

Photographies stéréoscopiques
([http ://photostereo.org](http://photostereo.org)).
Recherche par mots clés : 33 : inclassable.
(Unclassifiable)

Francis Dupin

25 novembre 2020

Fichier créé le : 25/11/2020



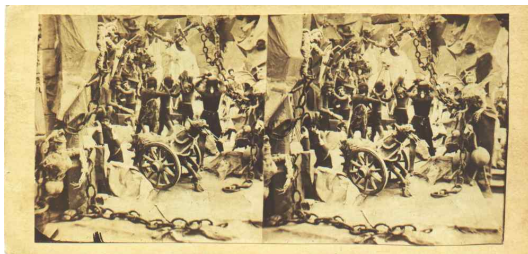
coll_1_264

Paris - Etablissements de bains de la Samaritaine sur la Seine.

[Indexation sur stereothèque.fr](http://indexation.stereothèque.fr)

Paris - Baths on the Seine.

Le papier photographique n'est pas collé sur un carton, mais monté entre deux verres, comme les vues sur verre. Ainsi, la vue peut être regardée par transparence. Papier salé, ou très légèrement albuminé.



coll_2_28

Une représentation théâtrale. Orphée ?

A play

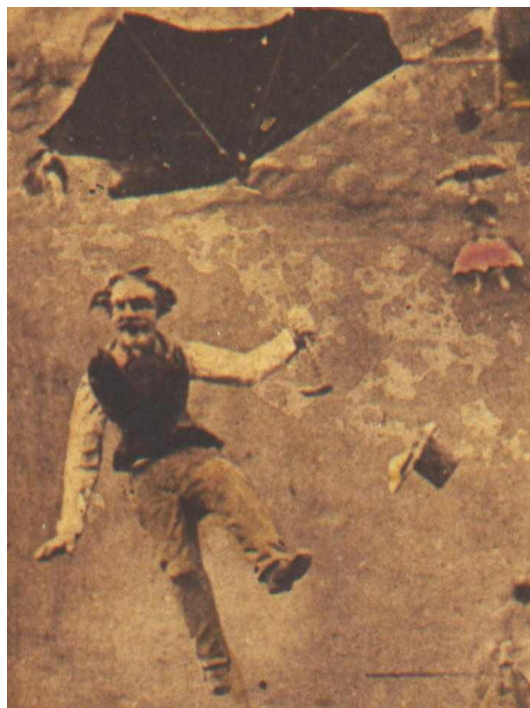
Au dos, manuscrit à l'encre : « M Clotilde »

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_141

Songe d'un aéronaute à la recherche du point d'appui.

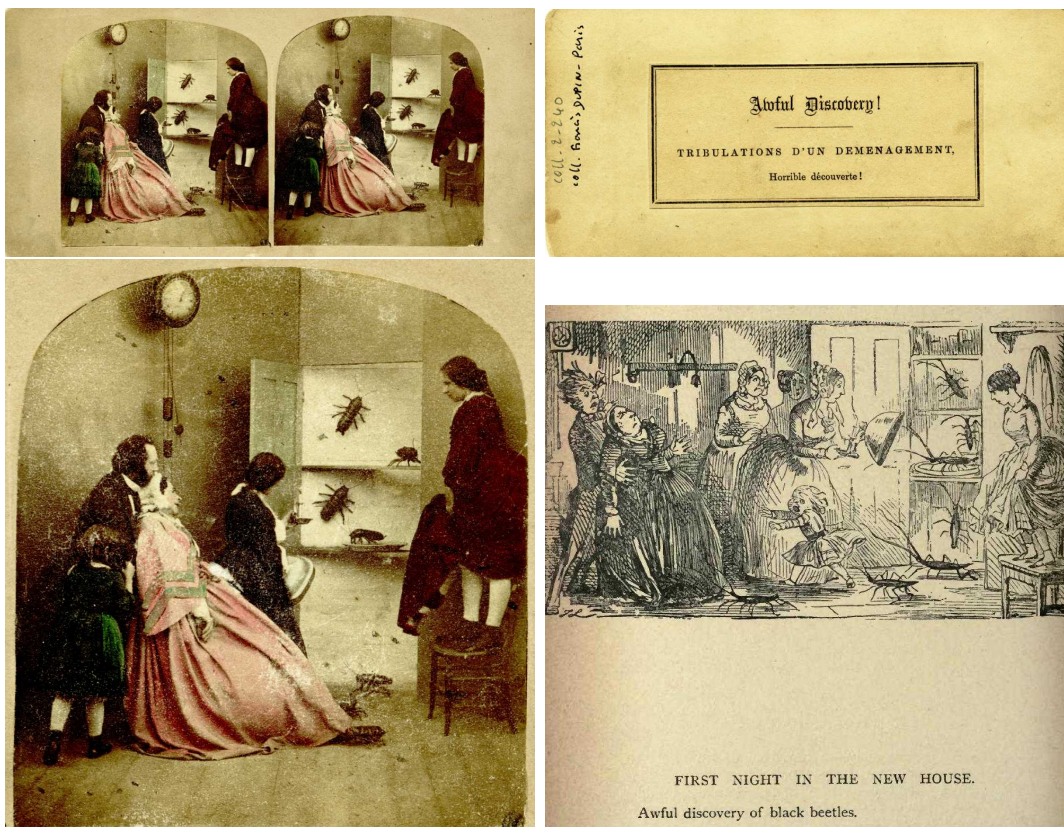
Dream of an aeronaut, looking for the support.



coll_2_228
Atelier de fabrication de vues stéréoscopiques
Stereoviews workshop.



coll_2_238
Homme revêtu d'une peau de singe
Man dressed in a monkey skin



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>

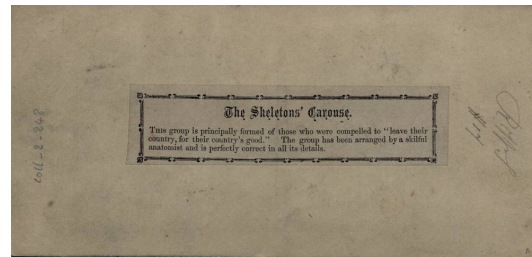




coll_2_243

Légende allemande. Histoire d'un nez : Légende de Hans Hoffenscratchen
German legend. The story of a nose. Legend of Hans Hoffenscratchen

Au dos, étiquette explicative en anglais.



NOTES AND QUERIES:

2nd S VI 149, nov 6 1858

Medium of Inter-Communication
 LITERARY MEN, ARTISTS, ANTIQUARIES,
 GENEALOGISTS, ETC.
 INDIANA UNIVERSITY
 LIBRARY
 "When bound, under name of 'GUTHRIE'S CYCLOPEDIA'"

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, 24 Stamps.
 LONDON STEREOSCOPIC COMPANY.
 21, Chancery Lane, and 212, Oxford Street.

THE
PHOTOGRAPHIC NEWS:

A WEEKLY RECORD

OF THE

PROGRESS OF PHOTOGRAPHY.

EDITED BY
WILLIAM CREOSKE, F.R.S.

VOLUME I

LONDON:
CARPENTERS, PATTER, AND GALEN, LA BELLE SAVOIR YARD,
STATION HOUSE, E.C.
1858.

Vol I N°6 15 oct 1858

QUESTIONABLE SUBJECTS FOR PHOTOGRAPHY.

"Alas, poor Yorick!"
"To what base uses we our 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 human skeletons, in all their ghastly reality, seated round a table, on which are placed all the necessary accessories of posthumous 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 ghastly 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 *total ensemble* appears very much like a madcap freak on the part of some medical students, who, we are led to suppose, are smiling 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 those 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,

"Impetuous Caesar, dead and turned to clay,
Might stop a hole to keep the wind away;
Oh that that earth, which kept the world in awe,
Should patch a wall to expel the winter's flaw!"

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 organ 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 disgusting attempt to travesty the most important side of anatomical science; and we are at a loss 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 shameful 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 society is wasteful, all we can say is, that however great the demand for new pictures, that never can be argued 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.

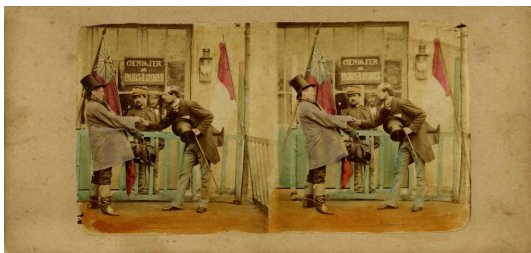
coll_2_248

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_256

Chemin de fer de Paris - Londres

Paris - Londres railroad.

Au dos, manuscrit à l'encre : «Mrs Collins»



coll_2_260

(Série 104)

Bas relief. Serpents et coquillages

Bas Relief, snake and shellfish

Attribué à Duboscq-Solei-Ferrier.



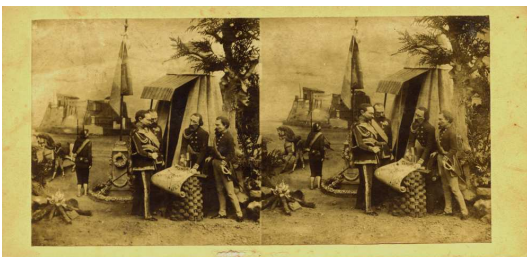
coll_2_261

(Série 104)

Sculpture : Serpent enroulé autour d'une souche

Sculpture : Snake wrapped around a strain

Attribué à Duboscq-Solei-Ferrier.



coll_2_266

figurines modelées. 1859 - Campagne d'Italie. Réunion de l'état-major

Modeled characters. Italian Military Campaign : Staff Meeting.

Le personnage le plus à gauche est Victor Emmanuel II



coll_2_270

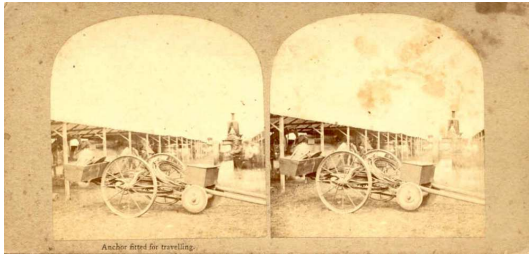
Découverte des victimes de Pantin

Discovery of the murder of Pantin.

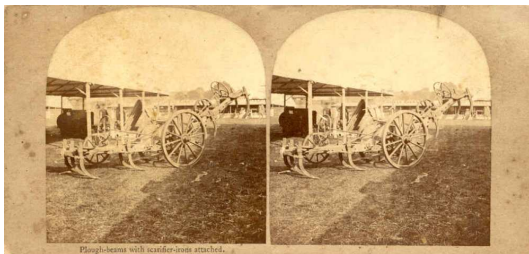
Découverte dans un champs à Pantin des 5 enfants de la famille Kinck et de leur mère le 20 septembre 1869, assassinés par Jean-Baptiste Troppmann.

Remarquer la légende en anglais.

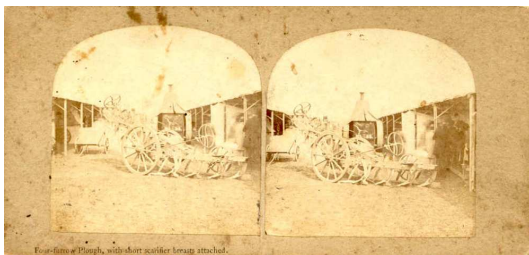
La vue existe avec une légende en français : (publiée par Pellerin - La photographie stéréoscopique p.62)



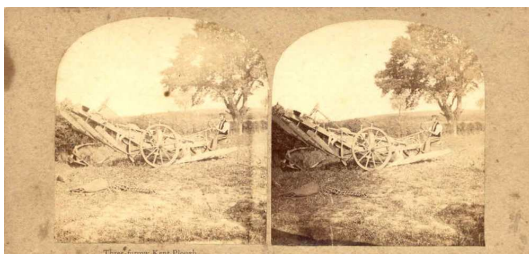
coll_3_55
Exposition de charrues
Exhibition of plough



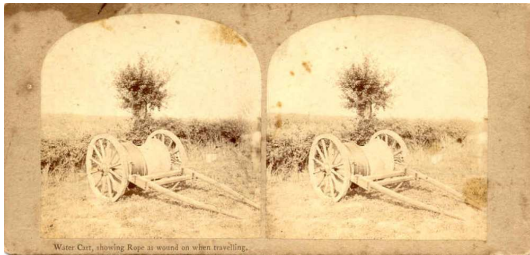
coll_3_56
Exposition de charrues
Exhibition of plough



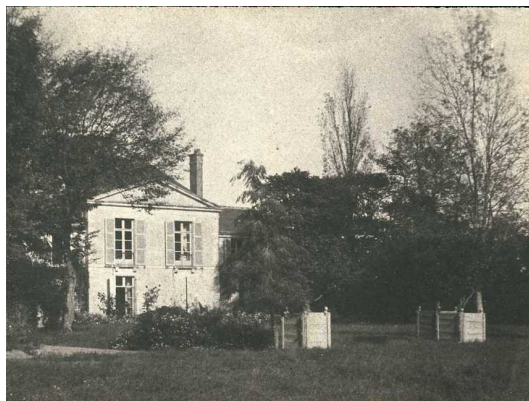
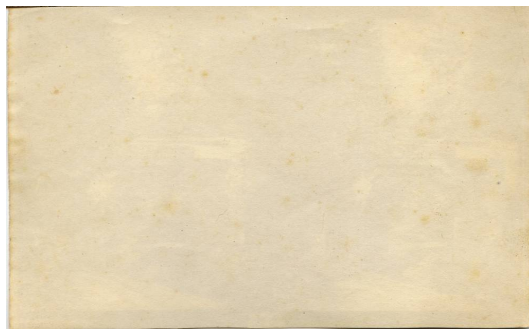
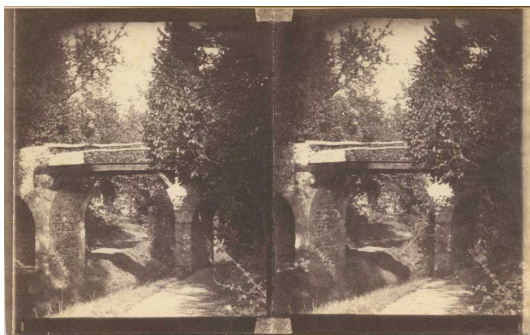
coll_3_57
Exposition de charrues
Exhibition of plough



coll_3_58
Exposition de charrues
Exhibition of plough



coll_3_59
Exposition de charrues
Exhibition of plough



coll_3_164

Pont dans les environs d'Ancenis (Pays de Loire)

Bridge in Ancenis area (Pays de Loire)

Cette photo faisait partie d'un groupe de trois vues, dont la vue coll_3_164_97483.jpg (non stéréoscopique). L'une des 3 représente le pont d'Ancenis.

Papier salé d'après négatif papier (calotype). Vue non montée.