

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

Recherche par mots clés : 33 : inclassable
(Unclassifiable)

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18 janvier 2026

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coll_1_264

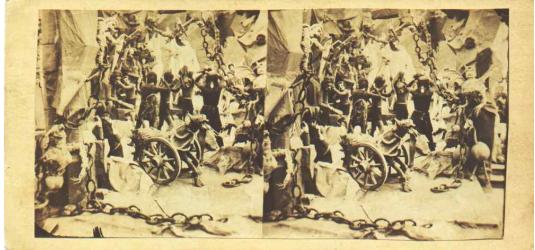


Paris - Etablissements de bains de la Samaritaine sur la Seine.
[Indexation sur stereotheque.fr](http://Indexation.sur.stereotheque.fr)

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)

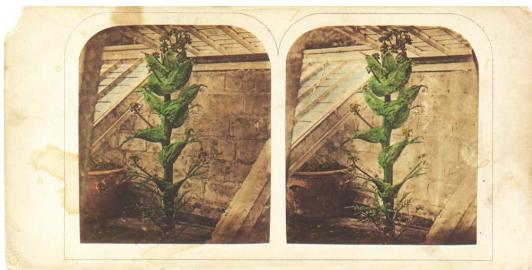
coll_2_46



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_110



Polichinelle Marionnette dessinée. Lithographie.

Polichinelle puppet drawed. Lithography.

Commentaires :

1. il s 'agit de Polichinelle personnage de la comédie italienne

coll_2_111

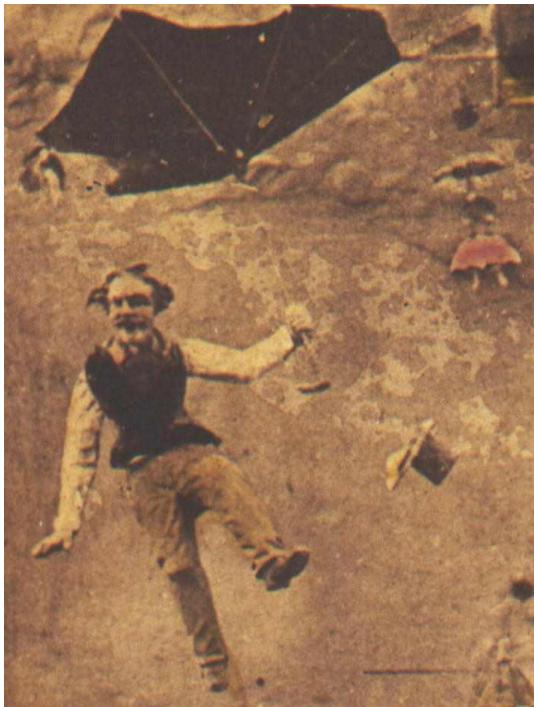


Eclipse de Lune. « Lunar photographs by Warren De La Rue. Stereoscopic views of the phenomena of lunar eclipses formed by combining photographs of the eclipses of february 1858 and october 1865 »

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 stereosurfr

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, naît 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 Munchen <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 aérostatiques 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 Munchen <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



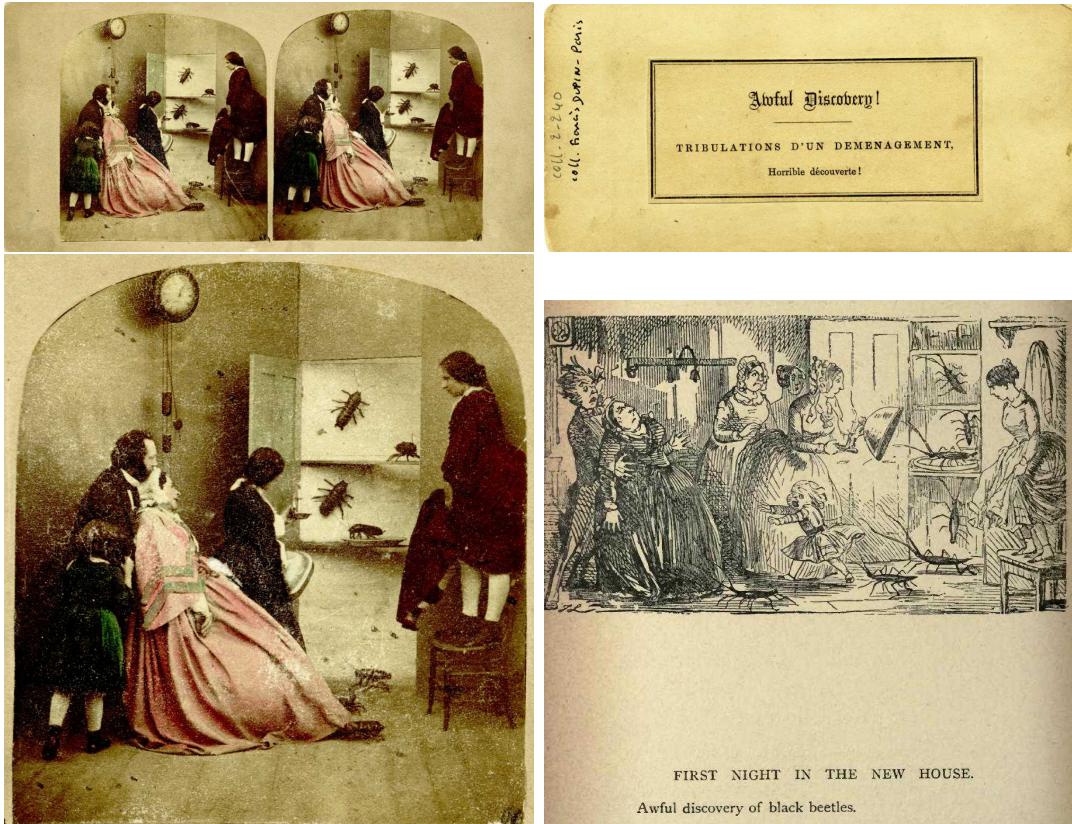
Atelier de fabrication de vues stéréoscopiques
Stereoviews workshop.

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>

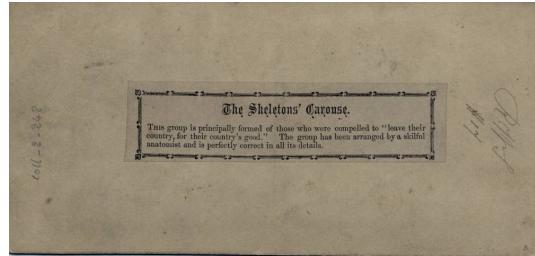
coll_2_243



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,
GENERALISTS, ETC.
INDIANA UNIVERSITY
LIBRARY

*When send, make a note of it—Coram Cwick.

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

ever produced.

Free by Post, 5s Stamp.

LONDON STEREOSCOPIC COMPANY,

51, Chancery Lane, and 312, Oxford Street.

PHOTOGRAPHIC NEWS:

QUESTIONABLE SUBJECTS FOR PHOTOGRAPHY.

A WEEKLY RECORD

OF THE

PROGRESS OF PHOTOGRAPHY.

RAINED BY
WILLIAM CROOKES, F.C.S.

VOLUME I

Copied from "The Argus," Melbourne.

CARRIAGE: AND GARDEN, LA BELLE SAUVAGE YARD,
KENSINGTON HILL, W.C.
1858.

"Alas, poor York!"

"To have no money 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 transatlantic theatres, which seem, as a general rule, to furnish us a class of play that has more or less of the appearance of being “extraordinary.”

We are all acquainted with those large poster announcements which inform the reader that a certain play is received with highly applauding interest, and that the “extraordinary skeletons’ Carouse” can excite but one feeling—that of curiosity, to see how the subject would be treated, and whether the fact would be made known to the public. We were induced to think that it was “extraordinary.” As we are particularly desirous of seeing and knowing all that transpires in the photographic world, we addressed a letter on the subject to the author of 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 skeletons seated round a table, on which are placed all the necessary accessories of pothouse paraphernalia. At the head of the table sits a skeleton who holds a lantern in his hand; 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 required, as the whole of the skeletons are covered with cigarette smoke. We certainly give credit to the arranger of this group, who has placed the figures in very natural attitudes. The *tout-cause de* appears very much like a *cautious* one, and the *cautious* one like a *bold* one, and the *bold*, who, we are led to suppose, are anything but reverent to what ought to be considered most sacred—the human body. We do not care to say that we are strong enough to express our disapprobation of the publication of this slide. There is something about the whole affair so flippancy, so gross, so indecent, that it would offend even the most fastidious person. It is well-known that, even when science demands that a body should be subject to medical examination, it is always done with the greatest respect and a profound; 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 slide were to be exhibited in a public place? 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* persons? And did they not all *die* and *take part* in the duties of life as we do now? and that, too, many a time, many a time, have repeated the words of Shakespeare,

¹ “Empress Caesar dead and turned to clay,
Can that earth, which kept the world in awe,
Hold him?”—“Ay, there’s the rub;—it will
yet be certain that it could never have occurred to them
that at some *future* day their skeletons should be made the subject
of a stereoscopic novel.”—“What!—there is
nothing in the idea of the skeletons are unsuited to understand;—we
are not aware that, even in the extravagant class of plays
to which we have alluded, there is any drama which
involves the skeleton of a person in any way;—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 subject. If there were any reason, which we are not aware of, why it is that the *novelty* of
such a *subject* will at once *form* any more traffic
in this disgraceful attempt to travestie the most important
of all subjects, we would be compelled to give it up. We are
conscious how people can have so far forgotten their own
self-respect as to encourage the sale of such a disgusting
picture, and to buy it, and to exhibit it, and to do
simply to satisfy curiosity. There is not a single argument
that can be put forth in palliation of this shameless irreverence.
The *public* in this country, to whom we speak,—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 *novelty* of subjects, there might be an excuse,
which we are not aware of, why it is that the *novelty* of
such a *subject* is wanted, all we can say is, that however great
the demand for new pictures, that never can be argued
as a *proper* reason for the publication of such a *novelty*.
They taken by the *composers* 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_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



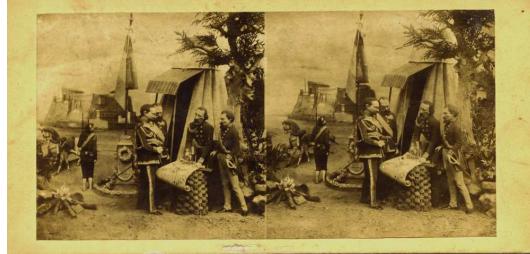
(Série 104)

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



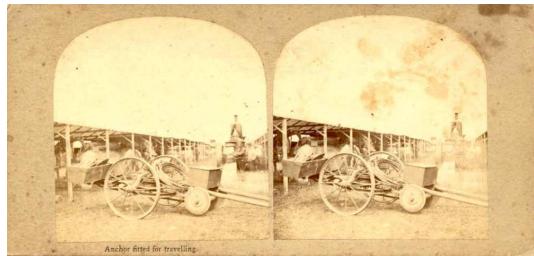
Découverte des victimes de Pantin
Discovery of the murder of Pantin.

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.

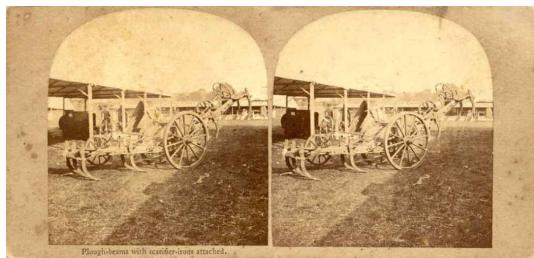
La vue existe avec une légende en français : (publiée par Pellerin - La photographie stéréoscopique p.62)

coll_3_55



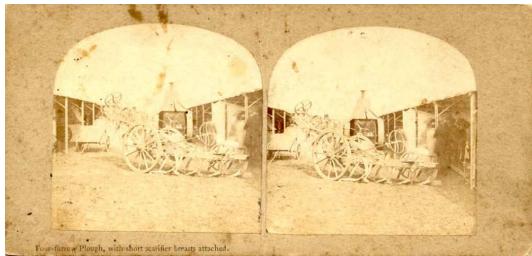
Exposition de charrues
Exhibition of plough

coll_3_56



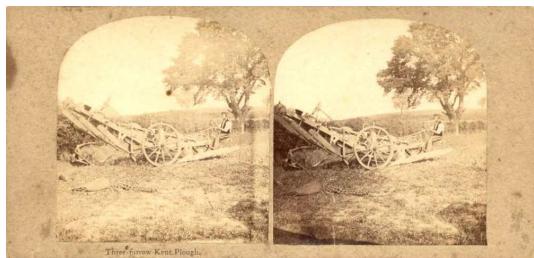
Exposition de charrues
Exhibition of plough

coll_3_57



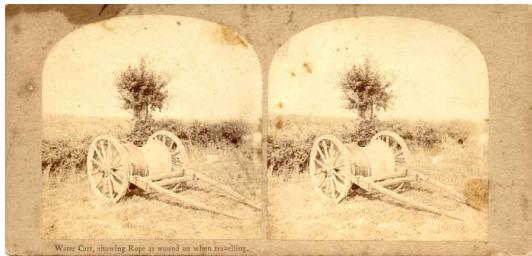
Exposition de charrues
Exhibition of plough

coll_3_58



Exposition de charrues
Exhibition of plough

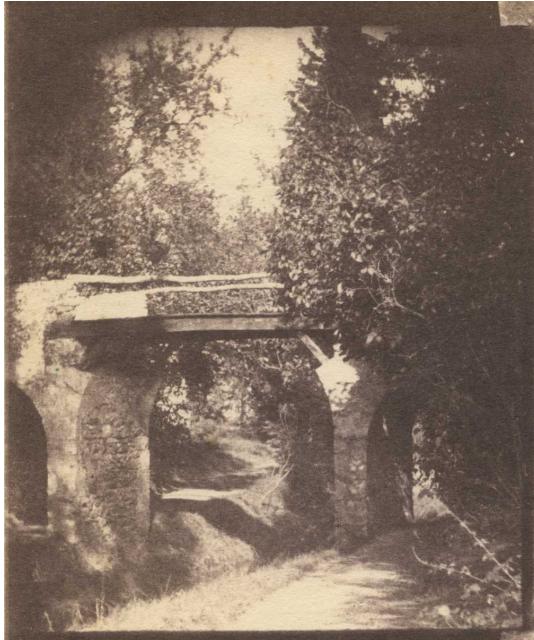
coll_3_59



Water Cart, showing Rope is wound on when travelling.

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 qui n'ont peut-être aucune origine commune : - cette vue stéréoscopique, - la vue d'une maison (coll_3_164_97483.jpg), - la vue du pont d'Ancenis.

Papier salé d'après négatif papier (calotype). Vue non montée. La localisation est à prendre avec précaution, ne reposant que sur la présence dans le lot d'une vue du pont d'Ancenis. Peut-être une vue d'amateur.