grande Bretagne - Le château de Windsor. N°4. Par Henri Plaut.

Great Britain - The castle of Windsor.