

18th Century Material Culture

Magic Lanterns - Cameras Obscura



The Magic Lantern Camera Obscura

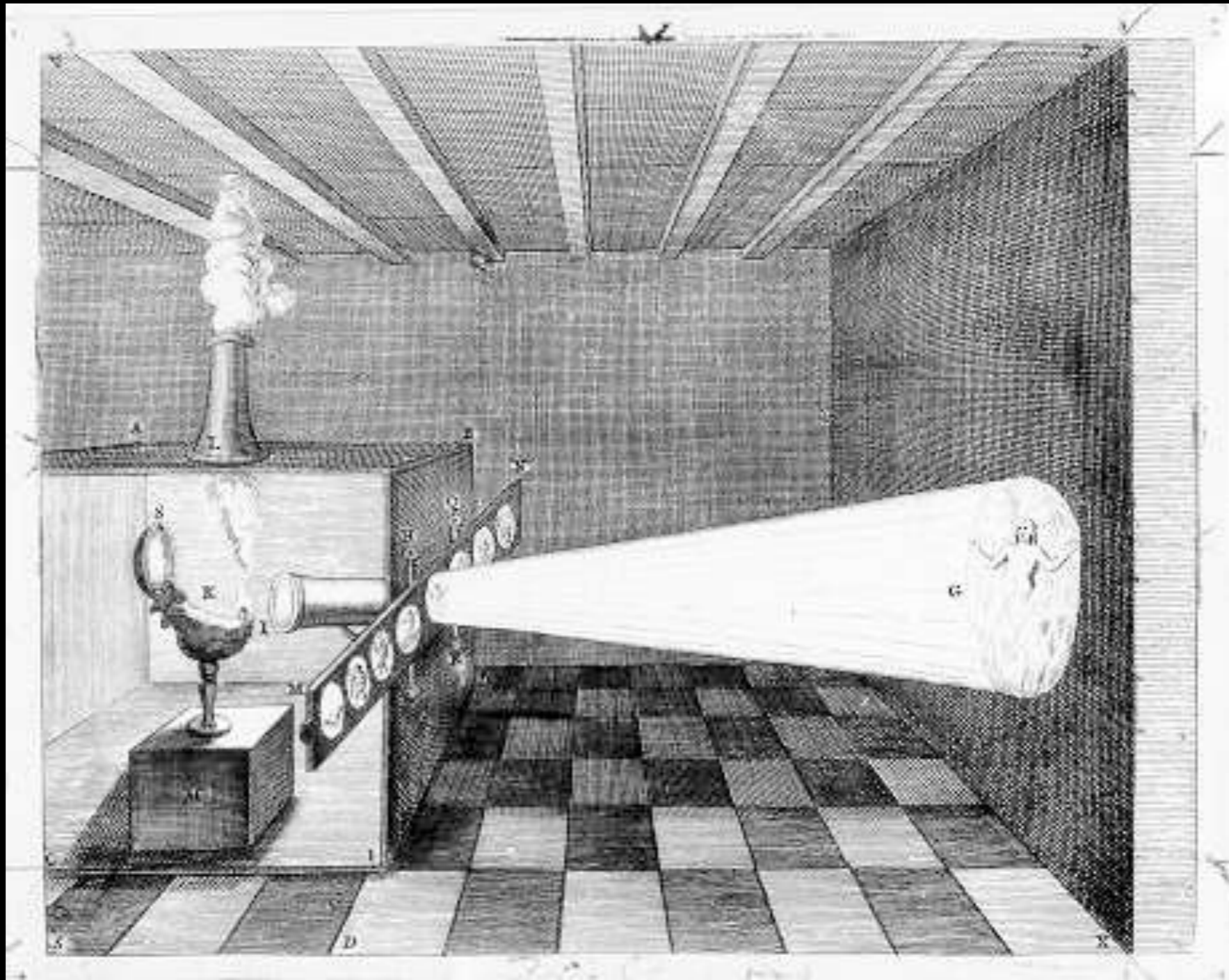


Camera Obscura

"Sketchbook on military art, including geometry, fortifications, artillery, mechanics, and pyrotechnics"

17th Century

(Library of Congress)



A Magic Lantern and Projected Images
from "Ars Magna Lucis et Umbrae"
by Athanasius Kircher 1671

Actieuse NACHT-WIND-Zanger met zyn Tover slons



Van de Maane
Quam't van daane

o de Tover-Lantaarn

2

't Wind-luchtig bulken, blaasen, gaapen.
 Zyn tanden braaf te laten zien,
 Niet licht toebeiten moet geschien
 By al de schotse Windbuil - aapen.
 Myn torrende Lantaarn vertoond,
 Maar't leven, misselyke Bobblen,
 Versierd van een die, na vals dobblen,
 Met Plutos LAWren word gekroond.
 Ook vtechten die de hovelingen,
 Van waar die fyn man vierd bandet;
 Meer andre ontsien dat staat - gif niet,
 Dat gaat van plaats tot plaats doordringen.

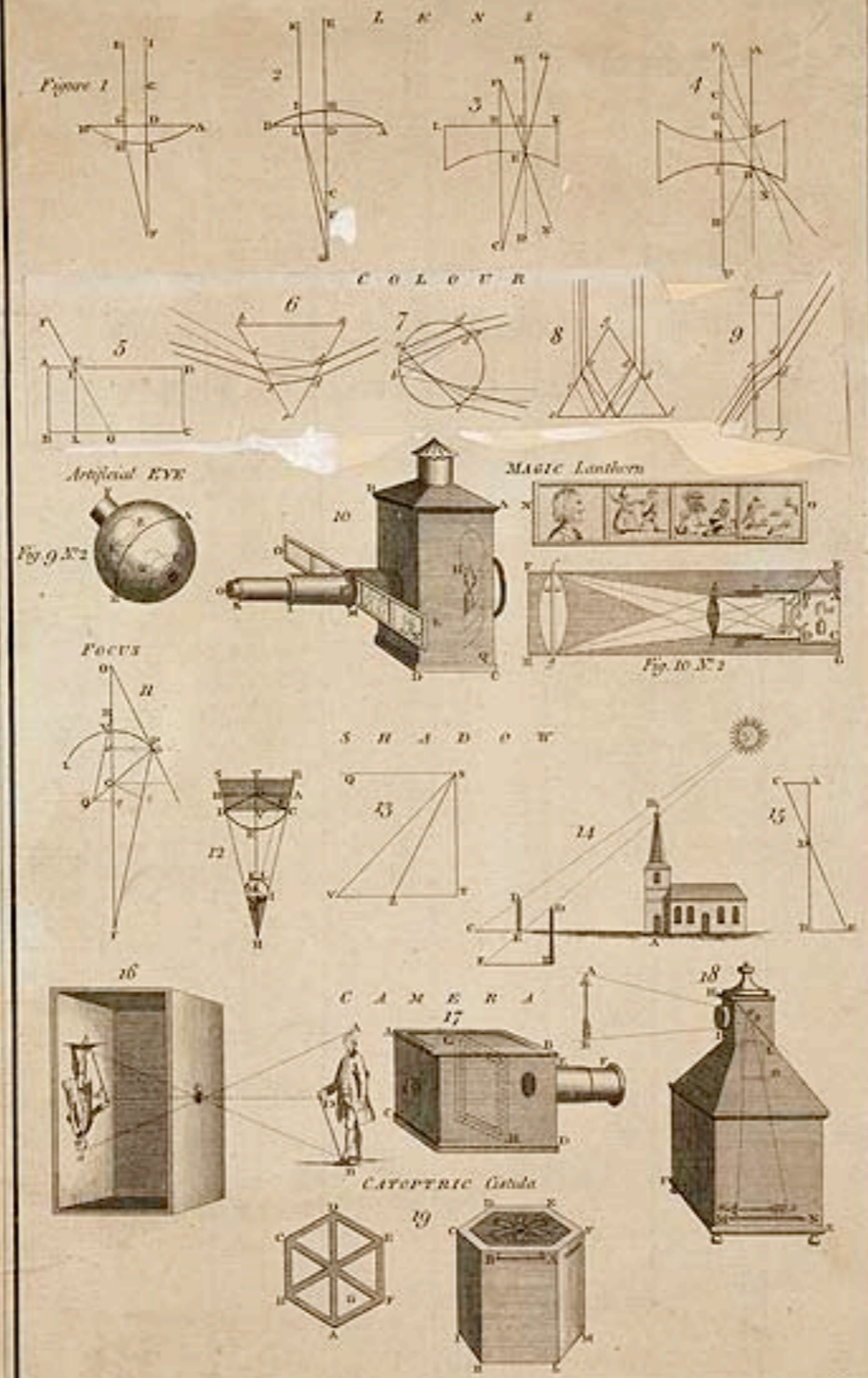
Ik zwerf als nar, of straatstyt plug:
 De ambachten worden vast bedurven;
 En beedlen zou ik naavlyks durven;
 Maar ik draag de geld-kas op myn rug.
 Ik volg Bombario zyn stappen,
 Postuurtjen even my gelyk,
 Gezien in't eerste bobbel-ryk;
 Herstel dus myn faoen by trappen.
 Word ik niet gaaw door't draaven ryk,
 Ik zal ook in't zuid nog west verzuipen;
 Ik hoef niet in myn schulp te kruipen;
 't Helpt me op de been, veele op den dyk.

“Actieuse Nacht-Wind-Zanger met zyn Tover slons” (The Night-Singer of Shares, with his Magic-Lantern)
 by Pieter Schenk II of Amsterdam c, 1720
 (The British Museum)

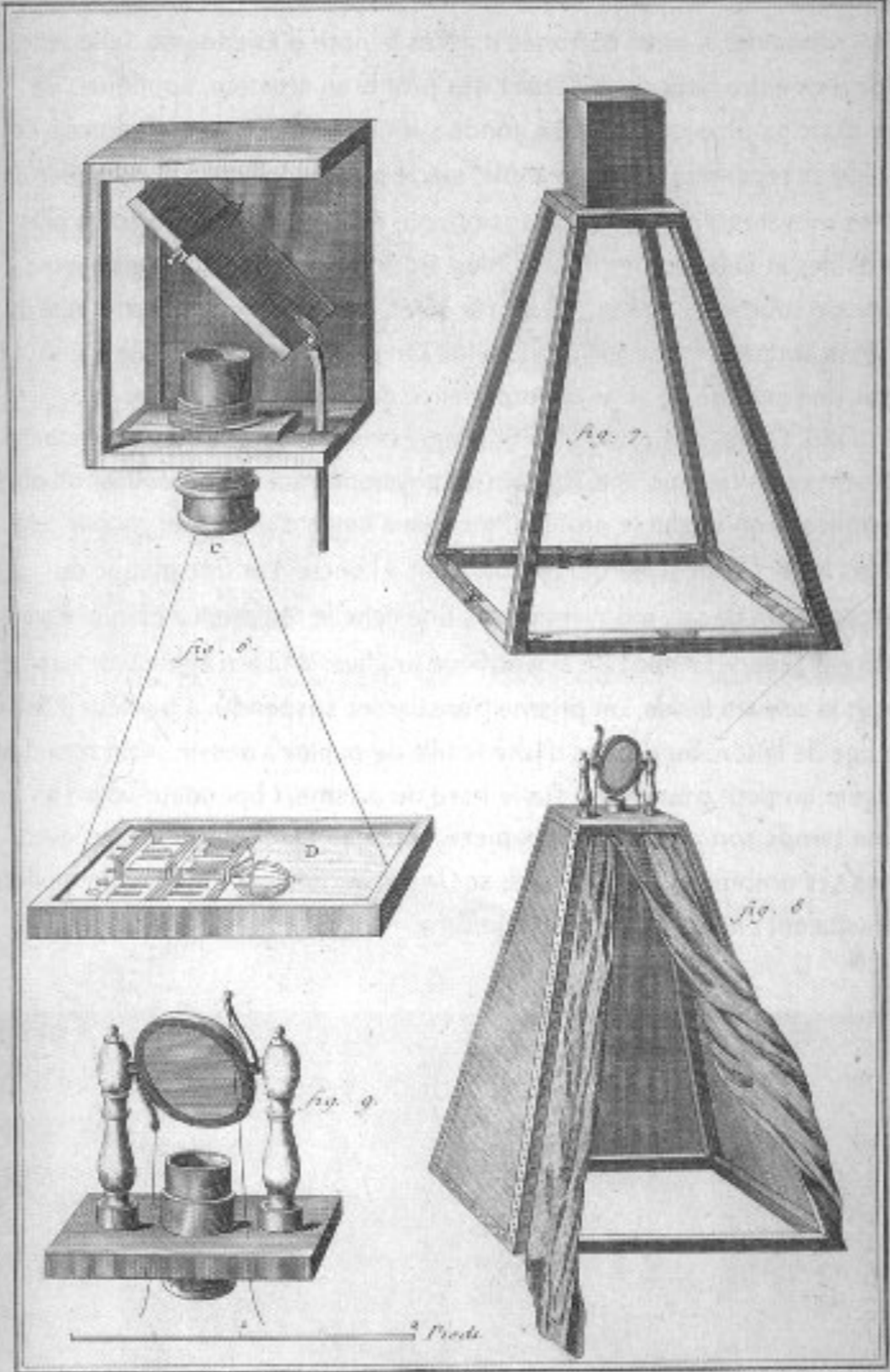


The Magic Lantern
by Anne Claude Philippe de Tubières, Comte de Caylus after Edme Bouchardon 1737
(Metropolitan Museum of Art)

System of OPTICS, or the Doctrine of Light & Colours



Workings of a Camera Obscura, Magic Lantern, and other objects of Optical Interest.
English 18th Century
(Colonial Williamsburg)



143.

Dessein, chambre Obscure

Gruidotti. F

Camera Obscura

“Encyclopédie, ou dictionnaire raisonné des sciences, des arts et des métiers”

Denis Diderot and Jean le Rond d'Alembert, 1751

John Singleton Copley To His Half Brother, Henry Pelham

Paris, 1774

“I wish I could convey to you a more perfect Idea of what I see, but study the Camera for human figures and in short every Piece of Nature if possible you will go on in the way you are in Diligence will make you an Artist.”



Thomas Jefferson's Camera Obscura, which projected an Image through a Lens.
(Dave Doody, Thomas Jefferson Foundation)



Camera Obscura
Mid 18th Century
(Stranger's Hall Museum, Norwich)



Savoardi colla Lanterna Magica

“Savoardi colla Lanterna Magica”
by Giovanni Volpato c. 1760 - 1770
(The British Museum)



The Lanterna Magica
Paul Sandby
(The British Museum)



"Winsor from the Gosells - Drawn in a Camera"
by Thomas Sandby



Roslin Castle, Midlothian
Paul Sandby c. 1780
(Yale Center for British Art)



Roslin Castle, Midlothian
Paul Sandby c. 1780
(Yale Center for British Art)



Women in Riding Habits with a Camera
by Paul Sandby
(Tate Gallery)



There you see the *Old Time* Tea pot that has done all
 The *March* - There you see the *Old British* Lion lashing before the
 American *Down* - Fire whisks the *French* Cock is blowing up a storm
 About his Coat to *Destroy* him and his young *Wolves* - There you see
 The *British* American grasping at the top of *Liberty* - There you see
 Congress *Men* - There you see the *Thirteen* stripes and *Rattle* -
 Make us *Not* *Quit* - There you see the *Stamp* Paper help to
 see *8. 8. 8.*

The TEA-TAX-TEMPEST, or OLD TIME with his MAGIC-LANTHERN.

Publ. March 12 1783. by W. Humphreys, N. 27 Strand.

"The TEA - TAX - TEMPEST or OLD TIME with his MAGIC = LANTHERN"
 by W. Humphreys 1783
 (Library of Congress)

Reverend Richard Pococke

Near Portsmouth, 1750

“I had the pleasure to be shown Mount Edgecomb by the lord of it and his sons... Ediston Lighthouse to the south, and Dodman and Lizard points to the west, all which, together with the grand view of the ocean, make it the finest situation for prospects, which appear very beautiful in a moveable camera obscura, made in a centry box, which shuts up.”



Dutch Magic Lantern
c. 1760
(François Binetruy collection)



Louis XV Magic Lantern
c. 1750
(François Binetruy collection)



Louis XV Magic Lantern
c. 1750
(François Binetruy collection)



Louis XV Magic Lantern
c. 1750
(François Binetruy collection)



Benjamin Martin Magic Lantern
c. 1780
(François Binetruy collection)



Benjamin Martin Magic Lantern
c. 1780
(François Binetruy collection)



Benjamin Martin Magic Lantern
c. 1780
(François Binetruy collection)



Camera Obscura

Owned & Used by the Artist, Sir Joshua Reynolds (1723 - 1793)
(The Science Museum, London Science and Society)

Horace Walpole to Reverend William West

“...it is invented within these eighteen months by William Storer, a Norfolk man, one of the modestest and humblest of beings. Sir Joshua Reynolds and West has gone mad with it, and it will be their own faults if they do not excel Rubens in light and shade...”

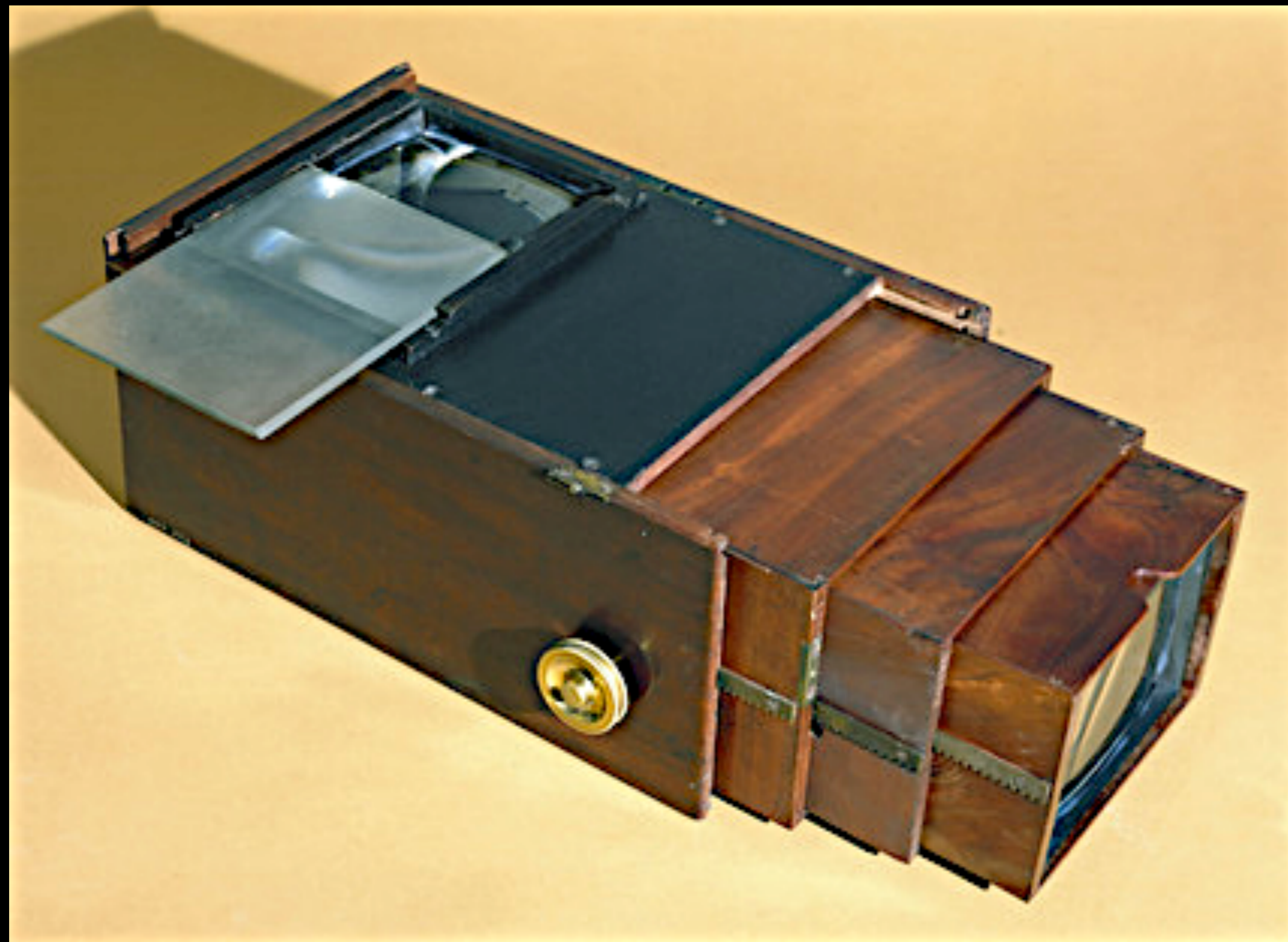
Storer would re-name his creation the “Royal Accurate Dilineator”.



William Storer's Royal Accurate Dilineator
1778
(The Science Museum)



William Storer's Royal Accurate Dilineator
c. 1778
(The Science Museum / Science & Society Picture Library)



William Storer's Royal Accurate Dilineator
c. 1778
(The Science Museum / Science & Society Picture Library)



De Louthembourg, pencil with ink over top.
Pencil lines indicate a confidence and looseness indicative of tracing

Philip James
de Loutherboung's
Eidophusikon



Phillipe Jacques de Louterbourg
by Gainsborough

The Eidophusikon

The Eidophusikon (Greek: Ειδωφυσικον) was a piece of art, no longer extant, created by 18th century English painter Philip James de Loutherbourg. It opened in Leicester Square in February 1781.

Described by the media of his day as "Moving Pictures, representing Phenomena of Nature", the Eidophusikon can be considered an early form of movie making. The effect was achieved by mirrors and pulleys.

Wikipedia

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T. Trenchard Sculp^r

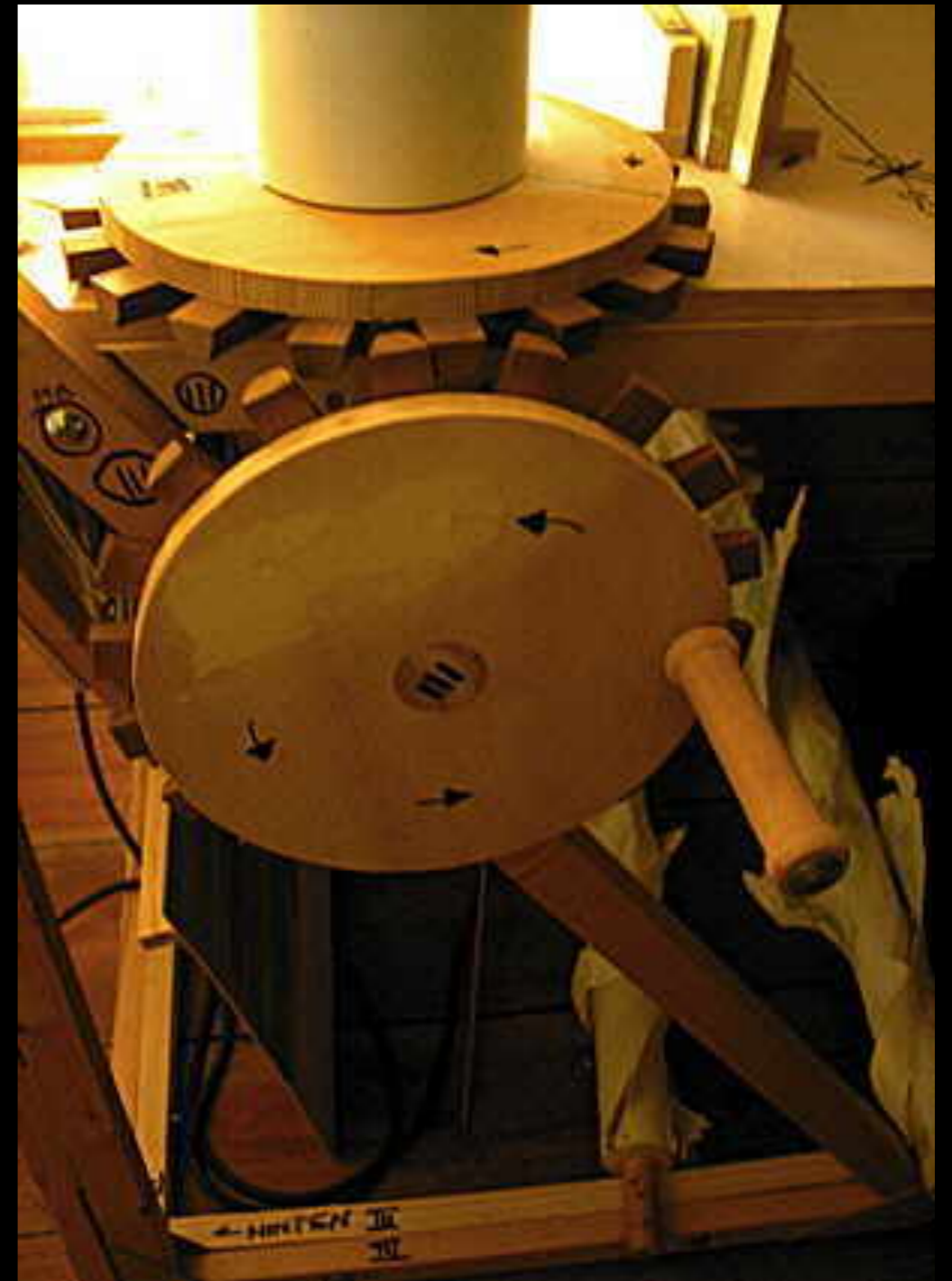
R. Dilly Sculp^r



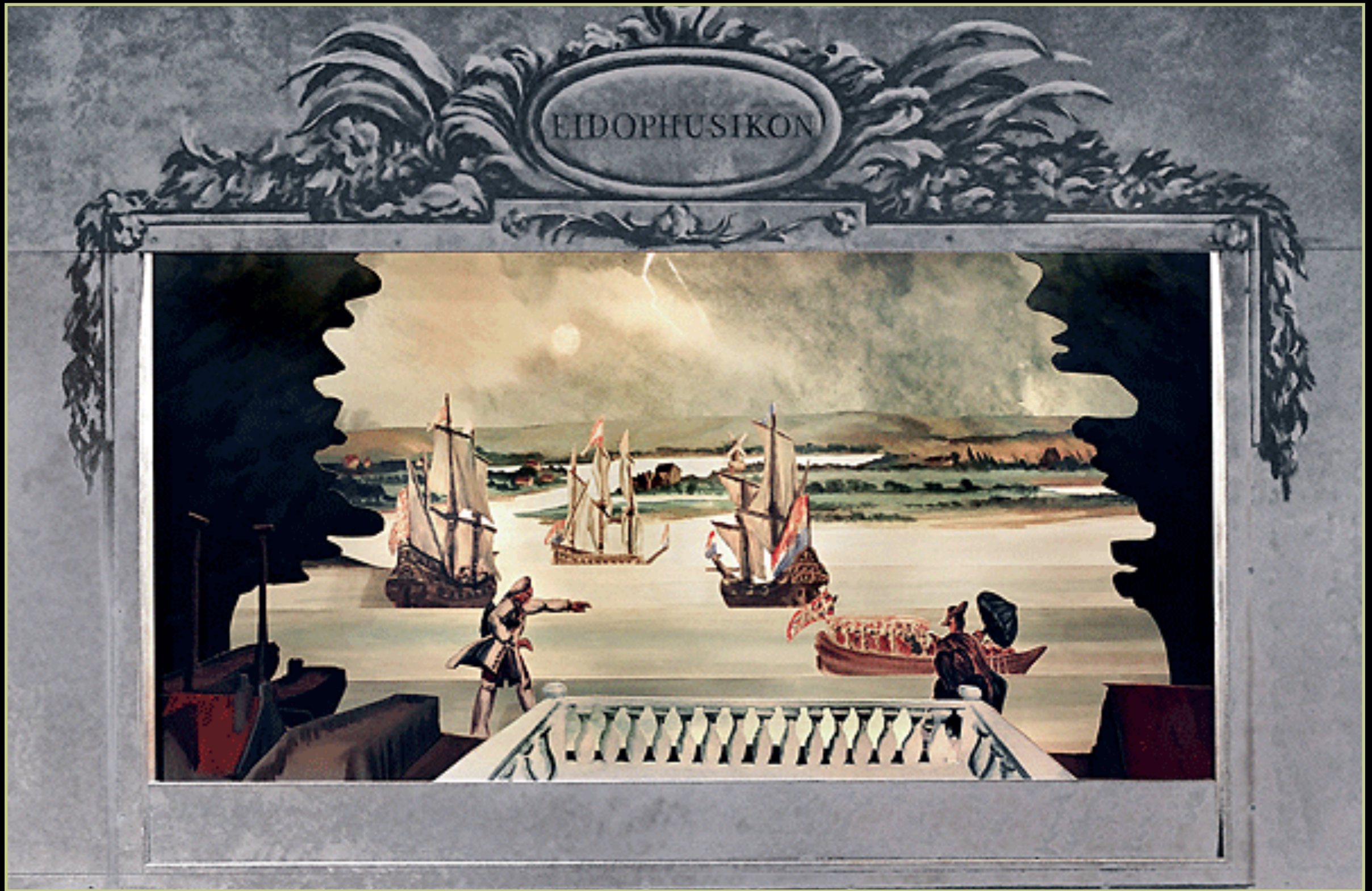
"A view of Philip James de Louthembourg's Eidophusikon"
by Philip James 1782
(The British Museum)

A recreation of Philip James de Louthembourg's "Eidophusikon" of 1781, showing a scene viewed through a circular opening. The scene is dimly lit, with a central focus on two figures in 18th-century attire. One figure, a woman in a blue dress and yellow skirt, stands facing a man in a red coat and white cravat. They appear to be in conversation. The background shows a large, arched structure, possibly a theater or a grand hall, with other figures visible in the distance. The overall atmosphere is that of a historical reenactment or a stage set.

A Recreation of Philip James de Louthembourg's "Eidophusikon" of 1781
(Altonaer Museum, Hamburg)



A Recreation of Philip James de Louthembourg's "Eidophusikon" of 1781
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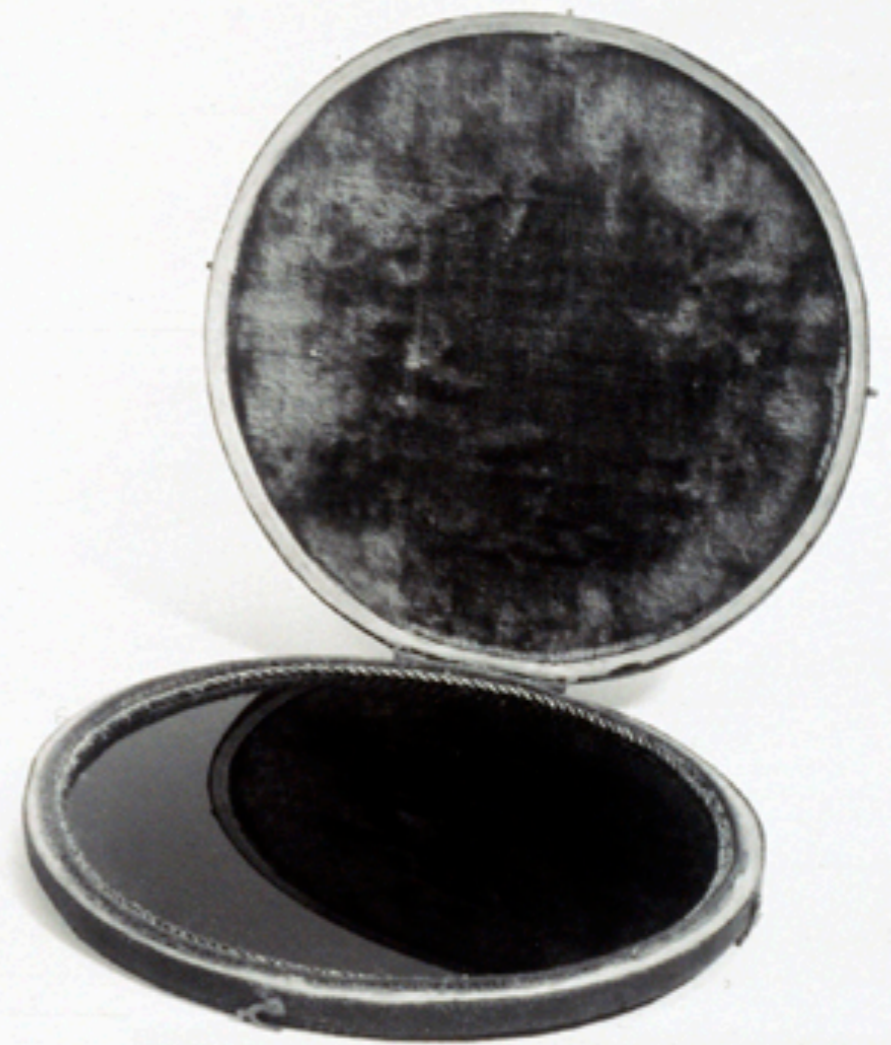
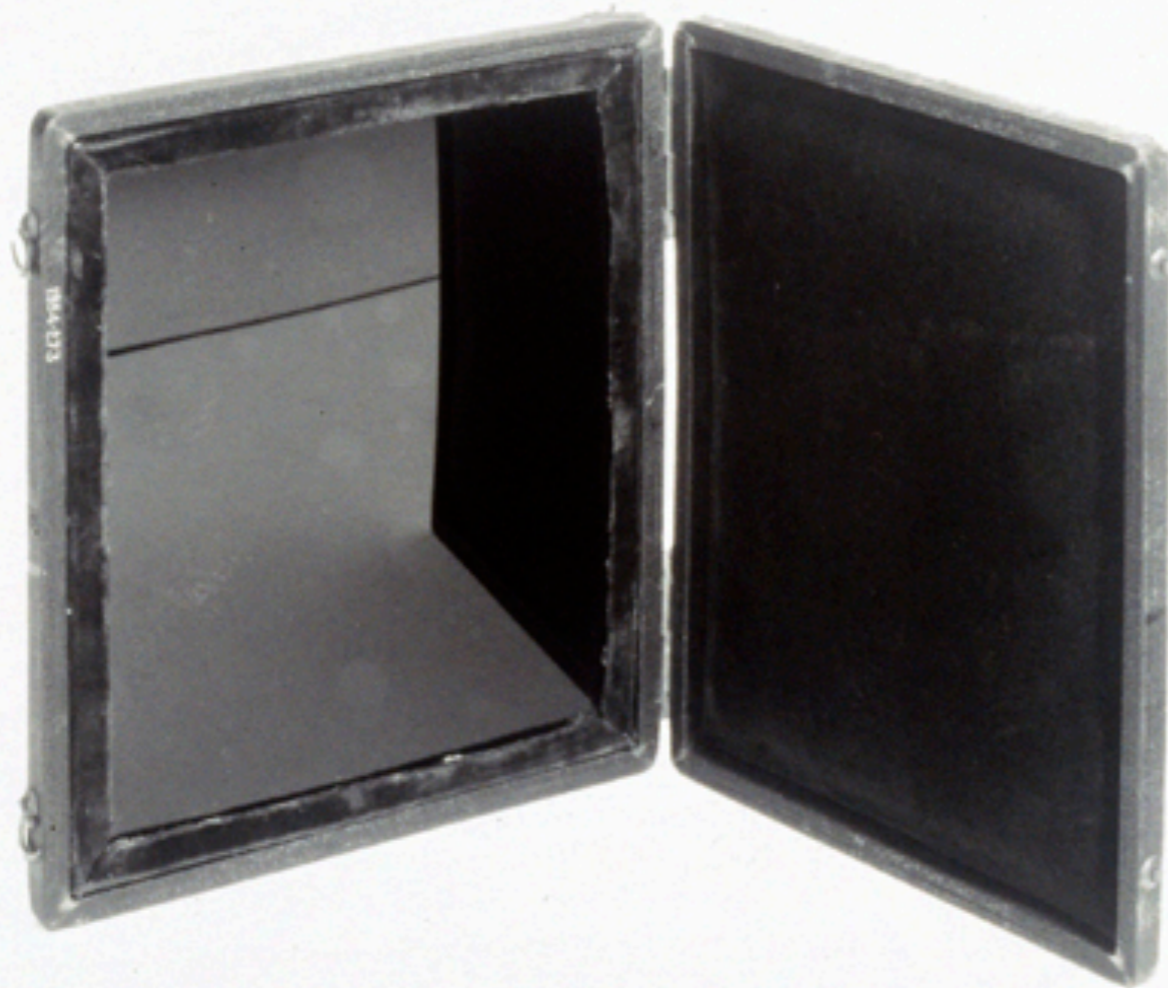


A Recreation of Philip James de Louthembourg's "Eidophusikon" of 1781
(Altonaer Museum, Hamburg)

Claude Glass



Sketch of man holding Claude Glass
by Thomas Gainsborough
(The British Museum)



Claude Lorrain Mirror with Sharkskin Case
c.1750 - 1770
(Science Museum, London)



Claude Lorrain Mirror with Sharkskin Case
c.1750 - 1770
(Science Museum, London)



Claude Glass (Blackened Mirrored Glass)
A portable Drawing & Painting Aid c. 1775 - 1780
(Victoria & Albert)



Claude Glass (Blackened Mirrored Glass)
A portable Drawing & Painting Aid c. 1775 - 1780
(Victoria & Albert)



A Modern Image Showing the Softening of Tones from the Use of a Claude Glass

Acknowledgements



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Acknowledgements

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