

These background notes have been supplied by Édouard de Saint-Ours as a supplement to his blog postings, in hopes that they will be of assistance to future researchers. Édouard can be reached at e.desaintours@gmail.com

Please feel free to contact me as well with any questions

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TALBOT CATALOGUE RAISONNÉ — NOTES FOR MASTER RECORDS

Boulevard des Capucines and rue de la Paix

Each section corresponds to a certain area. Each note regards the negative and the prints under one Schaaf number. Specific information pertaining to a particular print is marked as such. This section is in geographical order from west to east of the boulevard.

Schaaf 124

These depict, from left to right (in the prints), numbers 24, 22 and 20 rue Basse-du-Rempart and the north side of boulevard des Capucines. The negative was taken from the Hôtel de Douvres, where Talbot stayed while he was in Paris in May and June 1843. It was probably taken from the first floor, as shows the position of the *colonne Rambuteau* on the right hand side (these were about 5 meters high).

This view may have been conceived as the left-hand section of a three-part panorama with views under *Schaaf 1914* and *Schaaf 129*. The negatives are a very good match, in size, perspective and proportion, and one print bears the mention ‘LH’ on the bottom left corner (1937-2533/30). (see blog post about Talbot’s panoramic experiments in Paris)

Running along the north side of boulevard des Capucines but on a lower level, rue Basse-du-Rempart and its buildings would be torn down in 1858 to make way for the new opera house designed by Charles Garnier, its square and adjacent avenues. In 1843, this was part of the only subsisting section of rue Basse-du-Rempart. The difference in height accounts for the fact that all boulevards in Paris were built on former defensive walls, in that case the wall of Louis XIII, lowered for that purpose in the late seventeenth century. Rue Basse-du-Rempart ran along the wall where the ditch used to be, and that is the reason why the buildings across the boulevard from Talbot’s hotel often appeared partly obscured by the boulevard. Both roadways were separated by a railing and connected by stairs.

Schaaf 126, 127, 1914

These depict, from left to right (in the prints), numbers 20 and 18 rue Basse-du-Rempart and the north side of boulevard des Capucines. The negative was taken from the Hôtel de Douvres, where Talbot stayed while he was in Paris in May and June 1843. It was probably taken from the first floor, as shows the position of the *colonne Rambuteau* on the right hand side (these were about 5 meters high). *Colonnes Rambuteau* served as both urinals and advertising medium. They were installed by Claude-Philibert de Rambuteau, préfet de la Seine between 1833 and 1848. This one reads displays an advertising reading ‘Russian and oriental baths’ (*‘BAINS Russes et Orient[aux?]’*). The store of a piano maker and fixer can be spotted across the street, at n°18 rue Basse-du-Rempart.

Running along the north side of boulevard des Capucines but on a lower level, rue Basse-du-Rempart and its buildings would be torn down in 1858 to make way for the new opera house designed by Charles Garnier, its square and adjacent avenues. In 1843, this was part of the only subsisting section of rue Basse-du-Rempart. The difference in height accounts for the fact that all boulevards in Paris were built on former defensive walls, in that case the wall of Louis XIII, lowered for that purpose in the late seventeenth century. Rue Basse-du-Rempart ran along the wall where the ditch used to be, and that is the reason why the buildings across the boulevard from Talbot’s hotel often appeared partly obscured by the boulevard. Both roadways were separated by a railing and connected by stairs.

Schaaf 1914

This view may have been conceived as the central section of a three-part panorama with views under *Schaaf 124* and *Schaaf 129*. The negatives are a very good match, in size, perspective and proportion, and one print under *Schaaf 124* bears the mention ‘LH’ on the bottom left corner (1937-2533/30). (see blog post about Talbot’s panoramic experiments in Paris)

Schaaf 2747

This negative depicts, from left to right, numbers 18 and 20 rue Basse-du-Rempart and the north side of boulevard des Capucines. It was taken from the Hôtel de Douvres, where Talbot stayed while he was in Paris in May and June 1843. It was probably taken from the first floor.

Running along the north side of boulevard des Capucines but on a lower level, rue Basse-du-Rempart and its buildings would be torn down in 1858 to make way for the new opera house designed by Charles Garnier, its square and adjacent avenues. In 1843, this was part of the only subsisting section of rue Basse-du-Rempart. The difference in height accounts for the fact that all boulevards in Paris were built on former defensive walls, in that case the wall of Louis XIII, lowered for that purpose in the late seventeenth century. Rue Basse-du-Rempart ran along the wall where the ditch used to be, and that is the reason why the buildings across the boulevard from Talbot’s hotel often appeared partly obscured by the boulevard. Both roadways were separated by a railing and connected by stairs.

Schaaf 5052

This print depicts, from left to right, numbers 20, 18 and 16 rue Basse-du-Rempart and the north side of boulevard des Capucines. The negative was taken from the Hôtel de Douvres, where Talbot stayed while he was in Paris in May and June 1843. It was taken from a high

floor, probably from the apartment rented by Talbot (see letter 4825 in correspondence: <http://foxtalbot.dmu.ac.uk/letters/transcriptDocnum.php?docnum=4825>).

Running along the north side of boulevard des Capucines but on a lower level, rue Basse-du-Rempart and its buildings would be torn down in 1858 to make way for the new opera house designed by Charles Garnier, its square and adjacent avenues. In 1843, this was part of the only subsisting section of rue Basse-du-Rempart. The difference in height accounts for the fact that all boulevards in Paris were built on former defensive walls, in that case the wall of Louis XIII, lowered for that purpose in the late seventeenth century. Rue Basse-du-Rempart ran along the wall where the ditch used to be, and that is the reason why the buildings across the boulevard from Talbot's hotel often appeared partly obscured by the boulevard. Both roadways were separated by a railing and connected by stairs.

Schaaf 125

These prints depict number 16 rue Basse-du-Rempart and the north side of boulevard des Capucines. The negative was taken from the Hôtel de Douvres, where Talbot stayed while he was in Paris in May and June 1843. It was probably taken from the first floor, as indicates the position of a lamppost in the foreground.

Running along the north side of boulevard des Capucines but on a lower level, rue Basse-du-Rempart and its buildings would be torn down in 1858 to make way for the new opera house designed by Charles Garnier, its square and adjacent avenues. In 1843, this was part of the only subsisting section of rue Basse-du-Rempart. The difference in height accounts for the fact that all boulevards in Paris were built on former defensive walls, in that case the wall of Louis XIII, lowered for that purpose in the late seventeenth century. Rue Basse-du-Rempart ran along the wall where the ditch used to be, and that is the reason why the buildings across the boulevard from Talbot's hotel often appeared partly obscured by the boulevard. Both roadways were separated by a railing and connected by stairs.

Schaaf 129

These depict, from left to right (in the prints), numbers 16, 14 (down the blind alley) and the tip of n°12 rue Basse-du-Rempart, as well as the north side of boulevard des Capucines. The negative was taken from the Hôtel de Douvres, where Talbot stayed while he was in Paris in May and June 1843. It was probably taken from the first floor, as shows the position of a lamppost in the fore ground.

This view may have been conceived as the right-hand section of a three-part panorama with views under *Schaaf 124* and *Schaaf 1914*. The negatives are a very good match, in size, perspective and proportion, and one print under *Schaaf 124* bears the mention 'LH' on the bottom left corner (1937-2533/30). (see blog post about Talbot's panoramic experiments in Paris)

Running along the north side of boulevard des Capucines but on a lower level, rue Basse-du-Rempart and its buildings would be torn down in 1858 to make way for the new opera house designed by Charles Garnier, its square and adjacent avenues. In 1843, this was part of the only subsisting section of rue Basse-du-Rempart. The difference in height accounts for the fact that all boulevards in Paris were built on former defensive walls, in that case the wall of Louis XIII, lowered for that purpose in the late seventeenth century. Rue Basse-du-Rempart ran along the wall where the ditch used to be, and that is the reason why the buildings across the boulevard from Talbot's hotel often appeared partly obscured by the boulevard. Both roadways were separated by a railing and connected by stairs.

Schaaf 1029

These depict, from left to right (in the print), numbers 18 and 16 rue Basse-du-Rempart. The negative was taken from the Hôtel de Douvres, where Talbot stayed while he was in Paris in May and June 1843. It was taken from a high floor, probably from the apartment rented by Talbot (see letter 4825 in correspondence:

<http://foxtalbot.dmu.ac.uk/letters/transcriptDocnum.php?docnum=4825>.

Running along the north side of boulevard des Capucines but on a lower level, rue Basse-du-Rempart and its buildings would be torn down in 1858 to make way for the new opera house designed by Charles Garnier, its square and adjacent avenues. In 1843, this was part of the only subsisting section of rue Basse-du-Rempart. The difference in height accounts for the fact that all boulevards in Paris were built on former defensive walls, in that case the wall of Louis XIII, lowered for that purpose in the late seventeenth century. Rue Basse-du-Rempart ran along the wall where the ditch used to be, and that is the reason why the buildings across the boulevard from Talbot's hotel often appeared partly obscured by the boulevard. Both roadways were separated by a railing and connected by stairs.

Schaaf 116

These prints depict, from left to right, numbers 12, 10 and 8 rue Basse-du-Rempart. The negative was taken from the Hôtel de Douvres, where Talbot stayed while he was in Paris in May and June 1843. It was taken from a high floor, probably from the apartment rented by Talbot (see letter 4825 in correspondence:

<http://foxtalbot.dmu.ac.uk/letters/transcriptDocnum.php?docnum=4825>.

This view may have been conceived as the left-hand section of a two-part panorama with the view under *Schaaf 128*. Even though the sun had moved between exposures, as indicate the façades on the north side of boulevard des Capucines, they are a perfect match, in size, perspective and proportion (see blog post about Talbot's panoramic experiments in Paris).

The building at n°8, on the right hand side of the composition, is the Hôtel Radix de Sainte-Foix, a luxurious palace built in 1775 from a design by Antoine-François Brongniart for the then-Treasurer of the French Navy, Bouret de Vézelay. It was sold in 1779 to Maximilien Radix de Sainte-Foix, whose name is now attached to the building. It changed hands several times before being inhabited by the marquise d'Osmond, who held a renowned salon there in the 1840s.

Running along the north side of boulevard des Capucines but on a lower level, rue Basse-du-Rempart and its buildings would be torn down in 1858 to make way for the new opera house designed by Charles Garnier, its square and adjacent avenues. In 1843, this was part of the only subsisting section of rue Basse-du-Rempart. The difference in height accounts for the fact that all boulevards in Paris were built on former defensive walls, in that case the wall of Louis XIII, lowered for that purpose in the late seventeenth century. Rue Basse-du-Rempart ran along the wall where the ditch used to be, and that is the reason why the buildings across the boulevard from Talbot's hotel often appeared partly obscured by the boulevard. Both roadways were separated by a railing and connected by stairs.

Schaaf 118

This negative depicts, from left to right, numbers 6, 8 and 10 rue Basse-du-Rempart. It was taken from the Hôtel de Douvres, where Talbot stayed while he was in Paris in May and June 1843. It was taken from a high floor, probably from the apartment rented by Talbot (see letter

4825 in correspondence:

<http://foxtalbot.dmu.ac.uk/letters/transcriptDocnum.php?docnum=4825>.

The building at n°8, on the left hand side, is the Hôtel Radix de Sainte-Foix, a luxurious palace built in 1775 from a design by Antoine-François Brongniart for the then-Treasurer of the French Navy, Bouret de Vézelay. It was sold in 1779 to Maximilien Radix de Sainte-Foix, whose name is now attached to the building. It changed hands several times before being inhabited by the marquise d'Osmond, who held a renowned salon there in the 1840s.

Running along the north side of boulevard des Capucines but on a lower level, rue Basse-du-Rempart and its buildings would be torn down in 1858 to make way for the new opera house designed by Charles Garnier, its square and adjacent avenues. In 1843, this was part of the only subsisting section of rue Basse-du-Rempart. The difference in height accounts for the fact that all boulevards in Paris were built on former defensive walls, in that case the wall of Louis XIII, lowered for that purpose in the late seventeenth century. Rue Basse-du-Rempart ran along the wall where the ditch used to be, and that is the reason why the buildings across the boulevard from Talbot's hotel often appeared partly obscured by the boulevard. Both roadways were separated by a railing and connected by stairs.

Schaaf 119

This negative depicts, from left to right, numbers 8, 10 and 12 rue Basse-du-Rempart. It was taken from the Hôtel de Douvres, where Talbot stayed while he was in Paris in May and June 1843. It was taken from a high floor, probably from the apartment rented by Talbot (see letter 4825 in correspondence:

<http://foxtalbot.dmu.ac.uk/letters/transcriptDocnum.php?docnum=4825>.

The building at n°8, on the left hand side, is the Hôtel Radix de Sainte-Foix, a luxurious palace built in 1775 from a design by Antoine-François Brongniart for the then-Treasurer of the French Navy, Bouret de Vézelay. It was sold in 1779 to Maximilien Radix de Sainte-Foix, whose name is now attached to the building. It changed hands several times before being inhabited by the marquise d'Osmond, who held a renowned salon there in the 1840s.

Running along the north side of boulevard des Capucines but on a lower level, rue Basse-du-Rempart and its buildings would be torn down in 1858 to make way for the new opera house designed by Charles Garnier, its square and adjacent avenues. In 1843, this was part of the only subsisting section of rue Basse-du-Rempart. The difference in height accounts for the fact that all boulevards in Paris were built on former defensive walls, in that case the wall of Louis XIII, lowered for that purpose in the late seventeenth century. Rue Basse-du-Rempart ran along the wall where the ditch used to be, and that is the reason why the buildings across the boulevard from Talbot's hotel often appeared partly obscured by the boulevard. Both roadways were separated by a railing and connected by stairs.

Schaaf 121

This negative depicts, from left to right, numbers 6, 8 and 10 rue Basse-du-Rempart. It was taken from the Hôtel de Douvres, where Talbot stayed while he was in Paris in May and June 1843. It was taken from a high floor, probably from the apartment rented by Talbot (see letter 4825 in correspondence:

<http://foxtalbot.dmu.ac.uk/letters/transcriptDocnum.php?docnum=4825>.

The building at n°8, on the left hand side, is the Hôtel Radix de Sainte-Foix, a luxurious palace built in 1775 from a design by Antoine-François Brongniart for the then-

Treasurer of the French Navy, Bouret de Vézelay. It was sold in 1779 to Maximilien Radix de Sainte-Foix, whose name is now attached to the building. It changed hands several times before being inhabited by the marquise d'Osmond, who held a renowned salon there in the 1840s.

Running along the north side of boulevard des Capucines but on a lower level, rue Basse-du-Rempart and its buildings would be torn down in 1858 to make way for the new opera house designed by Charles Garnier, its square and adjacent avenues. In 1843, this was part of the only subsisting section of rue Basse-du-Rempart. The difference in height accounts for the fact that all boulevards in Paris were built on former defensive walls, in that case the wall of Louis XIII, lowered for that purpose in the late seventeenth century. Rue Basse-du-Rempart ran along the wall where the ditch used to be, and that is the reason why the buildings across the boulevard from Talbot's hotel often appeared partly obscured by the boulevard. Both roadways were separated by a railing and connected by stairs.

Schaaf 117

These prints show n°10 rue Basse du Rempart. The negative was taken from the Hôtel de Douvres, where Talbot stayed while he was in Paris in May and June 1843. It was probably taken from the first floor.

Running along the north side of boulevard des Capucines but on a lower level, rue Basse-du-Rempart and its buildings would be torn down in 1858 to make way for the new opera house designed by Charles Garnier, its square and adjacent avenues. In 1843, this was part of the only subsisting section of rue Basse-du-Rempart. The difference in height accounts for the fact that all boulevards in Paris were built on former defensive walls, in that case the wall of Louis XIII, lowered for that purpose in the late seventeenth century. Rue Basse-du-Rempart ran along the wall where the ditch used to be, and that is the reason why the buildings across the boulevard from Talbot's hotel often appeared partly obscured by the boulevard. Both roadways were separated by a railing and connected by stairs.

Schaaf 5546

This negative shows, from left to right, numbers 8 and 10 rue Basse du Rempart. It was taken from the Hôtel de Douvres, where Talbot stayed while he was in Paris in May and June 1843. It was taken from a high floor, probably from the apartment rented by Talbot (see letter 4825 in correspondence: <http://foxtalbot.dmu.ac.uk/letters/transcriptDocnum.php?docnum=4825>). It is dated in Talbot's hand from 1 June 1843 and may have been gifted to a French colleague at the time, along with the negative under *Schaaf 5547*.

Running along the north side of boulevard des Capucines but on a lower level, rue Basse-du-Rempart and its buildings would be torn down in 1858 to make way for the new opera house designed by Charles Garnier, its square and adjacent avenues. In 1843, this was part of the only subsisting section of rue Basse-du-Rempart. The difference in height accounts for the fact that all boulevards in Paris were built on former defensive walls, in that case the wall of Louis XIII, lowered for that purpose in the late seventeenth century. Rue Basse-du-Rempart ran along the wall where the ditch used to be, and that is the reason why the buildings across the boulevard from Talbot's hotel often appeared partly obscured by the boulevard. Both roadways were separated by a railing and connected by stairs.

Schaaf 5547

This negative shows, from left to right, the angle of rue de la Paix with boulevard des Capucines, the beginning of boulevard des Italiens and its angle with rue de la Chaussée d'Antin, and then numbers 2, 4, 6 and 8 rue Basse du Rempart. It was taken from the Hôtel de Douvres, where Talbot stayed while he was in Paris in May and June 1843. It was taken from a high floor, probably from the apartment rented by Talbot (see letter 4825 in correspondence: <http://foxtalbot.dmu.ac.uk/letters/transcriptDocnum.php?docnum=4825>). It is dated in Talbot's hand from 1 June 1843 and may have been gifted to a French colleague at the time, along with the negative under *Schaaf 5546*.

The building at n°2, at the angle with rue de la Chaussée d'Antin, in the middle of the composition, is the Hôtel de Montmorency, designed by Claude-Nicolas Ledoux and built in 1775 at the north-west corner of boulevard des Capucines and rue de la Chaussée d'Antin. In the early nineteenth century, it belonged to Gian Battista Sommariva and hosted his formidable art collection, which became accessible to the public after his death in 1826. It was replaced in 1866-68 by the Théâtre du Vaudeville. In 1927, it became a cinema theatre, which it still is today.

The building at n°8, on the right hand side, is the Hôtel Radix de Sainte-Foix, a luxurious palace built in 1775 from a design by Antoine-François Brongniart for the then-Treasurer of the French Navy, Bouret de Vézelay. It was sold in 1779 to Maximilien Radix de Sainte-Foix, whose name is now attached to the building. It changed hands several times before being inhabited by the marquise d'Osmond, who held a renowned salon there in the 1840s.

Running along the north side of boulevard des Capucines but on a lower level, rue Basse-du-Rempart and its buildings would be torn down in 1858 to make way for the new opera house designed by Charles Garnier, its square and adjacent avenues. In 1843, this was part of the only subsisting section of rue Basse-du-Rempart. The difference in height accounts for the fact that all boulevards in Paris were built on former defensive walls, in that case the wall of Louis XIII, lowered for that purpose in the late seventeenth century. Rue Basse-du-Rempart ran along the wall where the ditch used to be, and that is the reason why the buildings across the boulevard from Talbot's hotel often appeared partly obscured by the boulevard. Both roadways were separated by a railing and connected by stairs.

Schaaf 115

This negative shows, from left to right, the angle of rue de la Paix with boulevard des Capucines, the beginning of boulevard des Italiens and its angle with rue de la Chaussée d'Antin, and then numbers 2, 4, 6 and 8 rue Basse du Rempart. It was taken from the Hôtel de Douvres, where Talbot stayed while he was in Paris in May and June 1843. It was taken from a high floor, probably from the apartment rented by Talbot (see letter 4825 in correspondence: <http://foxtalbot.dmu.ac.uk/letters/transcriptDocnum.php?docnum=4825>).

The building at n°2, at the angle with rue de la Chaussée d'Antin, is the Hôtel de Montmorency, designed by Claude-Nicolas Ledoux and built in 1775 at the north-west corner of boulevard des Capucines and rue de la Chaussée d'Antin. In the early nineteenth century, it belonged to Gian Battista Sommariva and hosted his formidable art collection, which became accessible to the public after his death in 1826. It was replaced in 1866-68 by the Théâtre du Vaudeville. In 1927, it became a cinema theatre, which it still is today.

The building at n°8, on the right hand side, is the Hôtel Radix de Sainte-Foix, a luxurious palace built in 1775 from a design by Antoine-François Brongniart for the then-Treasurer of the French Navy, Bouret de Vézelay. It was sold in 1779 to Maximilien Radix de Sainte-Foix, whose name is now attached to the building. It changed hands several times

before being inhabited by the marquise d'Osmond, who held a renowned salon there in the 1840s.

Running along the north side of boulevard des Capucines but on a lower level, rue Basse-du-Rempart and its buildings would be torn down in 1858 to make way for the new opera house designed by Charles Garnier, its square and adjacent avenues. In 1843, this was part of the only subsisting section of rue Basse-du-Rempart. The difference in height accounts for the fact that all boulevards in Paris were built on former defensive walls, in that case the wall of Louis XIII, lowered for that purpose in the late seventeenth century. Rue Basse-du-Rempart ran along the wall where the ditch used to be, and that is the reason why the buildings across the boulevard from Talbot's hotel often appeared partly obscured by the boulevard. Both roadways were separated by a railing and connected by stairs.

Schaaf 122

This negative shows, from left to right, the angle of rue de la Paix with boulevard des Capucines, the beginning of boulevard des Italiens and its angle with rue de la Chaussée d'Antin, and then numbers 2, 4, 6 and 8 rue Basse du Rempart. It was taken from the Hôtel de Douvres, where Talbot stayed while he was in Paris in May and June 1843. It was taken from a high floor, probably from the apartment rented by Talbot (see letter 4825 in correspondence: <http://foxtalbot.dmu.ac.uk/letters/transcriptDocnum.php?docnum=4825>).

The building at n°2, at the angle with rue de la Chaussée d'Antin, is the Hôtel de Montmorency, designed by Claude-Nicolas Ledoux and built in 1775 at the north-west corner of boulevard des Capucines and rue de la Chaussée d'Antin. In the early nineteenth century, it belonged to Gian Battista Sommariva and hosted his formidable art collection, which became accessible to the public after his death in 1826. It was replaced in 1866-68 by the Théâtre du Vaudeville. In 1927, it became a cinema theatre, which it still is today.

The building at n°8, on the right hand side, is the Hôtel Radix de Sainte-Foix, a luxurious palace built in 1775 from a design by Antoine-François Brongniart for the then-Treasurer of the French Navy, Bouret de Vézelay. It was sold in 1779 to Maximilien Radix de Sainte-Foix, whose name is now attached to the building. It changed hands several times before being inhabited by the marquise d'Osmond, who held a renowned salon there in the 1840s.

Running along the north side of boulevard des Capucines but on a lower level, rue Basse-du-Rempart and its buildings would be torn down in 1858 to make way for the new opera house designed by Charles Garnier, its square and adjacent avenues. In 1843, this was part of the only subsisting section of rue Basse-du-Rempart. The difference in height accounts for the fact that all boulevards in Paris were built on former defensive walls, in that case the wall of Louis XIII, lowered for that purpose in the late seventeenth century. Rue Basse-du-Rempart ran along the wall where the ditch used to be, and that is the reason why the buildings across the boulevard from Talbot's hotel often appeared partly obscured by the boulevard. Both roadways were separated by a railing and connected by stairs.

Schaaf 123

These show, from left to right (in the prints), numbers 6, 4 and 2 rue Basse du Rempart, the beginning of boulevard des Italiens and its angle with rue de la Chaussée d'Antin, and the angle of rue de la Paix with boulevard des Capucines. The negative was taken from the Hôtel de Douvres, where Talbot stayed while he was in Paris in May and June 1843. It was taken from a high floor, probably from the apartment rented by Talbot (see letter 4825 in correspondence: <http://foxtalbot.dmu.ac.uk/letters/transcriptDocnum.php?docnum=4825>).

The building at n°2, at the angle with rue de la Chaussée d'Antin, is the Hôtel de Montmorency, designed by Claude-Nicolas Ledoux and built in 1775 at the north-west corner of boulevard des Capucines and rue de la Chaussée d'Antin. In the early nineteenth century, it belonged to Gian Battista Sommariva and hosted his formidable art collection, which became accessible to the public after his death in 1826. It was replaced in 1866-68 by the Théâtre du Vaudeville. In 1927, it became a cinema theatre, which it still is today.

Running along the north side of boulevard des Capucines but on a lower level, rue Basse-du-Rempart and its buildings would be torn down in 1858 to make way for the new opera house designed by Charles Garnier, its square and adjacent avenues. In 1843, this was part of the only subsisting section of rue Basse-du-Rempart. The difference in height accounts for the fact that all boulevards in Paris were built on former defensive walls, in that case the wall of Louis XIII, lowered for that purpose in the late seventeenth century. Rue Basse-du-Rempart ran along the wall where the ditch used to be, and that is the reason why the buildings across the boulevard from Talbot's hotel often appeared partly obscured by the boulevard. Both roadways were separated by a railing and connected by stairs.

Schaaf 128

These show, from left to right (in the prints), numbers 8, 6, 4 and 2 rue Basse du Rempart, the beginning of boulevard des Italiens and its angle with rue de la Chaussée d'Antin, and the angle of rue de la Paix with boulevard des Capucines. The negative was taken from the Hôtel de Douvres, where Talbot stayed while he was in Paris in May and June 1843. It was taken from a high floor, probably from the apartment rented by Talbot (see letter 4825 in correspondence: <http://foxtalbot.dmu.ac.uk/letters/transcriptDocnum.php?docnum=4825>).

The negative was exposed while the boulevard was being repaved, as highlighted by Talbot in the text accompanying this view in the first fascicle of *The Pencil of Nature*, as plate II. According to Talbot, the weather in France was cloudy and wet, except on his first day in Paris, the 20th of May (see letter 4931 in correspondence:

<http://foxtalbot.dmu.ac.uk/letters/transcriptDocnum.php?docnum=4831>). This picture may have been taken at that time, as suggests Talbot's remark that it was a 'hot and dusty day'. In that case, the negatives showing a fully paved boulevard des Capucines would have been taken after paving was completed some days later.

The building at n°8, on the right hand side, is the Hôtel Radix de Sainte-Foix, a luxurious palace built in 1775 from a design by Antoine-François Brongniart for the then-Treasurer of the French Navy, Bouret de Vézelay. It was sold in 1779 to Maximilien Radix de Sainte-Foix, whose name is now attached to the building. It changed hands several times before being inhabited by the marquise d'Osmond, who held a renowned salon there in the 1840s.

The building at n°2, at the angle with rue de la Chaussée d'Antin, is the Hôtel de Montmorency, designed by Claude-Nicolas Ledoux and built in 1775 at the north-west corner of boulevard des Capucines and rue de la Chaussée d'Antin. In the early nineteenth century, it belonged to Gian Battista Sommariva and hosted his formidable art collection, which became accessible to the public after his death in 1826. It was replaced in 1866-68 by the Théâtre du Vaudeville. In 1927, it became a cinema theatre, which it still is today.

Running along the north side of boulevard des Capucines but on a lower level, rue Basse-du-Rempart and its buildings would be torn down in 1858 to make way for the new opera house designed by Charles Garnier, its square and adjacent avenues. In 1843, this was part of the only subsisting section of rue Basse-du-Rempart. The difference in height accounts for the fact that all boulevards in Paris were built on former defensive walls, in that case the wall of Louis XIII, lowered for that purpose in the late seventeenth century. Rue Basse-du-

Rempart ran along the wall where the ditch used to be, and that is the reason why the buildings across the boulevard from Talbot's hotel often appeared partly obscured by the boulevard. Both roadways were separated by a railing and connected by stairs.

Schaaf 120

These show, from left to right (in the print), numbers 6, 4 and 2 rue Basse du Rempart, the beginning of boulevard des Italiens and its angle with rue de la Chaussée d'Antin, and the angle of rue de la Paix with boulevard des Capucines. The negative was taken from the Hôtel de Douvres, where Talbot stayed while he was in Paris in May and June 1843. It was probably taken from the first floor .

The building at n°2, at the angle with rue de la Chaussée d'Antin, is the Hôtel de Montmorency, designed by Claude-Nicolas Ledoux and built in 1775 at the north-west corner of boulevard des Capucines and rue de la Chaussée d'Antin. In the early nineteenth century, it belonged to Gian Battista Sommariva and hosted his formidable art collection, which became accessible to the public after his death in 1826. It was replaced in 1866-68 by the Théâtre du Vaudeville. In 1927, it became a cinema theatre, which it still is today.

Running along the north side of boulevard des Capucines but on a lower level, rue Basse-du-Rempart and its buildings would be torn down in 1858 to make way for the new opera house designed by Charles Garnier, its square and adjacent avenues. In 1843, this was part of the only subsisting section of rue Basse-du-Rempart. The difference in height accounts for the fact that all boulevards in Paris were built on former defensive walls, in that case the wall of Louis XIII, lowered for that purpose in the late seventeenth century. Rue Basse-du-Rempart ran along the wall where the ditch used to be, and that is the reason why the buildings across the boulevard from Talbot's hotel often appeared partly obscured by the boulevard. Both roadways were separated by a railing and connected by stairs.

Schaaf 132

This print shows n°28 rue de la Paix which, at the time, was home to several businesses, from left to right: Mac Henry (an English shoemaker), Lucy Hocquet (a renowned milliner; bonnets can be seen in the window), the Hôtel de la Paix, another fashion designer for women (it seems from the articles in the window), and Jacobs (another English shoemaker). The negative was taken from the Hôtel de Douvres, where Talbot stayed while he was in Paris in May and June 1843, probably from the first floor. Rue de la Paix then was one of the hearts of British culture in Paris, as indicates the number of other British businesses in that street at the time and the name of several hotels (Hôtel de Douvres, Hôtel de Canterbury and Hôtel des Îles Britanniques), which could have encouraged Talbot to settle there while in Paris.

Schaaf 133

This print shows the southeast angle of boulevard des Capucines with rue de la Paix, and n°28 rue de la Paix which, at the time, was home to several businesses. From left to right: a shop selling articles of cashmere wool, Mac Henry (an English shoemaker), Lucy Hocquet (a renowned milliner; bonnets can be seen in the window), and the Hôtel de la Paix. The negative was taken from the Hôtel de Douvres, where Talbot stayed while he was in Paris in May and June 1843, probably from the first floor. Rue de la Paix then was one of the hearts of British culture in Paris, as indicates the number of other British businesses in that street at the time and the name of several hotels (Hôtel de Douvres, Hôtel de Canterbury and Hôtel des Îles Britanniques), which could have encouraged Talbot to settle there while in Paris.

Schaaf 1637

This print shows n°24 rue de la Paix which, at the time, was home to the Hôtel Canterbury. The negative was taken from the Hôtel de Douvres, where Talbot stayed while he was in Paris in May and June 1843, probably from the first floor. Rue de la Paix then was one of the hearts of British culture in Paris, as indicates the number of British businesses in that street at the time and the name of several hotels (including this one as well as Hôtel de Douvres and Hôtel des Îles Britanniques), which could have encouraged Talbot to settle there while in Paris.

Schaaf 1024

This negative shows the upper floors of n°24 rue de la Paix which, at the time, was home to the Hôtel Canterbury. It was taken from the upper floors of the Hôtel de Douvres, where Talbot stayed while he was in Paris in May and June 1843. Rue de la Paix then was one of the hearts of British culture in Paris, as indicates the number of British businesses in that street at the time and the name of several hotels (including this one as well as Hôtel de Douvres and Hôtel des Îles Britanniques), which could have encouraged Talbot to settle there while in Paris.

Schaaf 1028

This negative shows the upper floors of n°26 rue de la Paix. It was taken from the upper floors of the Hôtel de Douvres, where Talbot stayed while he was in Paris in May and June 1843. Rue de la Paix then was one of the hearts of British culture in Paris, as indicates the number of British businesses in that street at the time and the name of several hotels (Hôtel Canterbury, Hôtel de Douvres and Hôtel des Îles Britanniques), which could have encouraged Talbot to settle there while in Paris.

TALBOT CATALOGUE RAISONNÉ — NOTES FOR MASTER RECORDS

Place du Carrousel

All the photographs in this section were either taken from the square's ground or from the Hôtel de Nantes windows, an isolated and tall building that used to stand to the north side of the place du Carrousel. As odd as it may seem today, the space to the west of the Louvre had been urbanised for centuries. This neighbourhood was only torn down in the early 1850s by Haussmann to make way for the architectural project that would complete the Louvre to the north and finally give it some unity. The Hôtel de Nantes was part of this whole district.

It was chosen by the marquis de Bassano and Talbot as their calotype workshop in May/June 1843 to train French student photographers. There were several reasons for this: considering that the neighbourhood was bound for destruction the rent was probably quite low, its isolation to the north of a vast square guaranteed that it would be bright most of the day, and it had a beautiful view over the Tuileries palace. Judging from the pictures taken from the Hôtel de Nantes, the workshop was probably on the higher floors of the building, maybe the fourth floor (in the British sense) judging from the perspective in *Schaaf 1930*.

Consequently, the photographs taken from the Hôtel de Nantes and around it were most certainly taken in May/June 1843, and probably as part of Talbot and Henneman's photography lessons.

The Tuileries palace, seen in many of the following photographs, was burnt to the ground during the Paris Commune in 1871. It used to stand between the Louvre's *pavillon de Flore* (south) and *pavillon de Marsan* (north).

I. From the windows of the Hôtel de Nantes

Schaaf 1505

This negative shows the southeast corner of the place du Carrousel. The street starting in the centre of the composition was called rue du Doyenné. The tall building emerging beyond the houses in the background is the *Galerie du bord de l'eau* (part of the Louvre). Commissioned by Henri IV to connect the Louvre and the Tuileries palace, and built in 1607-10, it was already part of the museum in 1843, as a painting gallery.

Schaaf 1506

These prints show the southeast corner of the place du Carrousel. The street starting to the right of the composition was called rue du Doyenné. The tall building emerging beyond the houses in the background is the *Galerie du bord de l'eau* (part of the Louvre). Commissioned by Henri IV to connect the Louvre and the Tuileries palace, and built in 1607-10, it was already part of the museum in 1843, as a painting gallery.

Schaaf 2729

This negative and print (**1937-2403, wrongly catalogued under SC1506**) show the southeast corner of the place du Carrousel. The street starting in the centre of the composition was called rue du Doyenné. The tall building emerging beyond the houses in the background is the *Galerie du bord de l'eau* (part of the Louvre). Commissioned by Henri IV to connect the

Louvre and the Tuileries palace, and built in 1607-10, it was already part of the museum in 1843, as a painting gallery.

Schaaf 1446

The Tuileries, pavillon de Marsan and unfinished north aisle of the Louvre

The print shows the west view from the Hôtel de Nantes. To the left of the composition is the north tip of the Tuileries palace. To its right is the north aisle of the Louvre, running along rue de Rivoli, and commissioned by Napoleon I to link both palaces to the north. It was then still unfinished and stopped at the level of the Hôtel de Nantes, from where the photograph was taken. The Tuileries and the north aisle meet at the *pavillon de Marsan*. The iron fence in the foreground used to separate public space from the Tuileries, then used as the main royal residence by king Louis-Philippe and his family.

Schaaf 1929

The Tuileries

This negative shows the west view from the Hôtel de Nantes. Being a perfect fit with the negative under *Schaaf 1930*, it was possibly created as part of a panorama.

It shows the northern half of the Tuileries palace. On the right edge of the negative is the central pavilion of the palace. Towards the left are, successively, the north aisle of the Tuileries, the *pavillon du Théâtre*, and the *galerie des Machines*. The iron fence in the foreground used to separate public space from the Tuileries, then used as the main royal residence by king Louis-Philippe and his family.

Schaaf 1930

The Tuileries, pavillon de Marsan and unfinished north aisle of the Louvre

This negative shows the west view from the Hôtel de Nantes. Being a perfect fit with the negative under *Schaaf 1929*, it was possibly created as part of a panorama.

To the right of the negative is the north tip of the Tuileries palace. To its left is the north aisle of the Louvre, running along rue de Rivoli, and commissioned by Napoleon I to link both palaces to the north. It was then still unfinished and stopped at the level of the Hôtel de Nantes, from where the photograph was taken. The Tuileries and the north aisle meet at the *pavillon de Marsan*. The iron fence in the foreground used to separate public space from the Tuileries, then used as the main royal residence by king Louis-Philippe and his family.

II. From the square's ground

Schaaf 54

The Arc de Triomphe du Carrousel, the Louvre and the Tuileries

This view shows the *Arc de Triomphe du Carrousel*, built in 1807-09 to celebrate Napoleon's Great army's victory at Austerlitz, and used as the gate "of honour" to the Tuileries palace, which is seen to the right of the arch (in the print). Only a small portion of the central pavilion of the Tuileries is visible. Immediately to its left is the south aisle (in the print), where king Louis-Philippe and the royal family had their apartments. The iron fence used to separate public space from the Tuileries. To the left of the arch (in the print), in the distance, is the *Galerie du bord de l'eau* (part of the Louvre), commissioned by Henri IV to connect the Louvre and the Tuileries and built in 1607-10.

Schaaf 55

The Arc de Triomphe du Carrousel, the Louvre and the Tuileries

This negative shows the Arc de Triomphe du Carrousel, built in 1807-09 to celebrate Napoleon's Great army's victory at Austerlitz, and used as the gate "of honour" to the Tuileries palace, which is seen to the right of the arch (in the negative). The left half of the negative shows the unfinished north aisle (part of the Louvre), commissioned by Napoleon I to link the Louvre and the Tuileries to the north. The iron fence in the foreground used to separate public space from the Tuileries, then used as the main royal residence by king Louis-Philippe and his family.

TALBOT CATALOGUE RAISONNÉ — NOTES FOR MASTER RECORDS

Madeleine and surroundings

The *Église de la Madeleine* was finished in 1842, only a year before Talbot and Henneman came to Paris, and was only consecrated in 1845. Construction had officially started in 1763, but the death of its first architect Pierre Contant d'Ivry in 1777, the Revolution, and consecutive changes in regime and architectural projects considerably slowed down the process.

In 1843, when the photographs in this section were probably all taken, the *Madeleine* was brand new, in fact it was probably one of the newest major churches in Europe. It was close from Talbot's hotel, the *Hôtel de Douvres*, only a 10-minutes walk. It was just as close from where the marquis de Bassano (Talbot's business partner in France) lived at the time, at the *Hôtel d'Évreux*, n° 19 place Vendôme (at Bassano's brother-in-law's, Francis Baring).

It is also worth pointing out that the painted ceiling of the *Madeleine* was designed by a major figure in the history of French photography, Jules Ziegler (1804-1856). A painter (student of Ingres) and a ceramist, Ziegler was also a photographer (practicing the daguerreotype and the calotype), a friend of Hippolyte Bayard, a founding member of the Société Héliographique created in 1851, and the first chief editor of its journal *La Lumière*.

A first workshop might have been rented on the place de la Madeleine

The marquis de Bassano (probably Amélina Petit de Billier and her brother too) had first thought of renting a studio on the place de la *Madeleine* to make it into a calotype workshop, as wrote Amélina Petit in a letter to Talbot in late April 1843

(<http://foxtalbot.dmu.ac.uk/letters/transcriptDocnum.php?docnum=4809>). In this studio, Talbot and Henneman would have taught the process to Bassano, Petit de Billier and the aspiring French calotypists selected by Bassano to exploit the process in France. Someone eventually changed their mind and Bassano ended up renting a studio in the *Hôtel de Nantes* on the place du Carrousel.

However, all the photographs in this section (except *Schaaf 812*) appear to have been taken from the same vantage point, it seems a first-floor window overlooking the place de la *Madeleine*. In a letter to his wife Constance from 7 June

(<http://foxtalbot.dmu.ac.uk/letters/transcriptDocnum.php?docnum=4829>), Talbot wrote that Bassano “and his friends” had taken a studio on the place du Carrousel for a month. But **there is a slight possibility that the workshop had already started some days earlier in another studio on the place de la Madeleine**, as had been originally planned. In early March 1843, Talbot had asked for a “bright” location (<http://foxtalbot.dmu.ac.uk/letters/transcriptDocnum.php?docnum=4747>), but the window from which the *Madeleine* pictures appear to have been taken faces north, which could have been a problem for printing. If this is proved correct in the future, Talbot might have been dissatisfied with the place and could have asked for a change.

I. ***Église de la Madeleine (close-ups)***

Schaaf 807, 808, 810, 813

All the photographs under these Schaaf numbers show the southern front of the *Madeleine* church, apparently from the same vantage point.

Schaaf 809, 811, 1458

These negatives were certainly taken from the same window (most probably same as previous Schaaf nos.), fronting the Madeleine. They show the south front of the church, its southwest angle and, towards the northwest (to the right in 809 and 811, and in the centre for 1458), the beginning of boulevard Malesherbes (then stopping at the rue d'Anjou, but which would be extended to the north by Haussmann in the 1850s).

II. Surroundings

Schaaf 130 & 131

These negatives show the beginning of the boulevard de la Madeleine, to the left (in the negative). The Madeleine church would have been outside the right edge of the frame. After a few hundred meters, boulevard de la Madeleine becomes boulevard des Capucines. The Hôtel de Douvres, where Talbot stayed in May and June 1843, was at n° 9 boulevard des Capucines (now destroyed).

Schaaf 812

This view shows the south front of the Madeleine church from the rue Royale, the street that connects the church and the place de la Concorde. It was taken from a first-floor window at n° 12 rue Royale (now n° 14), at the southeast corner of rue Royale and rue Saint-Honoré.

[See parcel maps from the *Atlas Vasserot (1810-1836)*: 4e quartier, Tuilleries, îlot n°6, Archives nationales, F/31/73/32; 3e quartier, Place Vendôme, îlots n°3 et 4, F/31/74/27.

Available on the *Archives de Paris* website:

http://archives.paris.fr/f/planspacellaires/tableau/?&crit1=9&reset_facette=1&v_9_1=Paris+dans+ses+limites+avant+1860

TALBOT CATALOGUE RAISONNÉ — NOTES FOR MASTER RECORDS
The Pantheon

All five calotype negatives in this section depict the Pantheon from the end of rue Soufflot. Today, this street continues on to the west to link the monument to the Jardin du Luxembourg but at the time it ended at rue Saint-Jacques. The pictures were probably all taken from the exact same window, on the upper floors of either n° 164 or 166 rue Saint-Jacques (now destroyed). [See parcel map from the *Atlas Vasserot (1810-1836)*: 43e quartier, Sorbonne, îlot n°16, Archives nationales, Paris, F31/93/54. Available on the *Archives de Paris* website: http://archives.paris.fr/f/planspacellaires/tableau/?&crit1=9&reset_facette=1&v_9_1=Paris+dans+ses+limites+avant+1860]

One interesting detail in these images is that there is no Christian cross on top of the Pantheon's dome, although there is one today. Commissioned as a church by king Louis XV, the building was started in 1755, on a design by Jacques-Germain Soufflot. The church was finished in the early days of the Revolution and it was decided in 1791 that the building's crypt would be a resting place for illustrious Frenchmen. The building was transformed for this purpose by Antoine Quatremère de Quincy. Among other things the pediment was changed, and the cross that was topping the dome replaced by a giant allegory of Renown. Starting in 1791, figures of the Enlightenment (like Voltaire and Rousseau) and the Revolution (like Marat) were regularly buried in the crypt. In 1806, Napoleon decided that it would be a church again. It was inaugurated in 1822 but king Louis-Philippe reinstated the building as a Pantheon in 1830. Voltaire and Rousseau's bodies were again transferred in the crypt, and the pediment was changed for the fourth time in 1831-37. The cross was again taken down and replaced by a French flag. In 1851, the monument was made into a church again, and in 1885, back into a secular building upon the occasion of Victor Hugo's death. [See “PANTHÉON (place du)”, Jacques Hillairet (ed.), *Dictionnaire historique des rues de Paris*, Vol 2 (Paris: Éditions de Minuit, 1964), pp. 225-228.]

Talbot's interest for this monument might have stemmed from these constant changes in dedication following regime changes in France. In his 1977 biography, H. J. P. Arnold noted that, during his sojourn in Paris in 1816, Talbot “was cynically amused by French switches of allegiance between the Royalist and Napoleonic regimes as evidenced in the confused state of street names” (as evidenced in his journal apparently) (Arnold, *William Henry Fox Talbot: Pioneer of photography and man of science*, London: Hutchinson Benham, 1977, p. 37). This may have remained a subject of amusement for Talbot, as the French regime again changed in 1830. The Pantheon would have been the perfect evidence of this. But of course, its sheer monumentality would have justified a quick photographic expedition to the left bank (because these are the only remaining photographs taken by Talbot on the left bank of the Seine).

Schaaf 1448, 1449

Vertical composition.

Schaaf 1450, 1451

Horizontal composition.

Schaaf 1456

This is a close-up shot of the pediment of the Pantheon, in its current state, the one sculpted by David d'Angers in 1831-37 when the building was made into a Pantheon again by order of king Louis-Philippe. Patria is seen distributing crowns of laurel that Freedom hands out to her, while History is taking notes. Authors, scientists, lawmen and other illustrious civilians receive their crowns on one side (the left in reality), and military-men on the other.

Schaaf 4, 5, 1452-1455, 4582

Not digitised yet...

TALBOT CATALOGUE RAISONNÉ — NOTES FOR MASTER RECORDS
Other Paris monuments and squares

I. Notre-Dame de Paris

Schaaf 247

As is already written in the *catalogue raisonné*, this view was taken in the summer of 1846, as show the black drapes over the gates of Notre-Dame, hung as a sign of grief after pope Gregory XVI's death on 1 June 1846. The negative was probably taken from an upper floor of n° 44 rue de la Cité (see hand-drawn map from the *Plan parcellaire de la rive droite de Paris (1830-1850)*: 35e quartier, Cité, feuilles n° 1 et 2, Bibliothèque historique de la Ville de Paris, RES/A1513/29. Available on the *Archives de Paris* website:

http://archives.paris.fr/f/planspacellaires/tableau/?&crit1=9&reset_facette=1&v_9_1=Paris+de+ans+ses+limites+avant+1860.

The building to the left was the *Administration générale des Hospices*, and the one to the right was the Hôtel-Dieu, the oldest hospital in Paris, which was destroyed in the 1850s by Haussmann to be replaced by the current building.

Schaaf 1377

Idem.

Schaaf 1378

Idem.

1937-2412 (not yet digitised in the catalogue, no Schaaf no. yet)

This view of the east side of Notre-Dame de Paris was possibly taken on the same occasion as *Schaaf 247, 1377 & 1378* but there is no way to know for certain. The scaffolding to the left of the building most likely corresponds to the conservation work being undertaken from 1845 onwards by Eugène Viollet-le-Duc. There is no spire on the roof. The original one had been taken down in 1792, a new one was erected in the early 1860s as part of Viollet-le-Duc's conservation work, which finally ended in 1864.

II. Arc de Triomphe de l'Étoile

The Arc de Triomphe de l'Étoile seems to have been a subject of interest for Talbot, who remarked in a letter to Lady Elizabeth Feilding dated 22 May 1843, three days after entering Paris, that "The entrance by the Arc de Triomphe is very imposing..."

(<http://foxtalbot.dmu.ac.uk/letters/transcriptDocnum.php?docnum=4825>)

Talbot had never seen the monument in the flesh. The last time he had been in Paris, in 1825, the Arc de Triomphe was still being built. In fact, it had only been two years since king Louis XVIII had decided to re-launch construction work, which had stopped at the end of the Empire. The main structure of the Arc de Triomphe was only finished in 1831, and the monument was inaugurated in 1836 by king Louis-Philippe. Since then, the monument had served to honour important national figures. The ashes of Napoleon entered Paris through the arch in December 1840. A statue of the emperor standing on conquered weapons was erected on top of the arch in 1842 for a short time. And in August 1842, the body of the recently deceased Duc Ferdinand d'Orléans, prince of France, was passed under the arch's vault. [See

“ÉTOILE (place de l’)\”, in Jacques Hillairet (ed.), *Dictionnaire historique des rues de Paris*, Vol 1 (Paris: Éditions de Minuit, 1964), pp. 485-486.]

These recent events were most certainly discussed in the English press, and they probably fed Talbot’s interest for the monument.

Schaaf 53

This negative shows the east side of the Arc de Triomphe, the one facing the city. It was taken from the south side of the avenue des Champs-Elysées, outside the wall that still separated the city from the *faubourgs* (suburbs) at that time.

Schaaf 1606

This view is a close-up of a sculpture by Jean-Pierre Cortot, *Le Triomphe de 1810* (1833-36), adorning the southeast pillar of the Arc de Triomphe. It can be seen in *Schaaf 53*.

III. Place de la Concorde

Schaaf 1504

This negative shows the place de la Concorde from the southwest. To the middle of the composition is the obelisk of Luxor, gifted by Muhammad Ali of Egypt to king Louis-Philippe in 1831 and installed in Paris in 1836. The large building in the background is the Hôtel de la Marine (also called Hôtel du Garde-Meuble).

Talbot enjoyed the sight of the square when he came into Paris from the Champs-Élysées on 19 May at 9pm. On 22 May he wrote to his mother that “the Place de la Concorde or Louis XV, lit up with so many gas lamps has a splendid effect. [...] I went to see the Obelisk of Luxor, new since my last visit of more than 10 years ago. I think Paris is greatly embellie, and the Shops are become much more splendid.”

(<http://foxtalbot.dmu.ac.uk/letters/transcriptDocnum.php?docnum=4825>)

IV. Place Vendôme

Schaaf 1507

This negative shows the Colonne Vendôme, erected in 1806-10 in the centre of the place Vendôme to honour Napoleon’s victorious army at Austerlitz in 1805. Judging from the orientation of Napoleon’s statue on top (which faced south), the view was taken from a first- or second-floor window in the northwest corner of the square, at the exact spot where the Hôtel d’Évreux was, at n° 19 place Vendôme. This was the most prestigious palace on the square, and where Hugues Antoine Joseph Eugène Maret, marquis de Bassano (Talbot’s French business partner in 1843), lived, accommodated by his brother-in-law, Francis Baring (1800-1868). → See letter addressed to Talbot by Bassano on 8 April 1843, and located “19. Place Vendôme. / chez Mons^r Baring.”

(<http://foxtalbot.dmu.ac.uk/letters/transcriptDocnum.php?docnum=4796>)

The statue on top of the column, representing Napoleon Bonaparte in his military uniform, was placed there in 1833 and replaced in 1863 by another one of him dressed as a roman emperor (a copy of the original statue only in place from 1810 to 1814). [See “VENDÔME (place)\”, in Jacques Hillairet (ed.), *Dictionnaire historique des rues de Paris*, Vol 2 (Paris: Éditions de Minuit, 1964), pp. 611-618.]

V. Hôtel de Ville (Paris City Hall)

Schaaf 1457

This view of the Hôtel de Ville was taken from across the river, on the île de la Cité (Cité island). The photographer was standing on the quay at the south end of the pont d'Arcole (a suspended bridge built in 1828 and replaced in 1855-56 by the current one). The edge of the bridge's central (and only) pillar can be glimpsed to the right edge of the negative.

The Hôtel de Ville dates back from the 16th century but the building was greatly enlarged and improved between 1837 and 1841. So when Talbot photographed it in 1843, it was new. These recent improvements might have encouraged him to photograph it. It was burnt to the ground during the Commune of 1871, and rebuilt in a similar style between 1873 and 1883. [See “HÔTEL DE VILLE (place de)”, in Jacques Hillairet (ed.), *Dictionnaire historique des rues de Paris*, Vol 1 (Paris: Éditions de Minuit, 1964), pp. 648-650.]

In the bottom left corner of the negative, facing west, a steamboat can be seen. Its name can be read on the left wheel-case: “St CLOU[?]”