

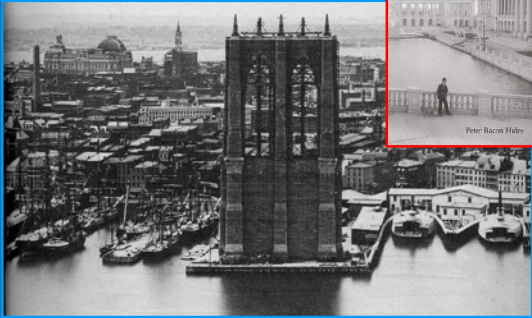
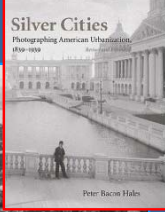


Photographers struggled to capture a panoramic, legible image of the sprawling cities of the late 19th century. But the physical expanse, functional segregation of the new metropolis, and its lack of ordering public spaces, frustrated their efforts.






The **photographic panorama** became a popular genre at the end of the 19th century.

Single panel for 1876 panorama of New York – NY Historical Society

New Orleans panorama, ca. 1870, the Historic New Orleans Collection

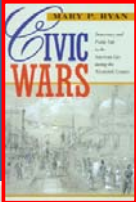


Eadweard Muybridge, known as the “father of motion pictures” for his famous photographs of race horses, executed a panorama of San Francisco in 1877.



Set side-by-side Muybridge's 13 photographs provided a 360 degree view of the city that was beyond the capacity of human perception.

SHOW PANORAMA



The desire for what Mary Ryan calls “a sparkling, transparent urban vision” shaped Muybridge’s project and his photographs depicted an orderly and tidy city - quite unlike the rollicking and violent city it had so recently been.

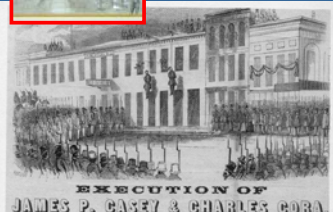


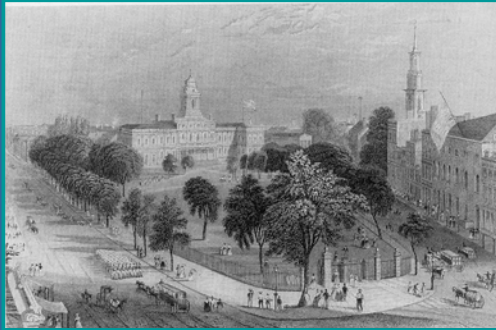

Figure 19. Execution of James P. Casey and Charles Gora. Lettersheet. Courtesy of the Bancroft Library.

One of Muybridge’s first enterprises in SF was selling this lithograph of a murdered editor

But the panorama also revealed the city as, in Ryan’s words, a “vast expanse of uniform housing” and “undifferentiated private spaces.”



The ordering public spaces that had characterized the antebellum city were difficult to find.



City Hall Park, New York, Collection of the New York History Society

Union Square, New York, 1849, looking south. The Museum of the City of New York



Neither face-to-face community nor segregated metropolis, the Jacksonian city employed a variety of public spaces to provide visual order, encourage sociability, and promote democratic association. The largest public spaces, provided a setting for civic buildings and, with their grand assembly halls, an expression of popular sovereignty.

View of New Orleans, 1852. The Historic New Orleans Collection

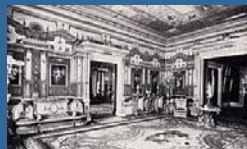


Canal Street, New Orleans, 1850 The Historic New Orleans Collection

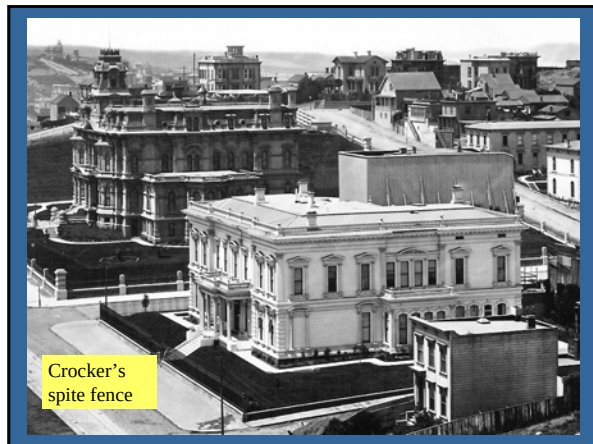


The Jacksonian city celebrated a life lived in public and enjoyed a network of public avenues and streets that created identifiable sectors. New Orleans' Canal Street, ornamented with fountains and statues, served as promenade and meeting place. Eating oysters or pralines, hot corn or wild duck, drinking hot chocolate or cold liquor from public vendors, people filled the streets. In the Jacksonian city, people took delight in one another in theaters, parks, parades, and marches.

Muybridge photographed a different sort of city. Appropriately dubbed a "boudoir view of San Francisco," his panorama had been taken from the Nob Hill bedroom of railroad tycoon Mark Hopkins.

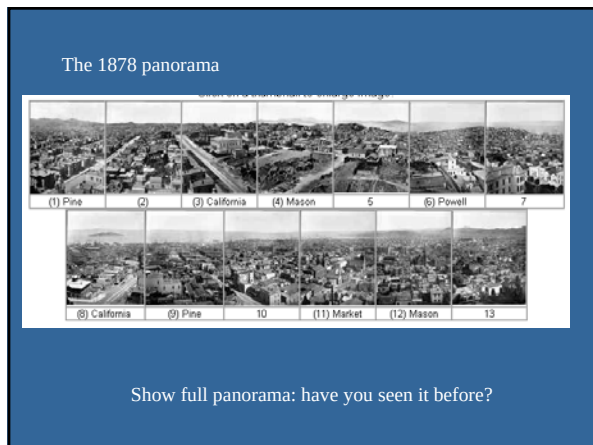


1-3 look west, 4-7 north, 8-10 east, 11-13 south



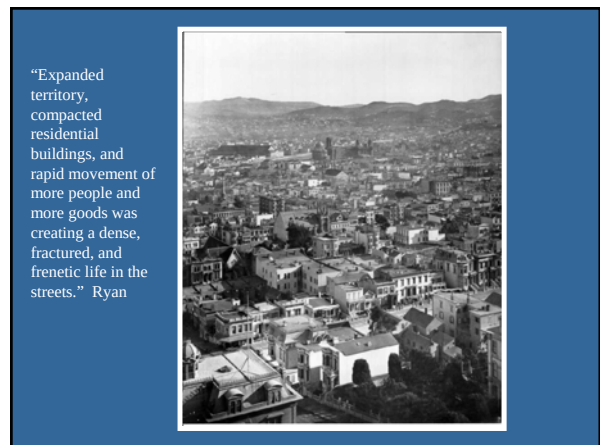
Crocker's
spite fence

The sprawling cities of the late 19th century, Ryan writes, "could not be squeezed into one comprehensive image, not even a neat sequence of photographs such as Muybridge's mosaic of San Francisco." This is the 1877 panorama, the next slide and the separate powerpoint are of the 1878 panorama.

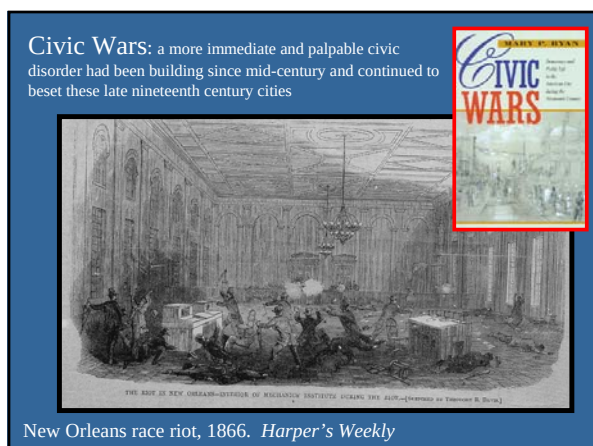


The 1878 panorama

Show full panorama: have you seen it before?



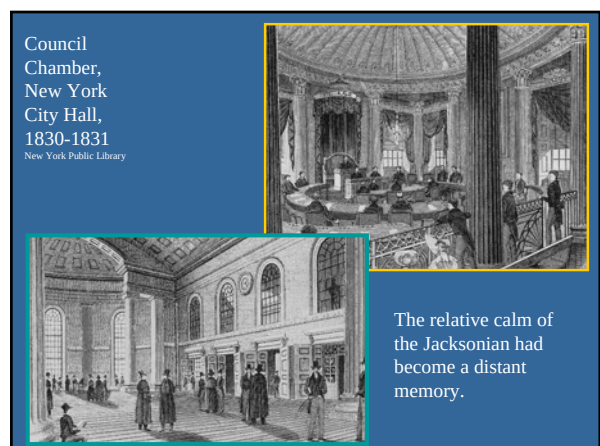
"Expanded territory, compacted residential buildings, and rapid movement of more people and more goods was creating a dense, fractured, and frenetic life in the streets." Ryan



Civic Wars: a more immediate and palpable civic disorder had been building since mid-century and continued to beset these late nineteenth century cities

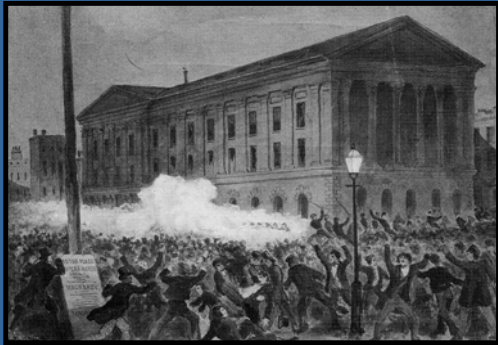


New Orleans race riot, 1866. *Harper's Weekly*



Council
Chamber,
New York
City Hall,
1830-1831
New York Public Library

The relative calm of the Jacksonian had become a distant memory.



Astor Place riot, 1849 - The Metropolitan Museum of Art



Police charge the New York *Tribune* office during the draft riots, 1863 - *Harper's Weekly*

NYC Draft Riots (1863)



232 "The Huge Conglomerate Mass"

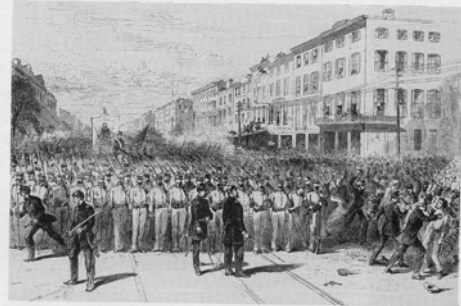
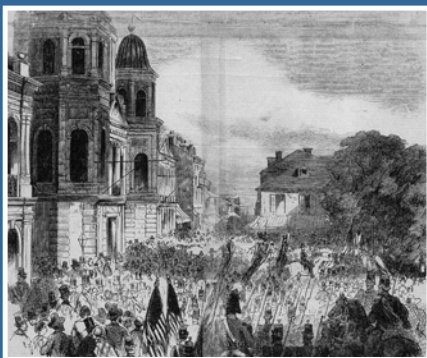
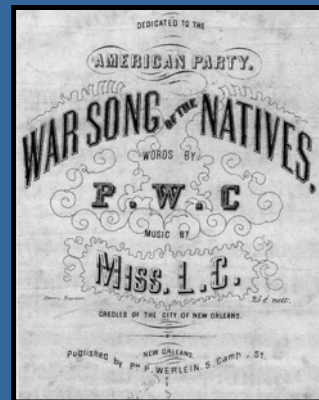


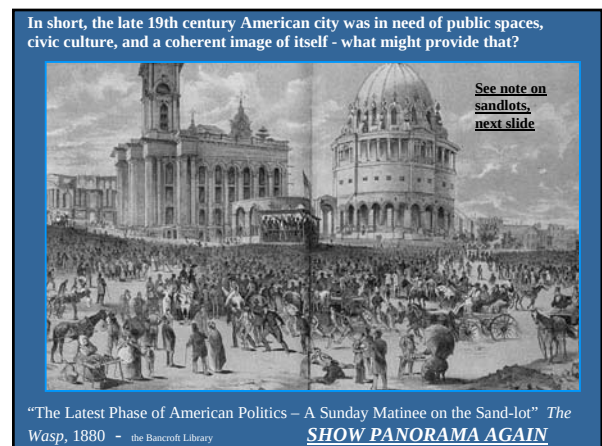
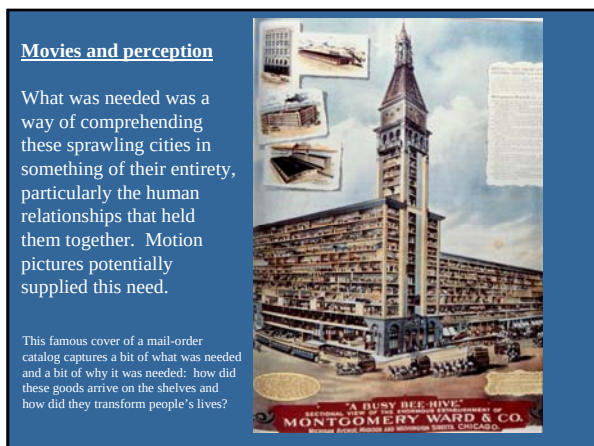
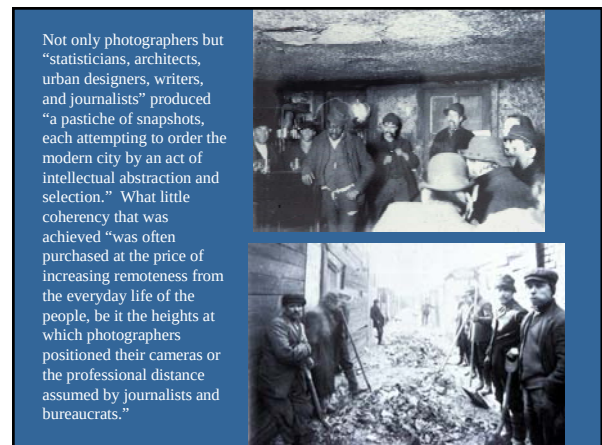
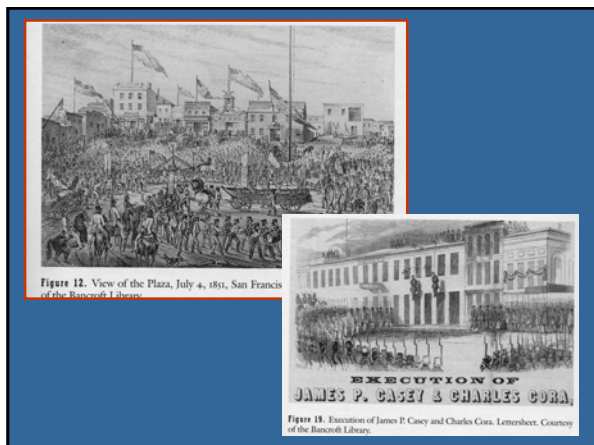
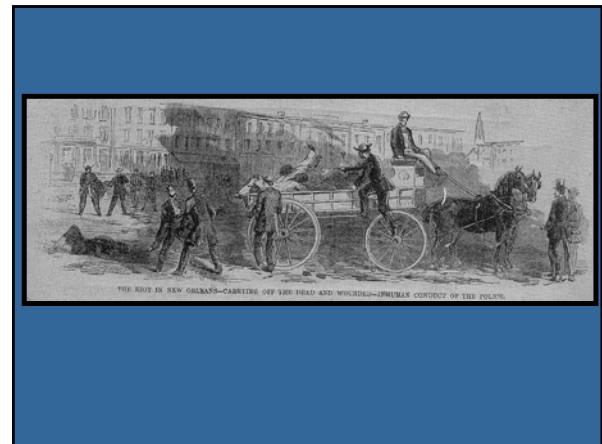
Figure 33. Attack on the Orange Societies' parade. *Harper's Weekly*, 1871.

Inauguration of Jackson Square Monument, New Orleans, 1856.
Louisiana State Museum



Know-Nothings
in New Orleans,
1855. Sheet
music.
Louisiana State Museum





Even as Muybridge made his panorama, the “sandlots” (the barren construction site of the stalled project for a new city hall) were becoming the staging area of anti-Chinese riots and a racially-conscious labor movement. “We will take them by the throat,” the racist labor leader Denis Kearney threatened, “squeeze their breath out, and throw them into the sea.” Kearney had led three thousand workers through the city and finally up to the Nob Hill mansions of the city’s elite to present their demands in October 1877 in an act of political theater. Subsequent legislation expanding the police force and outlawing incendiary speech reflected the same primacy of private over public space documented in the panorama.

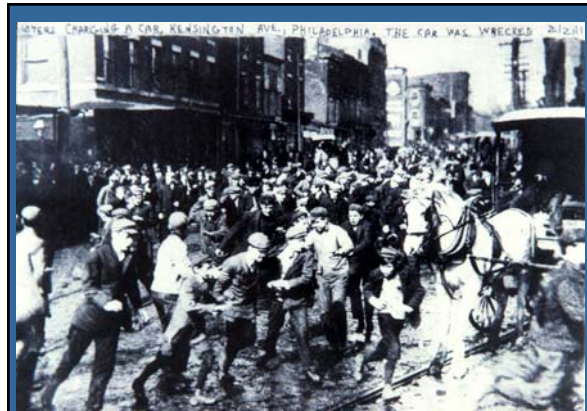
the new metropolitan form (Fairfield, *Mysteries of the Great City*)

“The most visible symbol of the transformation of American society, the metropolis also served to disguise that transformation and to give it an apparent physical implacability and inevitability, which placed it beyond criticism and control.” (2)



The Importance of Motion and the Symbol of the Metropolis, its key

integrating force, the focus of its tensions

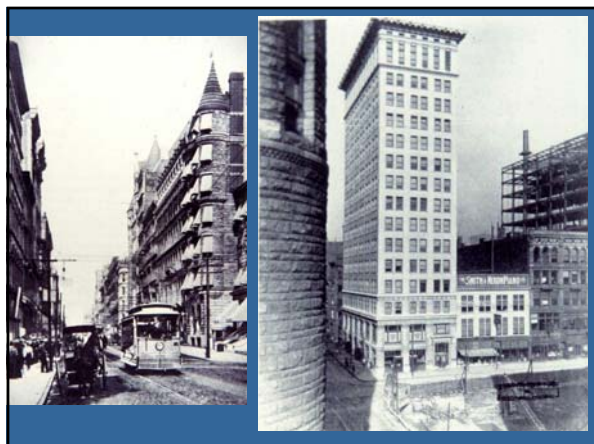
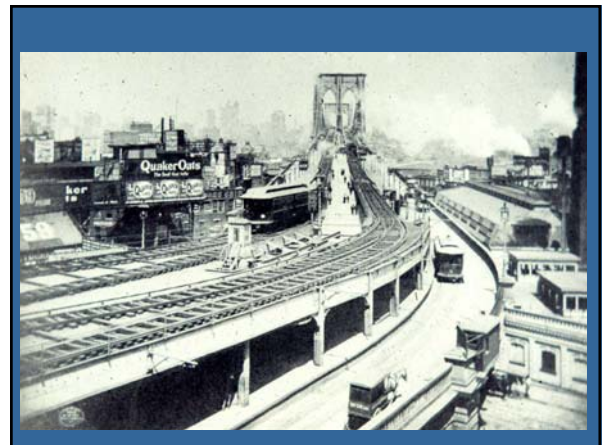
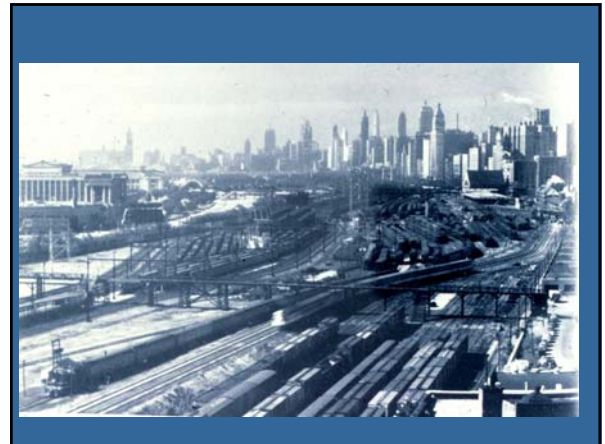
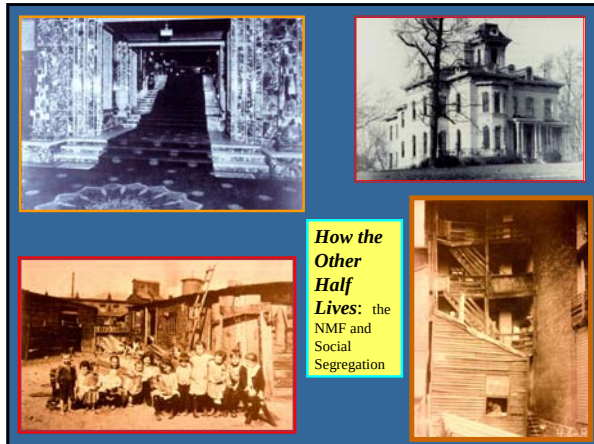


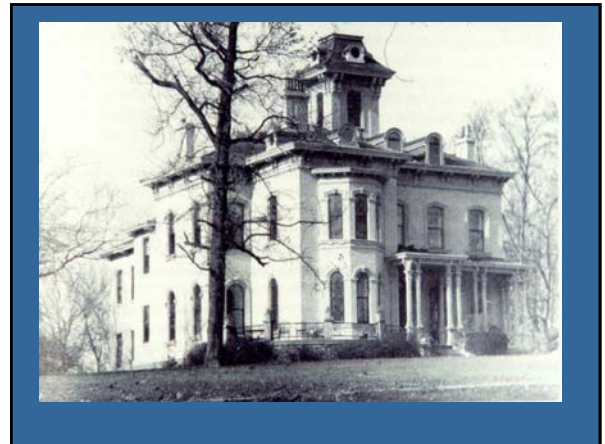
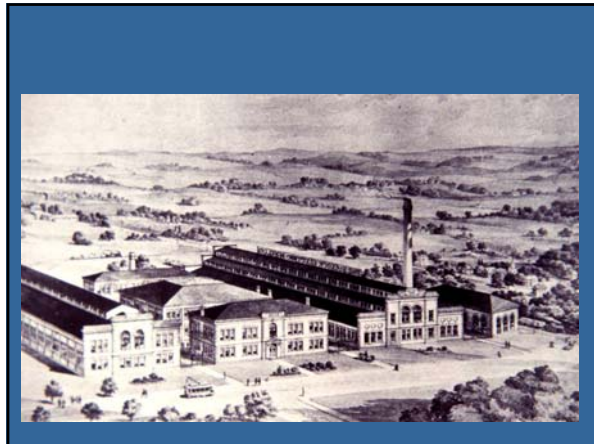
Rapid Transit and the New Metropolitan Form



MOVIES and the New Metropolis: A Social History of the Incorporation of America









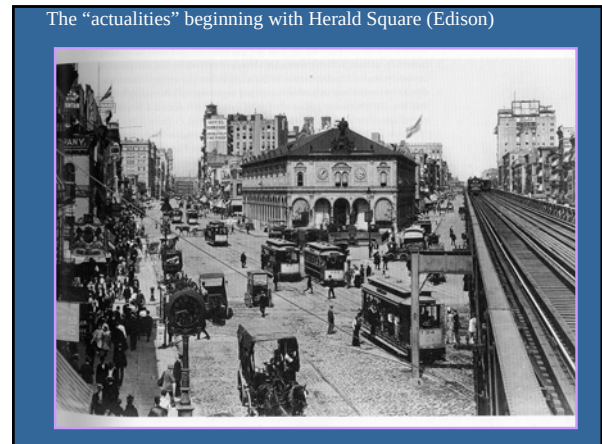
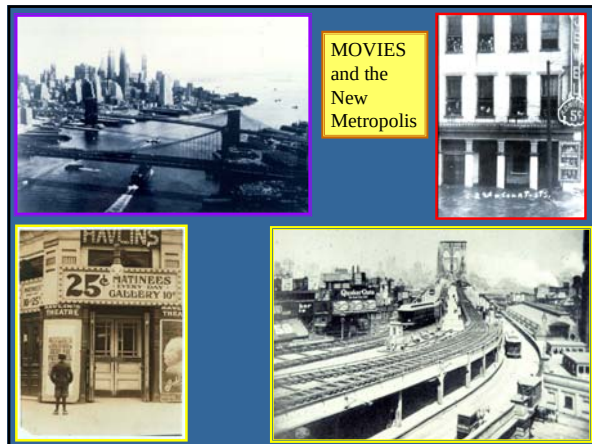
"The geographical location of Price Hill is most fortunate, as the prevailing west winds waft the smoke, gases and impurities which arise from the city proper away from it. The hygiene is unexcelled. The oxygen of the fresh, pure atmosphere brings the roses to the cheeks and elasticity to the step. What could be more beneficial than to reside in this perpetual health resort and still have such easy access to one's business?"



In short, the late 19th century American city was in need of public spaces, civic culture, and a coherent image of itself - what might provide that?



"The Latest Phase of American Politics - A Sunday Matinee on the Sand-lot" *The Wasp*, 1880 - the Bancroft Library **SHOW PANORAMA AGAIN**



Show actualities

In the 1890s, the Edison and Biograph companies began making motion pictures in and of New York City. These short documentary films known as "actualities" toured the city's labyrinth of streets, subways and elevated trains and provided panoramic views from bridges and skyscrapers. Films of civic ceremonies and public projects encouraged civic pride, while depictions of dumping wharves and incinerating plants stimulated a curiosity about the complex systems and processes essential to city life. A 1903 Edison actuality on the city's professionalized sanitation department quoted from the reformer Jacob Riis's praise of the sanitation worker: "His broom saved more lives in the crowded tenements than a squad of doctors. It did more; it swept the cobwebs out of our civic brain and conscience, and set up a standard of a citizen's duty which...will be ours until we have dragged other things than our pavements out of the mud." The actualities provided an encyclopedia exploration of the city, juxtaposing rich and poor, heights and depths, rural outskirts and congested core, civic ceremony and municipal service. Stationary cameras soon gave way to cameras on swiveling tripods that made possible the panoramic films and then to cameras mounted on moving platforms, particularly boats and elevated trains, which captured the movement and energy of the city, revealing the cityscape as a dynamic composition.