

Historic Panoramas of the World

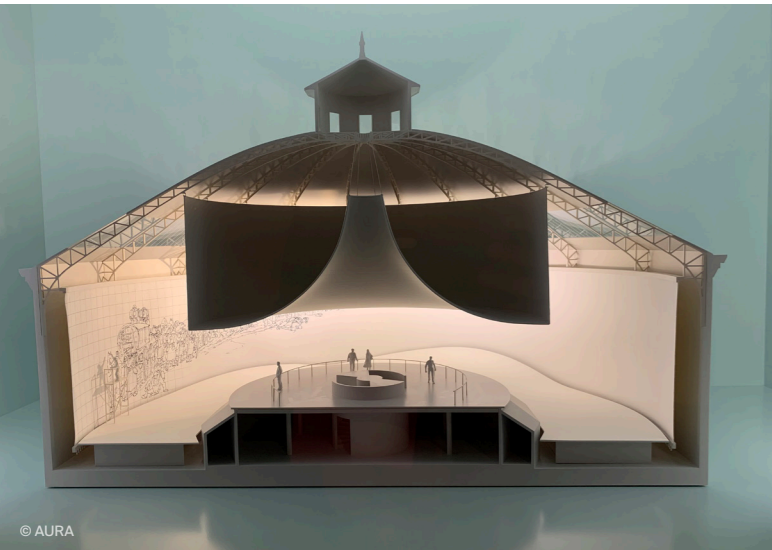
BOURBAKI

PANORAMA

The Fascination of a Visual
Mass Medium of the 19th and
Early 20th Centuries



The Fascination of Optical Illusions



The desire to see encouraged experiments with illusionistic effects from the very beginning. Before the first moving pictures drew crowds into cinemas, the panorama with its depictions of cities, landscapes, and battles was the visual attraction par excellence. The Irishman Robert Barker is considered the inventor of this new media form. In 1787 he was granted a patent on his invention and painted a 360-degree picture of Edinburgh himself. Panoramas are painted as true to nature as possible, cleverly staged in terms of lighting, and provided with installation elements (*faux terrain*).

Viewers on the observation platform are therefore right in the middle of the action. They are immersed in the borderless optical illusion of the panoramic scenery. With effects to blur the boundaries between reality and simulation, the panorama—the visual mass medium of the 19th century—paved the way for today’s 3D projections and virtual reality. In the present day, the analog panorama medium is experiencing a new boom: the need for illusion and suggestion in all its forms is as strong as ever.

The Panorama Phenomenon is Alive

The word “panorama” is broadly used in modern language. The term was originally created in the 18th century to describe an extraordinary visual spectacle. At the time it was coined, a panorama was understood to be a large, more or less cylindrical painting, which was soon given a three-dimensional foreground. In some parts of the world, panoramas are also called “cycloramas.”

The combination of circular painting and *faux terrain* surrounds the viewer and creates a powerful overall visual construct. The viewer is immediately in the middle of the depicted landscape or the presented event. Daylight enters the panorama through a series of windows in the roof which are not visible to the observers. This natural lighting reinforces the impression of virtual reality. The panorama transcends the boundaries of time and place and invites viewers to witness the events depicted. Landscapes, cityscapes, or historic battles, as well as religious themes, such as Jerusalem and the Crucifixion of Christ, are primarily represented in historic panoramas.

The Bourbaki Panorama in Lucerne occupies a special position among them. Although war is the subject of the panorama, it does not depict a heroic battle. The focus of its depiction is on humanitarian aid for a defeated and fleeing army.

Around 30 circular and semi-circular panoramas from the 19th and early 20th centuries have survived to this day. Some of them are on display and accessible to visitors. Others—some of which are in pieces—are in storage and therefore not accessible to the public. This brochure presents all of the historic panoramas. It also includes large-format, semi-circular pictures, which function as an ensemble much like the same illusionary effect panoramas have on visitors.

Today, the panorama phenomenon is alive and developing. In addition to the surviving historic panoramas, new circular panoramas and semi-circular panoramas continue to be created. The global family of panoramas is growing and a new panorama is added almost every year! There are currently around 85 circular panoramas worldwide.

Swiss Panoramas



Panorama	Location	Year	Dimensions
1 Bourbaki Panorama	Lucerne	1881	10 × 112 m
2 Panorama of Thun	Thun	1809–1814	7.5 × 38.3 m
3 Panorama of the Battle of Murten	–	1893–1894	10.5 × 97.4 m
4 Panorama of Jerusalem and the Crucifixion of Christ	Einsiedeln	1962	10 × 100 m
5 Diorama of the Gornergrat with Matterhorn	Lucerne	1895–1900	6 × 66 m



Bourbaki Panorama

Location	Lucerne, Switzerland
Year	1881
Dimensions	10 × 112 m (original dimensions 15 x 112 m)
Artist	Edouard Castres (1838–1902)
Accessibility	On public display
Web	www.bourbakipanorama.ch





Panorama of Thun

Location	Thun, Switzerland
Year	1809 - 1814
Dimensions	7.5 × 38.3m
Artist	Marquard Fidelis Woher (1760 - 1830), Jacob Biedermann (1763 - 1830)
Accessibility	On public display
Web	www.thun-panorama.ch





Panorama of the Battle of Murten (1476)

Location	Switzerland
Year	1893–1894
Dimensions	10.5 × 97.4 m
Artist	Louis Braun (1836–1916)
Accessibility	Original not accessible, digitized
Web	www.murtenpanorama.ch





Panorama of Jerusalem and the Crucifixion of Christ

Location Einsiedeln, Switzerland

Year 1962

Dimensions 10 × 100 m

Artist Hans Wulz (1909 – 1985) and Josef Fastl (1929 – 2008)

Painted after the original of 1893 by Karl Hubert Frosch (1846 – 1931), Josef Krieger (1848 – 1914) and William Robinson Leigh (1866 – 1955)

Accessibility On public display

Web www.panorama-einsiedeln.ch











Diorama of the Gornergrat with Matterhorn






Location	Lucerne, Switzerland
Year	1895 - 1900
Dimensions	6 × 66 m
Artist	Ernst Hodel senior (1852–1902), Ernst Hodel junior (1881–1955)
Accessibility	On public display
Web	www.alpineum.ch







Panoramas in Europe

Panorama	Location	Year	Accessibility	Dimensions	Artist	Web
Panorama of Rome	London (GB)	1824	No	1.67 × 13.35 m	Ludovico Caracciolo (1761–1842)	
Neorama of the Interior of St. Peter's Basilica in Rome	Paris (FR)	1827	No	16.6 × 54 m	Jean-Pierre Alaux (1783–1858) and Jean Alaux (1785–1864)	
Panorama of Salzburg	Salzburg (AUT)	1829	Yes	4.9 × 25.8 m	Johann Michael Sattler (1786–1847) Collaboration: Friedrich Loos, Johann Jakob Schindler	
Neorama of the Interior of Westminster Abbey in London	Paris (FR)	1830	No	19.5 × 66.1 m	Jean-Pierre Alaux (1783–1858) and Jean Alaux (1785–1864)	
Panorama of the City of Hallein and its Surroundings	Hallein (AUT)	1850	Partial	1.4 × 14.6 m	Anton Eggl (1816–1886)	
Panorama Mesdag	The Hague (NL)	1881	Yes	14.7 × 114.7 m	Hendrik Willem Mesdag (1831–1915)	


Panoramas in Europe

Panorama	Location	Year	Accessibility	Dimensions	Artist	Web
Diorama of the Storming of the Tuileries	Lucerne (CH)	1886	No	5 × 17 m	Otto Lorch (1864–1894), Ludwig Bang (1857–1949)	
Panorama of Venice	Rovigo (IT)	1887	Yes	1.75 × 22 m	Giovanni Biasin (1835–1912)	
Feszty Panorama	Ópusztaszer (HU)	1892–1894	Yes	15 × 120 m	Árpád Feszty (1856–1914)	
Panorama of the Battle of Racławice	Wrocław (PL)	1893–1894	Yes	15 × 114 m	Jan Styka (1858–1925) and Wojciech Kossak (1856–1942)	
Diorama of the Manoeuvre of Kontich	Brussels (BE)	1895	No	ca. 5 × 21 m	Léon Abry (1857–1905)	
Panorama of Tyrol	Innsbruck (AUT)	1896	Yes	10.6 × 93.94 m	Michael Zeno Diemer (1867–1939)	

Panoramas in Europe

Panorama	Location	Year	Accessibility	Dimensions	Artist	Web
Maroldovo Panorama	Prague (CZ)	1897–1898	Yes	11 × 95 m	Luděk Marold (1865–1898)	
Panorama of Jerusalem and the Crucifixion of Christ	Altötting (GER)	1902–1903	Yes	12 × 95 m	Gebhard Fugel (1863–1939)	
Panorama of the Battle of Borodino	Moscow (RUS)	1910–1912	Yes	15 × 115 m	Franz Alexejewitsch Roubaud (1856–1928)	
Panorama of the Battle of Waterloo	Braine l'Alleud (BE)	1911–1912	Yes	12 × 110 m	Louis Dumoulin (1860–1924)	
Panorama of the Congo	Brussels (BE)	1911–1913	No	13.5 × 150 m	Alfred Bastien (1873–1955)	
Panorama of the Battle on the Yser	Brussels (BE)	1920–1921	No	14 × 120 m	Alfred Bastien (1873–1955)	






Panoramas in Europe

Panorama	Location	Year	Accessibility	Dimensions	Artist	Web
Panorama of the Battle of Trafalgar	Portsmouth (GB)	1929–1930	Yes	3.7 × 13 m	William Lionel Wyllie (1851–1931)	
Diorama of the Battle of the Meuse	Brussels (BE)	1937	No	8.5 × 72 m	Alfred Bastien (1873–1955)	

Panorama in Australia

Panorama	Location	Year	Accessibility	Dimensions	Artist	Web
Panorama of Early Melbourne	Melbourne (AUS)	1892	No	3.86 × 31.88 m	John Hennings (1835–1898)	

Panoramas in North America

Panorama	Location	Year	Accessibility	Dimensions	Artist	Web
Panorama of the Palace and Gardens of Versailles	New York (USA)	1818–1819	Yes	3.6 × 50 m	John Vanderlyn (1775–1852)	
Panorama of the Battle of Gettysburg (1863)	Gettysburg (USA)	1883–1884	Yes	12.5 × 115 m	Paul Philippoteaux (1845–1923)	
Panorama of the Battle of Atlanta (1864)	Atlanta (USA)	1885–1886	Yes	15 × 113 m	Friedrich Wilhelm Heine (1845–1921) and August Lohr (1842–1920)	
Panorama of Jerusalem and the Crucifixion of Christ	Ste-Anne-de-Beaupré (CAN)	1886–1889	No	14 × 110 m	Salvator Mège (1854–1939), Ernest Gros (1859–1930), Oliver D. Grover (1861–1927), Charles A. Corvin, Edward J. Austen (1850–1930)	
Panorama of the Battle of Gettysburg	unknown (USA)	1895	No	6.7 × 114.6 m	Edward J. Austen (1850–1930)	
Panorama Golgotha	Glendale (USA)	1896	Yes	16 × 65 m	Jan Styka (1858–1925)	



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