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 Propylaea 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.

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.
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.
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
The Janos Scholz Collection of Nineteenth-Century European Photography
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
The Janos Scholz Collection of Nineteenth-Century European Photography
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
The Janos Scholz Collection of Nineteenth-Century European Photography
1984.048.008.B
This salt print by the British photographer John Stewart of a narrow valley near Cauterets 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. Cauteret’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 Cauterets, 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 Balméaire 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
The Janos Scholz Collection of Nineteenth-Century European Photography
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  
The Janos Scholz Collection of Nineteenth-Century European Photography  
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
The Janos Scholz Collection of Nineteenth-Century European Photography
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
The Janos Scholz Collection of Nineteenth-Century European Photography
1994.030.177.J