Finding Aid for the Nekes Collection of Optical Devices, Prints, and Games, 1700-1996, bulk 1740-1920

Isotta Poggi.
Descriptive Summary

Title: Nekes Collection of Optical Devices, Prints, and Games
Date (inclusive): 1700-1996 (bulk 1740-1920)
Number: 93.R.118
Creator/Collector: Nekes, Werner, 1944-
Physical Description: 45 Linear Feet (75 boxes, 1 flat file folder)
Repository: The Getty Research Institute
Special Collections
1200 Getty Center Drive, Suite 1100
Los Angeles 90049-1688
reference@getty.edu
URL: http://hdl.handle.net/10020/askref
(310) 440-7390

Abstract: German filmmaker. The collection charts the nature of visual perception in modern European culture at a time when pre-cinema objects evolved from instruments of natural magic to devices for entertainment. Most of the items date from the mid-18th century to the early 20th century.

Request Materials: Request access to the physical materials described in this inventory through the catalog record for this collection. Click here for the access policy.

Language: Collection material is in French, German and English.

Biographical / Historical Note

Already a collector in his early childhood, Werner Nekes turned his interest to film and cinema history when he reached his twenties. While he was a student of linguistic philology and psychology in Freiburg and Bonn in the mid-1960s he worked on his first film. Between 1969 and 1972 he taught at the Academy of Visual Arts in Hamburg.

While doing research for an article on thaumatropes, he began to collect devices, prints, and books related to pre-cinema technologies and entertainment. Ten years later, when he finally found an original set of thaumatropes in Cologne, he had assembled a broad range of material concerning anamorphosis, panoramas, camera obscuras, peepshows, metamorphosis, shadowgraphy, and optical illusions along with a supporting library.

In the early 1980s he taught first as visiting professor at Wuppertal and later at the Academy of Art and Design in Offenbach. Some years later he worked as a consultant for the pre-cinema galleries of the Deutsches Film Museum in Frankfurt and co-founded the North Rhine-Westfalia film office, as well as the International Center for New Cinema in Riga.

In this period he also designed and installed a room-sized walk-through camera obscura in a former Wasserturm, which had been turned into a museum in Mülheim a. d. Ruhr. In 1992, in the same museum, he exhibited his pre-cinema collection in the exhibition Von der Camera Obscura zum Film. In 1993 he organized the exhibition Schattenprojektionen and directed the Internationales Schatten-theaterfestival in Oberhausen.

Since 1965 Nekes has directed more than 70 films (see his filmography in Appendix 1) including a series of documentaries that demonstrate how early optical devices, prints, and other objects contributed to the development of popular entertainment as well as to the evolution of cinema technologies. In these documentaries (available in the Getty Research Library on videotape) he used the material from his own collection, a portion of which was acquired by the Getty Research Institute in 1993.

Access
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Preferred Citation
http://hdl.handle.net/10020/cifa93r118

Acquisition Information
This collection, acquired in 1993, is a portion of the larger collection of optical devices, prints and games assembled by the German experimental filmmaker Werner Nekes.

**Processing History**

The collection was initially rehoused by Hillary Brown. In 1995-1997 it was processed and cataloged by Isotta Poggi. The collection was re-boxed by Alan Tomlinson in April 1999. The finding aid was edited by Jocelyn Gibbs in 1998-99. A large portion of the collection was included in the exhibition Devices of Wonder: From the World in a Box to Images on a Screen, 2000 at the J. Paul Getty Museum.

**Digitized Material**

Biedermeier cards in Series II.A. were digitized in August 2017. Click here to view digitized material: [http://hdl.handle.net/10020/93r118b10](http://hdl.handle.net/10020/93r118b10)

**Scope and Content of Collection**

The Nekes collection of optical devices, prints, and games charts the nature of visual perception in modern West European culture and the rise of popular artifacts which used movement and tricks of visual perception to amuse and astonish. The items date from circa 1700 to the early 20th century, with the bulk dating from the mid-18th century to the early 20th century. The collection contains rare items such as a French camera obscura, circa 1750, as well as popular images, such as 19th-century magic lantern slides, paper silhouettes and greeting cards with moving parts. Other items include an 18th-century peepshow, peepshow prints, over 100 megalographs, a camera lucida, a Lorrain mirror, a zograscope, anamorphosis watercolors accompanied by a cone viewer, and circa 20 collapsible Engelbrecht perspective theatres.

**Arrangement note**


**Subjects - Topics**

- Animation (Cinematography) -- Instruments.
- Drawing instruments
- Optical instruments
- Popular culture -- Europe

**Subjects - Titles**

*Optical devices collection (Getty Research Institute)* *Prints collection (Getty Research Institute)*

**Genres and Forms of Material**

- Engravings -- Europe -- 19th century
- Engravings -- Europe -- 18th century
- Magic lanterns
- Lantern slides
- Games
- Flip books
- Optical illusions
- Optical toys -- 1700-1900
- Montages -- 1700-1900
- Miniature theaters
- Phenakistoscopes
- Peepshows
- Advertising cards -- 1800-1900
- Amusements
- Camera obscuras
- Card games -- 1700-1900
- Anamorphoses
- Camera lucidas
- Educational toys
- Physionotrace works
Scope and Content Note

Series comprises a variety of illustrations, most of which illustrate optical phenomena and the use of optical devices and toys. A few are toys designed to be manipulated so as to produce visual effects involving movement or transformation. Series is arranged in 2 subseries.
Series IA. **Prints depicting optical devices and optical phenomena, 1700-1996**

**Scope and Content Note**

Anamorphosis is represented in two documentary images that illustrate how to design anamorphic projections. A print by Hogarth depicts the result of misinterpreting the rules of perspective; several prints show an early 20th-century fictional vision of scientific progress and inventions in the year 2000 (from the series *En l’an 2000*). One print shows the manufacture of glass, and others show various optical devices (such as the zograscope, the camera lucida, and the magic lantern) and electricity. Twelve printed items show the use of the magic lantern. In one example the magic lantern is used as a slide projector in strategic military planning. Another (oversize) print, by J.E. Shénan, illustrates the atmosphere of a magic lantern entertainment show in the late 18th century (*La laterne magique*). One print shows dendrites and mineral abstract compositions (see also Series III for a Florentine stone whose patterns resemble a Tuscan city skyline). Other oversize prints include two prints after paintings by L. Boilly, *L’Amour couronné* and *L’Optique*, (the latter depicts the zograscope used for entertainment at home) and three posters advertise Werner Nekes' exhibition, *Schatten Projektionen* (held in Germany in Spring 1993), and his film series, *Was geschah wirklich zwischen den Bildern?* in which Nekes shows artifacts from his collection, many of which are now in the Getty collection. Southwark Fair (after Hogarth) and four other prints illustrate various types of peepshow boxes and depict itinerant showmen carrying peepshows on their backs. The optical phenomenon known as persistence of vision is represented in a technical print which depicts a praxinoscope, and in a small advertising image for a zoetrope. A Lavater engraving shows how profiles may be traced by means of projected shadows. A manual contains instructions on how to cast shadows on a wall.

Also included are prints with moveable or foldable parts (such as the cutout forms from the Imagerie d'Épinal, designed to turn in the wind, and a satirical image depicting a couple whose heads revolve). Other printed items for children are meant to be cutup and reassembled.

**box 1*, folder 1**

[**Engraving about anamorphosis after J. Holbein painting**, circa 1850]

**Scope and Content Note**

Paris; chez Chereau et Joubert, rue des Mathurins aux deux Pilliers d’Or; J. A. Piéron Sculp.

**box 1*, folder 1**

[**2 prints about anamorphosis**, 1753]

**Scope and Content Note**

From Alexandre Savérien, *Dictionnaire Universal de Mathematique et de Physique*. Paris. Tome I, plate XXXV and plate XXXVII.

**box 1*, folder 2**

**Le Verre, 1850s-1870s**

**Scope and Content Note**


**box 1*, folder 2**

**Das Ballongespenst, 1889?**

**Scope and Content Note**

Germany; Gebrüder Kröner; Original-zeichnung von C.G. Robech. Date handwritten on verso. Wood engraving depicting reflection; 32x24cm.

**box 1*, folder 3**

[**Color wood engraving with 12 scenes**, 1800s]

**Scope and Content Note**

Printed in The Netherlands. One of the scenes depicts the zograscope; 30x37cm.
box 1*, folder 3  
[Camera lucida], 1800s  
Scope and Content Note  
Printed image from a German magazine.

box 1*, folder 4  
Catoptrics: plate CXXVIII, circa 1800  
Scope and Content Note  
A Bell Prin. Wal. sculptor fecit. Engraving; 26.5x20cm.

box 1*, folder 4  
El progreso científico; El Fotófono: Aparatos Para "oir la luz" y "ver el sonido, 1890  
Scope and Content Note  
Spain. Engraving from unidentified printed source; 15x24cm.

box 1*, folder 5  
Whoever makes a design without the knowledge of perspective will be liable to such obscurities as are shown in the print, 1700s  
Scope and Content Note  

box 1*, folder 5  
L' Electricité, undated  
Scope and Content Note  
Paris. Showing uses of electricity. Colored wood engraving; 26x37.5cm.

box 1*, folder 6-9  
En l'an 2000, circa 1900  
Scope and Content Note  
8 color lithograph sheets with 82 cards whose images envision life in the year 2000 (including one with caption, Correspondance Cinéma-Phono-Télégraphique); 10.5 x 12.5 cm. and smaller. 2 prints per folder.

box 1*, folder 10  
Mr. & Mrs. Caudle during the various curtain lectures, 1800s  
Scope and Content Note  
Two prints with moving parts, with revolving heads. Color lithograph; 32x25 cm. Fragile.

box 1*, folder 10  
Carriage at pleasure, 1860  
Scope and Content Note  
France. With fold-up window. Colored engraving; 23x28 cm.

box 1*, folder 11  
Naturspiele: Dendriten and Florentiner Ruinen-Marmor, 1700s  
Scope and Content Note  
Germany, J.H. Schnuzer. Color engraving with three figures showing dendrites and the Florentine stone; with related text (Miscellanea, Vol IX, No. 28) in German, French, Latin, and Hungarian (?); 25x20cm.  
See also Box 30 for a Florentine / Tuscany stone.

box 1*, folder 11  
Constructions Petit, 1870s?  
Scope and Content Note  
Imagerie de P. Didion, à Metz, Delhalt Successeur; Déposé à Metz et à Nancy. Format Transformations no. 71. Transformation pictures for children on one sheet meant to be cut up in order to form new pictures. Color wood engraving; 38x26cm.
[Cut-out shapes for children] undated
Scope and Content Note
French; Imagerie d'Épinal; Pellerin & Cie. To create mechanical forms animated by wind. 3 color wood engravings.

Moulin à vent
Physical Description: 2 sheets, No 1001, 1024.

Scierie
Physical Description: No. 1006.

La Maison du Forgeron
Physical Description: No. 1002. 29.5 x 40 cm.

Decoraciones de Teatro, 1840
Physical Description: 3 items
Scope and Content Note
Barcelona; Lit. de hijos de Paluzie. Color wood engravings; 37x46 cm.

Decoraciones de teatro de casa rustica #1007
Decoraciones de teatro: Bastidores #1020
Decoraciones de teatro de sala #1020
Galerie Militaire Française Rébus Images, circa 1800
Scope and Content Note
Lyon; chez Giraud freres et Gayet; rue Bonneveau. Engraving with 36 scenes. No 16. 28.5x38.5cm.

[Robertson Lantern], 1840
Scope and Content Note
France. Printed image from unidentified French journal.

3 color greeting cards that depict magic lanterns, circa 1900
Scope and Content Note
France. La lanterne magique; Amitié sincère; [Children watching a magic lantern show].

[Magic lantern show and turning pictures], 1900s
Scope and Content Note
Cop. by C. Delattre No. 9; Lilla Nygatan; 9 Stock-holm, Sweden No. 4028. Color greeting card / postcard; 15.5x10.5cm.

Geistererscheinung auf der Bühne, 1864
Scope and Content Note
Phantasmagoria. Wood engraving, torn from unidentified German publication.

Reproduction photographischer Depeschen durch die Laterna magica während der Belagerung von Paris, 1877
Scope and Content Note
Germany; from: Das Buch der Erfind., 7 Aufl., II Bd., p.32. On the use of the magic lantern for educational / military / strategic purposes; 16.5x24.5cm. Cut from publication.
box 1*, folder 17  
**La Lanterne Magique : Diogène faisant voir la lanterne magique à Alexandre, circa 1850**

Scope and Content Note
No. 1; Chez Aubert & Cie. Pl. de la Bourse; Imp. d'Aubert & Cie. 23x30.5cm.

box 1*, folder 18  
**Laterna magica : zauberbilder, circa 1900**

Scope and Content Note
Germany, Munich; Mün-chener Bilderbogen; Hof. und Universitätis Buch-druckerei von Dr. C. Wolf & Sohn in München; Herausgegeben und verlagt von Braun & Schneider. No. 128 and No. 129; 2 sheets, 4 pictures each; 44.5x35.5cm.

box 1*, folder 18  
**La lanterne magique, 1800s**

Scope and Content Note
France; No 60; Ces dessins ornent les enveloppes co-miques qu'on trouve chez M. M. Aubert; pictures signed T. Maurisset. 1 sheet, 3 pictures, with captions: La lanterne magique d'Aubert; Le premier jour de l'année; Les indiscrétions. 8x14cm. For framed prints depicting the magic lantern, see also Boxes 71*-72**.

box 1*, folder 19  
**La foire = Der Jaarmarkt, 1700s**

Scope and Content Note
The Netherlands. No 11; Shows the trades at the fair, including the peepshow Captions in French and Dutch. Hand-colored; 34x36cm.

box 1*, folder 20  
**[Trades and occupations including man with a portable peepshow], 1800s**

Scope and Content Note
Germany; Nurnberg; bei Fr. Campe. Color engraving; 27x44cm.

box 1*, folder 20  
**[Chinese peep box], 1800s**

Scope and Content Note
Color engraving.

box 1*, folder 21  
**Southwark Fair, 1796**

Scope and Content Note
England; engraved by J. Phillibronn. from original by William Hogarth; Jones & Co. Temple of the Muses, Finsbury Square. Published also in Il mondo nuovo as work by T. Cook (c.1744-1818). Etching; 12.5x16.5cm. on mount 20x23.3cm.

box 1*, folder 21  
**Oh raree shoe = Rare chose a voir = Chi vuol veder meraviglie, circa 1950**

Scope and Content Note

box 1*, folder 22  
**Le Praxinoscope, jouet d'optique, 1879**

Scope and Content Note
Framed print; 14x9.5cm. Cut from a French magazine.

box 1*, folder 22  
**Kaléidoscope [i.e. Zoetrope], 1880s-1890s**

Scope and Content Note
France; Cambrai. Advertisement for la Chicorée Nouvelle, by Casiez-Bourgeois; Titled mistakenly: Kaléidoscope. 10.2x6cm. Shows children playing with a zoptrepe. Lithograph.
<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
<th>Title</th>
<th>Scope and Content Note</th>
</tr>
</thead>
</table>
| box 1*, folder 23 | Image Contre-Révolutionnaire: Silhouette de Louis XVI au menton du sans-culotte, 1790s | Scope and Content Note  
France. Etching; 20.5x13.5cm. |
| box 1*, folder 24 | Art of Shadowgraphy: how it is done, 192? | Scope and Content Note  
London; By Trewey; Print. Publi.d by Jordison & Co., Ltd., 40 Gerrard St., Shaftesbury Ave., W. and at Middlesbrough. 16pp. booklet; 22cm. |
| box 1*, folder 24 | Chocolat de Beukelaer, undated | Physical Description: 15 card(s)  
Scope and Content Note  
Advertising cards with silhouette figures, on black sheets of paper. From The Netherlands? |
| box 1*, folder 25 | Method of taking profiles, undated | Scope and Content Note  
Lavater Silhouettier-Stuhl. Engraving; 16.8x9.8cm. |
| box 1*, folder 25 | Megalographie, 1870 | Scope and Content Note  
France; Testu & Massin, Paris. 3 chromolithographs showing the use of megalographs. Advertisement cards "Au bon marche;" Aristide Boucicaut; 8x12cm. |
| box 71* | [Magic Lantern] undated | Scope and Content Note  
France; Pegard or Degard. Engraving, framed. |
| box 72** | La laterne magique, 1790 | Scope and Content Note  
J.E. Shénan pinx.; J. Ouvrier sculp; A Paris chez l'Auteur place Maubert, chez Mr Bellot Md Bonnetier au Soleil d'or. "dediée a Son Altesse Sérénissime Monseigneur le Prince Palatin du Rhin Duc régnant des Deux Ponts." Engraving. |
| box 73** | L'optique, 1790s | Scope and Content Note  
French; [Peint par L.Boilly]; [(La Bassée 1761 - Paris 1845)]; [Gravé par F. Cazenave] [(Paris 1770-?)]; [A Paris chez l'Auteur, Rue Jacques N. 13 en face de la rue de la parcheminerie]; [Imprimé par Finot]. Engraving; 55.3 x 45.7 cm. |
| box 74** | L'Amour couronn, undated | Scope and Content Note  
Peint par L. Boilly; Gravé par J. F. Cazenave. Engraving; 55 x 45 cm. in frame 79 x 64.5 cm. |
| oversize 1** | Posters advertising an exhibition and a film by Werner Nekes, 1993-1996 | Physical Description: 3 items |
| oversize 1** | Schatten Projectionen: Ausstellung vom 3. April bis 18. Mai 1993 | Physical Description: 2 copies |
Series IB. Vues d'optique and translucent prints, circa 1700-1976

Scope and Content Note
A large group of translucent illustrations, meant to be viewed with backlighting, includes 35 German and French vues d'optique (pricked and non-pricked prints), several French pin-pricked prints, and English polyorama images. See also Series III for translucent objects, such as the lithophane depicting Napoleon III, the porcelain lamp shade, and a moonlight scene printed on gauze cloth.

Non-pricked vues d'optique, circa 1700-1976
Vue de la Porte et Place Bourgogne sur le Port de la Ville de Bordeaux, undated
Scope and Content Note
Paris; chez J. Chereau, rue S.t Jacques. No.114; mounted on wood; color engraving.

Cityscape] undated
Scope and Content Note
Representing a walled city by a river; On verso: hard to read handwritten captions. Colored engraving; 17.5x26.3 cm.

Thuscana Visus, undated
Scope and Content Note
Iustus Sadeler excudit. 1 print, part of series on 5 senses. 24.5x36.5cm. Cfr. Il Mondo Nuovo, p.239, Catalogo Remon-dini series on 5 senses; cfr. also catalog Probst, ibid. p.72.

Prospectus Interior Ecclesiae S.ti Pauli in Roma = L’interieur de S.t Paul de Rome, between 1740-1775
Scope and Content Note
Paris; chez Daumont, rue St. Martin; Anne Fonbonne Sculp. 7.e Vue d'optique representant; on paper, not stiffened; 33x47.5cm. The caption's format compares with the Vauxhall gardens vue d'optique Box 3, f. 3. See also pricked vue d'optique of St. Paul's in Rome church interior Box 3, f. 7.

[Neoclassic fountain in foreground with palace in background] 1700s
Scope and Content Note
Blackened on frame, no caption visible; 26.5x36.5cm.
box 2*, folder 3  
**L'Eglise de St. Pierre a Rome, undated**  
Scope and Content Note  
Representing an entrance. Title handwritten on verso. 26x41.5cm.

box 2*, folder 4  
**Vue de l'hospital des enfants trouvés à Londres. The Foundling Hospital of London, Act of Parl't 1 May 1756**  
Scope and Content Note  
Paris; chez Basset, rue S. Jacques a S.e Genevieve. 30x43cm.

box 2*, folder 4  
**Netley Abbey, undated**  
Scope and Content Note  
London; Reeves & sons Cheapside & W. Morgan 64 Hutton. G. W.'s Dioramic views: No.[3], number in pencil; 19.5x15 cm.

box 2*, folder 5  
**Mont Blanc, 1838 October 12**  
Scope and Content Note  
London; published by Wm. Morgan, 25 Bart-letts Buildings, Holborn. No 16; Morgan's Improved Protean Scenery; 17x25cm.

box 2*, folder 5  
**[Crystal palace] 1851 May**  
Scope and Content Note  
See Box 21 for more images by William Spooner.

box 2*, folder 6  
**Thames Tunnel, London, circa 1850**  
Scope and Content Note  
England; London; publ. by William Spooner; 379 Strand. 15.5x24cm.

box 2*, folder 6  
**[Volcano] undated**  
Scope and Content Note  
Denmark; Alfred Jacobsen. No. 2; backlit translucent print; 31x37cm.

box 2*, folder 7  
**[Alchemist laboratory] 1976**  
Scope and Content Note  
Denmark; Alfred Jacobsen. F456. Backlit translucent print; 27x39cm.
Series I. Prints, circa 1700-1996
Series IB. Vues d'optique and translucent prints, circa 1700-1976

box 2*, folder 7

[Enchanted garden] 1976
Scope and Content Note
Denmark; Alfred Jacobsen. F440. Backlit translucent print; 27x39cm.

box 2*, folder 8

[Castle interiors] 1799 Feb 16
Scope and Content Note
London; Publ.d at R. Ackermann; 101 Strand; Mannskirsch del. & sculp.
Two lithographs with colored paper backing; b&w; print size: No.17: 47x34.5cm.; No.18: 47x34.5cm.

box 3
box 3, folder 1

Pricked vues d'optique, 1740-1810
Nan-hsiung, circa 1750-1810
Scope and Content Note
Augsbourg; Negoce co-mun de l'Academie Im-periale d'Empire des Arts liberaux; Gravé par Francois Xav. Haber-mann; Vue de Nanhung; Nanhung: Ist die 3te Haupt Granz und Zoll Stadt, in der chinesischen Provinz Quantung, wobei ein Wasser flieset, welches so schwarz wie eine Dinte, u. worinen doch die geschmackhafftteste Fische sich befunden auch ist hier die beste schwarze Erde anzutreffen, worauss der berühmte chinesische Dusch oder schwarze Farbe versertiget wird. Also with equivalent text in French. Collection des prospects; 31x44cm.

box 3, folder 2

Les pyramides de l’Egypte, circa 1750-1810
Scope and Content Note

box 3, folder 3

Prospectus majoris deambulatorii horti Vauxhall ab Introitu = La vue de la Grande Allee du Jardin de Vauxhall prise de l’Entrée, 1740-1775
Scope and Content Note
Paris chez rue [St. Martin]. 24e Vue d’optique representant... 31x45cm.
<table>
<thead>
<tr>
<th>Box and Folder</th>
<th>Description</th>
</tr>
</thead>
</table>
| box 3, folder 4 | **Palais du Rois de Pologne, undated**  
Scope and Content Note  
A view of Bilnitz in Saxony one of the Palaces of the King of Poland = vue de Bilnitz, en Saxe, un des palais du roi de Pologne. Etching; 28.5x43.5cm. |
| box 3, folder 5 | **Pyrotechnicae repreasentationis splendidissimae typus = Réprésentation d’un superbe feu d’artifice, circa 1766-1790**  
Scope and Content Note  
| box 3, folder 6 | **[Prospectus magni mercatus versus Ecclesie B.B.M./ad Monachium. = Vue du grand Marchè vers l'Eglise de Notre Dame a Mume] undated**  
Scope and Content Note  
[Bassano; Remondini]? Caption / title taken from Il Mondo Nuovo, p.228, Catalogo Remondini. 30x45cm. |
| box 3, folder 7 | **St. Paul de Rome. The inside of S Pauls Church in Rome = Vue interieur de l'Eglise de S Paul de Rome, 1740-1775**  
Scope and Content Note  
Paris; chez Daumont rue St. Martin. 28x44cm. See Box 2*, f.2 for a less fine copy of this vue d’optique. |
| box 3, folder 8 | **Prospectus ecclesiae Sanctae Mariae Majoris, undated**  
Scope and Content Note  
View of the church in Rome. After Piranesi. 29x44cm. |
| box 3, folder 9 | **Theatre de Marcelluz a Rome: Vue du fameux Theatre de Marcelluz a Rome, undated**  
Scope and Content Note  
Paris; chés Huquier fils, Graveur, rue St. Jacques. Etching; 28x44cm. |
<table>
<thead>
<tr>
<th>Box 3, Folder 10</th>
<th>L'amphitheatre de Rome, circa 1750-1810</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>Amphitheatrum romanum, miraculum</td>
</tr>
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<td></td>
<td>mundi sextum = L'amphitheatre de</td>
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<td></td>
<td>Rome, sixieme miracle du monde =</td>
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<td>L'amfiteatro di Roma, il sesto miracolo</td>
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<tr>
<td></td>
<td>del mondo = Der grosse runde Schauplatz</td>
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<td></td>
<td>zu Rom, sechste Wunderwerk der Welt,</td>
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<td></td>
<td>Augsburg; Georg Bal-thasar Probst excud.</td>
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<tr>
<td></td>
<td>AV. Med. Fol.o No 43; 31x44cm. Cf.</td>
</tr>
<tr>
<td></td>
<td>Vedereviaggiare, p.72.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 3, Folder 11</th>
<th>Vue de la place St. Charles de Turin,</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1740-1775</td>
</tr>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>Paris; chez Daumont rue St. Martin.</td>
</tr>
<tr>
<td></td>
<td>Etching; 28x44cm. Vue Perspective de</td>
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<td>la place St. Charles de Turin et de la</td>
</tr>
<tr>
<td></td>
<td>porte neuve dans l'eloignement; Cf.</td>
</tr>
<tr>
<td></td>
<td>Vedereviaggiare, p.116.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 3, Folder 12</th>
<th>Gezigt [na de Ra]am Poort [te Am]sterdam = Vue de la Porte des Rame à Amsterdam, circa 1750-1810</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>Amsterdam; by P. Fouquet junior; 29.5x44.5cm. Found in Catalogus 115 prenten Amsterdam, p.19.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 3, Folder 13</th>
<th>Gesigt het Buyten-Hof na het Hof te zien in 's Gravenhage = Vue du Buyten-Hof, vers la Cour a la Haye = Veduta del Buyten-Hof, verso la corte a Haia = Prospect des Buyten-Hof, gegen Hof anzusehen, zu Grafenhaag, undated</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>202; Etching; 30.5x43 cm.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 3, Folder 14</th>
<th>Winter gezigt van t'Hage: van de zyde van het westland, 1757</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>Title handwritten on verso; date handwritten on piece. Iceskating scene. 30x44.5cm.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 3, Folder 15</th>
<th>Gesigt van de inside van de Kirck te Gouda, circa. 1750-1810</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>Title handwritten on verso; 29.5x44.5cm.</td>
</tr>
</tbody>
</table>
**Vue du Promontore du Bonne Esperance, circa 1750-1810**

Scope and Content Note

Gravé par I. Riedel? Prospect des Vorgeburges der Guten Hoffnung = Vue du promontoir de Bonne Esperance. Collection des prospects; 31x45cm.

In Il mondo nuovo F. Riedel is listed as one of the artists active at the Kaiserlich Franziskische Akademie.

---

**Banque des Marchands à Stockholm, 1755-1790**

Scope and Content Note

[Augsburg; Academie imperiale d'Empire des arts liberaux...] Collection des Prospects.; 29x44cm.

---

**Vue de Saalstadt. Lust Pallast zu Saalstadt des Königes von Schweden = Vue de Saalstadt Palais d'Été de S. M. le Roi de Suede, 1750-1810**

Scope and Content Note


---

**[Lightning and shipwreck] circa 1750-1810**

Scope and Content Note

30x42cm.

---

**Pin-pricked images, 1750-1851**

Scope and Content Note

Composed entirely from pin-pricks unless otherwise noted.

---

**[Flower bouquet] undated**

Scope and Content Note

Image à l'Aiguille. Produced in France. 36x23 cm.; on cream-colored paper.

---

**[Bird] undated**

Scope and Content Note

Image à l'Aiguille. Produced in France. 14x22 cm.; on cream-colored paper.

---

**[Man standing with stick and pitcher] or 1750 1780**

Scope and Content Note

Pin-prick and watercolor drawing; in wooden frame with glass; 30x24.3cm.
**Urania's mirror or, a view of the heavens; pictures of the constellations, 1825**

Scope and Content Note

Cardboard box, wit23.5x17.5x3cm., contains 32 pricked etchings of the constellations on with white backing paper.

**Polyorama images, 1851**

**L'hiver et l'ete, 1851**

Scope and Content Note

France; Lemaire. No. 69. 1 polyorama image, meant to be backlit, framed in wood for support but without viewing device; 26x33.5 cm.

**Polyorama images, 1851**

Physical Description: 18 images

Scope and Content Note

France; Lemaire. 14.5x20cm.. Fragile: 1-11 in bad condition, some ripped. See Box 70** for another example.

**Le palais de Cristal Extérieur et Intérieur (Londres)**

**Place de la Concorde, Paris**

**Salle de l'Opera a Paris**

**L'hiver et l'été**

**Charing Cross**

**Temple - Bar Londres**

**Le nouveau parlement (Londres)**

**Le beau temps et l'Orage**

**La tour de Londres**

**Versailles**

**La messe de minuit**

**La messe de minuit**

**S.t Bavon à Gand**

**Chemin de Fer**

**Londres et le tunnel**

**Palais Royal**

**Chapelle de Holy-rood (Edimbourg): Exterieur et intérieur**

**Champs Elysées à Paris**

**Palerme : environs de Palerme**

**[Napoleon III] 1860s**

Physical Description: 15.5x12.5cm.

Scope and Content Note

France. Lithophane picture.
See Box 63** for another example.
Series I. Prints, circa 1700-1996
Series IB. Vues d'optique and translucent prints, circa 1700-1976

[Moonlight] 1830
Scope and Content Note
France. Pencil drawing on paper and thin fabric; in oval paper mat, in glass and wood frame; 23.5x28.5cm.

Series II. Cards and small printed items, circa 1750-1980
Scope and Content Note
Series includes greeting cards, advertising cards, montage cards, and backlit postcards, along with silhouettes (aka megalographs) and printed items that use transparency for their effects. Series arranged in three subseries.

Series IIA. Cards, circa 1750-1950
Scope and Content Note
Subseries includes a group of greeting cards in the Biedermeier style, which were used in late 19th-century Germany and Austria to express thoughts of love and friendship. These cards "move" through pullout or foldout windows. Montage cards include games from France, Germany, and Spain (with several "metamorphosis instantaneas") as well as an early example of a Walt Disney metamorphosis toy. Seven original albums with hundreds of illustrated Liebig Extract advertising cards show a broad range of themes appealing to popular imagery.

Box 10
Biedermeier cards, between 1790-1820
Scope and Content Note
28 colored engravings and 2 original drawings, most with moveable parts, depicting mythological, historical, and genre scenes. Of 3 types: Fold-out cards, pull-out cards, and hand-made cards. Cards are numbered 1-28.

Box 10
Fold-out cards:
[Arcadian mythological scene depicting three female figures and a lyre player, possibly Apollo]
Scope and Content Note
411. A fold-out window discloses a short Romantic poem. Engraving; 8.5x10cm. [1]

Box 10
[Neoclassical scene with two women and Eros]
Scope and Content Note
Cästrin Trowitz Sch.; 409. A fold-out window discloses a short romantic poem; Engraving; 8.5x10cm. [2]

Box 10
Die Vorsicht erhöret
Scope and Content Note
Cüstrin Trowitz Sch.; 403. Card for friendship showing a classical scene: man in devotional pose and female figure, possibly personification of Friendship; a fold-out window discloses a short poem; verso shows a personal dedication; 8x10 cm. [3]

Box 10
[Garden feast and wine toss]
Scope and Content Note
A fold-out window discloses a short poem to wine and to the joys of life. Engraving; 8x9.5 cm. [4]
[Scientist in his lab]
Scope and Content Note
Hand-drawn picture; fold-out window shows children looking inside the lab; 9x11cm. [5]

Pull-out windows:
[Young lady with moveable flower bouquets]
Scope and Content Note
Nürnberg; bei Riedel; 185. Engraving; 7x8.5cm. [1]

[Family greeting card]
Scope and Content Note
Wien; bey G. Gruber.
With caption "Lohnt dich das Glück, bist du zufrieden / So sey noch vom Geschick" and fold-out window with caption "Familien Glück Dir beschieden"; a hand-written name, possibly Joh. Zü(mann, in verso; 7.5x9.5cm. [2]

Ich habe dich so lieb
Scope and Content Note
Wien; bey H. F. Müller; No. 108.
Personal dedication in verso; 7x9cm. [3]

[Forget-me-not]
Scope and Content Note
Wien; bey H. F. Müller; No. 137. Flower vases display a pull-out window with picture and caption; 7.5 x 9.5cm. [4]

[Guitar with pull-out song]
Scope and Content Note
Wien; bey H. F. Müller; No. 254. Family greetings in verso; 7.5 x 10cm. [5]

[Putti and goddess figure]
Scope and Content Note
Wien; bey H. F. Müller; No. 259. Love and friendship card depicting putti flying over a cloud which turns into a female figure sitting on a lion and surrounded by putti; 8x 9.5cm. [6]

[Old woman turning into young lady]
Scope and Content Note
Wien; bey H. F. Müller; No. 399. Friendship card; personal dedication in verso; 9 x 7.5cm. [7]

Alle haben masken vor dem Gesicht
Scope and Content Note
Wien; bey H. F. Müller; No. 124. Friendship card with carnival masks and caption; 7.5 x 9.5cm. [8]

[Man playing the harp, with pull-out image of woman listening]
Scope and Content Note
Wien; bey Ignaz Eder; No. 24. 11.5x9.5cm. [9]
box 10  |  [Country scene of man carrying a basket and a cord on his back]
         |  Scope and Content Note
         |  With pull-out image of woman popping out of the cord; 9x7.5cm. [10]

box 10  |  [Winged putto on a cloud sending good wishes]
         |  Scope and Content Note
         |  Wien; Johann Neidl; No. 161. 9.5x7.2cm. [11]

box 10  |  Freude Glück und Wonne
         |  Scope and Content Note
         |  Wien; Johann Neidl; No. 261. Friendship greeting card with pull-out window which shows little girl; 6.5x8.8cm. [12]

box 10  |  [Tower opening to a view of a young dancing lady]
         |  Scope and Content Note
         |  Peepshow-type card; 11.5x8.5cm. [13]

box 10  |  [Male hairdresser with Eros' attributes: wings and cloth around his waist]
         |  Scope and Content Note
         |  Wien; Joh. Schönberg; No. 79. 10.3x7.5cm. [14]

box 10  |  Aus Achtung Pflicht und Dankbarkeit
         |  Scope and Content Note
         |  Wien; Anton Berka; No. 108. Thank you card; 107x8cm. [15]

box 10  |  Das Bild der frohen Zukunft gibt uns munser Kaiser Vater Franz
         |  Scope and Content Note
         |  Wien; J. Adamek; 132. With pull-out window depicting allegories of religion, agriculture, sea and trading, science and the arts; 10.5x8.5cm. [16]

box 10  |  [Young man turning into old man]
         |  Scope and Content Note
         |  Wien; bey A. Paterno.
         |  Engraving; personal dedication in verso; 10.5x8.3cm. [17]

box 10  |  [Types by water mills]
         |  Scope and Content Note
         |  Wien; bey J. Bermann; No. 295. 7.5x9.4cm. [18]

box 10  |  [Bouquet of flowers hiding an angel]
         |  Scope and Content Note
         |  Augsburg; bey Antor Hauser; 62. Personal dedication in verso; 10.8x8cm. [19]

box 10  |  [Young woman lifting wreath of flowers]
         |  Scope and Content Note
         |  München; bei J. Sidler; 74. Personal dedication on verso; 10.3x8cm. [20]

box 10  |  [Countryside scene turning into an interior one with man playing music]
         |  Scope and Content Note
         |  Prague; J. Seidan; N.o 41. 9.5x12.3cm. [21]

box 10  |  Hand-made cards:
box 10  [Dutch example with personal dedications] 1796
Scope and Content Note

box 10  [Dutch example with personal dedications] 1800
Scope and Content Note

box 11  32 cards showing montage, undated
[Coffee-grinder]
Physical Description: 3x9.5cm. [1]

box 11  [The black cat]
Scope and Content Note
The Netherlands. Flirtation; 15x9cm. [2]

box 11  Good old days
Scope and Content Note
Irenco Robert Bier AB; Bastugatan 43, 117 25 Stockholm; 08/69 10 12; Original
1909. Series Good Old Days # 271 [3]

box 11  [The glass of wine]
Scope and Content Note
Flirtation; foldable postcard; 14x9cm. [4]

box 11  Bestrafte Neugier!
Scope and Content Note
Foldable postcard; 14x9cm. [5]

box 11  [Romantic postcard]
Physical Description: 9x14cm. [6]

box 11  Es hat Alles zwei Seiten! Diese ist die andere
Physical Description: 9x14cm. [7]

box 11  St. Valentine’s Hamper
Physical Description: 15.5x10cm. [8]

box 11  The lover’s seat, A spoon ‘neath the moon
Scope and Content Note
Part of the Milton Series; Woolstone Bros.; London E. C.; The Milton View Novelty;

box 11  Schnell photographie
Scope and Content Note
Magic photographie; 7.5x5cm. [10]

box 11  Guguss est mort, Guguss ressuscite
Scope and Content Note
Paris; Au bon marché; Advertisement card; Rue du Bac, Rue de Sèvres, Rue de
Babylone, Rue Velpeau; Imp. A. Mulcey. St. Etienne.
12.5x8.5cm.; Story sequence on two sides of card. [11]
Le telephone bar
Scope and Content Note
Paris; Au bon marché; Advertisement card; Rue du Bac, Rue de Sèvres, Rue de Babylone, Rue Velpeau; Imp. A. Mulcey. St. Etienne. 12.5x8.5cm.; Story sequence on two sides of card. [12]

N'éveillez pas le chat qui dort
Scope and Content Note
Paris; Au bon marché; Advertisement card; Rue du Bac, Rue de Sèvres, Rue de Babylone, Rue Velpeau; Imp. A. Mulcey. St. Etienne. 12.5x8.5cm. Story sequence on two sides of card. [13]

Instantaneas Metamorphosis 11 items
Scope and Content Note
No. 1-10 and one unnumbered. All 10.3x6.3cm. [14-24]

Walt Disney's book of puzzle discs, circa 1950?
Scope and Content Note
A Welcom' product; by Williams, Ellis & Co.; Ltd. London, S.E.; copyright Walt Disney Production. No. 1 series. 4 discs of cutouts to draw 4 Walt Disney's characters; 19x21cm. [25]

[Clown]
Scope and Content Note
Germany. Series 302. Game of metamorphosis in which the image changes by sliding part of the card up and down (not functioning). 14x9cm. [26]

[Woman admiring flower]
Scope and Content Note
Germany. Series 303. Game of metamorphosis in which the image changes by sliding part of the card up and down (not functioning). 14x9cm. [27]

Hony soit qui mal y pense mais faites attention commen ça va
Scope and Content Note
Postcard with sequenced story in pullout window; 9x14cm. [28]

La carte postale de 12,003 mots Pierre Raikoff
Physical Description: 14x9cm. [29]

[Hunting scene in three sequences]
Scope and Content Note
Signed A.B. Open: 10.5x22cm. [30]

[Adage about laurel on the hat]
Scope and Content Note
With pull-out window and verses in rhyme in German; 14x9cm. [31]

[Mothers-in-law]
Scope and Content Note
With pull-out window and verses in rhyme in German; 14x9cm. [32]
box 11  Funny Jungleland Moving-pictures, 1909
Scope and Content Note
W. K. Kellogg; Battle Creek, Mich.; Copyright 1909; Patented Jan. 15, 1907; Advertisement for Kellogg. Montage book; on the same principle as Metamorphosis instantaneas, cutouts over a three page foldout; 23x17cm.

box 12-18  Liebig albums of advertising cards, 1800s
Physical Description: 7 album(s)
Scope and Content Note
Liebig Company Fleisch Ex-tract; Printed in Argentina, Uruguay, Germany, and Italy. Series 1-3 and 5-8] in original Liebig collecting albums; cards illustrate various topics: theater plays, cities and landscapes, scientists, musicians, races, character types, love themes; children's stories, exotic places, birds, battles, etc.

Box 12  Album für Liebig-Bilder
Physical Description: 480 card(s)5x32.5x24cm.

Box 13  Album für Liebig-Bilder
Physical Description: 360 card(s)60pp., 4x32x24cm.

Box 14  Album für Liebig-Bilder
Physical Description: 720 card(s)7.5x32x24cm.

Box 15  Liebig-Bilder Album
Physical Description: 300 card(s)50pp., 3.5x29x27.5cm.

Box 16  Liebig-Bilder
Physical Description: circa 240pp., ca.1040 cards; 2x31.5x27.8cm.

Box 17  Album für Liebig-Bilder
Physical Description: 528 card(s)88pp., 4.5x34.5x31.8cm.

Box 18  Album für Liebig-Bilder
Physical Description: 488 card(s)78pp., 4.5x31x28.5cm.

---

Series IIIB. Silhouettes, 1780-1980
Scope and Content Note
Subseries includes a set of over one hundred 18th-century paper silhouettes (i.e. megalographs), which depict popular and historical figures, trades, and characters (see Appendix 3 in the repository's Research Files for an item listing of the megalographs). There is one metal megalograph made by Nekes himself, circa 1980. Also in this subseries are cutouts and silhouette pictures made as advertisements for chocolate and cookies, and given away as collectibles.

Box 19  Megalographs, 1780-1814
Scope and Content Note
132 megalographs that show historical, religious and mythical figures of the 18th-century culture, including political leaders, artists, trades and caricatures. Most are from The Netherlands, most artists are anonymous. With 8 pp. photocopied articles. See appendix in the repository's Research file for a detailed list of the megalographs with transcribed titles, (when applicable/readable).
box 19  
[Chocolat Guerin-Boutron] late 1800s
Scope and Content Note
France; Chocolats de qualité supérieure Guérin-Boutron; 29 Boulevard Poissonnière; Paris; F. Champenoise. One megalographic card for advertisement of chocolate brand; 6.5x5.5cm.

box 19  
[Portrait du comique prince] late 1800s
Scope and Content Note
France; modèle déposé L. G.; Maurice Rouchier, Poitiers; Paris, Imprimerie Moderne, 47 Boulevard Ménilmontant. One megalographic card for advertisement of Les biscuits du Poitou; Instructions read: “Découpez les parties noires de cette Tête vous aurez par l’ombre le portrait du comique Prince.”

box 19  
[Bust of woman] circa 1980
Scope and Content Note
Germany; made by Werner Nekes for demonstration. One metal megalograph; made on a brass leaf; 9.5x8cm.

---

Series IIC. Transformative images, 1820-1920
Scope and Content Note
This subseries contains over one hundred early 20th-century postcards mostly of European cities and sites (including German military propaganda) which, when backlit, dissolve from day to night scenes, a modern development of the vue d’optique. Also included are five polyorama discs (lacking the proper viewing device), and a set of twenty prints by William Spooner, which he called protean because, with the use of lighting, the images change. These depict English monuments, landscapes, and public events as well as biblical and war scenes.

box 20  
Backlit postcards, 1890-1920
Scope and Content Note
129 translucent postcards of day-to-night scenes, arranged geographically. Produced in Germany and France. Number of postcards of each topic noted in parenthesis.

box 20  
German cities
Scope and Content Note
Aachen (1); Berlin (13); Bingen (1); Blankensee (1); Bremen (2); Charlottenburg (1); Chemnitz (1); Drachenfels (1); Ems (1); Frankfurt (1); Hamburg (9) (1st is planned for exhibition); Hannover (5); Heidelberg (1); Hildesheim (1); Insterburg (1); Kaiser Wilhelm Kanal (1); Karlsruhe (1); Köln (29); Leipzig (1); Mainz (4); München (7); Nürnberg (3); Potsdam (1); Riesengebirge (2); Rüdesheim (1); Schlangenbad (1); Schneekoppe (1); Stuttgart (1); Weimar (1); Wiesbaden (4).

box 20  
Non-German cities
Scope and Content Note
Barcelona (5) (1st is planned for exhibition); Bradford (1); Glasgow (4); Lilienstein (1); London (2); Paris (4); Philadelphia (1); St. Louis, Missouri (1); Tööl (1); Wien (2).

box 20  
Miscellanea
Scope and Content Note
German military propaganda (8); New year's greeting card (1).
**Polyorama discs**

Scope and Content Note

5 round paper discs (viewer not included); 1-3 on metal frame; 4-5 lacking frames; diam. 8cm. [Villa by lake]; [Castle and village]; [Harbor scene with windmill in background]; [Church interior]; [Doge palace, Venice]

**Spooner Protean prints, 1820-1840**

Physical Description: 22 prints

Scope and Content Note

London; William Spooner; 377 Strand. Prints that change when held against a light.

[A snow scene that, on being held before a strong light, changes to a perspective of a tunnel]

Scope and Content Note

Spooner Protean view no. 2. Mounted on board; colored; 21x28.5cm.

St. George's Chapel Windsor Castel that changes to the splendid ceremony of the interment of King William the Fourth London

Scope and Content Note

Spooner's Protean View no. 8; William Spooner; 377 Strand. 18x14cm.

[An Italian scene that changes to a moonlight view with a funeral procession]

Scope and Content Note

Spooner protean view no. 9. Mounted on board; colored; 21x28.5cm.

[An Italian scene that changes to a moonlight view with a funeral procession]

Scope and Content Note

Spooner protean view no. 9. Same as above; not colored; not mounted on board; without backing tissue paper.

Green park

Scope and Content Note

Spooner protean view no.11. Title and series in pencil. mounted on board; colored; 21x28.5cm.

An interior of a cathedral with the celebration of midnight mass

Scope and Content Note

Spooner protean view no. 23. Not mounted; colored; 18.5x22.5

The new house of parliament, which seems to rise from the ruins and conflagration of the old buildings

Scope and Content Note

Spooner protean view no. 25. Not mounted on board; not colored; 22x19cm.

St. Paul Cathedral shewing the booths of the city companies & Christ's Hospital on the Queens visit to Guildhall

Scope and Content Note

Spooner protean view no. 26. Captions read: "Victoria our friend / Edward our founder"; not mounted on board; not colored; 21.6x19.3cm.
<table>
<thead>
<tr>
<th>Box 21</th>
<th><strong>Poet's corner, Westminster Abbey, changing to the shades of Shakespeare, Scott &amp; Byron</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scope and Content Note</strong></td>
<td>Spooner protean view no. 29. Not mounted on board; colored; 22x19cm.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 21</th>
<th><strong>St. Jean d'Acri changing to the bombardment by the British &amp; allied fleet, Nov.r 3.d 1840</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scope and Content Note</strong></td>
<td>Spooner protean view no. 39; R. S. Harst, lith, 244 Strand. Ships names read: Thunder, Phenix; not mounted on board; colored; 19x22.5cm.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 21</th>
<th><strong>Jordan</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scope and Content Note</strong></td>
<td>Scriptural [protean view] no. 3; in pencil. Colored cutout; 15x18.3cm.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 21</th>
<th><strong>[The city of Jerusalem changing to the entry of Our Saviour]</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scope and Content Note</strong></td>
<td>Scriptural protean view no. 4; by G. F. Bragg; Printed by W. Kohler. Not colored; not cut out; 19x22cm.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 21</th>
<th><strong>[The city of Jerusalem changing to the entry of Our Saviour]</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scope and Content Note</strong></td>
<td>[Scriptural protean view no. 4; by G. F. Bragg; Printed by W. Kohler]. Same as above but without title and publishing information because cut. Colored; 15x18.2cm.</td>
</tr>
</tbody>
</table>

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<thead>
<tr>
<th>Box 21</th>
<th><strong>Haverford Priory</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scope and Content Note</strong></td>
<td>Spooner's transparencies no. 2. Mounted on cardboard; colored; 21x28.5cm.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 21</th>
<th><strong>Haddon Hall-Derbyshire</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scope and Content Note</strong></td>
<td>Spooner's transparencies no. 6. Mounted on cardboard; colored; 21.5x28.5cm.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 21</th>
<th><strong>[Winter changing to summer]</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scope and Content Note</strong></td>
<td>Mounted on cardboard; colored; 16x20cm.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 21</th>
<th><strong>Chartres cathedral</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scope and Content Note</strong></td>
<td>Title in pencil; not mounted on cardboard; colored; 15.2x17.5cm.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 21</th>
<th><strong>[Coronation of queen]</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scope and Content Note</strong></td>
<td>Not mounted on cardboard; colored; 18.5x14.3cm.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 21</th>
<th><strong>[Welcome V. R.]</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scope and Content Note</strong></td>
<td>Banners in the scene read &quot;Welcome V. R.&quot;; not mounted on cardboard; colored; 16.3x18.5cm.</td>
</tr>
</tbody>
</table>
box 21  [Night scene of church]
      Scope and Content Note
      Not mounted on cardboard; colored; 14x18cm.

box 21  [Tunnel changing to a celebration in a park]
      Scope and Content Note
      Unreadable caption in pencil; not mounted on cardboard; colored; 14x19cm.

box 21  [City scene]
      Scope and Content Note
      Not mounted on cardboard; colored; 12x17cm.
Series III. **Artifacts, 1700- circa 1980**

**Scope and Content Note**

Series includes optical instruments and artists' aids as well as viewers designed to exhibit prints (including those in Series I and II) while creating special effects through backlighting, movement or transformation.

An 18th-century mirrored cone of Dutch origin is used to transform and view the accompanying 13 water-colored anamorphic pictures. The anamorphic images are possibly part of a series introduced by the title/proverb in Old Dutch "Verwagt nog beeter" ("expect even better"). The zograscope is used to enlarge and view non-pricked vues d'optique.

Artists' aids include a box-form camera obscura used for drawing images from nature, a camera lucida and a pocket-size Lorrain mirror. Another camera obscura in the form of a large wooden book perhaps had a twofold purpose as a camera obscura and as a viewer for non-backlit vues d'optique.

Objects that functioned as toys and games include montage toys (functioning by simple juxtaposition of images or parts of images, such as a myriorama by Friedrich Campe, a physionotrace, and a number of mica overlays), flipbooks and rebus games, as well as moving toys (e.g. the magnetic lottery or "Magic painter," which rotates by means of a hidden magnet, the polymorphoscope with a multifaceted rotating lens which multiplies the single image painted on a glass slide, and a Spanish-made metal figure, moved by balancing a counterweight). A florentine stone, although a natural object, has a pattern that resembles the profile of a metropolis. A one-lens magic lantern (the English Praestantia, by the Riley Brothers) is accompanied by 18 slides of different sizes which represent the variety of slides made for the 19th-century commercial market.

Peepshows are represented by a variety of three-dimensional paper theaters ranging from perspective theaters designed Martin Engelbrecht (see Appendix 2) in the 18th century, to early-20th century paper souvenirs illustrating foreign places, legendary events, religious icons and fairy-tales characters. A particularly detailed item in this category is a many layered peepshow from 18th-century central Europe depicting a sumptuous religious festival. Another kind of paper theater is represented by the Ombres Chinoises, a popular miniature shadow theater from France which includes four backdrops. These depict theatrical shows such as the serpentine dance (an allusion to Loie Fuller), a town carnival, and the grand fountains at Versailles.

There are two sets of late 19th-century thaumatropes (i.e. "wheel of wonder") from Germany and from France. Thaumatropes are small paper discs (with a diameter of approximately 2 1/2 inches) with related images on each side which merge into one another when they are twirled by the strings attached at the sides of the discs. Also included is a set of moving panoramas, i.e. the discs to be viewed with a phenakistoscope, included in this collection, made in the 1830's by the English company S. W. Fores Optical Illusions. These panorama discs, of approximately 8" in diameter, depict sequential scenes displayed in segments and are viewed while rotating in front of a mirroring surface. The collection holds another set of three discs made in Germany in the same period.

Two different types of hand-held stereoscopes are included in this series: one based on Oliver Wendell Holmes' model, and one made by David Brewster (1781-1868) in England. Two pictures (one from Germany and one from England) accompany the Holmes' type stereoscope. These slides display two separate images adjacent to each other (for example a bird and a cage) which, when viewed through the stereoscope, merge into one whole scene. A third stereoscope in the collection is the large column stereo viewer (Box 75**). A set of about 80 glass stereoscopic slides depict panoramic views mostly of European landscapes, city monuments and wars (with a few views of Middle Eastern sites).

Six viewers designed to view backlit images include: two polyorama panoptiques in large and small formats, a moving panorama, meant to be backlit with candlelight and depicting a tour through London's squares, and a French viewing stand with twelve oval backlit prints of famous cities and monuments including Paris, London, and Constantinople. In this group also is included a 15 ft-long rolled panorama depicting the route from Hamburg to Altona, a lithophane lamp-shade, and a wooden foldable viewing box with two lenses (to allow two viewers at the same show) for backlit vues d'optique.
**box 22**

**Anamorphic pictures, 1700**

Scope and Content Note

13 square hand drawn, watercolor anamorphic pictures, with hand-written numbers in parenthesis (1-4, 6, 8-12, 15, 17, 18). Contemporary with cone viewer in box 23. On verso of all pictures appear initials in ink: AVM. ca.27x27 cm.

**box 23**

**Konus-spigel, 1700**

Scope and Content Note

The Netherlands. Cone viewer for anamorphic images; 7.8x8.4 cm.; in original box.

**box 24**

**Camera lucida = Chambre claire universelle, undated**

Scope and Content Note

With 12 lenses in box; 28x6x2.5 cm. box.

**box 25**

**Nouvelle Chambre Claire Universelle, undated**

Scope and Content Note

Par P. Bervil-le; 25, Rue de la Chaussée -d'Antin; [Ed. Hemmelé ?]; Paris. Booklet. On cover: Notice explicative sur la chambre claire universelle brevetée S. G. D. G.; Appareil permanent de reduire, agrandir, copier des paysages, portraits, documents, objets etc. rapidement et exactement (25 pp. with some illustrations); 17x12.3 cm.

**box 26**

**Lorrain mirror, 1800s**

Scope and Content Note

German? Used by artists for translating colors into graded shades for drawing; also reduces scale; 8x7x1.5 cm.

**box 27**

**Box-form camera obscura, 1860**

Scope and Content Note

La nature calquée directement; B.A. Paris; 9359 Imp. Hemmerlé et Cie. With instructions in French and drawers for supplies; portable; 13.5x14.5x24.8 cm. and lens tube 4x4 cm. Rectangular wooden box divided with biconvex lens, a mirror (displayed diagonally at 45o across the area), glass on the upper surface of the box, and a lid that can be lifted. Instructions in French suggest placing tracing paper on the glass to trace the image reflected by the mirror. Contains two small compartments for tools storage; 13x4.5x4.5 cm. and 13x4.5x3 cm. Below these are two small drawers, 13x11.5x3 cm.

**box 28**

**Theatre de l'Univers, circa 1750**

Scope and Content Note

Made in France. A camera obscura shaped like a book; title on "spine"; possibly used also as a viewer for vues d'optique; 10x36x55 cm.; when opened to 90 degrees, turns into an optical device. A vue d'optique placed inside is reflected in the mirror (10.5x13 cm.) which is angled at 45 degrees on the top of the book cover and is joined to a bi-convex lens (5x10 cm.); when unfolded the book-form camera obscura measures 56 cm. in height.

**box 29**

**Zograscope, circa 1750**

Scope and Content Note

Made in Holland. Used to view, focus, and enlarge prints. Also known in contemporary sources as "show glass" or "diagonal mirror," it was named zograscope by instrument-maker George Adams; wood and glass; 26x51x20 cm. diam.
**box 30**  
**Florentine / Tuscany pictorial stone, undated**  
Scope and Content Note  
With illusionary landscape; 13x8.5x1 cm.  

**box 31**  
**Friedr[ich] Protzen's Kupfer Schablonen, 1880**  
Scope and Content Note  
Germany; Kupfer-Schablonen- Fabri-ck von Friedr. Protzen; Unter den Linden 24.  
Bel-Etage im Gerold'-schen Hause; Ber-lin.  
Children's game of 17 copper plates used as stencils for painting; 2.3x12x7.3 cm.; plates circa 6x7 cm. and smaller; with original charcoal pencil.

**box 32**  
**[Magnetic lottery] 1770**  
Scope and Content Note  
Austria or The Netherlands. Wood; On verso of box hand-written caption reads: A French ... / This is 80 / years old / 1894 / M. F. Walker/ Cleton House / Searbis; 11.5x12.2x2.5cm.  
Plus 4 colored wood slides with pictures on both faces, depicting: landscapes, 2 still lives, and a portrait; 10.5x11 cm.  
Repository has another copy of this item: see Le peintre abile, or, Magic painter, Special Collections accn. no. 96.R.58.

**box 33**  
**Polymorphoscope, 1840**  
Scope and Content Note  
England. With faceted and convex lens; 23x8x7 cm. (3x 4.5 cm. diameter viewer).  
Plus 10 slides, hand-painted on glass; 5.5x7.5cm. and smaller: 1. bees; 2. parrot; 3. butterfly; 4. clown's face; 5. wind-mill; 6. old woman face; 7. man and woman; 8. two men with joining noses; 9. swan [cracked glass]; 10. [Untitled].

**box 34**  
**Pop-out card game, circa 1850-1890**  
Scope and Content Note  
France. 16 cards show historical scenes with 8 pop-out holes which contain questions and answers; 13x18.5cm.

**box 35**  
**Rebus game, circa 1700-1750**  
Scope and Content Note  
France. 23 playing cards illustrate rebus images, plus a card with explanations. Original set of 24 cards, No. 19 missing; 11.5x8.2cm.

**box 36**  
**Myriorama, undated**  
Scope and Content Note  
Germany; Nürnberg; bei Fredrich Campe. 16 parts; Classical ruins landscape; 19.5x7cm.

**box 37**  
**Physionotrace, circa 1800-1850**  
Scope and Content Note  
England. Man's profile on paper plus cutouts to change his physiognomy and dress (12 noses, 2 hats, 1 uniform); picture drawn on cardboard; 12.8x10.2cm.
Box 38  Comic metamorphoses for boys = Komisches Metamorphosenspiel für Knaben = Les métamorphoses jeu comique pour les garçons = Komik. Verrandelings Spel voor Jongens, circa 1820
Scope and Content Note
Made in England or Germany. Wooden box with cards in three segments from letter "a" through "m" to create various figure (horizontal montage game); hand-colored titles in four languages; initials Frk. in corner; 21x13.5cm.

Box 39  Spanish animation toy, 1890
Scope and Content Note
A man with a cane, made of metal stands balanced by a counterweight; 23.5x16cm.; 45cm. long.

Box 40  Metamorphosis / Montage, Flip books, 1840
Physical Description: 2 book(s)

Box 40  Klappbilderbuch so oder so, undated
Scope and Content Note
12 double pages; 18x21 cm.

Box 40  Neues Verwandlungs-Bilderbuch : zur Unterhaltung und Belustigung der heiteren Jugend mit sechs Doppelbildern in lithograph, undated
Scope and Content Note
Farbendruck, Germany. Verlag von J. F. Schreiber [sic]; Esslingen; Original Steinzei-chnungen von Maler W. von Breitschwert.
Title page is a xerox; 27x22 cm.

Box 40  Magic picture book = Bilder-Zauberei = Livre de la magie graphique, 1860
Scope and Content Note
Germany; Nürnberg; D. u. V. v. Tauber & Geek. 12cm.

Box 40  Novelty! Metamorphoses Picture-Book = Verwandlungs-Bilder-Buch = Nouveauté! Livre de Metamorphoses, 1850
Scope and Content Note
Germany. Foldout in three parts with montage cutouts in the central section.

Box 41  Paper overlays, circa 1750-1790
Scope and Content Note
Head with characters; consists of 39 hand-drawn paper overlays with identification or comments and 1 portrait on cardboard; in modern green box: 21x119 cm.

Box 42  [Portrait with costumes] circa 1700
Scope and Content Note
7 oval mica overlays (8.5x6.5 cm.); and 1 oval paper portrait, with a walnut box; 13x10 cm. The mica overlays have costumes painted on them which, when laid on top of the portrait, change the character of the portrait.

Box 43  [Indian trades] 1820-1860
Scope and Content Note
11 mica overlays illustrate Indian trades 11.5x8 cm.; and 1 card; 11.5x7.5 cm.
**[Birds] 1800s**

Physical Description: 1. 10.8x15.3cm.; (in bad condition)
2. 10.8x15 cm.; (in bad condition)
3. 11x15.5 cm.; (in good condition)

Scope and Content Note
English. 3 single mica cards depict birds

**[Purse-shaped montage] circa 1750-1790**

Scope and Content Note
4 cards and portrait; military uniforms and ethnic costumes; 6.5x7 cm.; cards: 6.2x6.2 cm.

**Magic lantern slides, undated**

Physical Description: 18 slides
Scope and Content Note
#6-18 slides are framed; some have mechanic devices to rotate or move the images. 1-5 are smaller single-glass slides without any mechanism to produce movement.

**[Cartoon figures]**

**[Harlequin: 2 sequences]**

Scope and Content Note
With French text written on slide.

**[Racial and ethnic types]**

Scope and Content Note
2 slides

**[Cartoon depicting man smoking and causing an explosion]**

Scope and Content Note
Numbered 5-8.

**[Boat at sea]**

Scope and Content Note
Newton & Co. Opticians; Fleet St.; London.

**[Chromatrope]**

Scope and Content Note
Newton & Co. Opticians; Fleet St.; London.

**[Two characters looking at each other]**

**[Childrens' parade]**

Scope and Content Note
Newton & Co. Opticians; Fleet St.; London.

**[Magician's tricks: 3 sequences]**

**[Three landscapes]**

Scope and Content Note
N.B., Black background is chipping.

**[Burlesque scene of man riding a donkey: 3 sequences]**

**[Phantasmagoria: 3 sequences]**

**[Village fair]**

**[Caricatures and types]**

Physical Description: 4 slides
Praestantia, circa 1885-1900
Scope and Content Note
Bradford, England; Riley Brothers. Magic lantern with one lens (diam. 4.5cm.); iron, brass, and glass, with electric bulb; 23.5x13x35.5cm. Top part of magic lantern has label: M. D. & S. J. Wilks / 26 Errwood Avenue / Temple Meads / Buxton / Derbys. SK17 9BD / Tel. Buxton 3821. Date from Magic images, p. 27.

Paper peep shows, 1939
World of tomorrow : New York World’s Fair 1789-1939, 1939
Scope and Content Note
Copyright by Elizabeth Sage Hare & Warren Chappeu. Proscenium plus 4 layers and backdrop; 12.5x16.5x0.5 cm. (when folded).

Le petit chaperon rouge, 1939
Scope and Content Note
Paris; Au bon mar-ché; Maison Aristide Boucicaut. Small peepshow; color; N.B., 1 small figure has separated from the peepshow, included.

Mère du Sauveur, priez pour nous, 1939
Scope and Content Note
Paris; Villemur, éditeur; Rue de la Harpe, 55. Paper doily and peepshow with image of the Madonna; pricked; 11.5x7 cm.

Nansen in the Polar regions, 1939
Scope and Content Note
Same as in Box 49 below; not mounted.

Three small peepshows, 1920s
Scope and Content Note
London, Paris, New York; Raphael Tuck & Sons, Ltd. Printed in Germany. Each 10x5x8.5 cm.

Nansen in the Polar regions
Scope and Content Note
See also Box 48.

Mount Vesuvius, Italy
Lake Lucerne, Switzerland.

[Religious festival] circa 1830-1875
Scope and Content Note
Elaborate peepshow, with 62 accordion folds, that expands to 1.30 m. x 47 cm. high. Origin unknown (Northern France or Netherlands?). Hand-painted Church interior displays a religious feast.

Engelbrecht perspective theaters: large format, 1700s
Physical Description: 7 theaters
Scope and Content Note
Most cited in La camera dei sortilegi, as noted.

[Præsentation einer Hirsch-Jagd]
Scope and Content Note
Series no. 14; sheets [89], 90-94; 5 parts and backdrop. Cfr. La camera dei sortilegi, p. 60.
[Praesentation eines scharffen Rencontre]
Scope and Content Note
Series no. 18; sheets 114-118; 3 parts and backdrop. Cfr. La camera dei sortilegi, p. 60.

Präsentation der Italiänischen Comödianten, circa 1700
Scope and Content Note
I. Wachmuht inv. et del. Series n.o 22; sheets 137-142; proscenium and 4 parts and 2 different backdrops (both numbered 142, a garden view and the background theater interior); large format, part of 20x20 cm. Cfr. La camera dei sortilegi, p. 49 and p. 60.

[Praesentation des Markus Platzes in Venedig]
Scope and Content Note
Series no. 35; sheets [225], [...] [...], [...], [231]; proscenium and 3 parts and backdrop. Cfr. La camera dei sortilegi, p. 60.

Representation d’un joutte sur l’eau
Scope and Content Note
Alternate title: [Praesentation eines schönen Fischer Stechen]
Series no. 47; sheets ; 2 parts and backdrop. Cfr. La camera dei sortilegi, p. 61.

[Theater]
Scope and Content Note
Series no. 48; sheets 317, 319, 320, [321], [322]; proscenium and 4 parts and backdrop.

[Der Bethlehemitische Kindermort]
Scope and Content Note
Series no. 57; sheets [379], 380-385; proscenium and 5 parts and backdrop; colored engraving; 17x19cm. Cfr. La camera dei sortilegi, p. 37 and p. 61; also at Milan, Museo della Scala; Munich, Bayerische National-museum; and Augsburg, Staats und Stadt Bibliothek.

Engelbrecht perspective theaters: medium format, circa 1720
Physical Description: 12 theaters
Scope and Content Note
Theaters are partial, with pieces missing.

[Roman military camp] circa 1720
Scope and Content Note
5 parts and 1 backdrop and 1 synthesis sheet; hand colored on parchment, this set is constituted of two originally separate sets, which however present the same handwriting on the verso of the various layers: layers 1, 2, 3, belong to one set; layers 4-6 belong to another; 8.5X13 cm.

[Channel with northern city in background]
Scope and Content Note
4 parts (2 missing). Cfr. La camera dei sortilegi, p.57.

[Court life]
Scope and Content Note
3 parts and backdrops.
<table>
<thead>
<tr>
<th>Box 52</th>
<th>[Villa with garden]</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>1 part and backdrop.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 52</th>
<th>[Kitchen interior]</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>1 part and synthesis sheet.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 52</th>
<th>[Village with ruins]</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>3 parts and synthesis sheet; possibly part 2 belongs to a different set.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 52</th>
<th>[Synagogue lectern]</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>1 part.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 52</th>
<th>[Joseph into the pit]</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>2 parts.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 52</th>
<th>[Daniel in the lions' den]</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>1 backdrop.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 52</th>
<th>[Christ's life]</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>1 part and backdrop.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 52</th>
<th>[Winter]</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>1 part; copy of item #4 in Box 53, 3rd layer.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 52</th>
<th>[Spring]</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>2 parts and synthesis sheet; copy of item #1 in Box 53, layers 2 and 4.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 53</th>
<th>The Four Seasons, Engelbrecht perspective theaters: medium format, circa 1720</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 53</td>
<td>[Spring]</td>
</tr>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>5 parts and backdrop.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 53</th>
<th>Perspectivische Vortellung eines schönen Garten</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>Summer. 5 parts and backdrop.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 53</th>
<th>Perspectivische Vorstellung des Englischen Grüsses und der Heimsuchung Maria</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>Fall. Proscenium and 5 parts and backdrop.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 53</th>
<th>[Winter]</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>5 parts and backdrop.</td>
</tr>
</tbody>
</table>
Series III. Artifacts, 1700- circa 1980

box 54

**Engelbrecht viewer, 1800s**

Scope and Content Note
Augsburg. With glass lens and opaque white glass lid. A horizontal wooden box with a modern lens and internal grooves to hold the layers of an Engelbrecht theater.

box 55

**Thaumatropes disks, circa 1900**

Physical Description: 5 disk(s)
Scope and Content Note
England. 6.4 cm. diam. each.
1-2. The juggler (2 copies); 3-4. Jack in the box (2 copies); 5. Get cracking

box 55

**Jeu du Thaumatrope, 1890**

Scope and Content Note
France; Paris. Académie des arts graphiques; 18, Rue Malher. 10.5x16.5x2 cm. 10 paper thaumatropes, in cardboard box diameter 7.5 cm. 1. Au cirque; 2. Una grande représentation; 3. L'Oiseau e'énvole; 4. L'Aquarium; 5. La Malle des Indes; 6. Il était une Bergère; 7. La force prime le droit; 8. Sur le pont d'Avignon; 9. C'est la Mère Michel; 10. Steeple-Chase.

box 56

**Handle for Moving panorama**

Scope and Content Note
Aka spindle doodle. Made by the repository to be used with panorama in Box 57

box 57

**Fores's Moving Panorama or Optical Illusions, giving life and activity to inanimate objects : a nut for philosophers; to be viewed with a phenakistoscope , circa 1833-1834**

Scope and Content Note
London; S. W. Fores Optical Illusions, Publ.d at 41, Picadilly; S. W. Fores. Cardboard portfolio with set of 7 large English disks; 23.5 cm. diam., and 3 small German hand-colored disks (unknown maker); 19 cm. diam.

box 58

**Ombres Chinoises, 1880**

Scope and Content Note
France, Paris; L. Saussine Éditeur. Large box with frame and groove to hold placards and rolls used to hang paper, 38x54x9.5 cm.; and 4 placards (paper on wood frame, fragile, colored lithograph?, badly ripped).
1. Danse serpentine dans la cage aux lions, signed Ludovic, 35x42cm.; 2. A Victor Hugo, 35x42 cm.; 3. [Town carnival] 35x42 cm.; 4. Grand eaux a Versailles; signed Ludovic, 35x42 cm.

box 59

**Wooden hand stereoscope, 1860s or later**

Scope and Content Note
Holmes type, made in Germany? 19x32x10 cm.; lens 8x16 cm.

box 59

**Stereoscopic cards**

Physical Description: 2 card(s)
Scope and Content Note
When viewed through the stereoscope, the two parts of the image overlap, creating an optical illusion.

box 59

**[Cage and bird]**

Scope and Content Note
Germany; Series no. 4.
box 59  [Man at table waiting to be served by woman who is entering the room with a dish]
Scope and Content Note
London; William Spooner, 379 Strand; Series no 5. Caption: "Optical transpositions: great expectations, a magic novelty for the stereoscope."

box 60  **Stereo viewer for backlit images, 1880**
Scope and Content Note
Brewster type, made in England. Wood; 11x17x15 cm.

box 61  **Glass stereo slides, 1850s-1970s**
Scope and Content Note
Images of expositions and panoramic views of European landscapes, made by various manufacturers. 81 slides in 4 small boxes (a-d) organized by country in alphabetical order. See list of individual slides in the repositories' Research files.

(a) Austria, Bohemia, England, France
(b) Germany, Greece, Italy - art and architecture
(c) Italy - war, Middle East
(d) Spain, unidentified places

box 61  **51 metal stereograph plates**
Scope and Content Note
To be used in the column stereo-viewer as ballast [see Box 75**]. Not original Nekes' material; 17x8.5 cm.

box 63**  **Lithophanie lamp shade**
Physical Description: Porcelain; 19.6x21.5 cm. diam.

box 64**  **Lithophanie lamp stem, silver,**
Physical Description: 36x15 cm. brass; 21.5x14 cm.

box 65**  **In excursion to London, 1880**
Scope and Content Note
Made in England. A panorama known as an "eidophusikon" or "moving panorama" with views of London, in a viewer for backlit prints. Wood and paper; candle holder in back of viewer. 18x17x9 cm.

box 66  **Längenpanorama Reise von Hamburg nach Altona, 1823**
Scope and Content Note
A panorama scroll, made in Germany. 8x492 cm.

box 66  **Peter Suhrs, Panorama einer Reise von Hamburg nach Altona und zurück, 1909**
Scope and Content Note
Erklärt von Dr. J. Heckscher; mit 7 Abbildungen. Berlin W. 30; Hermann Barsdorf Verlag; 1909. 136 pp.; 24x15.5 cm. Guidebook to a panorama.

box 67**  **Voyage Où Il Vous Plaira, 1860**
Scope and Content Note
Viewer for backlit prints, with prints. Made in France. Prints are stamped with the name J. C. Nicolai. Viewing stand for front and back lighting, and 12 oval backlit prints:
**Box 68**

**Viewer for backlit prints, circa 1750**

*Scope and Content Note*

Vues d'optique viewer for two people, aka Guckkasten, made in Holland. Foldable; wood; h. 32.8 cm; w. 49.5 cm; d. 96 cm.

**Box 69**

**Polyorama panoptique, 1850**

*Scope and Content Note*

Brevet d'invention S. G.tie du Gouv.t; French.

Viewer for backlit prints composed of 3 parts: viewing lens on mahogany frame, a bellows (to regulate focus) and the slide box (slides are inserted from above); 12.5x16x14 cm.; paper, wood, and fabric; magnifying glass measures 3x3 cm. Cfr. Il mondo nuovo, p.103 and p.185. See backlit prints in Box 69.

**Box 69**

**Backlit prints, 1850**

*Physical Description:* 4 items

*Scope and Content Note*

Images on paper in wood frames; with colored backing paper and pin-pricks. For use in the Polyorama panoptique, Box 69.

[Venice: Doge palace] badly ripped, 14.5x9.5 cm.; La nuité de Noël en Angleterre, 14.5x9.5 cm.; Regent Street: la Bourse (Londres) 14.5x9.5 cm.; [Castle] 14.5x9.5 cm.

**Box 70**

**Polyorama panoptique et diagraphique pour dessiner d'apres nature, 1851**

*Scope and Content Note*

France; Brevet d'invention S. G.tie du Gouv.t. Used also as a camera obscura. Viewer for translucent backlit images, composed of 3 parts: viewing lens on mahogany frame, a bellows (to regulate focus) and the slide box. Slides are inserted from the side to be viewed. Paper, wood, and fabric; 16.5 h. x 46 l. x 21.6 w. cm. See Box 7 for 18 images to be used with this type of viewer.

**Box 75**

**Wooden column stereo-viewer, late 1880s**

*Scope and Content Note*

Made in France. Floor-standing. See Box 62** for metal plates to be used with stereo-viewer for ballast.