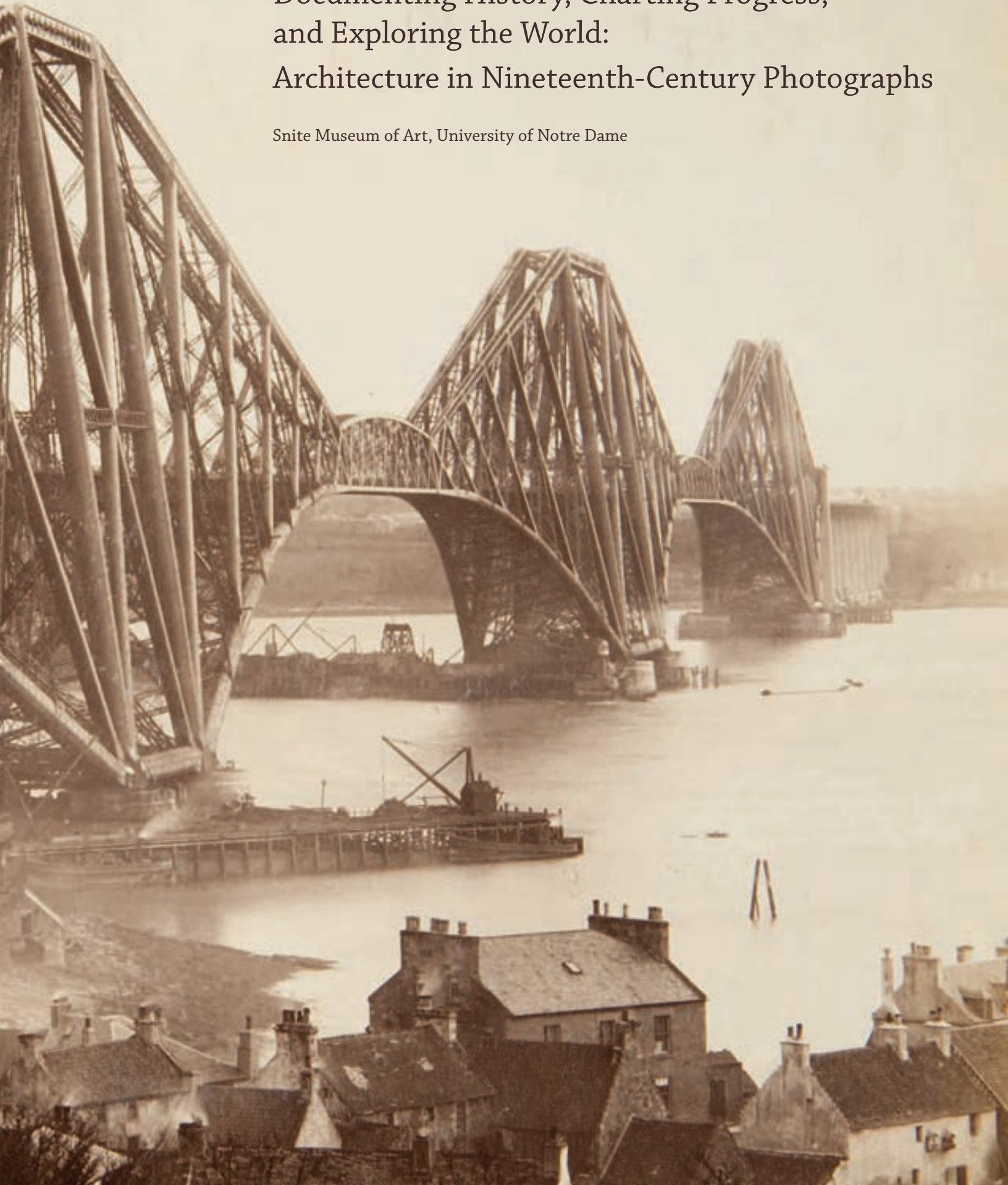


Documenting History, Charting Progress,
and Exploring the World:
Architecture in Nineteenth-Century Photographs

Snite Museum of Art, University of Notre Dame



Documenting History, Charting Progress, and Exploring the World: Architecture in Nineteenth-Century Photographs

September 5 – October 31, 2010

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Heavily represented in collections of nineteenth-century photographs, architectural photography provides inroads into major themes of the period: industry and technology, exploration and exoticism, documentation and preservation, history and nationalism, etc. However, most histories of photography use the progressive development of the medium as the organizing structure for the presentation of the material. Architecture lent itself to the long exposure times required by the early photographic processes and was used extensively as subject by the first generation of photographers. A genuine understanding of the first decades of architectural photography needs to account for the relevant technical parameters of production, but it also demands that each photographic image of architecture be studied as a primary visual document and, as well, as an aesthetic object.

The Janos Scholz Collection of Nineteenth-Century European Photography at the University of Notre Dame offers an opportunity for this multi-faceted exploration. Approaching 10,000 photographs, the Scholz collection includes representative examples of most significant categories of nineteenth-century photography. This exhibition of photographs from the Snite Museum collection highlights the breadth and depth of the Museum's holdings in the area of images of nineteenth-century architecture. Although most of the material originates from France and England, the two countries where photography was invented, the collection includes material from the rest of the world.

The photographs selected for this exhibition reflect the main categories of architectural photography practiced during the first decades of the medium—from documentation of historic buildings to exploration, progress, tourism, view of cities, urban renewal and vernacular structures. Driven more by the curiosity of a social historian than by the eye of a connoisseur, this exhibition reveals the wealth of information captured by nineteenth-century photographers as they turned their lenses toward architecture.

The Snite Museum of Art would like to thank the guest curator of this exhibition and author of this brochure, Micheline Celestine Nilsen, assistant professor of art history, Ernestine M. Raclin School of the Arts, Indiana University South Bend. Nilsen is writing a book and organizing an October 3-4, 2010 international symposium on topics related to nineteenth-century architectural photography.



A Roman temple built around 20 BCE, the Maison Carrée stirred Thomas Jefferson to write that he coveted it like a mistress. Edouard Baldus made several photographs of this monument in 1851 and 1853. This print by an unidentified photographer emulates Baldus's approach to a monument, creating a single, iconic view akin to an architectural elevation.

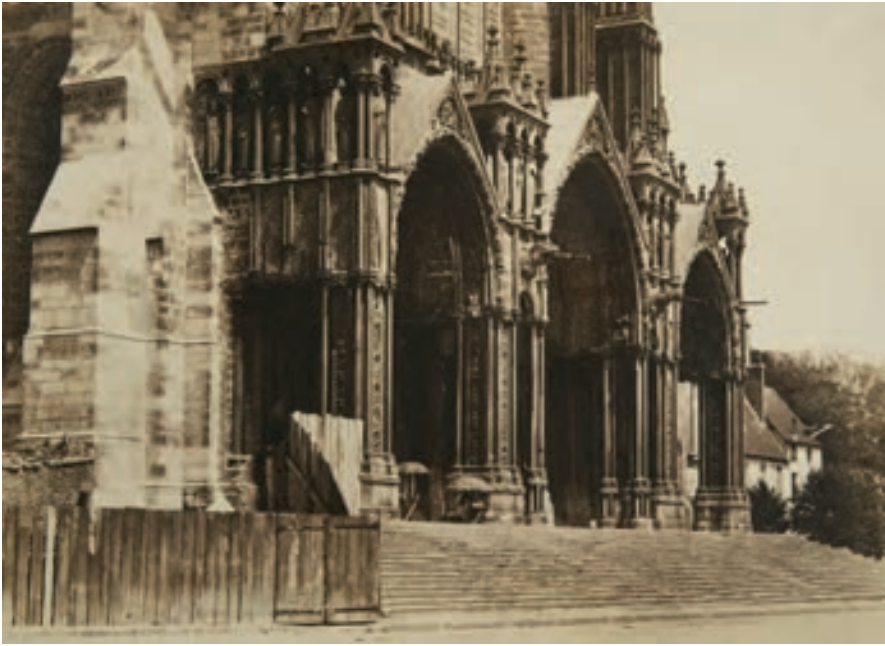
Maison Carrée, Nîmes, France, ca. 1851

Unidentified photographer

albumen silver print

The Janos Scholz Collection of Nineteenth-Century European Photography

1994.030.032



Chartres Cathedral, South Transept Porch, 1860s

Unidentified photographer

albumen silver print

The Janos Scholz Collection of Nineteenth-Century European Photography

1987.015.027.A

Henri Le Secq and Charles Nègre both photographed at Chartres between 1851 and 1855, as restoration work was in progress. This print by an unidentified photographer adopts the same motif as Nègre's view of 1854, converted to photogravure in 1857. The taller trees, the vendors in the doorway, and the absence of construction debris suggest a later date.



Senlis, Cathedral And Ruins Of Chateau, ca. 1852-55

E. Nicolas

French, active 1850-55

salt print from a waxed paper negative

The Janos Scholz Collection of Nineteenth-Century European Photography

1987.015.023

Little is known about E. Nicolas, whose work surfaced in the 1930s. He appears to have been active in northern France between 1850 and 1855 and a handwritten note among his photographs suggests that his home base was the town of Senlis, 40 kilometers north of Paris. This print reveals a sense of composition and keen eye for light and texture effects.



Rome, Arch Of Constantine, ca. 1865

Unidentified photographer

albumen silver print

The Janos Scholz Collection of Nineteenth-Century European Photography

1984.048.008.A

Photographs of Roman monuments continued a tradition of “vedute” or views such as the engravings of Piranesi, made for the Grand Tour visitors to Rome. As early as the 1850s, photographers adopted iconic views of Roman monuments made available to the increasing number of tourists brought by the steamships, railways and organized tours.



Rome, Arch Of Septimius Severus, ca. 1860

Louis-Auguste Bisson French, 1814-1876

albumen silver print

Gift of Charles Isaacs and Carol Nigro

2001.052.002

Photographic albums were commonly used to organize and present photographs. Frequently without captions, they raise questions of agency, intention, and legibility for us today. The country house photograph was a genre common in England, and this compilation includes the name of the estate, its owner and the county where it is located. When known, the date of construction and/or name of the architect are also included.



Album: English Manor Houses, undated
Unidentified photographer,
albumen silver prints
The Janos Scholz Collection of Nineteenth-Century European Photography
1981.031.488.I
(on view in long, flat, display case)

These two views of the Boulevard des Italiens and its westward continuation, the Boulevard des Capucines, both located near the Paris Opera, illustrate the difference between the Parisian boulevards before and after Haussmann's reconfiguration. The street façades on Boulevard des Italiens are irregular, those of the Boulevard des Capucines exhibit the regular alignment characteristic of Second Empire Paris.



Paris, Boulevard Des Italiens, ca. 1870s-1889

X (distributed by Jules Hauteceur)

French, active 1870s-1899

albumen silver print

The Janos Scholz Collection of Nineteenth-Century European Photography

1980.104.002.L



Paris, Boulevard Des Capucines, ca. 1870s-1889

X (distributed by Jules Hauteceur)

French, active 1870s-1899

albumen silver print

The Janos Scholz Collection of Nineteenth-Century European Photography

1980.104.002.Z



Although not directly related to the large urban renewal projects that would be carried out by Haussmann in Paris during the Second Empire, this photograph shows the *quai* on the Île la Cité prior to the reconfiguration of the Palais de Justice complex. Construction materials are already visible on the *quai* (landing or wharf).

Paris, Quai De L'horloge, ca. 1852

François-Auguste Renard

French, active 1850s

albumen print from albumen on glass negative

The Janos Scholz Collection of Nineteenth-Century European Photography

1987.015.017



The Roman temple of Antoninus and Faustina, located on the north side of the Roman Forum, was converted into the Church of S. Lorenzo in Miranda before the 12th century, with a baroque façade added in 1602. By the 19th century, the Roman Forum was used to graze cattle, hence its nickname of *Campo Vaccino* (cow field). With laundry drying on the railing of the church, this photograph reveals the vernacular use of the Forum structures, prior to archaeological excavations undertaken by the Italian Republican government as of 1870.

Rome, S. Lorenzo In Miranda, ca. 1870

Pierre Petit

French, 1832-after 1885

albumen silver print

The Janos Scholz Collection of Nineteenth-Century European Photography

1987.015.024

These two photographs show a similar view of the Paris Hôtel de Ville before and after its demolition on 24 May 1871 during the bloody episode of the Paris Commune. According to the popular press at the time, the architects working on the reconstruction of the Hôtel de Ville met at the home of the photographer Pierre-Amboise Richebourg because he owned the most complete set of photographs of the building prior to its demolition.



Paris, Hotel De Ville Destroyed By The Commune In 1871, before 1871
Unidentified photographer
albumen silver print
The Janos Scholz Collection of Nineteenth-Century European Photography
1984.048.008.H



Paris, The New Hotel De Ville, after 1871-72
Unidentified photographer
albumen silver print
The Janos Scholz Collection of Nineteenth-Century European Photography
1980.104.002.M

The column on the Place Vendôme was built out of metal recycled from canons seized by the armies of Napoleon I. Its demolition on 16 May 1871 was a symbolic gesture against the Second Empire by the populist government of the Paris Commune. Rebuilding the column was equally symbolic of post-Commune efforts to bring about stability and order. Marville's photograph expresses formal control of a carefully monitored and contained work site.



Paris, Reconstruction Of The Column On The Place Vendôme, 1875
Charles Marville
French, 1816-1879
albumen silver print
The Janos Scholz Collection of Nineteenth-Century European Photography
1984.012.038



At the southwestern corner of the Louvre, the Pavilion de Flore was rebuilt between 1861 and 1866 as part of the Tuileries Palace, official residence of Napoleon III. After the damage sustained by the Tuileries during the Paris Commune, only two pavilions were reconstructed as the western extremities of the Louvre complex, the Pavilions de Flore and de Marsan. After standing in ruins for twelve years, the rest of the Tuileries Palace was eventually demolished in 1883. These two photographs show the southern Pavilion de Flore as reconstructed before 1871, and after it was damaged during the Commune.

Paris, New Tuileries Pavillon: Pavilion De Flore, 1866-1871
Achille Quinet
French, active 1851-71
Albumen silver print
The Janos Scholz Collection of Nineteenth-Century European Photography
1987.015.006



Paris, Louvre: Pavilion De Flore, after May 1871
Goupil, et Cie.
French, active 1855-1870s
albumen silver print
The Janos Scholz Collection of Nineteenth-Century European Photography
1994.030.123



When the first railway stations were constructed, there was no precedent for such buildings. In order to reassure a wary public that the new mode of transport was safe, companies hired architects to design buildings that emulated traditional structures. The solution devised by François Duquesney for the Gare de Strasbourg (later Gare de l'Est), captured here in an early print by François-Auguste Renard, was by all accounts considered as one of the most elegant.

Paris, Gare De Strasbourg, ca. 1852

François-Auguste Renard

French, active 1850s

albumen print from albumen on glass negative

The Janos Scholz Collection of Nineteenth-Century European Photography

1987.015.016



Initially assumed to depict damage done by the Paris Commune, this photograph was actually taken in the aftermath of an accidental fire at the J.F. Cail et Cie. factory on the Quai de Billy in Paris during the night of December 15 and 16, 1865. The Cail enterprises were one of the most significant industrial concerns of nineteenth-century France, with factories in Paris, Denain, Douai, Valenciennes, Brussels, Amsterdam, Guadeloupe, Martinique, Java, and Russia. Their main contributions included manufacturing of equipment for the processing of sugar, the production of railway locomotives and construction of public works such as bridges and viaducts. After this fire, the Paris Cail operations were transferred to the Quai de Grenelle, where they would occupy eight city blocks.

Paris: Ruins Of The Cail-Fives Factory (Trocadéro), 1865

Unidentified photographer

albumen silver print

The Janos Scholz Collection of Nineteenth-Century European Photography

1985.010.008



The Forth Railway Bridge, over the Firth of Forth in the east of Scotland, nine miles west of Edinburgh was built between 1882 and 1889 according to the design of Sir Benjamin Baker. With two side spans, four towers and intermediate spans, the steel cantilevered bridge reaches a total length of 1.5 mile at 150 feet above high tide. Its double track provides a vital connection between the Scottish capital, Fife and the North East of Scotland. The Arts and Craft designer William Morris considered this engineering prowess as the ugliest among recent constructions.

Scotland, Forth Bridge From The North, ca. 1889

James Valentine

British, 1815-1880

albumen silver print

The Janos Scholz Collection of Nineteenth-Century European Photography

1985.011.015.A

These two photographs were among approximately a hundred taken by the French engineer George Poulet who was director of the French Santa Fé Railway Company between 1889 and 1895. They illustrate the process of clearing the land, and bridging rivers for two different portions of the line. The rail line would supersede the burro to provide an outlet for the wool, hides and meat of the *pampa* and would eventually become part of the densest rail network in South America. Akin to the blueprints in use by engineers and architects, the cyanotype medium may have been selected because it was easier to process in the tropical climate.



Construction Of The Railway Line Between Santa Fe And San Cristobald, 1890

George Poulet

French, 1848-1936

cyanotype

The Snite Museum, University of Notre Dame

2009.055.001



Construction Of The Railway Line Between Santa Fe And San Cristobald, 1890

George Poulet

French, 1848-1936

cyanotype

The Snite Museum, University of Notre Dame

2009.055.001

The Semmering railway was the first standard gauge rail line across the Alps. Designed and built by the engineer Carl von Ghega (1802–1860), the project for the line had been under consideration by the Austrian authorities since 1844. The impetus for the start of construction was the Revolution of 1848, as the line provided employment for a large number of potentially restless workers, away from the capital. Still in use today, the rail line has been classified as UNESCO World Heritage site. Oskar Kramer's photographs highlight the beauty of the natural setting rather than the intrusion of engineering into the Alpine landscape.



Album: Erinnerung An Die Semmeringbahn (Souvenir Of The Semmering Railway), ca. 1880

Oskar Kramer

Austrian, active 1867-1890s

foldout album: 24 albumen silver prints

The Janos Scholz Collection of Nineteenth-Century European Photography

1982.011.012.I

(on view in long, flat, display case)



This album records the construction of the rail line between Pretoria in the South African Republic and the Indian Ocean port of Lourenço Marques in Mozambique (known today as Maputo). The line was open to circulation in 1894 and its construction is intimately tied to the South African political context before the Boer War (1899-1902). The twenty photographs in the album document the line from the celebration of its opening in Pretoria to its ocean port destination, with views of the challenges in-between, such as a washed out bridge on the Crocodile River. It also contains two group portraits: one of white settlers, the other of indigenous black “kaffers”.

Album: Souvenir (Railway Line From Pretoria To Maputo), 1890s Unidentified photographer

20 albumen silver prints

The Janos Scholz Collection of Nineteenth-Century European Photography

(no accession number)

(on view in long, flat, display case)

In the first view, taken before 1876, the characteristic profile of the cathedral with its dome almost hides the unfinished façade on the left. The current façade, begun in 1876, was inaugurated in 1887. It is shown here with the scaffolding still in place. These three photographs of “unfinished business” in Cologne and Florence underline the nineteenth century preoccupation with the past and its historical structures.



Florence, Cathedral Façade, ca. 1872

J.B. Philpot

active Italy, 1850s-1860s

albumen silver print

The Janos Scholz Collection of Nineteenth-Century European Photography

1994.030.173.B



Florence, Cathedral With The New Façade, after 1875

Unidentified photographer

albumen silver print

The Janos Scholz Collection of Nineteenth-Century European Photography

1984.048.005.E



Construction of Cologne Cathedral was begun on 14 August 1248 but it was not completed until a final building campaign between 1842 and 1880. This view shows the completed cathedral and, in the background, the railway line. Today, the rail station and the cathedral are within close proximity of each other. This is an unusual urban configuration, as cathedrals were usually at the core of the older city and railway stations outside of the medieval walls.

Cologne Cathedral, 1890s
Unidentified photographer
albumen silver print
The Janos Scholz Collection of Nineteenth-Century European Photography
1978.081.144



In close proximity of the Flamboyant Gothic Cathedral of Milan, the Galleria combines traditional façades enclosed under the kind of iron and glass construction used for greenhouses and on the Crystal Palace built by Joseph Paxton for the 1851 Great Exhibition in London. These structures sheltered and shed light on the urban spectacles of modernity.

Milan, Galleria Vittorio Emanuele, after 1877
Giacomo Brogi
Italian, 1822-1881
albumen silver print
The Janos Scholz Collection of Nineteenth-Century European Photography
AA.1978.089.001



Built for the General Italian Exposition of 1884 in Turin, the Borgo Medievale (medieval town) combined emulation of medieval forms with inconspicuous modern construction techniques. This use of an historical architectural idiom in a major exposition predated by almost ten years the Beaux-Art buildings of the 1893 World's Columbian Exposition in Chicago. Unlike most of the Chicago Exposition's buildings, the Borgo Medievale can still be visited in Turin today.

Turin, General Italian Exposition: Medieval Village (Esposizione Generale Italiana: Borgo Medievale), after 1884

Unidentified photographer

albumen silver print

The Janos Scholz Collection of Nineteenth-Century European Photography
1984.048.005.I

Combining metal framing and stone exterior facing, Charles Garnier's Paris Opera was the most explicit and extravagant statement of Second Empire architecture. Designed to accommodate the parallel spectacles of the stage and the audience, with imperial trappings, it was, ironically, not completed until after Napoleon III had been replaced by the Third Republic and had died in exile.



Paris Opera, Façade, after 1875

Francis Frith & Co.

British, 1822-1898

albumen silver print

The Janos Scholz Collection of Nineteenth-Century European Photography
1978.080.231

The Philadelphia Masonic Temple was built on North Broad Street at Center Square across the street from the construction site of City Hall. Built between 1868 and 1873 in Norman style by James Windrim (1840–1919), its interiors were completed by George Herzog between 1887 and 1902. It was one of the first buildings in the city to be lit by electricity.



Philadelphia, Masonic Temple, after 1873
Unidentified photographer
albumen silver print
The Janos Scholz Collection of Nineteenth-Century
European Photography
1981.031.075



The figure drawing at the right of the Porch of the Caryatids inscribes this photograph in the tradition of measured drawings of Athenian monuments begun by James Stuart and Nicholas Revett in the 1750s. This allusion to an architectural tradition recalls the very drawings by Stuart and Revett that included figures drawing the ancient monuments. This photograph is one of ten by Constantinou in the Snite collection, most likely collected by Clarence Dinsmore, a relative of Janos Scholz, during his 1864 voyage to Greece.

Athens: Acropolis, The South Side Of The Erechtheion And The Porch Of The Caryatids, ca. 1865

Dimitrios Constantinou

Greek, active 1850s-1870s

albumen silver print

The Janos Scholz Collection of Nineteenth-Century European Photography

1994.030.177.H



From the same group of photographs, a general view of the Acropolis from the Hill of Philpappos captures the site prior to removal of some post-Classical evidence. The Frankish Tower, east of the Propylaia is visible before its demolition in 1874–75. Precise details on the construction date, builders and purpose of the tower remain elusive but it was one of thirty known medieval towers to have been erected in central Greece. It was demolished to remove non-Classical interventions on the site of the Acropolis and return the site to a state approximating its Classical fifth century BCE appearance, symbolic of the country's independent and illustrious past.

Athens, The Acropolis Seen From The Hill Of Philpappos, ca. 1860

Dimitrios Constantinou

Greek, active 1850s-1870s

albumen silver print

The Janos Scholz Collection of Nineteenth-Century European Photography

1994.030.177.D



This view of Islamic Cairo is a smaller version from a series of seven mammoth-plate negatives that constructed a panorama of Cairo. The panorama was displayed at the Architectural Photographic Association in 1858 and at the Photographic Society in 1859. Titled *Cairo from the Citadel*, a structure that offers a commanding view of the city, this First View includes, beyond Rumayla square, the Madrasa and Friday Mosque of Sultan Hasan built 1356–63, with flat roofs and slanted sheds in the foreground, and a dense city fabric stretching to the horizon. The mosque was considered an extraordinary monument in the Muslim world, and the most expensive structure built in medieval Cairo. The east façade looks over Rumayla square, traditional location of the horse market in close proximity to the hippodrome, and starting point of the pilgrimage to Mecca. The air vents visible in the foreground are components of a cooling system in use since the time of the Pharaohs, consisting of an air shaft, located behind a wall, connected to a sloping roof vent, oriented to the north.

Cairo From The Citadel, First View (Madrasa And Friday Mosque Of Sultan Hasan), 1858

Francis Frith

British, 1822-1898

albumen silver print

The Janos Scholz Collection of Nineteenth-Century European Photography

1984.024.011



The photographic services of Lieutenant Louis Vignes were retained by the Duke de Luynes, a wealthy French nobleman with an interest in archaeology, to accompany him on an expedition to the Middle East that would include Lebanon, Palestine, the Dead Sea and Jordan. Although Vignes acquired his photographic skills for this commission, he acquitted himself honorably on his mission, capturing here the rock-carved structures in the ancient city of the Nabataeans.

Petra, 1864
Louis Vignes
French, 1831-1896
albumen silver print
The Janos Scholz Collection of Nineteenth-Century European Photography
1987.015.018



Thomson traveled to the Far East between 1862 to 1866 and again 1868 to 1872. During 1871-72, he sailed up from Hong Kong along the Guangdong province coast, north of Canton and Macao, reaching the port of Shantou and its inland city of Chaoshou, built on the banks of the river Han. Although Shantou was open to commerce, with harbor facilities that could accommodate large vessels, its inland city, Chaoshou, located thirty miles up the river could only be reached by shallow water crafts. Open to foreign trade as well, the inland city was inhospitable to westerners, and attempts to establish a British consulate had been unsuccessful. Thomson gives a detailed description of his experience attempting to photograph this bridge at Chaoshou, in the presence of hostile residents.

China: Bridge At Chao-Chow-Fu, 1871-72

John Thomson

British, 1837-1921

collotype,

Gift of Dr. Morna O'Neil

2006.021



Located at the southern end of the site, among a group of structures constituting a governmental palace and nicknamed *Las Monjas* (The Nuns), the photograph is of a small temple called *La Iglesia* (The Church). Decorated with masks of the rain god Chaac, the structure has the characteristic Puuc style features of a flat blank surface on the lower level and heavily ornate upper level with stone veneer over a concrete inner structure. In this photograph, vegetation, now removed, is growing out of the sides and top of the structure, seen within an overgrown setting. Without the customary scale references of European architecture such as doors or windows, the figure at the center of the base becomes an essential marker for size.

Maya Ruins At Chichén-Itzá, Mexico, 1860

Désiré Charnay

French, 1828–1915

albumen silver print

Acquired with funds provided by Milly Kaeser in memory of Fritz Kaeser

2000.046



The mouth of the Nahr el-Kelb or Dog River (called Lykos by the Greeks) is located seven and a half miles north of Beirut where a bridge and railway viaduct had recently been added to a smaller bridge built in 1828–29. This infrastructure of communication highlighted the crossroad nature of the site, located about a hundred feet below the Roman road built in the second century BCE. Seventeen inscriptions and relief panels carved in the rock provide evidence of an earlier road where contacts between ancient cultures occurred. Latin and Greek inscriptions are within close proximity of Assyrian and Egyptian reliefs.

This photograph includes a panel with a rounded top over a well-preserved figure of the Assyrian king Shalmaneser II (859–825 BCE) or Esarhaddon (700–688 BCE) and a tablet with a frieze depicting a pharaoh sacrificing to the sun god Ra, a reference to Ramses II, possibly carved at the time of Necho II who reigned between 610 and 595 BCE. Two figures in local dress are shown looking at the inscriptions from below. The clearly- readable Assyrian and Egyptian reliefs are indexical of two among a much larger number of cultures that traveled through that valley. From ancient Egypt to present-day Lebanon, traces of Assyria, Greece, Rome, Christianity, Islam, and the Crusades, have left multiple overlapping signs on this landscape.

Album : Lebanon : Inscriptions At The Fleuve Du Chien Les Ponts Du Fleuve Du Chien, ca. 1860-70

Félix Bonfils

French, 1829-1885

albumen silver print,

The Janos Scholz Collection of Nineteenth-Century European Photography

Album: 1982.011.017.D

(large album in display case)

These two photographs are located within close proximity of each other between the Sogne and Hardanger Fjords in the county of Hordaland, east of Bergen. Both these photographs are attributed to Knud Knudsen, the first photographer to document the landscape and structures of Norway. By the time of Knudsen's photographic activity, beginning in the 1860s, the clergyman Eilert Sundt (1817-1875) had conducted his field study of living conditions throughout Norway in the 1850s (published in the 1860s). Knudsen may have been aware of Sundt's work, or simply expressed in his photographs a personal sensibility to the beauty and significance of a vulnerable heritage. These scholarly or visual displays of Norwegian national heritage reflect the assertiveness of the people in the counties that would reject the Swedish monarchy to become an independent state in 1905.



Norway, Hordaland County: Parti Ved Opheimsvandet before 1871
Knud Knudsen
Norwegian, 1832-1915
albumen silver print
The Janos Scholz Collection of Nineteenth-Century European Photography
1994.030.162.G



Norway, Hordaland County: Parti Ved Tvinde, Vos, before 1871
Knud Knudsen
Norwegian, 1832-1915
albumen silver print
The Janos Scholz Collection of Nineteenth-Century European Photography
1994.030.162.H



The Stave Church in Borgund, near Laerdal, is located further north in the Sogn og Fjordane county, off the Sogne fjord. The profile view of the church, taken from the north, shows the snow-capped mountainous background, the eastern turret over the rounded apse, and the stone wall that partially hides the lower gallery, as well as the graveyard that surrounds the structure. A standing figure conveys a sense of the scale for this 13.6 meter (44 ½ foot) structure. Today, this triple-nave stave church is the best preserved of the 28 remaining Norwegian stave churches.

Norway, Stave Church In Borgund, Near Laerdal, before 1871
Unidentified photographer
albumen silver print
Scholz Family Collection. Lent by the Christopher Scholz Family.



In his photograph of the west façade of the Cathedral of Notre Dame in Paris, Baldus documented an advanced stage in its restoration process. Dated to the late 1850s, the photograph probably captures the façade shortly after scaffoldings had been removed, and when the overall impact of the restoration work became visible, although careful examination reveals ongoing activity. Characteristic of the photographer at the height of his career, the frontal view fills the frame with the precision of an elevation drawing. Taken from an elevated viewpoint, the stately and elegantly massive façade dominates the surrounding structures or vegetation visible on the left and right, as the horse carts between the center and left portal reveal the scale of the monument.

Paris, West Façade Of Notre Dame, ca. 1857
Edouard Baldus
French, 1813-1889
albumen silver print
The Janos Scholz Collection of Nineteenth-Century European Photography
1984.012.004

Absent in the Baldus photograph, the spire over the crossing, removed in 1792 during the Revolutionary interventions on the cathedral, has been reconstructed after a design by Viollet-le-Duc by 1860. The appearance of the original spire had been preserved in engravings and drawings but Viollet-le-Duc developed his own design with a widened base, because he considered that the extant examples on other cathedrals such as Amiens were too thin.



Paris, View Of Notre Dame From The South East, after 1860

Unidentified photographer

albumen silver print

The Janos Scholz Collection of Nineteenth-Century European Photography

1984.048.008.S



Photographed at the end of the nineteenth century, these six prints are part of an extensive documentation project done after the restoration of the castle at Pierrefonds. Undertaken by Viollet-le-Duc for Napoleon III, the restoration was not completed at the death of Viollet-le-Duc in 1879. The general view reveals the fairy tale appearance of the castle rising at the end of the vernacular street. Fully restored as a fortress, the castle also includes whimsical elements added to the sculptural programs: fantastic creatures flanking the Duke of Orleans's equestrian statue, capitals evocative of La Fontaine's fables, salamander downspouts and, added posthumously, the chapel trumeau sculpted according to the features of Viollet-le-Duc.

Pierrefonds, 248 Photographs After Restoration, ca 1900-1910

[Marius Marnas] active 1890s

albumen silver prints

The Janos Scholz Collection of Nineteenth-Century European Photography

1980.104.003.A-N10 (not pictured)

1980.104.003.E – General View of Chateau (above)

1980.104.003.D – Courtyard Stairway with statue of Duke of Orleans and fantastic creatures (opposite top)

1980.104.003.H– Detail of Capital (opposite, second row left)

1980.104.003.R7 – Jules Macchabée Tower (opposite, second row right)

1980.104.003.X5 – Chapel trumeau with statue of Viollet-le-Duc (opposite, bottom row left)

1980.104.003.X8 – Salamander downspout (opposite, bottom row right)





This photograph of the Hotel de Sens in Paris was part of a portfolio titled *Monuments Historiques de France* that includes primarily views of the Isère department. The photographer's journey from the Isère back to the capital would take him through the Yonne, and the city of Sens. The Hotel de Sens was built in Paris between 1475 and 1507 by the archbishop of Sens, when Paris was a dependency of Sens. When Paris became an archbishopric, the archbishops of Sens gradually abandoned their seat in the capital. In the latter part of the nineteenth century the hotel had fallen on hard times, diplomatically reflected in the image caption as "occupied by multiple tenants." Currently, one of three medieval residences remaining in Paris, it houses the Bibliothèque Forney, an art library. Aided by photographs such as this, substantial preservation work has been done on the structure, which is now isolated from its rich and loquacious nineteenth century context of advertisements and adjacent buildings.

Monuments Historiques De France: Paris, Hotel De Sens, ca. 1865-70

A. Rouget

French, active 1860s

albumen silver print

The Janos Scholz Collection of Nineteenth-Century European Photography

1981.131.123



In 1843, Viollet-le-Duc was asked to assess the restoration work that had been performed on the Church of Saint Nazaire within the fortifications of Carcassonne. By 1850, he advocated for full restoration of the site, stressing the historical and archaeological significance of this rare extant example of medieval military architecture. He decried the destructive interventions performed by military engineers who did not understand the subtle configuration of these double-wall fortifications. The restoration work took several decades, continuing until 1910.

Album: Souvenir De Carcassonne, ca. 1865

Unidentified photographer

twelve photographs, albumen silver prints

The Janos Scholz Collection of Nineteenth-Century European Photography

1982.011.015.F

(on view in long, flat, display case)



Reported as a practice in Cook's guide as of 1876, local men in groups of three waited for tourists at the base of the Giza pyramids. For a gratuity, they would help push and pull the tourists who, when reaching the summit, would get a commanding view of the pyramids, the Nile, and the city of Cairo in the distance. Photographers also recorded the ascension, and multiple photographs similar to this one are found frequently among records of visits to the pyramids.

Album: Pyramid In Egypt, ca. 1860-75

Unidentified photographer

albumen silver print

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1982.011.024.O



The German-born photographer Giorgio Sommer operated a studio in Naples as of 1860. A group of his photographs focus on the funicular railway climbing up Mount Vesuvius, a form of rail service developed for tourism, and operated between 1880 and 1943 to facilitate the arduous climb up to the crater of the volcano. This photograph may be an advertisement for the funicular, likely to provide adventure for the travelers in the front bench, romance for those in the back, and a safe, family excursion for the party in the middle of the car. A visibly pregnant woman stands at the edge of the middle compartment in the covered but open passenger car. The photograph portrays a healthy, active-looking mother ascending on the dynamic diagonal of the funicular, a daring engineering exploit on the flank of a temporarily dormant force of nature. As with many other travel photographs, it suggests that fearsome, distant, and exotic places can be accessible, familiar and welcoming.

Naples: Funicular Up Mt. Vesuvius, Lower Station, after 1880

Giorgio Sommer

German, active Italy, 1832-1914

albumen silver print

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1984.048.008.Y2



With a history going back to prehistoric times, the use of therapeutic waters to relieve various types of ailments was, and remains, a worldwide practice. Baths were built by the Romans throughout the empire, many of them sited to take advantage of the local water's properties.

Rome: Interior Of Baths Of Caracalla, ca. 1860-70

Michele Mang

active Italy, 1860s-70s

albumen silver print

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1984.048.008.B



This salt print by the British photographer John Stewart of a narrow valley near Caunterets in the French Pyrenees captures the steep flanks and a rapid river flowing toward the viewer. The pair of stone vernacular structures on the left clearly bear the sign Bains (Baths) on the gable of the building parallel to the water. Thermal springs with sulphur and silicate of soda are abundant in the region. Caunteret's thermal baths were opened in 1844, and continue to provide treatment for respiratory diseases, rheumatism and other ailments. The establishment pictured here consists of rustic facilities in the vicinity of a mountain town that has developed to cater to both therapeutic waters and, more recently, ski tourism.

Near Caunterets, Pyrenees: Baths Near Mahurat, In The Gave Valley, ca. 1850-55

John Stewart

British, active 1850-55

salt print

The Janos Scholz Collection of Nineteenth-Century European Photography

1994.030.013.A



This photograph of an unidentified French *Salle Balnéaire* depicts the interior of a bath establishment, where patients would either sit in the vapors of the waters, or repair to the side rooms for bath or shower water therapy. This photograph captures a more developed therapeutic cure locale, providing an intimate view of thermal treatment facilities, as they would be experienced by the patients.

Bath Establishment, undated

Unidentified French photographer

albumen silver print

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1984.048.030



In this view of the Swiss city of Bern, the Bisson brothers adopt the cartographic tradition of bird's eye view, rendered here with extraordinary clarity.

Bern, View Of Town, ca. 1855

Bisson Frères

French, (Louis-Auguste, 1814-1876, Auguste-Rosalie, 1826-1900)

salted print from paper negative

The Janos Scholz Collection of Nineteenth-Century European Photography

1984.012.008



This view across the river Rhone was taken during a photographic campaign in the south of France in 1854. It shows the city and the Pope's palace rising above the wide and powerful Rhone River. Baldus would return to Avignon two years later to photograph the aftermath of the floods that devastated the area in 1856.

Avignon: View Across The River Rhone, 1854

Edouard Baldus

French, 1813-1889

albumen silver print

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1984.012.046



Again, a bird's eye view of the small southern town made famous by its oil, flowers, and perfume processing. The photograph clearly shows the tight fabric of the fortified city, loosening outside the walls with a cemetery in the foreground, as well as the settled and cultivated surrounding hillsides.

View Of Grasse, ca. 1852

Charles Nègre

French, 1820-1880

albumen silver print

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1994.030.056



The façade of the Neo-Baroque church of St. Mary-le-Strand, designed by the architect James Gibbs and built between 1714 and 1717, commands the center of this photograph. It is framed by the two rows of buildings that line the busy streets: café, publishing, bathing establishments provide the setting for active street traffic of pedestrians, omnibuses, coaches and carts. Unlike the other comprehensive views, this photograph, taken at street level, highlights the activity of the city in its busiest thoroughfare.

London: The Strand, 1880s

Francis Frith and Company

British, studio active 1859-1971

albumen silver print

The Janos Scholz Collection of Nineteenth-Century European Photography

1984.048.009.H



In this photograph Constantinou photographed Modern Athens with Syntagma (Constitution) Square at the center. The presence of the Royal Palace, rising centrally above the varied urban fabric up to the foot of the bare hill, testifies to the modern hold on the landscape taken by independent Greece. It is significant that the Neo-Classical architectural idiom was selected for the palace, as well as for a number of other official buildings erected at the same time, harking back with the new to the Classical heritage that had defined the identity the Greeks wanted to reclaim, cultivate, and promote.

Athens: Syntagma Square And Lycabettus, ca. 1865

Dimitrios Constantinou

Greek, active 1850s-1870s

albumen silver print

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1994.030.177.J

