

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

Recherche par mots clés : 33 : inclassable
(Unclassifiable)

Francis Dupin

2 janvier 2026

Fichier créé le : 02/01/2026

coll_1_264

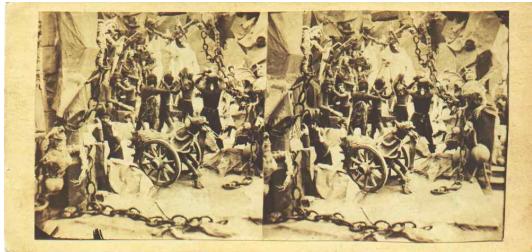


Paris - Etablissements de bains de la Samaritaine sur la Seine.
[Indexation sur stereotheque.fr](http://Indexation.sur.stereotheque.fr)

Paris - Baths on the Seine.

Le papier photographique n'est pas collé sur un carton, mais monté entre deux verres. Le verre du fond est un simple verre. Épaisseur de chaque verre : 1,8 mm . Ainsi, la vue peut être regardée par transparence, mais le dos de la vue n'est pas colorié. D'où l'absence d'effet jour/nuit.. Papier salé, ou très légèrement albuminé.

coll_2_28



Une représentation théâtrale. Orphée. Présumé par Lefort

A play

Au dos, manuscrit à l'encre : « M Clotilde » Vue de la même série déposée par Vigé. BNF cote Ek5. Microfilm R130671 (bobine 780) vue 347, 348. DL 920 (1875)

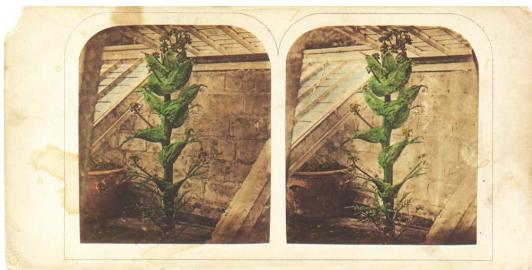
coll_2_46



Une représentation théâtrale

A play

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

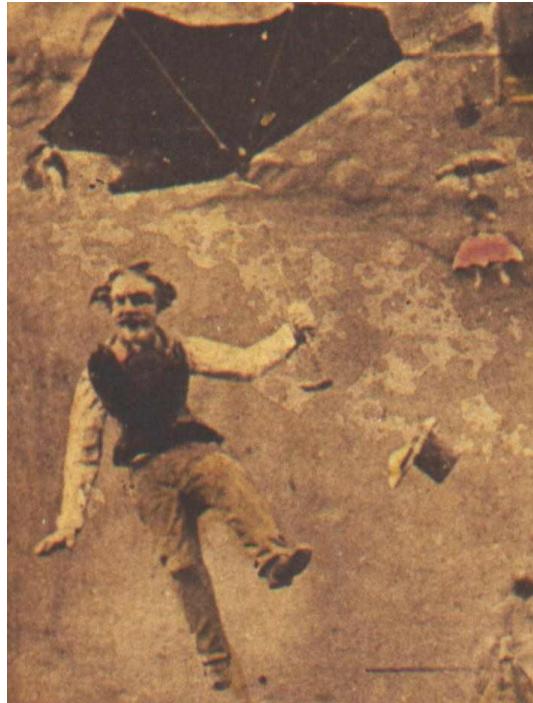


Eclipse de Lune. « Lunar photographs by Warren De La Rue. Stereoscopic views of the phenomena of lunar eclipses formed by combining photographs of the eclipses of february 1858 and october 1865 »

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_141



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

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

Dream of an aeronaut, looking for the support point.

À l'époque de cette photographie, on sait s'élever dans l'air, à l'aide d'un ballon, mais pas se diriger. Le point d'appui s'entend de ce qui permettrait à une force de propulsion de s'exercer. Au tout début des années 1850, nait l'idée d'ajouter une hélice au ballon, mais sa forme si peu aérodynamique et le volume du moteur rendent les expérimentations peu concluantes.

Sur l'état des lieux en 1841, voir Sanson, A. J., Navigation dans l'air. Le point d'appui aérien applicable à l'aérostation, précédé d'un projet de société aéronautique (...), 1841. Deutches Museum München <https://digital.deutsches-museum.de/item/BV039749276/> Consultation de la version numérisée par Google. Il commence son propos par «On a essayé mille moyens de diriger les aérostats ; aucun n'a encore réussi.». Tout est dit !

Il faut donc probablement interpréter l'image ainsi : Un inventeur aéronaute s'imagine navigant dans l'air au dessus d'une ville. Il tient dans sa main gauche une sorte de parapluie qui lui permet de maintenir son altitude, alors que ses mouvements lui permettent de se diriger. Son chapeau flotte à ses côtés. À l'arrière plan, d'autres personnages semblent se mouvoir sur le même principe.

En haut à droite de la scène, un promontoire rectangulaire avec des garde-corps tubulaires. Deux ballons aérostatisques y encadrent une locomotive avec la cheminée fumante vers la droite. Il est probable que les personnages s'élancent depuis ce promontoire. Au pied du personnage en train de rêver, un porte document est adossé au pied avant gauche de sa table de travail. L'inscription "PLAN" sur celui-ci indique qu'il est un inventeur.

La scène est réalisée en pâte à modeler, comme les diableries. Sur l'exemplaire du musée Paul Getty, une plaquette au premier plan en partie visible sur la vue de gauche, en bas à gauche de celle-ci, inscrite : [Hen]netier (le modeleur Hennetier, qui a participé à nombre de diableries).

Cette vue est particulière par son sujet, mais aussi car on ne peut à ce jour la relier à aucune série.

Un exemplaire en meilleur état au [Musée Paul Getty, cote 84.XC.870.23](#)

At the time of this photograph, we knew how to rise in the air, using a balloon, but not how to navigate. The support point means what would allow a propulsive force to be exerted. At the very beginning of the 1850s, the idea of adding a propeller to the balloon was born, but its non-aerodynamic shape and the volume of the engine made the experiments inconclusive.

On the state of affairs in 1841, see Sanson, A. J., Navigation dans l'air. Le point d'appui aérien applicable à l'aérostation, précédé d'un projet de société aéronautique (...), 1841. Deutches Museum München <https://digital.deutsches-museum.de/item/BV039749276/> Consultation of the version digitized by Google. He begins his remarks with "We have tried a thousand ways of directing the aerostats ; none has yet succeeded." All is said !

We should therefore probably interpret the image as follows : An aeronaut inventor imagines himself sailing in the air above a city. In his left hand he holds a sort of umbrella which allows him to maintain his altitude, while his movements allow him to direct himself. His hat floats at his side. In the background, other characters seem to move on the same principle.

At the top right of the scene, a rectangular promontory with tubular guardrails. Two aerostatic balloons and a steam locomotive with the smoking chimney to the right. It is likely that the characters jump from this promontory. At the foot of the dreaming character, a document holder leans against the front left leg of his work table. The inscription "PLAN" on it indicates that he is an inventor.

The scene is made of modeling clay, like the Devilries. On the copy in the Paul Getty Museum, a plaque in the foreground partly visible in the left view, at the bottom left of it, inscribed : [Hen]netier (the modeler Hennetier, who participated in a number of devilries).

This view is particular because of its subject, but also because it cannot be linked to another series.

A copy in better condition at [Paul Getty Museum, reference 84.XC.870.23](#)

coll_2_228



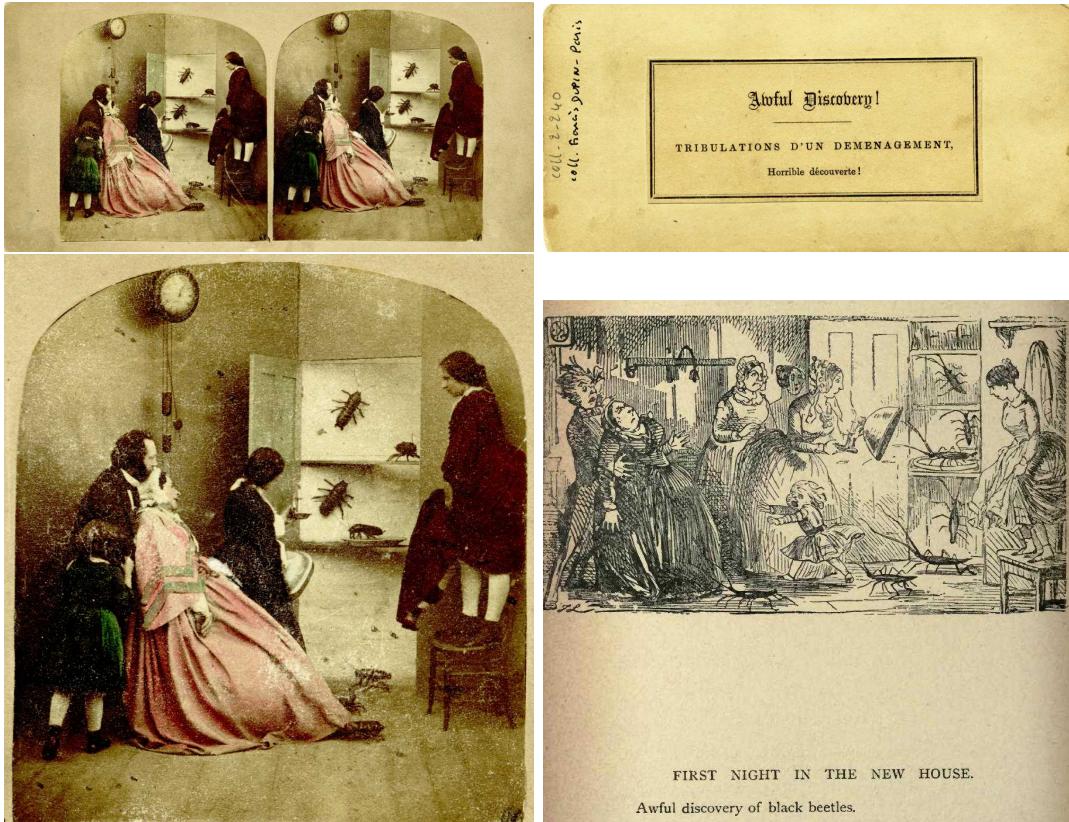
Atelier de fabrication de vues stéréoscopiques
Stereoviews workshop.

coll_2_238



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

coll_2_240



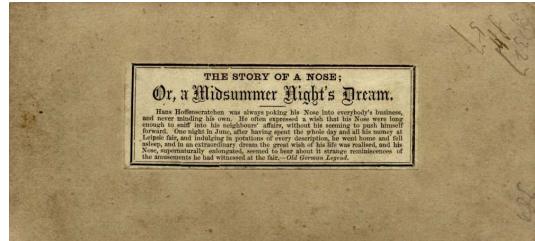
(Série 89)

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>

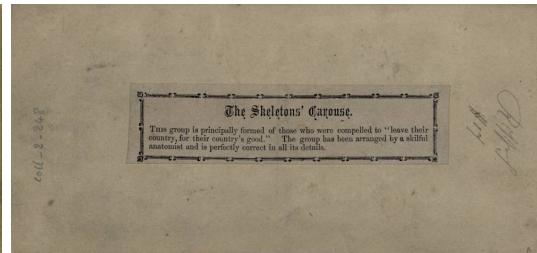
coll_2_243



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.

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

*Wm. Bell, sole & sole agent for Canada.

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 stamp.
LONDON STEREOSCOPIC COMPANY,
St. Cheapside, and 318, Oxford Street.

PHOTOGRAPHIC NEWS:

QUESTIONABLE SUBJECTS FOR PHOTOGRAPHY.

A WEEKLY RECORD

"Ahoi, ho! 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 character of a farce than of a tragedy. 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 author of it is the "author of 'The Skeletons Carouse'" can excite but one feeling—that of curiosity, to see how the subject would be treated, and whether the fact of its being a "novelty" would not be sufficient guarantee 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 who is well acquainted with the directions of the advertisements, 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 deformities, seated round a table, on which are placed all the necessary accessories of posthumous paraphandals. At the head of the table sits a skeleton, who, with his hands clasped, appears to be 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 ghosts never smoke with cigars and pipes! We have no means given to the arranger of this group, who has placed the figures in very natural attitudes, of what *modus operandi* appears very much like a picture from the pen 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 we are enough to express our disapprobation of the publication of this slide. There is something about it which affords so flippancy and wantonness, as fail to impress even the most thick-skinned person. It is well-known that, even when science demands that a body should be subjected to medical examination, it is done with the greatest care and circumspection; 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 we say if such a picture as this were to be exhibited in a public place? What must we say of this gross violation of all the laws of decency and propriety? We all know that there is a sense of propriety will at once forbid any more traffic in this abominable attempt to traverse the most important tasks of anatomy. We all know, too, that there is a sense of conscience: how people can have so forgotten their own self-respect as to encourage the sale of such a disgusting picture as this? We all know, too, that there is a sense of ill-disposition to satisfy curiosity. There is not a single argument that can be put forth in palliation of this shameless irreverence, except that it was done to gratify the public—*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 variety of subjects, there might be an excuse, that they were not all equally revolting; but as 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 such 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.

PROGRESS OF PHOTOGRAPHY.

EDITED BY
WILLIAM CROOKES, F.C.S.

VOLUME I.

LONDON
CASSELL, PETTER, AND GALPIN, LA BELLE SAUVAIGE YARD,
ATKINSON HILL, E.C.
1858.

* Only intended for our agents—Mexico.

London
CASSELL, PETTER, AND GALPIN, LA BELLE SAUVAIGE YARD,
ATKINSON HILL, E.C.
1858.

* Only intended for our agents—Mexico.

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).

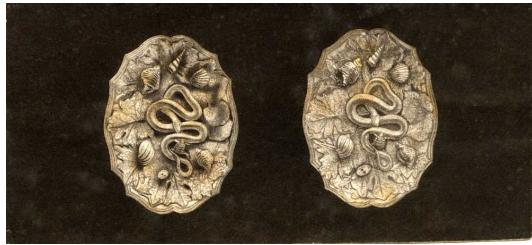
coll_2_256



Chemin de fer de Paris - Londres
Paris - Londres railroad.

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

coll_2_260



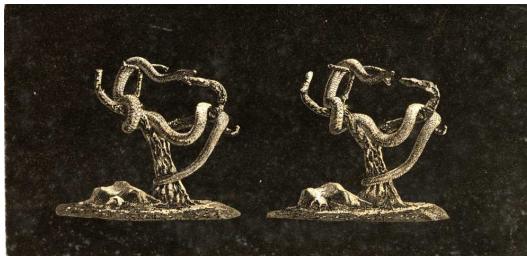
(Série 104)

Bas relief. Serpents et coquillages

Bas Relief, snake and shellfish

Attribué à Duboscq-Soleil-Ferrier.

coll_2_261



(Série 104)

Sculpture : Serpent enroulé autour d'une souche

Sculpture : Snake wrapped around a strain

Attribué à Duboscq-Soleil-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

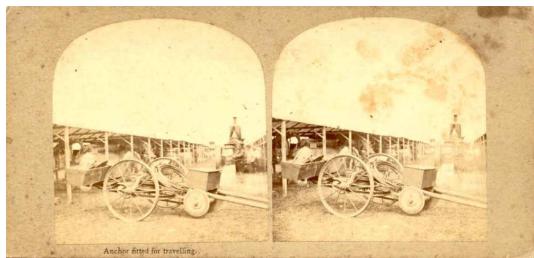
Discovery of the murder of Pantin.

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.

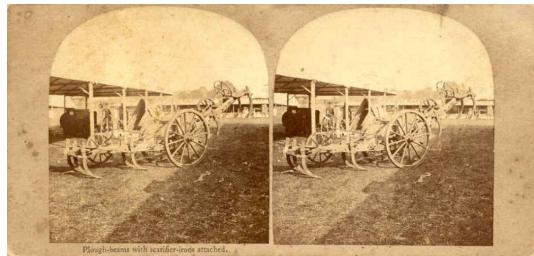
La vue existe avec une légende en français : (publiée par Pellerin - La photographie stéréoscopique p.62)

coll_3_55



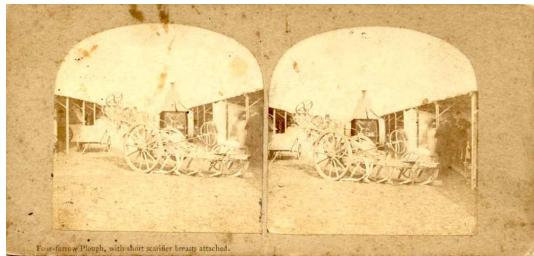
Exposition de charrues
Exhibition of plough

coll_3_56



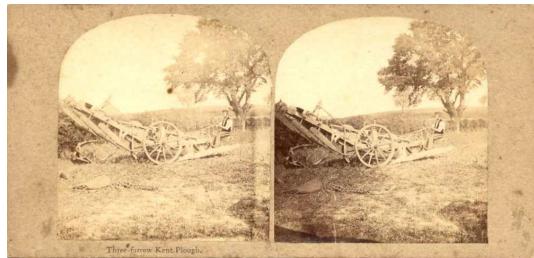
Exposition de charrues
Exhibition of plough

coll_3_57



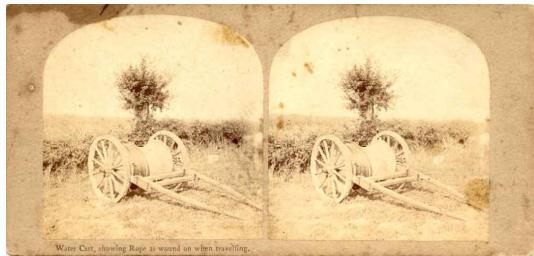
Exposition de charrues
Exhibition of plough

coll_3_58



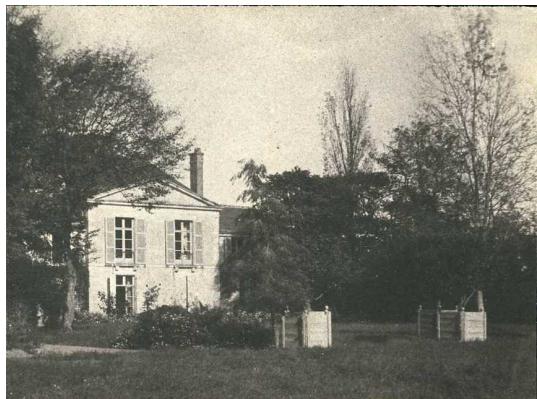
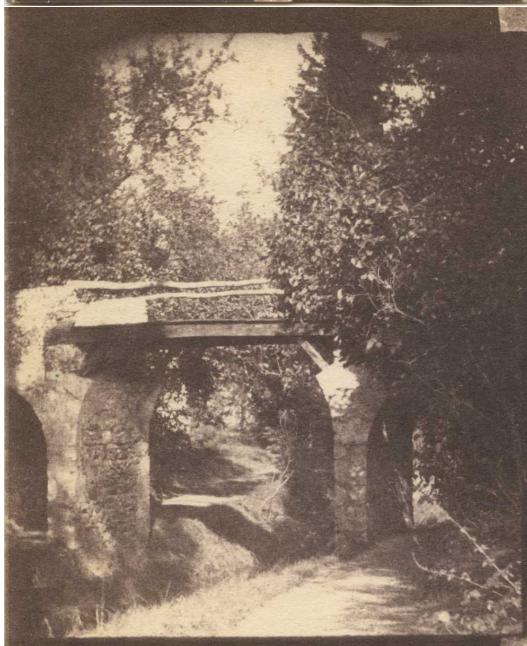
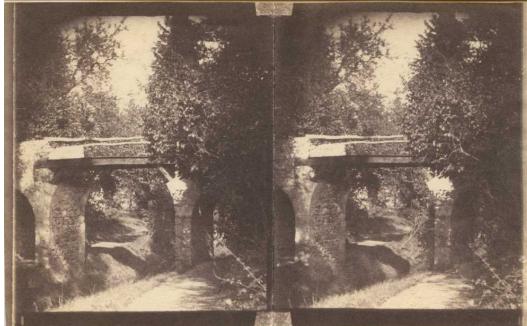
Exposition de charrues
Exhibition of plough

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.