Lecture – 41
Word and the Image: Drama, Photography, Birth of the Cinema

Welcome dear participants to the 9th week of our course. In this module, we would start discussing how culture and media are interdependent and how the culture and also the technology shapes a particular media for the people. Today we would discuss the beginnings of the cinema and the relationship between the word and the image which has propelled people throughout the globe and throughout the ages to the manifestation of their ideas through drawings, through theatre and through other means as and when they were available with the help of technology. Relationship between the word and the image is central to our understanding of the relationship

(Refer Slide Time: 01:12)

Word and the Image

- Relationship between the word and the image(going back to early civilizations) is central to the understanding of the relationship between film and literature.
- It can be traced back to the beginnings of various civilizations, that precede various arguments and debates about the encounters between film and literature.
- Practices that combine verbal sign and visual image

not only between film and literature, but also literature and media, culture and media and also the people and the media. The relationship between the word and the image has always preoccupied the attention of the people. In the very beginnings of various civilizations that precede automatically various arguments and debates about the encounters between film and literature and similar type of debates.

We wind that they were practices which had combined verbal sign and the visual image to communicate the ideas precisely and in a better manner. People must have always felt even in

the early dawns of civilization that the use of words is not enough for the expression of their ideas, emotions and sensitivity and therefore they have always taken recourse to some type of a visual image.

(Refer Slide Time: 02:16)

Pre-historic cave drawings!

Researches tell us that the prehistoric cave drawings were also the attempt of the people to express their ideas in a visual format.

(Refer Slide Time: 02:24)

Egyptian Hieroglyphics

(Refer Slide Time: 02:29)

Picture writings of early civilizations – Chinese ideograms

- All practices which combine verbal signs and visual images are recognized as attempts to record events and tell stories.
- These attempts anticipate the combination of literary means and technological moving images used in films.
- Developments in both western and non-western societies feature a rich source of visual and verbal/written signs:
  - Illuminated manuscripts
  - Religious iconography in 16th century Europe
  - Construction designs of Renaissance theatres as a visual forum for elaborate dialogue
  - Storytelling through camera obscura
  - Other precursors to camera

Researchers also point out that the origins also link the Egyptian hieroglyphics, the Chinese ideograms to various other visual images which were developed later on. All these practices have combined verbal science and visual images and these practices can be recognised as the attempts of human beings to record events and narrate stories about themselves. These attempts have anticipated the combination of literally means and technological moving images used in films.

We can say that whatever sources and whatever capabilities were available to the people. People have always tried to express them not only with words, but also combining the word with the image and therefore these early attempts very well anticipate the later date, a much later innovation of technology in the form of moving images and the literary expressions.

Development in both western as well as non-western societies have featured a rich source of visual and verbal written signs . For example, in all cultures we come across manuscripts, which are illustrated and illuminated. The 16th century Europe had a rich tradition of religious iconography. The construction designs of the Renaissance theatre which can be understood as a visual forum for the elaborate dialogue for the presentation of the theatre, the play as well as having a particular type of dialogue with the audience.

Story telling through camera obscura and other precursors to camera can also be incorporated in this tradition.

(Refer Slide Time: 04:18)

- Relationship between seeing and saying is thus central to debates about production of knowledge, identity, politics and culture.
- We'll briefly look at some basic traditions of seeing and saying by looking at the historical development of theatre, camera obscura and photography which are central to films.

Relationship between seeing and saying is thus central to all debates about production of knowledge, identity, culture and also politics. So today in our discussions we will briefly look at some basic traditions of seeing and sayings by looking at the historical development of various journals including theatre, the technological developments which also incorporate camera obscura, and the development of photography which are central to the projection of film media later on.

(Refer Slide Time: 04:53)

Theatre

Origins in 6th Century BC

- Dithyrambs in Ancient Greece—Choral hymn songs and dance by the followers of Dionysus, the god of wine and fertility
  - Aristotle locates the birth of Greek tragedy in Dithyrambs
  - In Athens, there were competitions during the festival of Dionysus—Lenaia and Dionysia—celebration of the life of Dionysus or revelries surrounding food, wine and fertility.
  - Poetry, choral hymns, and dance— an important element of Dithyrambs.
  - Singers often dressed up as satyrs; element of ritual sacrifice
  - In 6th Century BC, Thespis, a priest of Dionysus introduced an element that is central to the development of Theatre: Engages in dialogue with the chorus
  - Thus, dialogue and actors become a central part
  - 4 plays were often performed in these festivals—3 tragedies and one satyr play (sexually explicit farces)

The origin of the theaters can be traced back to the 6th century BC and the origins of theater have been located with the ancient Greece practices of Dithyrambs, which were choral hymns, songs and dance by the followers of Dionysus. Aristotle has described that Dithyrambs were the precursors of Greek tragedy. In Athens there used to be competitions during the festivals of Dionysus, Lenaia,

Celebrations of the life of Dionysus or revelries surrounding food, wine and fertility et cetera. So it incorporated poetry, choral hymns et cetera, marry making and then some type of spectacle with the medium of theater was also enacted. In the 6th century BC we find that a priest of Dionysus, whose name is referred to as Thespis has introduced an element which later on was considered to be central to the development of the theatre and he had engaged a dialogue with the chorus.

Prior to that we find that dithyrambs were based on chorus singing only. For the first time we find that Thespis has introduced this element of having a dialogue with the chorus. So we find that dialogue as well as chorus became an integral part of these type of performances.

(Refer Slide Time: 06:21)

Greek Tragedy (5th Century BC)

- Very few tragedies survive as full texts
  - Works of Aeschylus, Sophocles and Euripedes
  - Retain the choral character of Dithyrambs
  - Tragedies deal with the dramatization of Greek Mythologies
  - Tragic heroes were larger than life characters
- Aeschylus
  - Added the second actor;
  - Works dealt with major public themes;
  - A celebration about Athenian life and rule of law
  - E.g. Oresteia

It is later on developed into a full-fledged study of Greek tragedy which is dated around fifth century BC. The very few tragedies have survived as full text, but still we find that many of us are familiar with the works of Aeschylus, Sophocles and Euripedes. They have written the choral character of Dithyrambs and the tragedies dealt with the dramatization of Greek mythologies.

Aeschylus is credited with the introduction of a second character in his tragedies and that is why we find that there has been a tradition of development in terms of as technology was understood at that time. So whereas in Dithyrambs we had only the chorus and later on the dialogue was introduced with the chorus, we find that Aeschylus has also introduced the second character in and around fifth century BC.

(Refer Slide Time: 07:19)

- Sophocles
  - Increased the dramatic potential of tragedy by introducing a third actor
  - His tragedies concern the personal dilemmas of characters
  - Subtle characterization, complex plot
  - E.g.. Oedipus Rex
- Euripedes
  - Youngest of the ancient tragedians
  - Unconventional approach to Greek mythology
  - Examination of human frailties
  - E.g. Medea

We find that Sophocles has also introduced a subtle characterization and a complex plot structure in his tragedies and at the same time Euripedes has credited with the depiction of examination of human frailties. So we find that overall in the Greek Civilization there has been a development in terms of the techniques of theatre.

(Refer Slide Time: 07:47)

Greek Comedy (5th Century BC)

- Began as part of the Dionysian festival *Lenaia*
- One comedy was performed
- The work of only one comedian Aristophanes survives
- *Unlike tragedies, the comedies dealt with contemporary life*
- Comedies were more ribald, often used to satirize contemporary events
- The chorus is an important element
- Eg. *The Frogs, Lysistrata, The Wasps*

In the fifth century BC along with the Greek tragedy comedy was also flourishing, which began basically as a part of the Dionysian festival Lenaia. During this festival a particular comedy was normally performed and now we find that only the work of one comedian Aristophanes has survived so far. Unlike the tragedies, the comedies dealt with contemporary life.

So we can say that the subject matter of the theatre had also changed from the Dithyrambs which had a choral appreciation of the deities and from the tragedies which were based on significant events and characters we find that comedies had incorporated a discussion of the contemporary life. These were also often ribald and often used to satirize contemporary events and the chorus was also an important element in these comedies.

(Refer Slide Time: 08:42)

Roman Comedy (3rd-2nd Century BC)

- Roman Theatre is influenced by Greek Theatre, borrowed conventions and plots from Greek drama
- Comedies were set in Athens
- Performed as part of Roman Games
- Two famous Comedians
    - Plautus – Known for Farce
    - Terence – Known for Comedy of Manners
- Demise of theatre after the fall of the Roman Empire
- Period of upheaval

Roman theatre which was influenced by the Greek theatre had borrowed conventions and plots from Greek dramas, their comedies were normally set in Athens and they were performed as part of the Roman games also. The work of the 2 famous comedians which is still available is related with Plautus, who is known for his Farce and Terence who is known for his comedy of manners.

However, after the fall of the Roman empire we find that the theatre is an art had declined and in the period of upheaval which followed the decline of the Roman empire we find that theatre as an art was not retained by the people. Another significant development in terms of theatre can be related with the liturgical drama.

(Refer Slide Time: 09:32)

Liturgical Drama

- Origin in church
- Attempts to enliven Easter festivities: Drama used as a way to attract people in order to disseminate the biblical stories about the life of Christ
- Stories center around the theme of resurrection
- Origin of Medieval Christian drama such as Mystery, Miracle and Morality plays: Church is the center of these dramatic performances
- The idea is to popularize Christian ideals and doctrine: plays often performed as part of liturgical service or outside the premises of the church
- Use the language of the masses

The origin of the liturgical drama is in the church and the church attempted to enliven Easter festivities and drama was used a way, a means to attract people in order to disseminate and popularised the biblical stories particularly about the life of Christ. These stories which were enacted during the liturgical drama performance was centered around the theme of the resurrection of Christ.

We can further put them into different categories as mystery plays, miracle plays or morality plays but in all these dramatic performances we find that church had been at the centre. The idea was to popularize the Christian, doctrines and ideals and these plays often were performed as part of liturgical services just outside the premises of the church. A particular aspect of the liturgical drama, which is noticeable at this point is that they had used the language of the masses.

(Refer Slide Time: 10:36)

Mystery and Miracle Plays

- Stories drawn from medieval imagination, biblical mythology - Good v/s Evil, Angel v/s Demons, Hell v/s Heaven
- Miracle plays concerned the lives and struggles of saints
- Gradually the plays became more elaborate and *processional*, enactment of the entire biblical cycle from the birth of Christ to the Judgment day, plays are performed during the Corpus Christi festivities by different guilds, often with a direct link between their scene and their craft.
- The mystery plays go out of fashion in the 16th century in Protestant Europe—the revelry and ribaldry is seen at odds with protestant values.
- But they remain important in Catholic strongholds which recognize the power of drama as a means to popularize Christian doctrines.

The mystery and miracle plays as we have seen already were based on stories drawn from biblical mythology and had a medieval imagination. They were often contrasting the 2 binaries, good versus evil, angel versus demons, hell verus heaven et cetera and miracle plays were concerned about the life and the struggles of saints. Gradually in these mystery and miracle plays a particular element of professional entertainment was incorporated, which helped the church to popularize the drama.

The mystery plays became unfashionable in the 16th century in the Protestant Europe because it was considered that the ribaldry and the revelry which was a necessary part of these plays was at odds with the protestant values, but they remain important in the catholic

strongholds which recognize the power of drama as a means to popularize Christian doctrines.

(Refer Slide Time: 11:36)

Commedia dell'arte: 16th - 18th century

- Originates in Italy
- A form of popular street theatre
- Introduced actresses
- Performed by a troupe of professional actors who travel from place to place
- Use slapstick comedy, farce, masks and props
- Improvisation of stories and material to suit the audiences
- Certain stock characters

Around this time during the 16th and 18th century we find that in other parts of the Europe also theater was flourishing and a particular reference should be made to Commedia dell'arte which had originated in Italy. It was a form of popular street theatre. A particular contribution of this particular performance art was that they had introduced actresses. Prior to that often the characters of women were played by men.

But they had introduced actresses for the first time in Medieval Europe. They were performed by a troupe of professional actors and actresses who traveled from place to place using slapstick comedy, farce. They also used masks and props and often were based on the improvisation of story and material to suit the audience with the help of some stock and stereotypical characters.

All of us are aware of the significance of the English Renaissance theatre. Whereas in previous decades plays were performed in courtyards of inns and audience would stand often in the courtyards or in open galleries around the yard.

(Refer Slide Time: 12:54)

English Renaissance Theatre

- In previous decades, plays were performed in courtyards of inns, audience would stand in the courtyards or on open galleries around the yard.
- Shift from patronage system to a popular and commercial form of entertainment, democratization of theatrical art
- In 1576, an actor, James Burbage, builds a permanent playhouse called the 'Theatre' outside the city of London
  - 'The Curtain' is built in 1577, 'The Rose' in 1587, 'The Swan' in 1594, 'The Globe' is built in 1599, where many of Shakespeare's plays were first performed
- Large and mixed audience, paid to watch these performances
- English drama emerged as a major form of popular entertainment:
  - Christopher Marlowe and later Shakespeare's plays define English drama at this point.
  - Ben Jonson, Thomas Dekker, George Peele, Thomas Middleton, John Webster

We find that the patronage system was gradually abolished and in the English Renaissance theatre we find that it became a commercial form of entertainment and at the same time it democratized the art of theatre performance. In 1576, James Burbage, built a, the first permanent playhouse which was called the Theatre outside the city of London and very soon we find that these permanent buildings flourished.

For example, in 1577 it was The Curtain, in 1587 it was The Rose, 1594 The Swan and The Globe was built in 1599 where many of the plays by Shakespeare were first performed. In this Renaissance theatre we find that the audience used to be very large and it also represented a mixed crowd. It was a motley group of people from different walks of life. The audience also used to pay to watch the performances.

And the design of the Renaissance theatre in itself is considered to be an architectural novelty so that people could stand and sit and watch the performances and feel a type of a participative atmosphere. Because of these changes, because it became a commercial form of art and entertainment and it also became a democratized affair we find that English drama emerged as a major form of popular entertainment.

And Christopher Marlowe, Shakespearean plays at the same time the plays by Ben Jonson, Thomas Dekker, Thomas Middleton and Webster were also popular.

(Refer Slide Time: 14:45)

Restoration Drama

- Theatres reopen after 18 years (banned under the Puritan Regime) in 1660
- 1660-1710 (Restoration comedies) known for sexually explicit content, ribaldry and wit; use of intricate costumes, scenery, fireworks, tricks and props; use of baroque elements, dance and song sequences; plots centered around courtship, love triangles etc.
- Introduction of female performers; in Renaissance theatre, female characters were enacted by young boys
- Criticized for morally suspect and decadent nature of characters and plots
- Wildly popular among aristocrats, middle-classes and ordinary people.
- Aphra Behn, the first female playwright
- Comedies of Shadwell and Pepys

It was followed by the Restoration Drama after a ban of 18 years in England under the Puritan Regime, we find that in 1660 the theatres had reopened and the Restoration comedies were known for sexually explicit content, ribaldry and wit. They used intricate costumes, intricate sceneries, fireworks, tricks and props, use of baroque elements so that they could be popularized once again.

They had also introduced the female performance in England even though in Italy and other parts of Europe it was already practiced. We find that in the Renaissance theatre female characters were enacted by young boys and it was only in the restoration drama that in Britain female performers were introduced. Restoration drama is often criticized for being a morally suspect and having a decadent nature of characters and plots because they centred around love triangles and tricks and courtships also; however, it became wildly popular among the aristocrats, the middle classes and also among the ordinary working classes. We also have on record a female playwright who was also popular during the restoration time and whose name is Aphra Behn.

(Refer Slide Time: 16:12)

Neoclassical Drama

- Dominant form in the 18ᵗʰ century
- Emphasis on decorum
- Emulation of classical art and theatrical forms
- The classical Greek and Roman forms of theatre are seen as perfect examples
- Emphasis on classical unities—time, place and action
- Intricate dialogue; elaborate costumes and scenery
- Political satire in Comedies
- Dryden and Pope are the famous playwrights

It was followed by the Neoclassical drama, it was a dominant form of theatre in the 18th century, which maintained an emphasis on decorum and it also realised that the classical Greek and Roman forms of theatre are the perfect examples. So following these examples the Neoclassical drama also put an emphasis on classical unities, the 3 unities of time, place and action.

It also had an intricate dialogue, elaborate costumes in sceneries which it had inherited from the Restoration drama. It basically worked around political satire and Dryden and Pope are the famous playwrights of the Neoclassical drama.

(Refer Slide Time: 16:58)

Nineteenth Century Drama

- Early Part
  - Melodrama was popular in France
  - Romanticism in Germany
  - Historical accuracy in costumes and settings, emphasis on nationalist fervor, strum and drang movement popularized issues of morality and spirituality; eg. Lessing, Goethe and Shiller
  - In Britain, Shelley and Byron were the major dramatists
- Later Period
  - two types of drama : Realism and non-realism (Symbolism and precursors of Expressionism)

In the 19th Century we find that various theatrical traditions were thriving across Europe. In the early part of the 19th Century we find that in France melodrama had become very

popular. Whereas in Germany we find that the tradition of romanticism was flourishing. The historical accuracy in their costumes and settings that emphasis on nationalist fervor, the Strum and Drang movement.

These issues popularized morality and spirituality, which could be seen in the plays of Lessing, Goethe and Shiller. In Britain we find that around this time Shelley and Byron were the major dramatist. In the later period of the 19th century we find that the drama flourished in 2 different directions, realism and non-realism, gradually leading to symbolism and also we can say some type of expressionism and they can be considered as precursors of these 2 movements which became popular in the 20th century.

We find that around late 18th and early 19th century there was a social and cultural anxiety across Europe.

(Refer Slide Time: 18:10)

- Social-cultural anxiety around late 18th and early 19th century
- Proliferation of writings, spectacles, entertainments attracting masses
- Developments in the printing industry (iron press in 1798 and later steam press)
- Books and prints proliferate through mass production and disseminate words and images
- Prepared an expanding middle class of readers, spectators and cultural consumers
- Later 19th century : fascination with visuals promotes scientific and cultural development of new mechanisms for reproducing images
- Number of aesthetic movements in arts, theatre and philosophy
  - Naturalism, Symbolism, Surrealism, Expressionism

There was a proliferation of writing spectacles, entertainments which attracted masses. To a very large extent, we find that development in the technology, the early stages of technology is also responsible for the involvement of the people in these changes. The development in the printing industry, the iron press was introduced in 1798 followed very soon by the steam press made the print available to the common masses.

And therefore the tendency to read to be educated could flourish among the middle class people. So books and prints around this time proliferated through mass production and dissemination of words and image became easier and also attained a permanent footing.

Because once it was printed on a paper people could refer to it repeatedly instead of memorizing it or looking at it only once.

So these inventions prepared and expanding middle class of readers. Middle class which did not have inherited money, but saw these opportunities as a way to escape the poverty of their circumstances. So we find that these changes in the social and cultural milieu as well as these changes in the technology gave an impeaches to the desire of the people to transcend the limitations of their class through the medium of education.

And so we find that an expanding middle class was prepared which consisted of readers, spectators and therefore could also be treated as consumers of the culture. In the later 19th century we find that there was a fascination with visuals which promoted scientific and cultural development of new mechanisms for reproducing images. So technology had popularised the print medium.

But at the same time we find the technology was developing in another parallel field which popularised the desire for having new mechanism for reproducing images giving birth to different types of camera technology. At the same time, we find that in the socio-cultural milieu number of aesthetic movements were taking place in arts, theatre and philosophy. For example, naturalism, surrealism, symbolism, expressionism et cetera.

So the academic atmosphere and the intellectual curiosity of the late 18th and early 19th century was such a steep phenomena that it gave way to different changes not only in socio-political milieu, but also in terms of technological development. We can say that the socio-cultural anxiety of these times made it possible for the scientist to pursue their imagination in a particular way.

(Refer Slide Time: 21:21)

The socio-cultural anxiety of these times which we have referred to can be seen in the growing debates concerning the juxtaposition of these 2 mediums. The printed word and the printed image. It is interesting to note that in the early 19th century, William Wordsworth, the famous romantic poet has railed against the growing culture of image and has suggested that the cultured people would automatically be drawn towards a printed words.

And would therefore discard the image; however, we find that a contemporary of Wordsworth, William Blake has envisioned reproduction of images as a complex counterpoint to the poetry that faced those images. So as early as the 19th Century, these discussions had started and these cultural and aesthetic debates can be considered as a prelude to the future questions which surrounded like high versus low culture, active reading versus passive fascination, individual sense versus mass sensibility, creative expression versus mechanical reproduction, words versus images as a pedagogical tool. So we find that these debates in their quintessential form were active as early as the beginning of the 19th century and technological developments have given a significant dimension and direction to these debates.

The first significant development of technology in the area of production of images can be termed as camera obscura.

(Refer Slide Time: 23:15)

Development of Technology: Camera Obscura

- Latin name translates to 'dark chamber'
- Ancestor of the photographic camera
- The term was first used by Kepler in the 17th Century
- Refers to the natural optical phenomena—creation of an inverted image formed by light rays passing through a pinhole into a darkened room
- The development of the camera obscura took two tracks.
  - One of these led to the portable box device that was a drawing tool.
  - In the 17th and 18th century, many artists were aided by the use of the camera obscura.

The Latin name translates to 'dark chamber' and it is considered to be the ancestor of contemporary photographic camera. The term camera obscura was first used by Kepler in the 17th century and it refers to the natural optical phenomena creation of an inverted image formed by light rays passing through a pinhole into a darkened room. The development of the camera obscura took 2 different tracks.

One of these led to the portable box device that was a drawing tool and in the 17th and 18th century many artists were aided by the use of the camera obscura.

(Refer Slide Time: 23:51)

Camera Obscura Phenomena
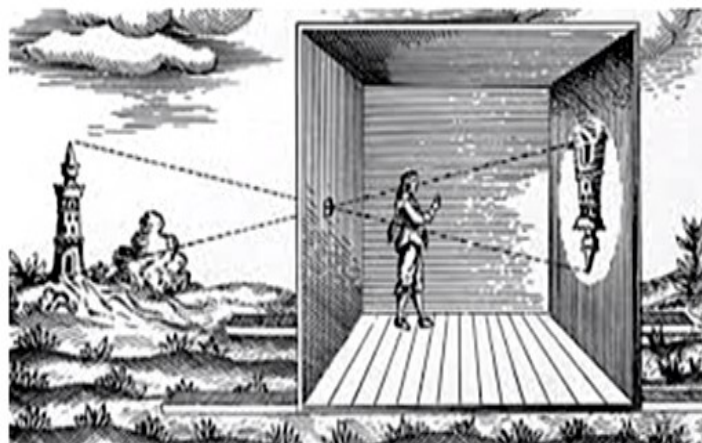
So here this is a pictorial representation of camera obscura, which suggests about its functioning.

(Refer Slide Time: 24:00)

Wooden box camera obscura from 1817

This is also a wooden box camera obscura an image from a camera of 1817.

(Refer Slide Time: 24:10)

- By the beginning of the 19th century the camera obscura was ready with little or no modification to accept a sheet of light sensitive material to become the photographic camera
- The other track became the camera obscura room, a combination of education and entertainment.
- In the 19th century, with improved lenses that could cast larger and sharper images, the camera obscura flourished at the seaside and in areas of scenic beauty.

(Source: http://brightbytes.com/cosite/what.html)

By the beginning of the 19th Century, the camera obscura was ready with little or no modification to accept a sheet of light sensitive material to become the photographic camera. The other track which it took for the development became the camera obscura room, a combination of education and entertainment. So we find that this basic rudimentary technology or behind the development of camera obscura simultaneously to 2 different paths for individual development, individual artist as well as a tool for education and entertainment.

So in the 19th Century with improved lenses that could cast larger and sharper images, the camera obscura flourished at the seaside and in areas of scenic beauties.

(Refer Slide Time: 25:03)

Invention of Photography: Timeline

- Antecedents: Camera Obscura, Pinhole camera
- 1717 – Johann Schulze makes transitory sun prints of words by using stencils, sunlight, and a bottled mixture of chalk and silver nitrate.
- Thomas Wedgwood conceives of making permanent pictures using a durable surface coated with a light-sensitive chemical.
- 1816 – Nicéphore Niépce succeeds in making negative photographs of camera images on paper coated with silver chloride.
- 1826 or 1827 – Nicéphore Niépce makes what is now the earliest surviving photograph from nature, a landscape. It requires an exposure in the camera that lasts at least eight hours.

If we look at the timeline of the invention of photography we find that there has been a quick development in the art of photography gradually. The antecedents as we have already seen can be found in camera obscura as well as the pinhole camera. In 1717 Johann Schulze make transitory sun prints of words by using stencils, sunlight and a bottled mixture of chalk and silver nitrate.

Thomas Wedgwood had conceived of making permanent pictures using a double surface quoted with a light-sensitive chemical. In 1816 Niepce succeeded in making negative photographs of camera images on paper quoted with silver chloride. In either 1826 or in 1827 he also made what is now the earliest surviving photograph from nature that was a landscape. It required an exposure in the camera that last at least 8 hours.

(Refer Slide Time: 26:06)

- 1835 – Henry Fox Talbot produces durable silver chloride camera negatives on paper and invents the procedure used in most non-electronic photography up to the present.
- 1839 – Louis Daguerre introduces his daguerreotype process, which produces highly detailed permanent photographs on silver-plated sheets of copper.
- At first, it requires several minutes of exposure in the camera, but later improvements reduce the exposure time to a few seconds.
- Photography suddenly enters the public domain.

In 1835 Henry Fox Talbot produced durable silver chloride camera negatives on paper and invented the procedure used in most non-electronic photography up to the present. In 1839, we find that Louis Daguerre introduced his daguerreotype process, which produced highly detailed permanent photographs on silver plated sheets of copper.

So we find that photography suddenly enters the public domain. It comes out of the labs and it enters the people's life, it enters the market and it also enters literary productions. At the same time, we find that technology change and then the developments are continually being introduced.

(Refer Slide Time: 26:56)

- 1848 – Edmond Becquerel makes the first full-color photographs, but they are only laboratory curiosities:
- 1888 – The Kodak n°1 box camera, the first easy-to-use camera is introduced.
- 1888 – Louis Le Prince makes *Roundhay Garden Scene*—the first-ever motion picture on film.
- 1889 – The first commercially available transparent celluloid roll film is introduced by Kodak.
- 1891 – William Kennedy Laurie Dickson develops the "kinetoscopic" motion picture camera while working for Thomas Edison.
- 1895 – Auguste and Louis Lumière invent the cinématographe.

(source: https://en.wikipedia.org/wiki/Timeline_of_photography_technology)

In 1848 Edmond Becquerel makes the first full coloured photographs, but it had remained only as a laboratory curiosity. It did not come out in the public field. In the 1888 the Kodak box camera was the first easy to use camera to be introduced in the market and in the same year we find that Louis Le Prince makes Roundhay Garden Scene, the first ever motion picture on film.

In 1889, the first commercially available transparent celluloid roll film is also introduced by Kodak. In 1891, William Kennedy Laurie Dickson develops the kinetoscopic motion picture camera while working for Thomas Edison and in 1895, Auguste and Louis Lumiere invent the cinematography.

(Refer Slide Time: 27:48)

The Birth of Cinema

- 1893- **Kinetograph**- Patented by Thomas Edison – 1st movie camera.
- 1st movie—*A Sneeze*, then crude documentaries of street life, trains, etc.
- 1894- **Kinetoscope** – Bulky, coin-operated peepshow viewer for one; kinetoscope parlors opened; people came to view 30-60 sec films.
- 1896- *The Kiss*—(1st close-up of kiss on film)—considered scandalous at the time
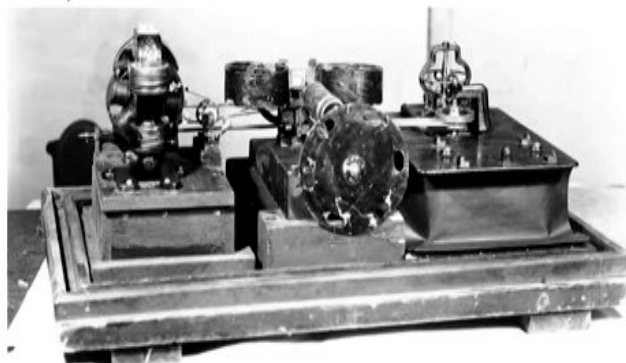
In 1893 Kinetograph was patented by Thomas Edison, it was the first movie camera and first movie which was given the title *A Sneeze* became the precursor of crude documentaries of street life, trains et cetera. In 1894 kinetoscope was introduced, it was a bulky coin operated peepshow viewer for one and we find that with the advent of kinetoscope, kinetoscope parlors also opened and people came to view 30-60 second films there.

In 1896, a particular film was introduced with the title *The Kiss*, which was a first close-up of kiss on film and it was considered as highly scandalous at that time.

(Refer Slide Time: 28:40)

The Kinetograph, a motion-picture camera developed by William Kennedy Laurie Dickson and Thomas Alva Edison from 1888.

This is a photograph of kinetograph, a motion-picture camera, which was developed by William Kennedy Laurie Dickson and Thomas Alva Edison during 1888.
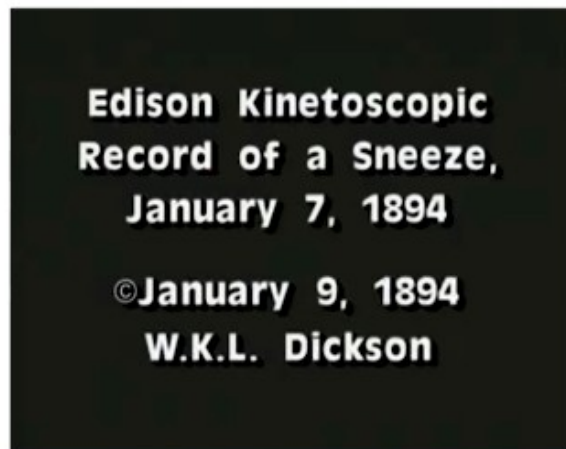
(Refer Slide Time: 28:53)

Kinetoscope, invented by Thomas A. Edison and William Dickson in 1891
The Bettmann Archive

This is the kinetoscope invented by Edison and William Dickson in 1891. It is from The Bettmann Archive.

(Refer Slide Time: 29:02)

So here is a small video which was recorded on January 7, 1894, with the title *A Sneeze*. It is a very short video, but it gives us a fairly good idea of the sensation it might have created among the people who were used to only looking at a printed photograph in black and white and that too never in abundance. So let us play it.

(Refer Slide Time: 29:31)

The developments of the camera techniques were also being continually adapted by literary people. Literary sensibility also incorporated the new realism of photography. We have already seen how the debates in the early 19th century had started and now we find that novelist like Flaubert and George Eliot were using close ups.

(Refer Slide Time: 30:01)

Image and the word: Developments of camera techniques and their adaptation in Literature

Literary sensibility incorporated the new realism of photography

- Novels of Flaubert and George Eliot : close ups and precise panoramas of local scenes
- Hawthorne's *The House of Seven Gables* (1850) a central character Holgrave (a daguerrotypist or early photographer) turns the plot climactically
- Browning's poetry incorporated snapshots of Renaissance art and artists

And precise panoramas of local scenes in their novels. Hawthorne's *The House of Seven Gables* published in 1850 had a central character with the name of Holgrave, who was a daguerrotypist or an early photographer, who turns the plot climatically. Browning's poetry also incorporated snapshots of Renaissance artists and art.

(Refer Slide Time: 30:24)

New blends and composite works appear:
- Magic lanterns project works of Walter Scott
- Narrative story telling supported by lithographic images and after 1880, halftone photo-engravings in periodicals
- The photo essay: Jacob Riis's *How the Other Half Lives*, combine news and commentary with photo illustrations
- 20th century photo essays (from W. Eugene Smith to Cindy Sherman) and documentary novels (new journalism of Norman Mailer in 1960s)
- As the 19th century ends and the 20th century begins; the two art forms are independently established

So we find that continually new blends and composite works are appearing. Combining literature and the new technology of moving images, they were magic lantern projects on the works of Walter Scott and other historical narratives. Narrative story telling supported by lithographic images particularly after 1880, when the halftone photoengraving were started they became popular in the periodicals.

The photo essay a particularly new genre was started and we can quote Jacob Riis "how the other half lives" which combine news and commentary with photo illustrations. In the 20th century also we find that some photo essays are popular from Eugene Smith to Cindy Sherman and at the same time in the documentary novels, The New Journalism of Norman Mailer in 1960s similar type of trends can also be seen.

As the 19th century ends and the 20th century begins we find that the 2 arts forms are independently established. During the 19th century people were trying to accommodate the 2, but as we would see in our next discussion the 2 art forms towards the end of the 19th century were independently established enriching each other, but also interdependent and independent of each other. Thank you.