

Photographies stéréoscopiques
(<http://photostereo.org>).

Recherche par mots clés : 13 : Grande Bretagne
(Great Britain)

Francis Dupin

2 janvier 2026

Fichier créé le : 02/01/2026

coll_2_97

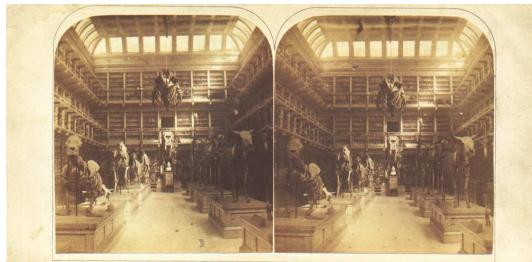


Londres - « The lycian salon. British Museum ». Par Roger Fenton
London - « The lycian salon. British Museum ».

Au dos, manuscr 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, manuscr 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, manuscrit 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

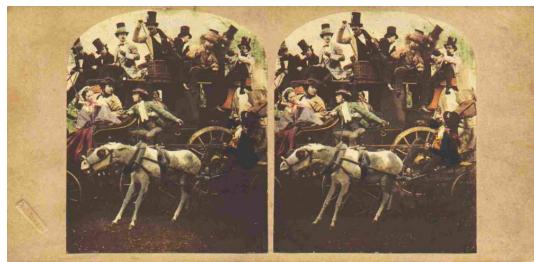


Eclipse de Lune. « Lunar photographs by Warren De La Rue. Stereoscopic views of the phenomena of lunar eclipses formed by combining photographs of the eclipses of february 1858 and october 1865 »

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)

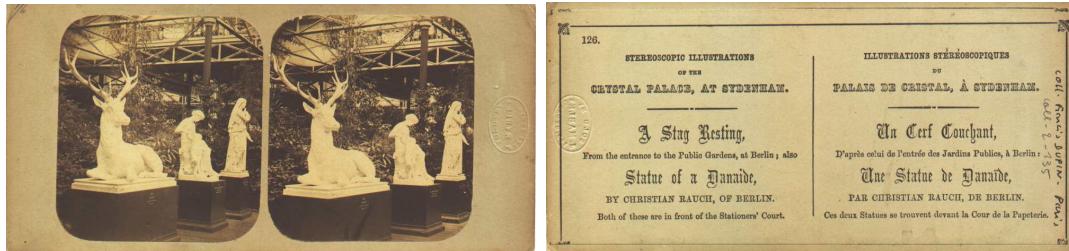
Le retour des courses.

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 : manuscrit 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 Danaide, / by Christian Rauch, of Berlin. / Both of these are in front of the Stationer'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 Danaïde, / 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.»

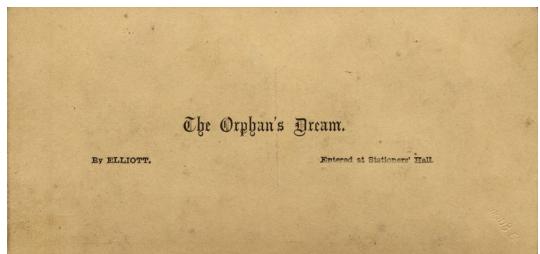
coll_2_188



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 whith Emperor's head

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

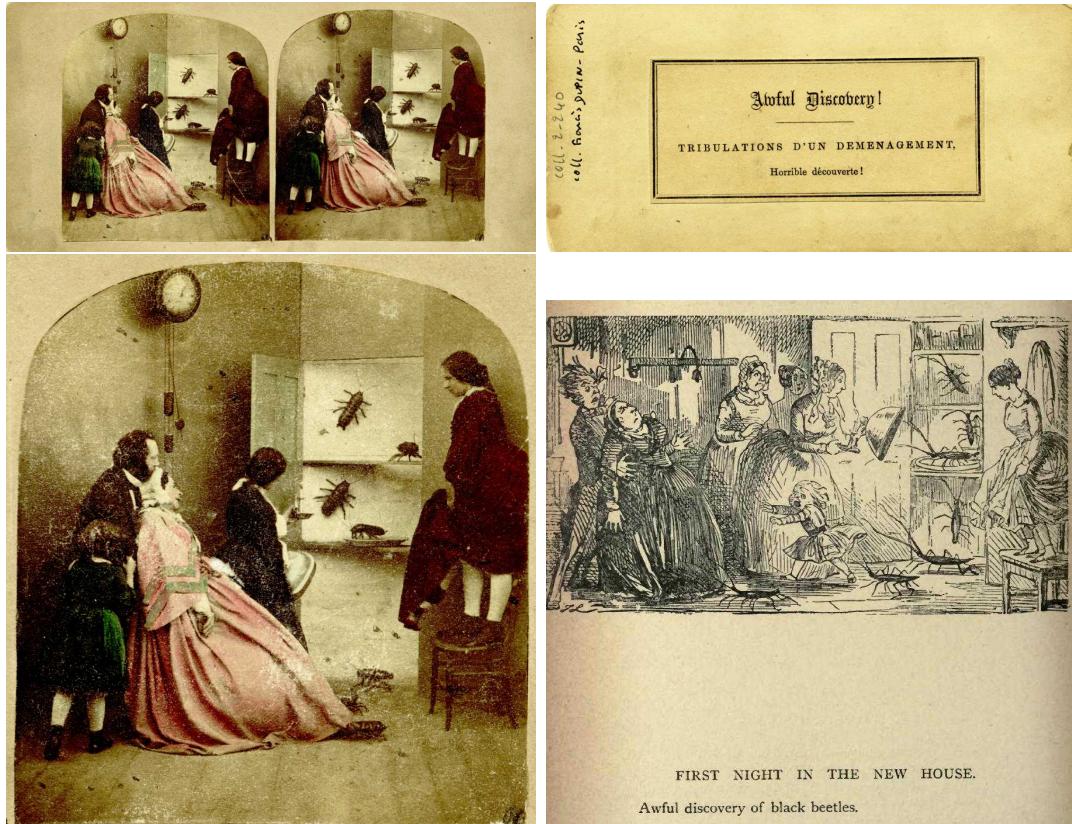
coll_2_215



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»

coll_2_240



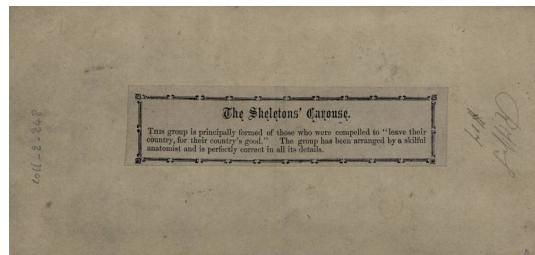
(Série 89)

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_248



NOTES AND QUERIES:

2nd S VI 149, nov 6 1858

Medium of Inter-Communication

LITERARY MEN, ARTISTS, ANTIQUARIES,
GENEALOGISTS, ETC.
INDIANA UNIVERSITY
LIBRARY

© 1858, BELL & DALDY, LTD.

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 success and is the most remarkable one ever produced.

Free by Post, 2d Standard
LONDON STEREOSCOPIC COMPANY,
21, Cheapside, and 312, Oxford Street.

PHOTOGRAPHIC NEWS:

QUESTIONABLE SUBJECTS FOR PHOTOGRAPHY.

A WEEKLY RECORD

"Ahoi, poor Totah!"

"To whom may we 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 this shew was something like that which a man feels on reading the play-bill of one of our transposing theatres, which seem, as a general rule, to flourish on a class of play that has more & less of the "extraordinary" in it than any other. We are all acquainted with those large poster announcements which inform the reader that a certain play is received with nightly applause, and that the "extraordinary" in it is the "extraordinary Carouse"! can excite but one feeling—that of curiosity, to see how the subject would be treated, and whether the fact of its being "extraordinary" would not be as remarkable as that it was "extraordinary." As we are particularly desirous of seeing and knowing all that inspires in the photographic world, we sent it off to a friend, and requested him to take the directions of the advertisement, and forwarded twenty-four postage stamps to the deputé, for which we received a slide which, in reality, an "extraordinary" novelty! It is a picture of six skeletons in all their ghastly array, seated round a table, on which are placed all the necessary accessories of posthume paraphanalia. At the head of the table sits a skeleton, who, with a very malignant smile, 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 necessary to the fact that these ghastly crew are supplied with cigars and punch! We have no means given to the arranger of this group, who has placed the figures in very natural attitudes, but the *entertained* appears very much like a *host* on the part of some anatomist, who, we are led to suppose, are anything but reverent to what ought to be considered most sacred—the human body and death. What a picture was never enough to express our disapprobation of the publication of this slide. There is something about the whole affair so flippancy, so wanton, so flat to the taste of every thinking person. It is well-known that, even when science demands that a body should be subject to medical examination, it is done with the greatest care and respect; a proposal; and it is often only by urgent representations that the relatives of deceased persons can be induced to allow the bodies to be dissected. What would the world say if we asked what must we say of this gross violation of all the laws of decency and propriety? Not all those six skeletons at once bring me back to the past, and, though I take part in the affairs of life as we see now? and though I may, many a time, have repeated the words of Shakespeare,

¹Impetuous Caesar, dead and turned to clay,
With this fell spirit, with this dead hand, comes here
On that dead earth, which keeps the world in awe,
Shakes it, and turns it.

yet it is certain that it could never occur to them that at some future day their skeletons should be made the subject of a joint stereoscopic slide! What meaning then is to be given to this picture of six skeletons?—we are not aware that, even in the extravagant class of plays to which we have alluded, there is any drama which furnishes such gross and revolting material for a picture. 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 a serious and dignified subject. We believe that a sense of propriety will at once forbid any more traffic in this disgraceful attempt to travestie the most important tasks of an anatomist. We are, however, not so sanguine as to believe that people can have so far forgotten their own self-respect as to encourage the sale of such a disgusting picture. We do not say that it is a bad picture—it is not;—simply to satisfy curiosity. There is not a single argument that can be put forth in palliation of this shameless irreverence. There is no way, however, to reach the minds of men—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 majority of subjects, there might be an excuse, that they were not all skeletons, and that the demand for this novelty is wanted, all we can say is, that however great the demand for new pictures, that never can be argued as a sufficient reason for the publication of a picture 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.

Le festin des squelettes. Squelettes attablés. Par William England ?

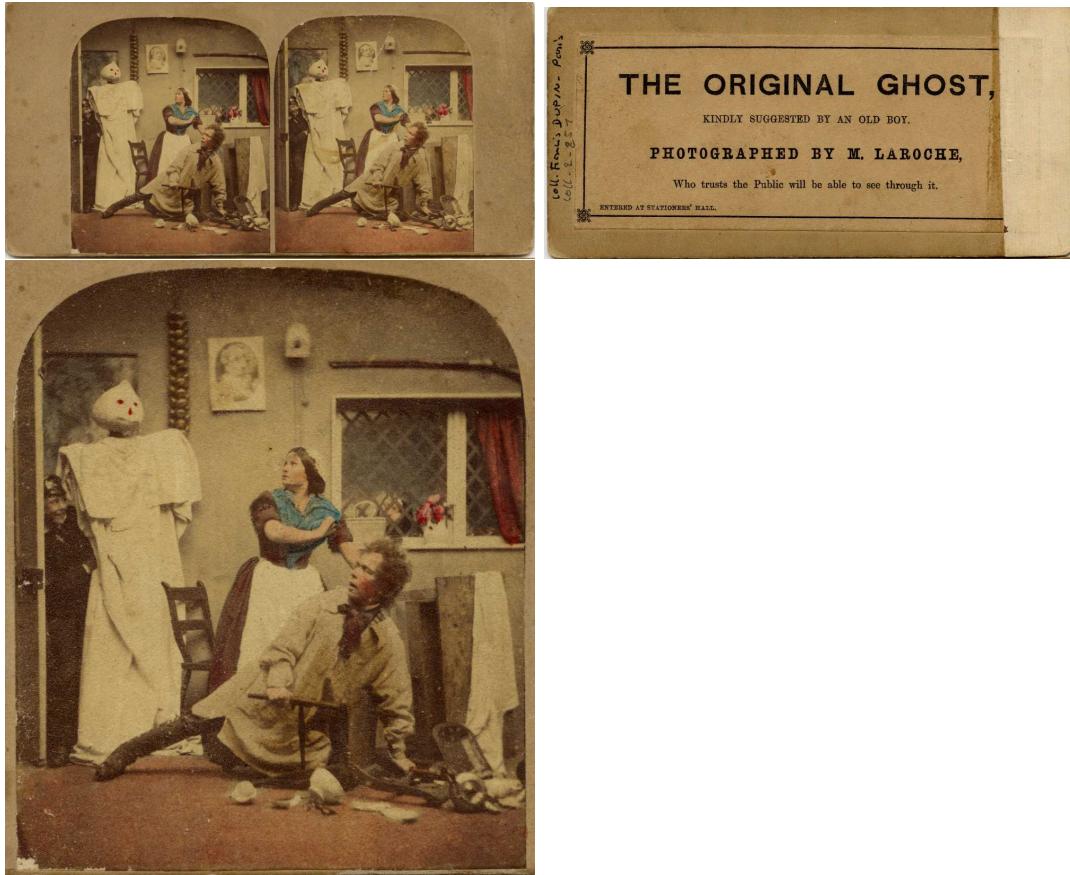
The skeleton's carouse

"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»

Il existe une seconde variante avec le champ un peu plus large autour des squelettes attablés. (Collection Jonathan Ross, qui attribue cette vue sans certitude à William England, car certains exemplaires portent au dos une étiquette légendée qui est propre à sa production).

coll_2_253



(Série 100)

Fantôme.

Par Martin Laroche (William Henry Sylvester)

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)

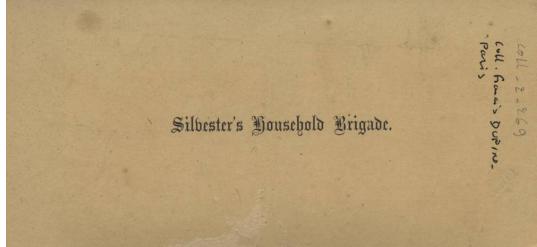
Fantôme.

Par Martin Laroche (William Henry Silvester)

The original ghost

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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.