

REMEMBRANCES OF THE NEAR EAST:



THE PHOTOGRAPHS OF BONFILS, 1867-1907.

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Collection of the International Museum of Photography at George Eastman House.



14. Karnak. Detail of the Obelisks and the Court of the Caryatides (Egypt). Collection of the International Museum of Photography at George Eastman House.

REMEMBRANCES OF THE NEAR EAST: THE PHOTOGRAPHS OF BONFILS, 1867-1907

The East, then, with its ruins, the most splendid in the world, here presents itself before us in all its magnificence. —The lofty conceptions of the Pharaohs; places celebrated by the Prophets, by Christ, and the twelve apostles; the immense blocks of stone, the vast horizon of Baalbek and Palmyra; the enchanted land of the Greeks . . . —such is the vast field in which we can feast our eyes on so much that is fine and wonderful.

—G. Charvet,
Introduction to Bonfils,
Souvenirs d'Orient, 1877-78

THE DREAM OF THE ORIENT

“It is the work of the Devil!” With these words in 1839, the Prefect of Cairo, Muhammad Ali signalled one of the most important characteristics of 19th century Near Eastern photography and also welcomed the beginning of a photographic “orientalism.”

The making of images in the Near East, realistic likenesses as opposed to abstract signs, had been for centuries and was still an affront to both God and the dominant religious faiths. The prohibition against graven images—the aniconic mandate—was an obvious element in the reception and complexion of photography in these lands. The camera image, as close to a pictorial duplication of God's (and man's) creations as any image can achieve, is essentially a self-reflexional image whose meaning is its very appearance and similarity to its subject. The photograph is an iconic image, the exact opposite of the aniconic. Hence, most 19th century photographers in the Near East were either Christian Armenians or, more likely, Westerners who documented the Orient, as North Africa and the Near East were then called, for audiences in Europe and America. The photographic view of the Orient was not an uncritical, objective record, but primarily a Western interpretation—an interpretation rich with evocation and historic fact.

Photographers traveled to the Near East for various reasons; their aim was to photographically define the Orient as a reality and a sensibility. At first, the more perpendicular and stronger light and its promise of shorter exposure times attracted some early pioneers. Following the Napoleonic invasion of Egypt in 1798, the Near

East became an active field for archaeological and linguistic research: the Sphinx was unearthed and the Rosetta Stone was translated. Many photographers dutifully placed their craft at the service of the century's compulsion: the amassing and collecting of knowledge and information, in this case making visible the material of the area's culture and history. Romanticism's passion for the Orient and its historicized exoticism, that Orient visualized in the poetry of Hugo and Gérard de Nerval, the novels of Flaubert and the paintings of Delacroix, Gérôme and David Roberts was certainly a principal part of the motivation behind the photographic Orient. The mystique and the fiction of the Romantic Orient—the glories of its past civilizations, the melancholy of its ruined architecture, the spiritualism of its Biblical associations and the romance of its bedouin bandits, almehs and sheikhs—could not fail to be addressed by the photographer nor be read into the photographs by the Western viewer. It was an Orient that, according to Hugo, was an image, a thought and a dream.

THE PHOTOGRAPHIC ORIENT OF BONFILS

Photographic “orientalism” was a long and protean relationship between the camera and the Orient; between the look of the Near East and a Western audience. The Orient quickly became a matter of photographic experience for much of the 19th century. It was seen and pictured by the photographer, seen and collected as photographic souvenirs by the tourist and reviewed and savored by the sedentary “traveler” at home. Beginning with the first daguerreotype taken in the Near East on November 7, 1839, the image of the Orient soon carried the signatures of the likes of Maxime Ducamp, Francis Friith and Auguste Salzmann during the 1850s; familiar and noted names in photographic history. During the latter part of the century, the signatories to this photographic Orient became more numerous and included such names as Antonio Beato, Zangaki, Hammerschmidt, the Abdullah frères, Sebah and Bonfils. Names not altogether known today, except as inscriptions at the bottom of so many striking images.

Bonfils's photographs of the Near East—its landscapes, its cities, its architecture and its peoples—are some of the most telling and evocative traces



171. Dragoman Guide for Travelers. Collection of the Harvard Semitic Museum.



37. Damascus Gate, Jerusalem. Collection of the Harvard Semitic Museum.

of the Romantic Orient made in the last century. They are *picaresque* since they are images of travel and souvenirs of distant locales meant to instruct and entertain. They are *picturesque* in that they depict the exotic as well as the natural in order to pictorially delight. Formal rules of composition are consciously adhered to but just as intentionally abandoned for often spectacular and exceptional visual insights that are remarkably modern. Conventions, such as the inclusion of the human figure as a scale referent and the internal signing of the author's name on or in the subject, are frequently played with in very self-conscious ways, infusing the image at times with an ironic tone virtually unique in 19th century photography.

Bonfils shared in and helped create the prolixity of the Oriental dream. No other firm produced

such a consistent quantity of good photographic imagery of the Near East. It published literally tens of thousands of prints and lantern slides forming one of the most extensive visual anthologies of Near Eastern material culture. Bonfils's work is a veritable photographic chrestomathy, like those selected Arabic texts compiled earlier in the century and designed to teach the language, except here it is the visual language of the look of the Orient. Bonfils's anthological structure falls into five distinct photographic sections, following the outline of the firm's 1876 catalogue and followed in the present exhibition: 1) Egypt, 2) Palestine (The Holy Land), 3) Syria, 4) Constantinople and Greece and, finally, 5) the Costumes, (Genre) Scenes and (Ethnographic) Types of the Orient. Few firms were seemingly as long lived as



17. Medinet-Habu. General View of the Small Temple, Detail of the Portal (Egypt). Collection of the International Museum of Photography at George Eastman House.

Bonfils's. The Beirut establishment, **La Maison Bonfils**, was founded in 1867 by Félix Bonfils and continued well after his death under the directions of his wife, Lydie, and his son, Adrien. Early in this century, the direction was succeeded by A. Guiragossian, about whom little is known. Traditionally, all photographs signed "Bonfils" were attributed to Félix. It is now clear that both Lydie and Adrien contributed to the firm's pictorial output. Specific authorship, however, is at best very speculative as is any firm dating of the images at present, except for a general span of from 1867 to ca. 1907 and possibly later.

THE BONFILS

Félix Bonfils. Born 8 march 1831 at St. Hip-

polyte du Fort (Gard), France; son of Paul Bonfils and Sophie Bernard. In 1858, listed as a *relieur* or book-binder; in 1876 and 1881, as a photographer. Moved to Alais (now Alès) in early 1860s; anecdote has it he learned photography from Abel Niepce de Saint-Victor ca. 1866–67 in preparation for his move to Beirut in 1867. Reported to the Société française de photographie in 1871 that since his arrival in Beirut, he had produced "15,000 prints and 9,000 stereoscopic views... principally pictures of Jerusalem and various panoramas." Up to at least 1871, techniques involved use of Dallmeyer triplet lens, wet collodion glass-plate negatives, use of two tents for preparing negatives in the field, and albumen printing-out paper. Maintained studios in both Alais and Beirut. Published: **Architecture anti-**

que: **Egypte, Grèce, Asie Mineure. Album de photographies** (Paris, 1872), **Catalogue des Vues photographiques de l'Orient** (Alais, 1876) and **Souvenirs d'Orient. Album pittoresque des sites, villes et ruines les plus remarquables de l'Égypte et de la Nubie (de la Palestine, de la Syrie et de la Grèce)** (4 vols, large format, Alais, 1877-78; 1 vol, small format, Alais, 1878). Returned to France periodically between 1871 and 1885, the year of his death at Alais.

Marie Lydie Cabannis Bonfils. Born 21 march 1837 at Congenies. Married Félix Bonfils 27 august 1857. According to family history, urged the move to Beirut and the change of family business to photography. Reverend Samuel Manning's **Those Holy Fields: Palestine Illustrated by Pen and Pencil** (London, 1874) cites many of the

book's engravings were from photographs by "Madame Bonfils of Beyrout." Due to social conventions in the Near East, it is presumed that the photographs of female subjects were made by Lydie. Published: **Catalogue général des vues photographiques de l'Orient** (Beyrouth, 1907) where it is noted that there were branches of the firm in Jerusalem and Baalbek. Continued to photograph until evacuated from Beirut by the United States Navy in 1916. Died in 1918 in Cairo.

Paul-Félix-Adrien Bonfils. Born 1861 in St. Hippolyte du Fort. Entered family business in Beirut in 1878, according to family tradition, while Félix was in France promoting the firm's interests. With the **Chasseurs d'Afrique** in Algiers, 1881-1885. Re-entered family business, 1885-ca.



60. Garden of Gethsemane. Collection of the Harvard Semitic Museum.

1895. Attempted to photographically illustrate the Biblical journey of St. Paul, retitling many of his father's photographs. Experimented with **photochromie** in conjunction with an unidentified Swiss printing firm. Worked with Frederick Gutekunst of Philadelphia in the production of a set of photogravures in 1890s. Abandoned photography, according to family tradition, ca. 1895 to establish hotel in Broummana, near Beirut. After World War I, returned to France; died in Nice in 1929.

Abraham Guiragossian. Near Eastern photographer from Palestine. Acquired Bonfils establishment early in the 20th century, but doubtfully before the 1907 publication of Mme. Bonfils's catalogue. Kept the trade name of Bonfils; continued at least until 1932. Published: **Catalogue général des vues photographiques de l'Orient** (Beyrouth, n.d.), where Guiragossian is said to be the successor to "la maison L[ydie] Bonfils" and that the firm would then provide platinum prints from its negatives as an alternative to the traditional albumen prints.

Robert A. Sobieszek
Carney E.S. Gavin

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NOTE: Titles are taken directly from the print and/or the Bonfils catalogues of prints published in 1876 and 1907; these are followed by an English transliteration, respecting period names and vocabulary. Wherever possible, Bonfils's print number follows the title within parentheses. Accurate dating of the prints is impossible for the most part since the firm continually reprinted their negatives and frequently renumbered the images. Vertical precedes horizontal in the measurements. All the prints are albumen prints. Accession numbers preceded by GEH refer to those prints from the George Eastman House collection; by HSM, the Harvard Semitic Museum; by RM, prints owned by Ralph Marcove, New York, on long term loan to the Harvard Semitic Museum.

EGYPTE/EGYPT

(Le Caire/Cairo; Environs du Caire/Around Cairo)

- 1. Le Caire. Citadelle et village arabe.**
Cairo. Citadel and Arab Village.
(53) 22.5 x 28.5
RM 77:003:004

- 2. Le Caire. Mosquée Touloun.**
Cairo. Mosque of Ibn-Tulun.
(8) 23.1 x 23.8
GEH 73:074:20
- 3. Le Caire. Dahabie sur le Nile (Egypte)**
Cairo. Dahabiah on the Nile (Egypt).
(33) 23.2 x 28.2
GEH 73:074:27
- 4. [Untitled, Tourists on Pyramid of Cheops.]**
[Negative possibly by G. Zangaki.]
(114) 28.4 x 22.5
GEH 78:646:1
- 5. Antinoé. Palmier de Cheik-Abaddeh (Egypte)**
Antinoe. Sheikh Abaddeh's Palm Tree (Egypt).
(34) 23.2 x 27.8
GEH 73:074:21
- 6. Le Caire. Pyramides de Gizeh.**
Cairo. Pyramids of Giza.
(102) 23.0 x 28.5
RM 77:003:005
- 7. Le Caire. Pyramide de Chéops, le Sphynx et le temple de Chaffra (Egypte).**
Cairo. Pyramid of Cheops, the Sphinx and the Temple of Cephren (Egypt).
(28) 23.3 x 28.3
GEH 73:074:24

- 8. Le Caire. Le Sphynx (Egypte)**
Cairo. The Sphinx (Egypt).
 (29) 23.3 x 28.3
 GEH 73:074:22
- 9. Le Caire. Pyramide de Sakkara (Egypte).**
Cairo. Pyramid of Sakkara (Egypt).
 (32) 23.2 x 27.8
 GEH 73:074:28
- 10. Dendérah. Temple de Tentyris (Egypte).**
Dendera. Temple of Tentyra (Egypt).
 (37) 23.2 x 28.3
 GEH 73:074:31
- 11. Dendérah. Temple de Feu sur le Temple de Tentyris (Egypte).**
Dendera. Temple of Fire at the Temple of Tentyra (Egypt).
 (38) 23.1 x 28.3
 GEH 73:074:32
- 12. Egypte. Propylone ptoléméen et porte d'entrée au petit temple — Karnak.**
Egypt. Ptolomaic Propylon and Entrance Portal to the Small Temple — Karnak.
 (30) 28.5 x 22.0
 RM 79:011:003
- 13. Karnak. Dromos, salle hypostyle et Obélisque (Egypte).**
Karnak. Dromos, Hypostyle Hall and Obelisk (Egypt)
 (54) 28.2 x 23.1
 GEH 73:074:36
- 14. Karnak. Detail des Obélisques et cour des Caryatides (Egypte).**
Karnak. Detail the Obelisks and the Court of the Caryatides (Egypt).
 (61) 28.3 x 23.3
 GEH 73:074:37
- 15. Grande colonnade de Louqsor (Egypte).**
Great Colonnade of Luxor (Egypt).
 (40) 23.2 x 28.3
 GEH 73:074:33
- 16. Porte triomphale de Louqsor (Egypte).**
Triumphal Gate of Luxor (Egypt).
 (42) 28.2 x 23.2
 GEH 73:074:34
- 17. Médinet-Abou. Vue générale du petit Temple, détail de la porte (Egypte).**
Medinet-Habu. General View of the Small Temple, Detail of the Portal (Egypt).
 (72) 23.2 x 28.3
 GEH 73:074:38
- 18. Médinet-Abou. Grand Temple, cour des colosses (Egypte).**
Medinet-Habu. Great Temple, Court of the Colossi (Egypt).
 (73) 23.0 x 28.3
 GEH 73:074:39
- (Haute-Egypte/Upper Egypt; Nubie/Nubia)**
- 19. 1^{re} cataracte, Les Portes (Egypte)**
First Cataract, "The Gates" (Egypt).
 (92) 23.3 x 28.3
 GEH 73:074:41
- 20. 1^{re} cataracte, Les Rapides (Egypte).**
First Cataract, The Rapids (Egypt).
 (91) 23.2 x 28.3
 GEH 73:074:42
- 21. Nubie 2^{me} cataracte à Wâdi-Alphat (Egypte).**
Nubia. Second Cataract at Wâdi Halfa (Egypt).
 (115) 23.2 x 28.3
 GEH 73:074:45
- 22. Phyloe. Temple Hypethre, vue de face (Egypte)**
Philae. Hypaethral Temple, Facade view (Egypt).
 (98) 23.2 x 28.0
 GEH 73:074:43
- 23. Nubie. Temple d'Abou-Simbel (Egypte).**
Nubia. Temple of Abu-Simbel (Egypt).
 (113) 23.2 x 28.2
 GEH 73:074:44
- 24. Gebel Silsileh (Egypte).**
Gebel Silsileh (Egypt).
 (90) 23.2 x 27.8
 GEH 73:074:40
- 25. [Untitled, Temple of Dendur.]**
 (111) 21.5 x 28.0
 HSM 77:006:002

PALESTINE

(Palestine, terre sainte/
 Palestine, The Holy Land)

- 26. Palestine. Inscription du Pont de Lidda**
Palestine. Inscription on the Lidda Bridge.
 (831) 22.0 x 27.5
 HSM 787

(Jérusalem/Jerusalem)

- 27. [Panorama of Jerusalem, Southern part.]**
 (298) 22.0 x 27.5
 HSM 388
- 28. Panorama de Jérusalem**
Panorama of Jerusalem [Central part.]
 (299) 22.0 x 27.5
 HSM 389
- 29. [Panorama of Jerusalem, Northern part.]**
 (300) 22.0 x 27.5
 HSM 390



70. Dead Sea, View of the Expanse. Collection of the Harvard Semitic Museum.

- 30. Porte de Jaffa à Jérusalem**
Jaffa Gate, Jerusalem.
 (244) 22.0 x 27.5
 HSM 334
- 31. Forteresse près de la porte de Jaffa à Jérusalem.**
Fortress near the Jaffa Gate, Jerusalem.
 (846) 22.0 x 27.5
 HSM 803
- 32. Route de Bethlehem prise de la porte de Jaffa.**
Jérusalem.
Road to Bethlehem seen from the Jaffa Gate,
Jerusalem.
 (888) 22.0 x 27.5
 HSM 848
- 33. Intérieur de la porte Jaffa à Jérusalem.**
Interior of the Jaffa Gate, Jerusalem.
 (845) 27.5 x 22.0
 HSM 802
- 34. Entrée de Jérusalem par la porte de Jaffa.**
Entry to Jerusalem through the Jaffa Gate.
 (1037) 22.5 x 28.0
 RM 77:003:018
- 35. Rue de la porte de Jaffa à Jérusalem.**
Street of the Jaffa Gate, Jerusalem.
 (1038) 28.5 x 22.5
 HSM 77:002:036
- 36. Jérusalem. Porte Saint-Etienne.**
St. Stephen's Gate. Jerusalem.
 (273) 22.0 x 27.5
 HSM 363
- 37. Porte de Damas à Jérusalem.**
Damascus Gate, Jerusalem.
 (287) 22.0 x 27.5
 HSM 377
- 38. Porte dorée, intérieur. Jérusalem.**
Golden Gate, Interior view. Jerusalem.
 (276) 22.0 x 27.5
 HSM 366
- 39. Palestine. Mosquée d'Omar et Tribunal de David.**
Jérusalem.
Palestine. Mosque of Omar and the Tribunal of
David. Jerusalem.
 (115) 22.0 x 28.0
 RM 79:011:005

- 40. Intérieur de la mosquée d'Omar. Le rocher.**
Interior of the Mosque of Omar. The Sacred Rock.
 (279) 22.0 x 27.5
 HSM 369
- 41. Palestine. Saint-Sépulcre. Jérusalem.**
Palestine. Church of the Holy Sepulchre. Jerusalem.
 (194a) 29.0 x 22.0
 RM 79:011:016
- 42. Jérusalem. Escalier allant au St.-Sépulcre.**
Jerusalem. Stairway Leading to the Church of the Holy Sepulchre.
 (848) 27.5 x 22.0
 HSM 805
- 43. Intérieur du St.-Sépulcre avec ornements.**
Jérusalem.
Interior of the Church of the Holy Sepulchre with Ornaments.
 (851) 27.5 x 22.0
 HSM 806
- 44. Jérusalem. V^e Station, Voie Douloureuse.**
Jerusalem. Fifth Station, Via Dolorosa.
 (264) 27.5 x 22.0
 HSM 354
- 45. Jérusalem. Porte judiciaire, VII^e Station, Voie Douloureuse.**
Jerusalem. Seventh Station, Via Dolorosa.
 (266) 27.5 x 22.0
 HSM 356
- 46. Jérusalem. VIII^e Station, Voie Douloureuse.**
Jerusalem. Eighth Station, Via Dolorosa.
 (267) 27.5 x 22.0
 HSM 357
- 47. Fontaine à Jérusalem.**
Public Fountain, Jerusalem.
 (327) 27.5 x 22.0
 HSM 417
- 48. Prison de St. Pierre. Jérusalem.**
Prison of St. Peter. Jerusalem.
 (250) 22.0 x 27.5
 HSM 340
- 49. [Untitled, Street in Jerusalem?]**
 (263?) 22.0 x 27.5
 HSM 353
- 50. Jérusalem. Mur où les Juifs vont pleurer.**
Jerusalem. The Wailing Wall.
 (245) 22.0 x 27.5
 HSM 335
- 51. Fortifications de Jérusalem, assises Salomoniennes.**
Fortifications of Jerusalem, Solomonian Foundations.
 (869) 27.5 x 22.0
 HSM 823
- 52. Jérusalem. Piscine probatique ou de Bethesda.**
Jerusalem. Temple Reservoir or Pool of Bethesda.
 (258) 22.0 x 27.5
 HSM 348
- 53. [Untitled, Pool of Hezekiah, Jerusalem.]**
 (277?) 22.0 x 27.5
 HSM 367
- 54. Jérusalem. Vasques de Mamillah.**
Jerusalem. Pool of Mamillah.
 (325) 22.0 x 27.5
 HSM 415
- 55. Lieu de la tentation sur le mont de la quarantaine.**
Palestine.
Locale of the Temptation on the Mountain of the Quarantine. Palestine.
 (909) 27.5 x 22.0
 HSM 874
- 56. Tombeau [sic] de St. Jacquesch [sic] [et] de Zacharie.**
Jérusalem.
Tombs of St. John and Zacharias. Jerusalem.
 (309) 22.0 x 27.5
 HSM 399
- 57. Tombeau d'Absalon. Palestine.**
Tomb of Absalom. Palestine.
 (324) 27.5 x 22.0
 HSM 414
- 58. Jérusalem. Grotte de Jérémie.**
Jerusalem. Grotto of Jeremiah.
 (322) 22.0 x 27.5
 HSM 412
- 59. Jérusalem. Jardin du roi—Rois XX-4, vallée de Géhenne. Palestine.**
Jerusalem. The King's Garden—Kings XX-4, Valley of Hinnom. [Ref. actually to 2 Kings, xxiii, 10, 13; Gardens mentioned Nehemiah, iii, 15.]
 (326) 22.0 x 27.5
 HSM 416
- 60. Jardin de Gethsémani.**
Garden of Gethsemane.
 (303) 22.0 x 27.5
 HSM 393
- 61. Vallée de Gihon et l'étang inférieur. Palestine.**
Valley of Gihon and the Lower Pool. Palestine.
 (313) 22.0 x 27.5
 HSM 403
- 62. Jérusalem. Fontaine de la Vierge.**
Jerusalem. Fountain of the Virgin.
 (312) 22.0 x 27.5
 HSM 402
- 63. Piscine de Siloé.**
Pool of Siloam.
 (316) 22.0 x 27.5
 HSM 406



87. Palmyra. Arch of Triumph, Facade View (Syria). Collection of the Harvard Semitic Museum.

**64. Jérusalem. Eglise Russe sur le Mont des Oliviers.
Jerusalem. Russian Church on the Mount of Olives.**

(873) 27.5 x 22.0
HSM 827

**65. Coupole de l'Assencion.
Chapel of the Ascension [Mount of Olives].**

(295) 22.0 x 27.5
HSM 385

**(Palestine: Mer Morte/Dead Sea;
Le Jourdain/The River Jordan)**

**66. Couvent de Mar-Saba. Palestine.
Convent of Mar Saba. Palestine.**

(340) 27.5 x 22.0
HSM 430

**67. Capharnaum.
Capernaum.**

(364) 22.0 x 27.5
HSM 453

**68. La fontaine d'Elisée. Palestine.
Fountain of Elisha. Palestine.**

(345) 22.0 x 27.5
HSM 435

**69. Palestine. Mole de Césarée, prison de St. Paul.
Palestine. The Breakwater of Caesarea, Prison
of St. Paul.**

(953) 22.0 x 27.5
HSM 924

**70. Mer morte, vue sur le large.
Dead Sea, View of the Expanse.**

(912) 22.0 x 27.5
HSM 879

**71. Mer morte et montagnes de Judée. Palestine.
Dead Sea and the Mountains of Judea.
Palestine.**

(911) 22.0 x 27.5
HSM 876

**72. La Mer morte. Palestine.
The Dead Sea. Palestine.**

(341) 22.0 x 27.5
HSM 431

**73. Chêne d'Abraham. Palestine.
Oak of Abraham. Palestine [Hebron].**

(339) 22.0 x 27.5
HSM 429

**74. Panorama de Bethlehem, N° 2, la ville.
Panorama of Bethlehem, No. 2, the City.**

(332) 22.0 x 27.5
HSM 422

**75. Cours du Jourdain près de son embouchure.
Course of the Jordan River near its Mouth.**

(913) 22.0 x 27.5
HSM 880

**76. Le Jourdain
The River Jordan.**

(342) 22.0 x 27.5
HSM 432

**77. Le Jourdain.
The River Jordan.**

(607) stereograph
RM 78:005:011

**78. Has Baya. Palestine.
Hasbeya. Palestine.**

(378) 22.0 x 27.5
HSM 467

**79. Sources de Moïse près du Mont Nébo.
The Springs of Moses near Mount Nebo.**

(972) 22.0 x 27.5
HSM 942

**80. Mont Thabor et plaine d'Esdraelon.
Mount Tabor and the Plain of Esdraelon.**

(359) 22.0 x 27.5
HSM 448

(Transjordanienne/Trans-Jordanian Palestine)

**81. Djérach. Les propylées et perspectives sur la ville.
Jerash. The Propylea and Perspectives on the
City.**

(995) 22.0 x 27.5
HSM 965

**82. Djérach. Place semi-circulaire ou Péribolos.
Jerash. The Semi-circular Peribolus.**

(1000) 22.0 x 27.5
HSM 970

**83. Djérach. Proscenium du grand théâtre.
Jerash. The Proscenium of the Large Theater.**

(1005) 22.0 x 27.5
HSM 975

**84. Temple du Sud. Djérach.
Temple of the South. Jerash.**

(1001) 22.0 x 27.5
HSM 971

SYRIE/SYRIA

(Palmyra)

**85. Palmyre. Arc de triomphe, vue de derrière. Syrie.
Palmyra. Arch of Triumph, Rear View. Syria.**

(383) 22.0 x 27.5
HSM 472

**86. Palmyre. Partie postérieure de l'arc de triomphe.
Syrie.
Palmyra. Rear Part of the Arch of Triumph.
Syria.**

(388) 22.0 x 27.5
HSM 477

**87. Palmyre. Arc de triomphe vu de face. Syrie.
Palmyra. Arch of Triumph, Facade View. Syria.**

(399) 27.5 x 22.0
HSM 488

**88. Palmyre. Arc de triomphe et colonnade, vus de
face—Syrie.
Palmyra. Arch of Triumph and Colonnade,
Facade Views. Syria.**

(394?) 22.0 x 27.5
HSM 483

**89. Palmyre. Grande colonnade de 1500 mètres de
long. Syrie.
Palmyra. Grand Colonnade, 1500 meters in
Length. Syria.**

(395) 22.0 x 27.5
HSM 484

**90. Palmyre. Sculpture d'un chapiteau. Syrie.
Palmyra. A sculptured Capital. Syria.**

(397?) 22.0 x 27.5
HSM 486

**91. Palmyre. Mausolée à 4^e étage entièrement garni
de sarcophages. Syrie.
Palmyra. Four-Story Mausoleum Completely Fill-
ed with Sarcophagi. Syria.**

(398) 27.5 x 22.0
HSM 487

(Damas/Damascus)

**92a. Panorama de Damas N° 1.
Panorama of Damascus No. 1.**

(792) 22.0 x 27.5
HSM 744

**92b. Panorama de Damas N° 2.
Panorama of Damascus No. 2.**

(793) 22.0 x 27.5
HSM 745



697- Jeune fille juive à Beyrouth

Bonfils

- 92c. Panorama de Damas N° 3.
Panorama of Damascus No. 3.**
(794) 22.0 x 27.5
HSM 746
- 93. Damas. Vue générale de la forteresse.
Damascus. General View of the Fortress.**
(418) 22.0 x 27.5
HSM 505
- 94. Damas. Quartier chrétien ruiné en 1860. Syrie.
Damascus. Christian Quarter Ruined in 1860.
Syria.**
(424) 22.0 x 27.5
HSM 511
- 95. Damas. Rue droite.
Damascus. The Street Called "Straight."**
(414bis) 22.0 x 27.5
HSM 501
- 96. Damas. Maison d'Ananias.
Damascus. The House of Ananias.**
(415) 22.0 x 27.5
HSM 502
- 97. Damas. Fontaine dans une rue de Damas. Syrie.
Damascus. Public Fountain in a Damascus
Street. Syria.**
(425) 27.5 x 22.0
HSM 512
- 98. Damas. Groupe des tombeaux de la famille de
Mahomet.
Damascus. Group of Tombs of the Family of
Muhammad.**
(426) 22.0 x 27.5
HSM 513
- 99. Damas. Intérieur de la maison juive Stambouli.
Damascus. Interior of the house of the Jewish
Family, Stambouli.**
(431) 27.5 x 22.0
HSM 518
- 100. Damas. Cour de la maison juive Stambouli.
Damascus. Courtyard of the House of the
Jewish Family, Stambouli.**
(432) 22.0 x 27.5
HSM 519
- 101. Damas. Intérieur de maison, Consul anglais.
Syrie.
Damascus. Interior of the House of the English
Consul. Syria.**
(434) 27.5 x 22.0
HSM 521
- 102. Damas. Intérieur de la maison Chamahayah.
Damascus. Interior of the Chamahayah House.**
(436) 22.0 x 27.5
HSM 523
- 103. Syrie. Intérieur de Maison. Damas.
Syria. Interior of a House. Damascus.**
(228) 22.0 x 28.0
RM 79:011:011
- 104. Syrie. Coupole octagone dans la cour de la Grande
Mosquée. Damas.
Syria. Octagonal Chapel in the Courtyard of
the Great Mosque. Damascus.**
(213) 22.0 x 28.5
RM 79:011:010
- 105. Syrie. Tombeau avec grille en fer. Damas.
Syria. Tomb with Iron Grillwork. Damascus.**
(229) 28.5 x 22.0
RM 79:011:022
- 106. Damas. Salon du consulat d'Allemagne.
Damascus. Salon of the German Consulate.**
(802) 27.5 x 22.0
HSM 751
- 107. Damas. Intérieur d'un couloir à la Dervicherie.
Teykeh.
Damascus. Interior Corridor of the Dervish
Mosque. Tekiye.**
(807) 27.5 x 22.0
HSM 756
- 108. Damas. Hôpital des lépreux sur l'emplacement
de la maison de Naaman.
Damascus. Leper Hospital on the Site of
Naaman's House.**
(788) 22.0 x 27.5
HSM 742
- 109. Damas. Cours du Barrada à l'entrée de la ville.
Damascus. Course of the Barrada River at the
Entrance to the City.**
(782) 22.0 x 27.5
HSM 737
- 110. Chute du Barrada dans l'Anti-Liban.
Falls of the Barrada River in the Anti-Lebanon.**
(812) 27.5 x 22.0
HSM 760
- 111. Damas. Platane colossal dans une rue.
Damascus. Giant Plane-Tree in a Street.**
(787) 27.5 x 22.0
HSM 741
- (Balbek/Baalbek)**
- 112a. Panorama de Balbek N° 1.
Panorama of Baalbek No. 1.**
(815) 22.0 x 27.5
HSM 772
- 112b. Panorama de Balbek N° 2.
Panorama of Baalbek No. 2.**
(816) 22.0 x 27.5
HSM 773
- 113. Balbek. Edifice arabe dans l'Acropole.
Baalbek. Arab Architecture Inside the
Acropolis.**
(449) 22.0 x 27.5
HSM 536



121. Baalbek. Columns of the Temple of the Sun. (Syria) Collection of the Harvard Semitic Museum.

114. Baalbek. La porte du temple de Jupiter avant le pilier. Syrie.

Baalbek. Entrance to the Temple of Jupiter in Front of the Pillar. Syria.

(445) 27.5 x 22.0
HSM 532

115. Baalbek. Plafond du perystile du temple de Jupiter. Baalbek. Ceiling of the Peristyle in the Temple of Jupiter.

(451) 27.5 x 22.0
HSM 538

116. Detail de la porte du temple de Jupiter. Baalbek. Detail of the Entrance to the Temple of Jupiter.

(821) 27.5 x 22.0
HSM 778

117. Baalbek. Sculptures sur la porte du temple. Baalbek. Sculptures on the Entrance to the Temple.

(822) 27.5 x 22.0
HSM 779

118. Baalbek. Debris de frise de l'intérieur du temple de Jupiter. Syrie.

Baalbek. Frieze Fragments in the Interior of the Temple of Jupiter. Syria.

(456) 22.0 x 27.5
HSM 543

119. Baalbek. Fragments de colonnes à la partie nord du temple.

Baalbek. Column Fragments in the North Section of the Temple.

(450) 22.0 x 27.5
HSM 537

120. Baalbek. Les Propylées, vue intérieure.

Baalbek. Interior View of the Propyleum.

(464) 27.5 x 22.0
HSM 550

121. Baalbek. Colonnes du temple du Soleil. Syrie. Baalbek. Columns of the Temple of the Sun. Syria.

(458) 27.5 x 22.0
HSM 545

**122. Mur cyclopéen à Balbek.
Cyclopean Wall. Baalbek.**

(468) 22.0 x 27.5
HSM 554

**123. Balbek. Temple circulaire.
Circular Temple. Baalbek.**

(465) 22.0 x 27.5
HSM 551

**124. Balbek. Coupole de Douris.
Baalbek. Chapel of Douris.**

(307) 21.2 x 28.0
GEH 74:196:73

**125. Pierre du midi à Balbek. Syrie.
Quarried Stone, Baalbek. Syria.**

(469) 22.0 x 27.5
HSM 555

**126 Statue à Balbek.
Statue Found at Baalbek [moved to Beirut].**

(474) 27.5 x 22.0
HSM 560

**127. Balbek. Avenue allant à la source de Raz-el Aïn.
Baalbek. Avenue leading to the Raz-el-Aïn
Spring.**

(820) 22.0 x 27.5
HSM 777

**128. Cèdre seul. Syrie.
Cedar Tree. Syria.**

(473) 27.5 x 22.0
HSM 559

(Beyrouth/Beirut)

**129. Beyrouth, 1 — La rade.
Beirut, 1 — The Roads.**

(480) 22.0 x 27.5
HSM 566

**130. Beyrouth, 2 — Le Liban.
Beirut, 2 — The Lebanon.**

(481) 22.0 x 27.5
HSM 567

**131. Beyrouth, 3 — La ville.
Beirut, 3 — The City.**

(482) 22.0 x 27.5
HSM 568

**132. Beyrouth, 4 — La ville.
Beirut, 4 — The City.**

(483) 22.0 x 27.5
HSM 569

(Côte d'Asie/The Levant)

**133. Port de Tripoli. Syrie.
Port of Tripoli. Syria.**

(495) 22.0 x 27.5
HSM 580

GRECE/GREECE; CONSTANTINOPLE

(Constantinople)

134. Constantinople.

(560) 22.0 x 27.5
HSM 590

135. Constantinople.

(561) 22.0 x 27.5
HSM 591

136. Constantinople.

(562) 22.0 x 27.5
HSM 592

137. Constantinople.

(563) 22.0 x 27.5
HSM 593

138. [Constantinople]

(564?) 22.0 x 27.5
HSM 594

139. Constantinople

(565) 22.0 x 27.5
HSM 595

**140. Constantinople. Tombeau de Fuad-Pacha.
Constantinople. Tomb of Fuad-Pacha.**

(558) 22.0 x 27.5
HSM 588

(Athènes/Athens)

**141. Athènes. Tour des Vents. Grèce.
Athens. Tower of the Winds. Greece.**

(539) 28.0 x 22.0
RM 77:003:011

COSTUMES DIVERS/VARIOUS COSTUMES

(Merchants and Trades)

**142. Marchand de gateau de dattes de Jaffa.
Jaffa Merchant of Date Cakes.**

(608) 27.5 x 22.0
HSM 603

**143. Ferblantier juif à Jérusalem.
Jewish Tinsmith in Jerusalem.**

(643) 27.5 x 22.0
HSM 637

144. [Untitled, Street Barber?]

(655) 27.5 x 22.0
HSM 649

**145. Habitants de Bethlehem, marchants [sic] de
ch[apelets]**

Citizens of Bethlehem, Bead Merchants.
(752) 22.0 x 27.5
HSM 717

**146. Boutiques près de la porte Jaffa à Jérusalem.
Shops Near the Jaffa Gate, Jerusalem.**

(756a) 22.0 x 27.5
HSM 724



101. Damascus. Interior of the House of the English Consul. Collection of the Harvard Semitic Museum.



98. Damascus. Group of Tombs of the Family of Muhammad. Collection of the Harvard Semitic Museum.

**147. Cafetier ambulant dans les rues de Jérusalem.
Strolling Coffee Seller, Jerusalem.**

(761) 27.5 x 22.0
HSM 730

**148. Magasin de tapis. Caire.
Cairo Carpet Store.**

(657) 22.0 x 28.0
RM 77:003:013

**149. Menuisier damasquin faisant de la mosaïque.
Damascene Joiner Making Decorative Inlaywork.**

(763) 27.5 x 22.0
HSM 987

(Women)

**150. [Untitled, Bedouin (?) Mother and Child.]
[Attributed to Bonfils.]**

(627) 22.5 x 17.0
HSM 622

**151. Femmes juives en costume de sortie.
Jewish women in Street Costume.**

(637) 27.5 x 22.0
HSM 632

152. [Untitled, Woman with Fan and Cigarette.]

(665) 27.5 x 22.0
HSM 658

**153. [Untitled, Veiled Woman.]
[Attributed to Bonfils.]**

(672) 22.5 x 17.0
HSM 665

**154. Jeune fille du Liban coiffée du tentour.
Young Lebanese Woman in Draped Headdress.**

(679) 27.5 x 22.0
HSM 671

**155. Dames syriennes dans leur intérieur.
Syrian Ladies in their Room.**

(684) 22.0 x 27.5
HSM 676



164. Group of Syrian Bedouin Women. Collection of the Harvard Semitic Museum.

**156. Femme arabe syrienne.
Syrian Arab Woman.**

(692) 27.5 x 22.0
HSM 683

**157. Jeune fille juive à Beyrouth.
Young Jewish Girl in Beirut.**

(697) 27.5 x 22.0
HSM 686

**158. [Untitled, Woman with Water Pipe.]
[Attributed to Bonfils.]**

(712) 17.0 x 22.5
HSM 701

**159. Femme arabe (toilette de ville)
Arab Woman (City Costume).**

(717) 27.5 x 22.0
HSM 706

160. [Untitled, Woman with Fan.]

(748) 27.5 x 22.0
HSM 712

**161. Paysannes syriennes.
Syrian Peasant Women.**

(749) 27.5 x 22.0
HSM 713

162. [Untitled, Woman with Jar.]

(n.n.) carte-de-visite
RM 79:012:002

**163. Femmes druses ramassant des pierres pour une
route.
Druse Women Collecting Rocks for Road-**

building.

(705) 22.0 x 27.5
HSM 694

(Bedouins and Dragomans)

**164. Groupe de Bédouines syriennes.
Group of Syrian Bedouin Women.**

(603) 22.0 x 27.5
HSM 597

- 165. Bédouin nègre jouant du violon.
Bedouin Negro Playing a Violin**
(613) 27.5 x 22.0
HSM 608
- 166. Groupe de femmes bédouines au repos.
Group of Bedouin Women Resting.**
(644) 22.0 x 27.5
HSM 638
- 167. Bédouines portant leurs enfants.
Bedouin Women Carrying their Children.**
(701) 27.5 x 22.0
HSM 690
- 168. Bergers bédouins de Palmyre.
Bedouin Shepherds, Palmyra.**
(750a) 27.5 x 22.0
HSM 715
- 169. Halte de chameliers dans le désert.
Cameleers Resting in the Desert.**
(702) 22.0 x 27.5
HSM 691
- 170. Campement de Bédouins à Jéricho. Palestine.
Bedouin Encampment in Jericho. Palestine.**
(753a) 22.0 x 27.5
HSM 719
- 171. Drogman guide de voyageurs.
Dragoman Guide for Travelers.**
(612) 27.5 x 22.0
HSM 607
- 172. Drogman ou guide des voyageurs en Syrie.
Dragoman or Guide for Travelers in Syria.**
(714) 27.5 x 22.0
HSM 703
- 173. [Untitled, Fictive Skirmish.]
[Attributed to Bonfils.]**
(774) 22.5 x 17.0
HSM 733
- 174. ["Dragoman with lantern & ccoks with traveling
cooking utensils."]
(n.n.) carte-de-visite
RM 79:012:001**

(Men)

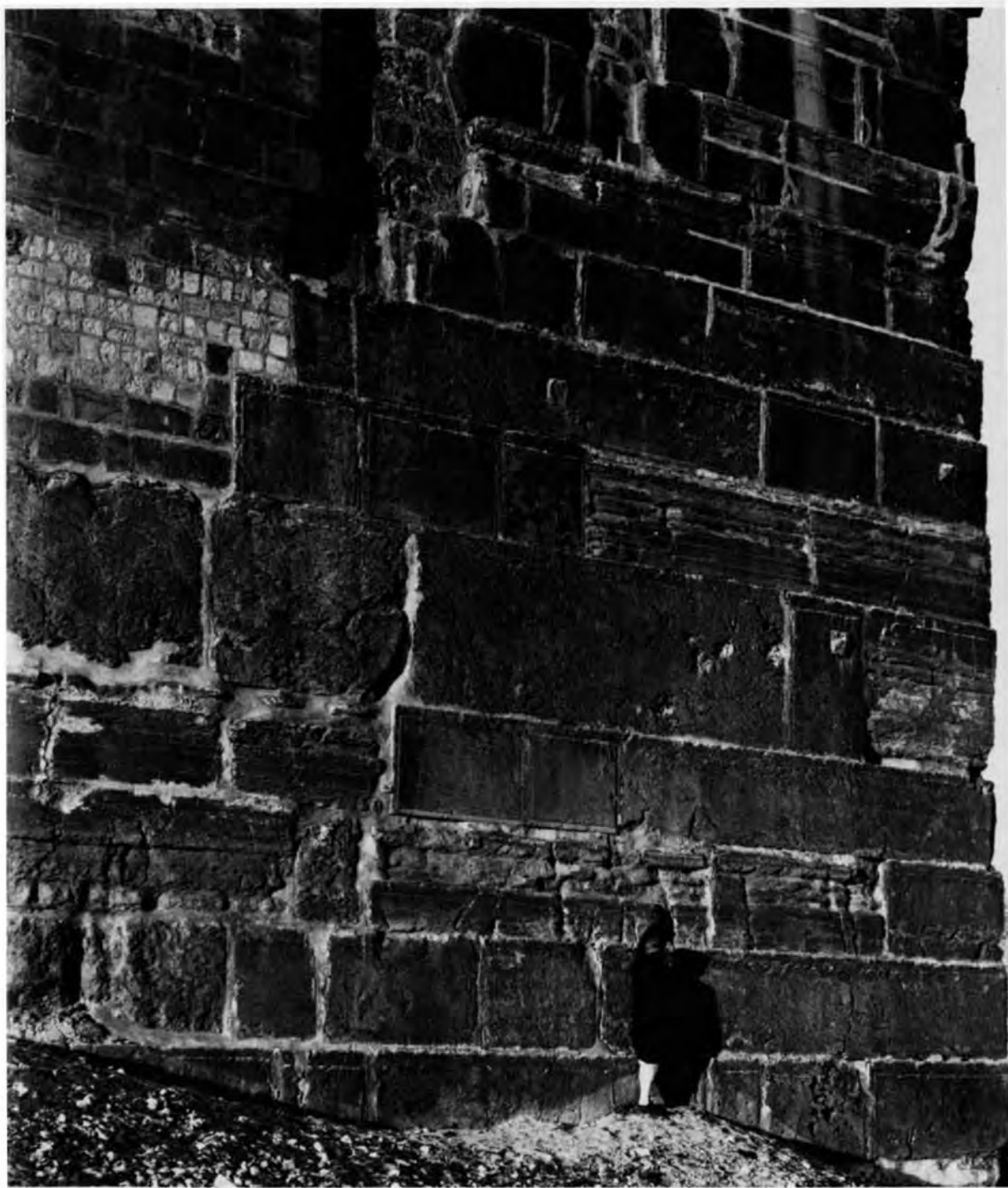
- 175. [Untitled, Man with Musical Instrument.]
[Attributed to Bonfils.]**
(633) 22.5 x 17.0
HSM 628
- 176. [Untitled, Man in Striped Robe.]
[Arrtributed to Bonfils]**
(616) 22.5 x 17.0
HSM 611
- 177. [Untitled, An Elder.]
[Attributed to Bonfils.]**
(699) 22.5 x 17.0
HSM 688
- 178. [Untitled, Man in large Turban.]
[Attributed to Bonfils]**
(716) 22.5 x 17.0
HSM 705
- 179. Paysan du Mt. Liban.
Peasant from Mt. Lebanon.**
(720) 27.5 x 22.0
HSM 709
- 180. Cheik Musulman.
Muslim Sheikh.**
(710) 27.5 x 22.0
HSM 699

(Miscellaneous Groups)

- 181. Fils de Cheik Diab
Sons of Sheikh Diab.**
(624) 27.5 x 22.0
HSM 619
- 182. [Untitled, Tourist Party in Camp.]
[Attributed to Bonfils.]**
(626) 17.0 x 22.5
HSM 621
- 183. [Untitled, Group of Men.]
[Attributed to Bonfils.]**
(630) 17.0 x 22.5
HSM 625
- 184. Groupe de lépreux à Jérusalem.
Group of Lepers, Jerusalem.**
(751) 22.0 x 27.5
HSM 716
- 185. Tombeau de Lazare à Béthanie.
Tomb of Lazarus at Bethany.**
(760a) 22.0 x 27.5
HSM 729

**F. BONFILS A ALAIS /
F. BONFILS IN ALAIS (ALES) (FRANCE)**

- 186. [Untitled, Portrait of a Man.]**
(n.n.) carte-de-visite
HSM 78:002:003
- 187. [Untitled, Portrait of a Woman.]**
(n.n.) carte-de-visite
HSM 78:002:001



51. Fortifications of Jerusalem, Solomonic Foundations. Collection of the Harvard Semitic Museum.