

# Photos of Yesteryear

Early 19th Century Photo

1850-1900



#### NOTES

The places and dates of publications not indicated are given in square brackets.

For the books the format is always taken on pages and not on binders or covers.

The collation is given in pages: the square brackets indicate the unnumbered pages.

The formats (12vo. - 8vo. - 4to. - Folio) are given for information only.

The dimensions are given in millimeters and always height by width.

The sign  indicates the bibliographies in which the work is cited.

# Alain Sinibaldi Visual Art Place

**Art - Galleries**

9 rue Henner, 75009 Paris

**Rare Prints & Photobooks**

20, rue Voltaire, 93100 Montreuil

By appointment only

## **PHOTOS OF YESTERYEAR**

### ***Early 19th Century Photo 1850-1900***

*Félix Teynard, Pierre Petit, Tomas Ogle,  
Print of The Brooklyn Bridge. in February 1883,  
Buffalo Bill, 1889,  
Views of La Rochelle and Marseille by Neurdein,  
Vintage print of the young Tsarevich Nicolas II  
with the young Princes of Denmark and Greece  
all on bicycles  
at Fredensborg in September 1893  
etc*

alain.sinibaldi75@gmail.com

vap.sinibaldi@gmail.com

www.alain-sinibaldi.com

Member: SLAM

ILAB - The International League of Antiquarian Booksellers / LILA - La Ligue Internationale de la Librairie Ancienne

# FÉLIX TEYNARD

French photographer (Grenoble, 1817 - Saint-Martin-le-Vinoux, 1892)

Félix Teynard is listed among the "primitives" of photography.

He had only a very short but remarkable activity in this field in the 1850s.

«In 1851, while a civil engineer in Grenoble, France, a center of Egyptological research, Félix Teynard embarked on a journey to photograph architectural structures in Egypt. Presumably self-taught in photography, Teynard traveled more than a thousand miles up the Nile River, "isolated in a region of unmitigated poverty . . . amidst the peoples of Egypt and Nubia," carrying his cumbersome, heavy equipment in the hot, arid climate. The resulting publication, *Égypte et Nubie, sites et monuments les plus intéressantes pour l'étude de l'art et de l'histoire*, included 160 salted-paper prints and accompanying text, published in thirty-two installments of five plates, beginning in 1853. A complete edition was published in London in 1858 at the astonishing cost of almost a thousand francs. Teynard returned to Egypt in 1869 for the opening of the Suez Canal but did not photograph on that trip. Although he did maintain an interest in photographic processes and published findings about photographic chemistry and optics, he is not known to have photographed again.»  
(Getty Museum)

The few known information about his career are recalled in a virtual exhibition of the National Library of France, but his motivations concerning archaeological photography remain rather enigmatic.



# 1

**Saint-Nazaire, la maison, le clos et la Touvière.** [Saint-Nazaire, the house, the clos and the Touvière]. [c.1850].

Vintage photograph. Proof on salted paper mounted on heavy paper. Titled and credited in pencil.

Image size: 240 x 310 mm.

To our knowledge, one of the first French landscapes of Teynard. This is probably a "test" carried out by Teynard before his departure to Egypt. View possibly of Félix Teynard's family home in Saint-Nazaire-les-Eymes in Isère, near Grenoble.

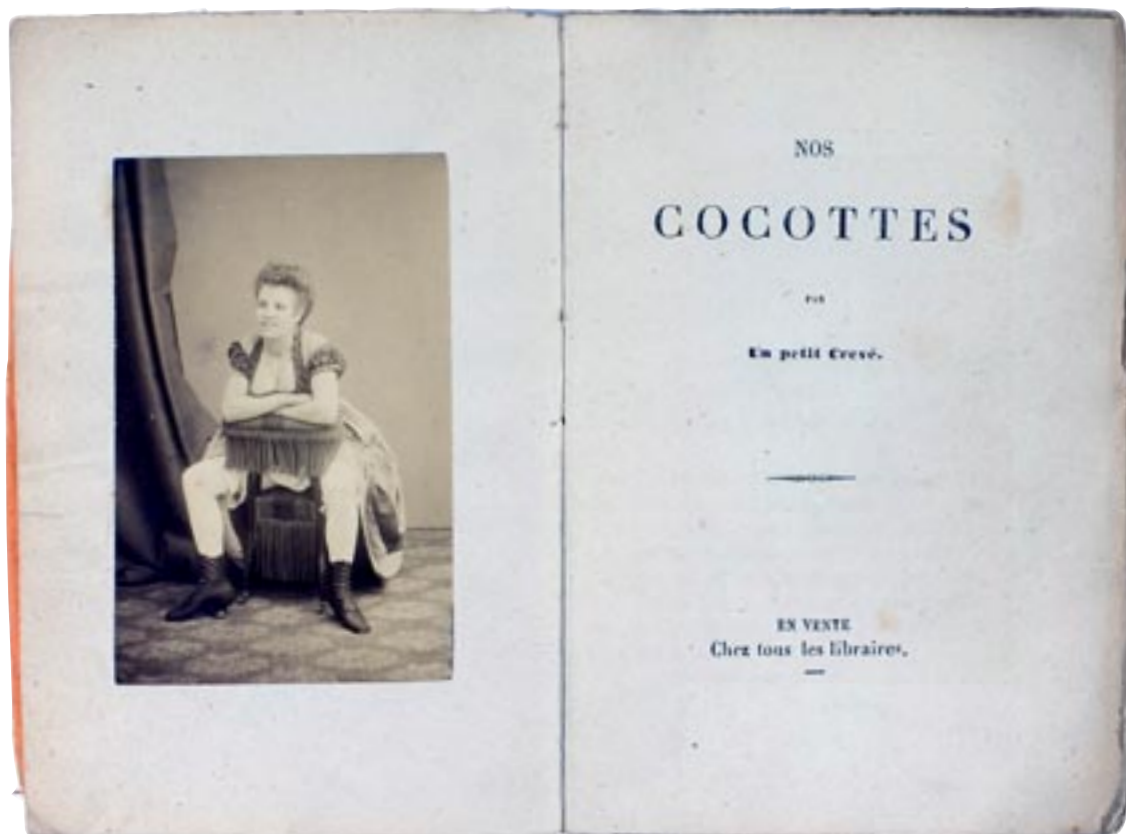
📖 K. Stewart Howe, *Félix Teynard, Calotypes of Égypte*, Kraus & Hershkowitz, 1992, p.137.

# PIERRE PETIT and ANTOINE-RENÉ TRINQUART

French photographers (Aups, 1831 - Paris, 1909) - (? - 1871)

Photographer, trained under Eugène Disdéri; in 1858 opened his own studio in Paris (in collaboration with Antoine-René Trinquart until 1861), later had studio in Baden and Marseille. He was appointed official photographer at the Exposition Universelle of 1867. He retired in 1908.

[Lorettes, Grisettes and Cocottes]. These names referred to women of pleasure from the July Monarchy to the Second Empire. The lorettes were generally young women from the demimonde, mistresses of several lovers. The grisettes referred to young women of poor condition, who worked as workers and prostituted themselves. The cocottes, which succeeded the lorettes under the Second Empire, were courtesans, often actresses, living on their charms. Free women, they chose their lovers, often rich, and set their rates. They were also called «lionnes», «biches», «grandes cocottes», « horizontales » or « demi-mondaines. »



2

**Nos Cocottes par Un petit Crevé.**

[Paris], *En vente Chez tous les Libraires*, [c. 1860].

12vo. [140 x 95 mm.] of 127 pp.

Paperback, illustrated cover.

First edition illustrated in frontispiece of an original photograph, albumen print, unsigned, but by Petit and Trinquant, representing a young woman, front, sitting on a chair.





3

**Mémoires de Rigolboche.** Ornés d'un portrait photographié par Petit et Trinquant.

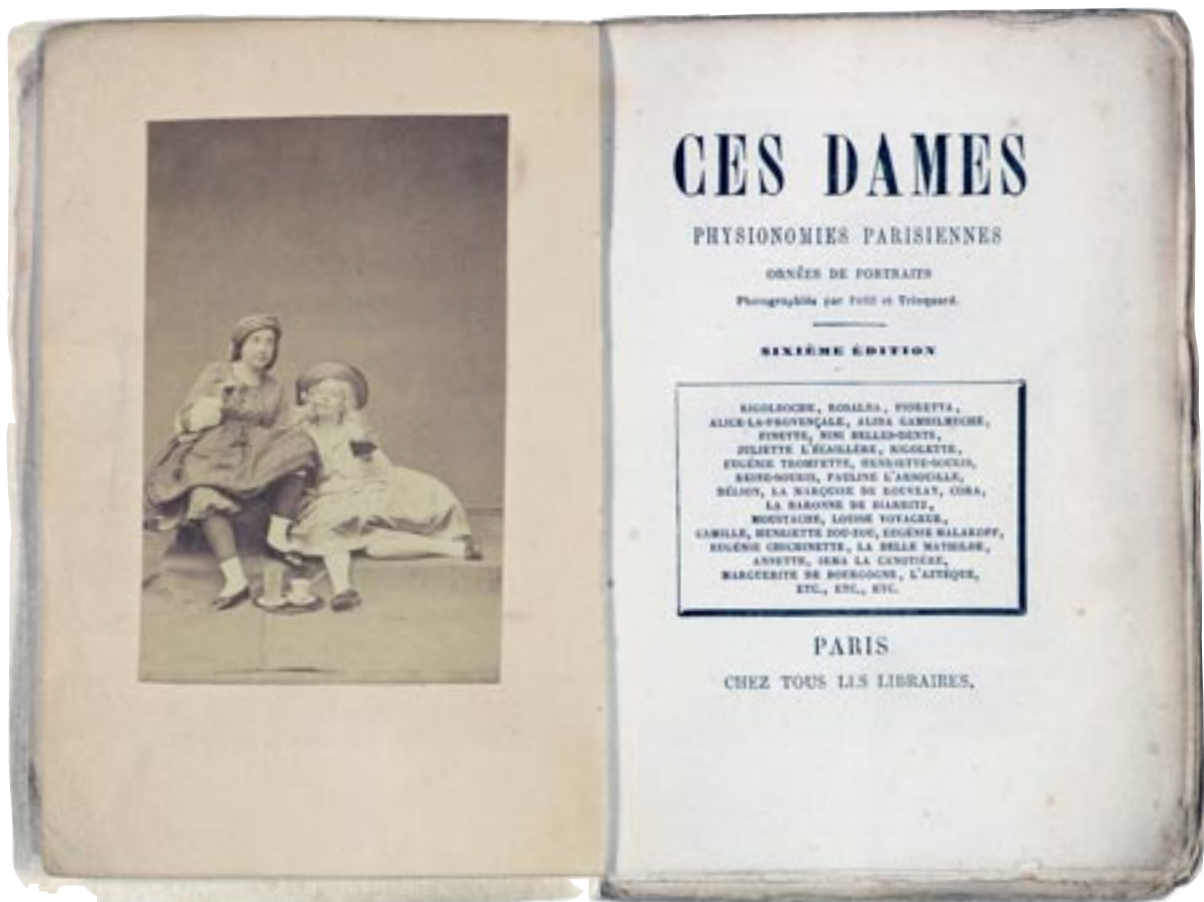
*Paris, Chez tous les libraires, [April] 1860.*

12vo. [145 x 95 mm.] of 188 pp. Paperback, illustrated cover.

Original edition despite the mention Fifth edition. Text by Ernest Blum, and Louis Huard.

The albumen print, seems to be different in every copy.





4

**Ces Dames. Physionomies Parisiennes.**

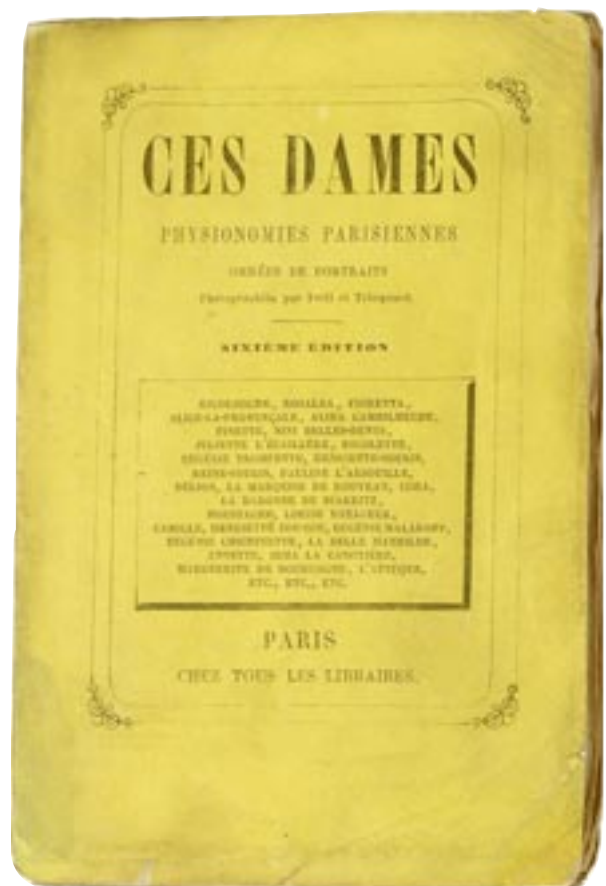
Ornées de portraits Photographiés par Petit et Trinquard (sic).

*Paris, chez tous les libraires, [1860].*

12vo. [143 x 95 mm.] of 216 pp. Paperback, illustrated cover.

First edition despite the mention Sixth edition, illustrated in frontispiece with an albumen print.

Text by Auguste Vermorel.



# PORTRAIT ALBUM « CARTES DE VISITES »

French photographers: Disdéri - Nadar - Mayer - Pierson - etc...

A portrait-card, or a portrait “carte-de-visite », or a photo-card, designate a small format produced in series and very cheap invented in 1854 by André Adolphe Eugène Disdéri (1819-1889) and which meets a massive success in France during the last quarter of the nineteenth century, before being competed by a model with a larger format, called "cabinet"



## 5

### Albums of 88 vintage photos “carte-de-visite »

Paris, A. Giroux & Co., c. 1860-1870.

Set of 3 albums 12vo. [142 x 108 mm.] of [30] pp. each. Contemporary full havana, green and red morocco, dishes decorated with a rich cold décor, gilded brass clasps.

Containing:

**Writers and musicians:** Thiers (Disdéri), E. de Girardin, Méry, Alexandre Dumas (Nadar), G. Sand (Nadar), Lola Montès, Émile Augier, D. Gay, Mme E. de Girardin, Camille Doucet, Jules Janin, Ed. About, Paul Féval (Disdéri), Mérimée (Disdéri), Victor Hugo, Vte de la Gueronnière (Disdéri), Offenbach (Mayer & Pierson), Verdi (Disdéri), Halévy, Rossini (Mayer & Pierson), Michelet, Alphonse Karr, Guizot, Lamartine, Théophile Gautier, Alfred de Vigny, Decamp (?), Eugène Delacroix, Horace Vernet, Messonier, Gustave Doré.

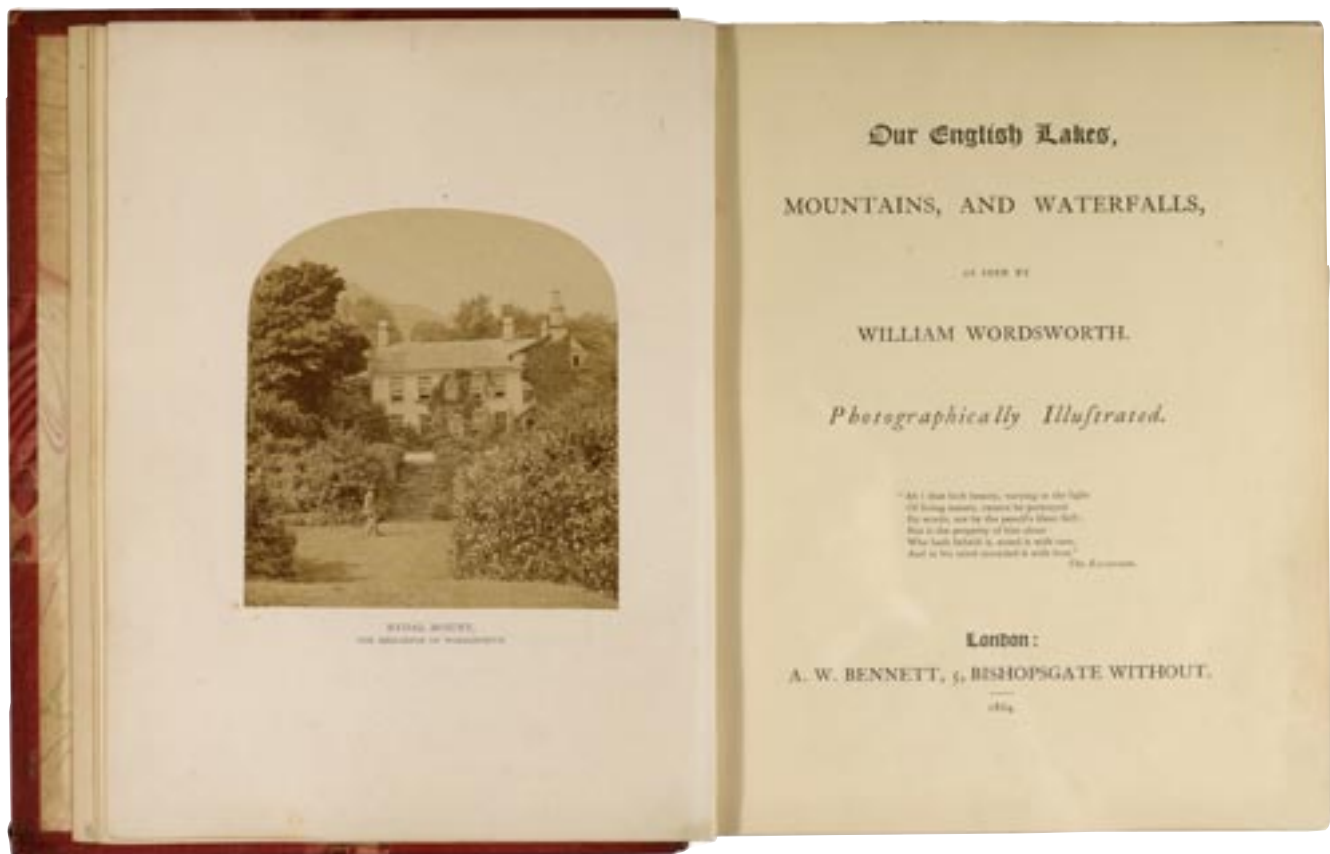


**Science, theatre, politics:** Dr. Ricard, Dr. Dubois, Dr. Trousseau, Nélaton, Velpeau, Jules Favre, Berryer, Bethemont, Cremieux, Ali-Pacha, Zeruck Kan, Coquerel, Robert Peel, Dr. Halloney, Daguerre (L. Pierson), Lord Palmerston, Mazzini, Joseph Mario, Mme Grizi, Mme Ristori (Disdéri), Mme Albani (Disdéri), Rachel, Sandeau, A. Proust, Brissont, Delaunay, Monrose, Ponsard, (the last sheet is missing).

**Kings, queens, princes, soldiers:** Reine Victoria, Prince Albert, Prince de Galles, Empereur d'Autriche, Impératrice d'autriche, Alexandre II de Russie, Impératrice de Russie, Reine de Suède, Duchesse de Parme et ses enfants, Roi de Naples, Reine de Naples, Duc de Nemours, Duc d'Aumale, Duc de Montpensier, Gaston d'Orléans, Maréchal Canrobert, Abdel-Kader, Kossuth, Prince Gortchakoff, Saldanha, Général Turr, Maréchal Benedick, Général Trochu, Maréchal Narvaez, Général Cialdini, Pie IX, Antonelli, Cardinal de Bonald.

# THOMAS OGLE

British photographer (Preston, Lancashire, 1813 – Grange-Over-Sands, 1882)



## 6

**Our English Lakes, Mountains and Waterfalls, as seen by William Wordsworth.**  
Photographically illustrated.

London, A. W. Bennett, 1864. 8vo, [190 x 150 mm.] de xi, 191 pp. + [14 hors texte].

Contemporary, half red morocco.

First edition illustrated by 13 albumen prints by Thomas Ogle.

# FRANCIS FRITH

British photographer (Chesterfield, Derbyshire, 1822 - Cannes, France, 1898)



7

**Canterbury. Photographed by F. Frith.**

*Canterbury, Published by Hal Drury, Fine Arts Repository, [1873].*

Oblong 4to. [225 x 315 mm.] of [title + 20 plates]. Original gold-blocked blue cloth.

First print of the 20 albumen prints, by F. Frith of Canterbury Cathedral.

# JULES RAUDNITZ

French photographer (1815 - 1899)

In 1857, he produced his first stereoscopic prints, outdoor and studio scenes. He mainly photographed scenes of the bourgeois family and the small trades of Paris.



8

**Arènes romaines Paris. (Arènes de Lutèce).**

[c. 1870] Print on albumen paper format 138 x 102 mm. mounted on cardboard format 165 x 110 mm., title in black ink below the image.

Mark of the photographer: *J. Raudnitz, 3, Rue des Prouvaires.*

# ETIENNE CARJAT

French photographer (1815 - 1899)

In 1857, he produced his first stereoscopic prints, outdoor and studio scenes. He mainly photographed scenes of the bourgeois family and the small trades of Paris.



9

## **Zola. (Portrait of Émile Zola)**

[Goupil & Cie, Paris 1880] Photoglyptic from the Contemporary Gallery.

Cardboard sheet 330 x 240 mm., on which a photoglyptic of 240 x 190 mm has been laminated. Caption at the bottom of the box: *Galerie Contemporaine, 126 boulevard de Magenta. Photograph Goupil et Cie. Photograph Carjat, 10, rue Notre-Dame de Lorette.*

# ANONYMOUS

American photographers



10

**New York. - The Brooklyn Bridge.** [February 1883].

Vintage photograph. Proof on albumen paper from negative on silver gelatin bromide glass, size: 120 x 207 mm., mounted on rigid cardboard, with written on the back in black ink: *New York February 1883.*

On May 24, 1883, the Brooklyn Suspension Bridge was opened to traffic. It connects the Brooklyn neighborhood to Manhattan, crossing the East River. It has a central span of 480 meters. The upper walkway of the bridge is reserved for pedestrians and offers an exceptional view of Manhattan. The construction of the bridge lasted 14 years and caused about twenty victims, including engineer John Roebling.





## 11

**Niagara Falls.** [February 1883].

Vintage photograph. Proof on albumen paper from negative on silver gelatin bromide glass, size: 83 x 200 mm., mounted on rigid cardboard, with written on the back in black ink: *Niagara February 1883*.

In February 1883, as temperatures plummeted in the northeastern corner of the United States, the icy water that passed over Niagara Falls broke into the rocks and became solid. The blocks of ice floe freeze together, forming a solid mass large enough to connect the United States and Canada. This is called the ice bridge. In the late 1880s, children walked there, tourists walked between the two countries, and entrepreneurs sold food and hot drinks in makeshift concessions. A "sharp thug," as described by the *Niagara Falls Gazette* on Feb. 14, 1883, built a plank hut in the middle of the massive bridge — on the line between the two countries, where no law applies — and sold alcohol.

# EUGÈNE PIROU

French photographer and filmmaker (Tuboeuf, 1841 - Chaville, 1909)

Eugène Pirou established himself as a photographer in the capital quite young since he was announced in the *Didot-Bottin* in 1865. Little is known about his early years in Paris, except that according to the photographer Klary, who would pay tribute to Pirou in his magazine *Le Photogramme* in 1905, "his beginnings were painful"... Moreover, some correspondence sent by Eugène Pirou to Felix Nadar, suggest that he met him when he was young and that Nadar could have guided him in his beginnings. Pirou seems to be devoted to Felix Nadar and quite intimate with him. The first traces of his photographic work are his portraits of national guards after the battles of April 3 and 4, 1871. Indeed, Pirou is among the photographers solicited by the Commune to photograph, before burying them, the bodies of the National Guards who died in battle.

**WILLIAM FREDERICK CODY** (1846-1917), better known as Buffalo Bill, symbolizes the famous conquest of the West. It was in 1867 that this young man, enlisted in the American army, became Buffalo Bill. He was so named because of the sheer number of animals he killed on American prairies. From 1883 to 1913, William Cody created the Wild West Show. This show helped forge his legend. His first show in May 1883 was in Nebraska, then Buffalo Bill left to conquer the Old Continent. He landed in France in 1889 on the occasion of the Universal Exhibition in Paris. His arrival in France in May 1889 was "a real event." The great show was inaugurated in the presence of the President of the Republic on May 18, 1889.

## 12

### **William F. Cody - Buffalo Bill.**

*Paris, Eug. Pirou, 5, Boul. S. Germain, 1889.*

2 photographs. Prints on albumen paper from negative on silver gelatin bromide glass, size: 146 x 105 mm., mounted on rigid cardboard.

Vintage prints of the Cabinet Card, depicting Buffalo Bill with the autograph signature on the front of the first: *William F. Cody / Buffalo Bill / 1889* and on the back: *Colonel William F. Cody / Buffalo Bill / 1889*. Photos taken during the tour of "Buffalo Bill's Wild West Show" in Paris.



Colonel William F. Cody  
Buffalo Bill  
1889

# NEURDEIN, BROTHERS (Étienne and Louis-Antoine)

French photographers (1832-1918 and 1846-1915?)

Son of the photographer Jean César Neurdein, better known under the pseudonym Charlet, the Neurdein brothers opened in 1863 in Paris an establishment dedicated to photography (successively rue des Filles du Calvaire, rue des Filles Saint-Thomas, boulevard de Sébastopol, then avenue de Breteuil). Everyone has their role: Étienne takes care of the administration of the studio and makes portraits. Louis-Antoine made trips from which he brought back views of buildings and landscapes. The Maison Neurdein therefore offers portraits: historical figures and contemporary celebrities but also views of architecture in all formats. From 1868, the Neurdein house distributed views of France, Algeria, Belgium, then published postcards under the brands "ND" and "X".





## 13

**La Rochelle. – Vue Générale prise de la Tour Saint-Sauveur.** (La Rochelle. – General view taken from the Saint-Sauveur Tower)

[Paris, circa 1890]. Vintage print on albumen paper from negative on glass with gelatin-silver bromide. Numbered and signed in negative: 258 ND. Phot.

Size: 208 x 274 mm. Unmounted.

## 14

**Marseille. – Panorama du Vieux Port et de N. D. de la Garde.** (Marseille. - Panorama of the Old Port and Notre-Dame de la Garde).

[Paris, circa 1890]. Vintage print on albumen paper from negative on glass with gelatin-silver bromide. Numbered and signed in negative: 414 ND. Phot.

Size: 208 x 274 mm., mounted on strong cardboard.



## 15

**Marseille. – Le Fort Saint-Jean et le Vieux Port.** (Marseille. - Fort Saint-Jean and the Old Port).

[Paris, circa 1890]. Vintage prints on albumen paper from negative on glass with gelatin-silver bromide. Numbered and signed in negative: 527 ND. Phot.

Size: 208 x 274 mm., mounted on strong cardboard.



16

**Marseille. – Vue sur le Château d'If, prise de Notre-Dame de la Garde.** (Marseille. - View of the Château d'If, taken from Notre-Dame de la Garde). [Paris, circa 1890]. Vintage prints on albumen paper from negative on glass with gelatin-silver bromide. Numbered and signed in negative: 418 ND. Phot. Size: 208 x 274 mm., mounted on strong cardboard.

# ALFRED THEODOR COLLIN

Danish photographer (1849–1922)

Alfred Theodor Collin (19 October 1849 – 15 October 1922) was a Danish photographer. He practised in Copenhagen, Nakskov and Kongens Lyngby from 1888.

Collin's father, Theodor Collin, a theater doctor and literature teacher, was an amateur photographer and took pictures of H.C. Andersen at Amaliegade. And Alfred Theodor Collin's grandfather was Jonas Collin, who took H.C. Andersen to Copenhagen and helped him on his way.

## Nicholas II (1894-1917)

"Tsar of All Russias" from 1894 to 1917.

On November 26, 1894, he married Alice, Princess of Hesse, who took the name Alexandra Feodorovna.

It was at the court of Denmark that Alexander III liked to go to rest a little from the heavy burden of power, in the company of the Tsarina who did not miss a single year to go to see her father and mother and it is at Fredensborg Castle (residence of King Christian IX of Denmark) not far from Copenhagen, that the Danish Royal Family and the Russian Imperial Family met during the summer months.

The young Tsarevich Nicholas like the rest of the imperial family enjoyed family holidays in Denmark. Family gatherings at Fredensborg Castle were lively and pleasant.

It was King Christian IX who, during his stay in London in the spring of 1893, invited the Count of Paris to come and see him in Fredensborg, with the Duke of Orleans in September, for the great meeting of the royal family at Fredensborg Castle.





17

**Tsarévitch Nicolas de Russie à Fredensborg.** (Tsarevich Nicholas of Russia in Fredensborg). [September 1893].

Vintage photograph. Proof on albumen paper from negative on silver gelatin bromide glass, size: 93 x 160 mm., mounted on rigid cardboard.

Photograph with the trademark of photographer A. Th. Collin, [Kongens] Lyngby.

Mounted on an album page with the following detail in brown ink: *Prince Waldemar de Danemark - Prince Christian de Danemark - Tsarévitch Nicolas - Prince Constantin de Grèce - Prince Georges de Grèce. Donné à Mr. Aubry Vitet en 1893 à Frédensberg.*

Provenance: Eugène Aubry-Vitet (1845-1930) secretary to the Count of Paris.



## PRICE LIST

in Euros (€)

	FÉLIX TEYNARD	
1	<b>Saint-Nazaire, la maison, le clos et la Touvière.</b> [c. 1850]	800 €
	PIERRE PETIT	
2	<b>Nos Cocottes par Un petit Crevé.</b> [c. 1860]	250 €
3	<b>Mémoires de Rigolboche.</b> [1860]	250 €
4	<b>Ces Dames. Physionomies Parisiennes.</b> [1860]	250 €
	PORTRAIT ALBUM « CARTES DE VISITES »	
5	<b>Set of 3 albums of 88 photos.</b> [c. 1860-1870]	3 500 €
	THOMAS OGLE	
6	<b>Our English Lakes.</b> [1864]	200 €
	FRANCIS FRITH	
7	<b>Canterbury. Photographed.</b> [1873]	400 €
	JULES RAUDNITZ	
8	<b>Arènes romaines Paris. (Arènes de Lutèce).</b> [c. 1870]	200 €
	ETIENNE CARJAT	
9	<b>Zola. (Portrait of Émile Zola)</b> [Goupil & Cie, Paris 1880]	300 €
	ANONYMOUS AMERICAN PHOTOGRAPHER:	
10	<b>New York. - The Brooklyn Bridge.</b> [1883]	1 200 €
11	<b>Niagara Falls.</b> [1883]	500 €
	EUGENE PIROU	
12	<b>William F. Cody - Buffalo Bill.</b> [1889]	2 500 €
	NEURDEIN, BROTHERS	
13	<b>La Rochelle. – Vue prise de la Tour Saint-Sauveur.</b> [c. 1890]	100 €
14	<b>Marseille. - Vieux Port et de N. D. de la Garde.</b> [c. 1890]	100 €
15	<b>Marseille. - Le Fort Saint-Jean et le Vieux Port.</b> [c. 1890]	100 €
16	<b>Marseille. - Vue sur le Chateau d'If...</b> [c. 1890]	100 €
	ALFRED THEODOR COLLIN	
17	<b>Tsarévitch Nicolas de Russie à Fredensborg.</b> [1893]	2 800 €



**SINIBALDI**

**VISUAL ART PLACE**

20 rue Voltaire 93100 Montreuil

[vap.sinibaldi@gmail.com](mailto:vap.sinibaldi@gmail.com)