

Nomination form International Memory of the World Register

The moving picture shows of Émile Reynaud

2014-75

1.0 Summary (max 200 words)

Give a brief description of the documentary heritage being nominated and the reasons for proposing it.

*This is the “shop window” of your nomination and is best written **last!** It should contain all the essential points you want to make, so that anyone reading it can understand your case even if they do not read the rest of your nomination.*

In 1882, Emile Reynaud (1844-1918) launched a new type of show at the Musée Grévin, however it was no longer theatrical. Moving picture shows were the first to provide audiences with a projection of animated images constituting a real story. Moving picture shows were based on a complex technical process that enabled a strip of finely drawn and hand painted images to move in succession. The technical and esthetic properties of these strips, (the picture shows) are testament to the thorough research that enabled the invention of cinema and of cinematographic shows. Today, only two of these strips remain.

At a time when cinema was experiencing a true Copernican revolution due to the dematerialization of every aspect of its functioning, from shooting to public presentation, not to mention assembly, post production and global distribution, it is important to preserve the memory of objects and devices that gave life to a performances that became universally shared in the 20th century and developed into a flourishing industry across several continents, with the help of flagship countries such as India, America and several European nations.

2.1 Name of nominator (person or organization)

The estate of Emile Reynaud, represented by Ms Josette Oudart-Reynaud (granddaughter of Emile Reynaud), Mrs Sylvie Saerens and Mrs Joëlle Casagrande (great-granddaughters of Emile Reynaud).

Submitted by:

National Center of Cinematography and the moving image
(CNC - *Centre national du cinéma et de l'image animée*)
Film Heritage Commission (*Direction du patrimoine cinématographique*)
Madame Béatrice de Pastre
12, rue de Lübeck 75016 Paris

NTM - The National Technical Museum, Prague (*Národní technické muzeum*)
M. Karel Ksandr, General Director of the National Technical Museum, Prague (*Directeur général du NTM*)
Kostelní 42
170 78 Praha 7

Česká republika / Czech Republic

Supported by:

CNAM –National Conservatory of Arts and Crafts
(*Conservatoire national des arts et métiers*)

M. Serge Chambaud, Director of 'Arts et Metiers' Museum, Paris (*Directeur du musée des arts et métiers*)
292 rue Saint-Martin
75141 Paris Cedex 03

INPI – French National Institute of Industrial Property (*Institut national de la propriété industrielle*)
M. Yves Lapierre, General Director (*Directeur général*)
15, rue des Minimes
CS 50001, 92677 Courbevoie Cedex

French Film Library- Museum of Cinema (*Cinémathèque française – Musée du Cinéma*)
M. Serge Toubiana, General Director (*Directeur général*)
51, rue de Bercy
75012 Paris

2.2 Relationship to the nominated documentary heritage

The National Center of Cinematography and the moving image (CNC) has been the owner of one of the two strips of optical theatre, *Autour d'une Cabine* since 1948, in which the remaining sixteen images were donated to the Czech Film Library (*Cinémathèque tchèque*) after its creation in 1926. These sixteen images are preserved by the The National Technical Museum in Prague, Czech Republic.

The National Conservatory of Arts and Crafts is the owner of the '*Pauvre Pierrot!*' strip preserved by the CNC at Bois d'Arcy since 1971.

Within the framework of its State missions, the French National Institute of Industrial Property holds the patent for the Théâtre optique, submitted by Emile Reynaud on 1st December 1888 in order to protect his invention.

The French Film Library-Museum of Cinema is the owner of an original poster by Jules Chéret (1836-1932) that advertises the moving picture shows presented at the Musée Grévin from 1982.

In their personal archives, the Reynaud family preserve the original music scores composed by Gaston Paulin (1839-1903), and commissioned by Emile Reynaud in order to accompany his show.

The relationship and exchanges with the Reynaud family prompted the CNC and The National Technical Museum, Prague to submit this nomination form.

2.3 Contact person(s) (to provide information on nomination)

Béatrice de Pastre, Joint Director. Director, Collections Division within the Film Heritage Commission at the CNC.

Jean-Baptiste Garnero, Documentary Researcher for the upgrading of collections within the Film Heritage Commission at the CNC.

M. Hynek Stříteský, Director of the Department of Electrical Engineering and Media at the The National Technical Museum, Prague Czech Republic.

2.4 Contact details

Name	Address
Béatrice de Pastre / Jean-Baptiste Garnero	Centre national du cinéma et de l'image animée Archives françaises du film 7 bis rue Alexandre Turpault – 78390 Bois d'Arcy

Telephone	Facsimile	Email
Jean-Baptiste Garnero 01 30 14 80 86		baptiste.garnero@cnc.fr
Béatrice de Pastre 01 30 14 80 86	01 34 60 52 25	jean-beatrice.depastre@cnc.fr

Name	Address	Email
Hynek Střiteský	NTM - Národní technické muzeum Kostelní 42 170 78 Praha 7 Česká Republika Hynek.Stritesky@ntm.cz	Hynek.Stritesky@ntm.cz

3.0 Identity and description of the documentary heritage

3.1 Name and identification details of the items being nominated

If inscribed, the exact title and institution(s) to appear on the certificate should be given

In this part of the form you must describe the document or collection in sufficient detail to make clear precisely what you are nominating. Any collection must be finite (with beginning and end dates) and closed.

We wish to nominate the **two remaining strips of the Théâtre optique**, used in the moving picture shows: *Pauvre Pierrot!* (1892) and *Autour d'une cabine* (1894) to appear on the UNESCO Memory of the World list.

We wish to associate the following documents relevant to the Théâtre optique device and its resulting show to our application:

- Original promotional poster designed by Jules Chéret in 1892 for the Musée Grévin, advertising the moving picture shows at the Museum, preserved by The French Film Archives- Museum of Cinema and The National Center of Cinematography and the moving image (CNC).
- Music score for *Pauvre Pierrot!* and *Autour d'une cabine* composed by Gaston Paulin (1839-1921) for the moving picture shows at the Grévin Theatre between 1892 and 1900.

- *Pauvre Pierrot!* (1892): 28 page score, composed by Gaston Paulin, published by Music Publisher G.

Ducrotois,, 21 rue Victor Massé, 75009.

- This score contains the music for 3 moving picture shows:
Pauvre Pierrot! (pages 1 to 18)
Clown et ses chiens (waltz) (pages 14 to 18)
Un Bon Bock (pages 19 to 28).

-A copy of this score is preserved by the Reynaud Family.

- *Autour d'une cabine* (1894): Original handwritten score (unique), composed by Gaston Paulin. The score is entitled 'Sur la plage' and contains 10 pages. It is preserved by the Reynaud family.

- The original patent no.194 482 submitted to the INPI on 1st December 1888 presenting the Théâtre optique and explaining its working principles and applications. Document preserved by the INPI.

3.4 History/provenance

Describe what you know of the history of the collection or document. Your knowledge may not be complete, but give the best description you can.

Five moving picture shows were created between 1888 and 1893. Only the shows *Pauvre Pierrot !* and *Autour d'une cabine* have been preserved. After screening of the shows ceased at the Musée Grévin, *Pauvre Pierrot !* remained in the possession of the Reynaud family until 1926 and *Autour d'une Cabine* until 1948.

For further technical details regarding the creation of strips *Pauvre Pierrot !* and *Autour d'une cabine*, please refer to the studies that are stated at 8.0 (Risk evaluation).

Pauvre Pierrot !

Pauvre Pierrot ! was composed in 1891 and contains 500 frames measuring 36 metres in length. It was screened from October 1892 to February 1894 at the Musée Grévin, where Emile Reynaud presented his show in the mornings and evenings.

The Reynaud family lent the original strip to the CNAM in 1926, later giving it to them in 1928. It was restored in parts and is preserved at the National Film Archives at the CNC. Several full-sized replicas and cinematographic adaptations have been made.

Autour d'une cabine ou Mésaventures d'un copurchic aux bains de mer

Autour d'une cabine was created in 1893-94 and contained 636 frames measuring 45 metres in length. It was screened from December 1894 to February 1900 at the Musée Grévin, amounting to a total of approximately 10,000 performances.

In 1926, the youngest son of Emile Reynaud donated the last 16 frames of the strip to Mr Brichta, founder of the Prague Film Library (*Cinémathèque de Prague*). These frames feature a boat and its skipper as he unfolds the sail, upon which can be seen "La représentation est terminée", or in English, 'The show has finished.'

At a time when the Reynaud family was looking to sell the strip, Walt Disney expressed an interest in buying it. However *Autour d'une cabine* was eventually sold to the CNC on 18th October 1948 and is currently preserved within the collections at the French Film Library (*Cinémathèque Française*) In 1996, The National Technical Museum, Prague presented a reproduction of the final 16 frames to the Oudat-

Reynaud family.

The Moving picture shows were completely devised by Emile Reynaud, who invented the storyline, characters and set. His workshop was located at 58 rue Rodier, in Paris' fourth district. He painted all the frames onto gelatine strips himself, in the knowledge that there were around 300 to 700 frames in the strip. His youngest son André and an Aunt helped him highlight certain facial features using Chinese ink.

The numerous frames were then assembled onto a long, flexible strip, pierced with windows and provided with film perforations around the edges which engaged with projecting pins that were fitted onto the revolving wheel of the Théâtre optique, thus enabling a supple and regular projection.

Each frame was held in a cardboard window. The intensive use of each strip meant that Emile Reynaud had to develop a system that would ensure that the device worked well; strengthening it with the help of small metallic clips.

When Reynaud was creating the strip '*Autour d'une Cabine*' in 1893, materials had evolved and Reynaud was drawing and painting the frames on to crystalloid, presenting the strip on wooden and parchment mounting, strengthened by a flexible steel blade.

4.0 Legal information

4.1 Owner of the documentary heritage (name and contact details)

1. Posters advertising Emile Reynaud's moving picture shows

2. Music Score: *Pauvre Pierrot !* (1892)

3. Original Théâtre optique strips *Autour d'une cabine* (1894) [Last sixteen images]

4. Original Théâtre optique strips *Pauvre Pierrot !* (1892)

5. *Autour d'une cabine* (1894)

6. Patent No. 194 482 submitted to the INPI on 1st December 1888 by Emile Reynaud

7. Music Score : *Autour d'une cabine* (1894)

1. Posters advertising Emile Reynaud's moving picture shows

Musée Grévin, moving picture shows (1892)

Poster 128 x 92cm – Original Lithgraphy by Jules Chéret (1844-1932)

Name

M. Serge Toubiana

Address

M. Serge Toubiana

Cinémathèque française – Musée du Cinéma

51, rue de Bercy

75012 Paris

Inventory number: A130 04

2. Music Score: *Pauvre Pierrot !* (1892)

***Pauvre Pierrot !* (1892)**

Publisher: Ducrotois, Music publisher, 21 rue Victor Massé, Paris 9^{ème}

Number of pages: 28

Containing the music for three shows :

Pauvre Pierrot (pages 1 to 18)

Clown et ses chiens, waltz (pages 14 to 18)

Un bon bock (pages 19 to 28)

Size: H 274 mm x L 182 mm

Signed by the author and dedicated to Emile Reynaud's two sons:

"To our young friends Paul and André Renaud, in memory of the many beautifully bizarre and enlightening nights we spent together in Paris, 16/12/1892."

State: average; cover and acknowledgements page damaged due to general use. Partly restored in 2006 (acknowledgements page contained too many taped areas that were too risky to remove)

Name

The estate of Emile Reynaud, represented by Ms Josette Oudart-Reynaud (granddaughter of Emile Reynaud), Mrs Sylvie Saerens and Mrs Joëlle Casagrande (great-granddaughters of Emile Reynaud).

Address

9, allée des Charmes

94150 Rungis

amisdemilereynaud@club-internet.fr

3. Original Théâtre optique strips *Autour d'une cabine* (1894) [Last sixteen images]

Name

M. Karel Ksandr

Address

NTM - Národní technické muzeum

M. Karel Ksandr, directeur général

Kostelní 42

170 78 Praha 7 Česká republika

karel.ksandr@ntm.cz

Inventory no. 18923a

4. Original Théâtre optique strips *Pauvre Pierrot !* (1892)

Name

Serge Chambaud

Address

Serge Chambaud

Directeur du musée des arts et métiers

292 rue Saint-Martin

75141 Paris Cedex 03

Inventory no. CNAM : 16 696

CNC : 77 704 / 369 719

5. Autour d'une cabine (1894)**Name**

Béatrice de Pastre

Inventory no. AP-11-2750

Address

Béatrice de Pastre,
Directrice adjointe à la direction du
patrimoine cinématographique
Archives françaises du film
7 bis rue Alexandre Turpault – 78390
Bois d'Arcy
Tél : 01 30 14 80 86 –
Fax : 01 34 60 52 25
beatrice.depastre@cnc.fr

**6. Patent No. 194 482 submitted
to the INPI on 1st December
1888 by Emile Reynaud****Name**

M. Yves Lapierre

Address

M. Yves Lapierre, directeur général
15, rue des Minimes
CS 50001, 92677 Courbevoie Cedex
www.inpi.fr

**7. Music Score : Autour d'une
cabine (1894)****Autour d'une cabine (1894)**

Entitled « Sur la plage »
Unique hand-written music score
Number of pages : 10
Size: 350mm x 270mm
State: edge of the cover partly
damaged

Name

The estate of Emile Reynaud,
represented by Ms Josette
Oudart-Reynaud (granddaughter
of Emile Reynaud), Mrs Sylvie
Saerens and Mrs Joëlle
Casagrande (great-
granddaughters of Emile
Reynaud).

Address

9, allée des Charmes
94150 Rungis
amisdemiler Reynaud@club- internet.fr

4.2 Custodian of the documentary heritage (name and contact details if different from the owner)

-Custodian only differs from the owner for the original *Pauvre Pierrot!* And *Autour d'une Cabine* strips.

Désignation	Owner	Trustee
Original handwritten patent for the Théâtre optique n°194 482, dated 01/12/1888	INPI – French National Institute of Industrial Property	INPI – French National Institute of Industrial Property

	<i>Institut national de la propriété industrielle</i>	<i>Institut national de la propriété industrielle</i>
<i>Pauvre Pierrot !</i> (1892) Original strip for the Théâtre optique	CNAM - National Conservatory of Arts and Crafts <i>Conservatoire national des Arts et métiers</i>	National Film and Moving Image Centre (CNC) <i>Centre national du cinéma et de l'image animée</i>
Autour d'une cabine (1894) Original strip for the Théâtre optique	National Film and Moving Image Centre (CNC) <i>Centre national du cinéma et de l'image animée</i>	French Film Library <i>Cinémathèque française</i>
Autour d'une cabine (1894) Last 16 frames of the original strip for the Théâtre optique	NTM - The National Technical Museum, Prague <i>Národní technické muzeum (Prague)</i>	NTM - The National Technical Museum, Prague <i>Národní technické muzeum (Prague)</i>
Musical scores for the first three shows by Gaston Paulin <i>Pauvre Pierrot !</i> (pages 1 to 18) <i>Clown et ses chiens</i> , waltz (pages 14 to 18) <i>Un bon bock</i> (pages 19 to 28) Published in reference to Emile Reynaud's moving picture shows at Musée Grévin.	Estate of Emile Reynaud CNAM - National Conservatory of Arts and Crafts <i>Conservatoire national des Arts et métiers</i>	Estate of Emile Reynaud CNAM - National Conservatory of Arts and Crafts <i>Conservatoire national des Arts et métiers</i>
Original Handwritten musical score for <i>Autour d'une cabine</i> (1894) by Gaston Paulin. Never published.	Estate of Emile Reynaud	Estate of Emile Reynaud
Original poster dating from 1892, signed by Jules Chéret advertising the moving picture shows held at Musée Grévin.	French Film Library <i>Cinémathèque française</i> CNAM - National Conservatory of Arts and Crafts <i>Conservatoire national des Arts et métiers</i>	French Film Library <i>Cinémathèque française</i> CNAM - National Conservatory of Arts and Crafts <i>Conservatoire national des Arts et métiers</i>

4.3 Legal status

Provide details of legal and administrative responsibility for the preservation of the documentary heritage

All elements are state owned, with the exception of:

- Original handwritten music score by Gaston Paulin for *Autour d'une cabine* (1894) property of the family of Emile Reynaud.
- Original poster dating from 1892 signed by Jules Chéret advertising Emile Reynaud's moving picture shows at Musée Grévin in 1892, property of the French Film Library-Museum of Cinema under French Law (loi 1901).

Management and preservation of these documents lies with the property owners and trustees as shown in the table. As trustees of these elements, the institutions that make up the documentary heritage in question are required to preserve the documents submitted. (article 1927 and s. of the Civil Code).

As the last 16 frames of the original strip for the Théâtre optique of *Autour d'une cabine* form part of a collection that belongs to and is being held by the State, they are protected by law, pursuant to Act No. 122/2000 as amended and supplemented. (Museum Act and amendment of certain other Acts.)

The Estate of Emile Reynaud agrees to the publishing of Gaston Paulin's music scores on the World Digital Library's internet site.

4.4 Accessibility

Describe how the item(s) / collection may be accessed

All access restrictions should be explicitly stated below:

Encouraging accessibility is a basic objective of MoW. Accordingly, digitization for access purposes is encouraged and you should comment on whether this has been done or is planned. You should also note if there are legal or cultural factors that restrict access.

Pauvre Pierrot ! and *Autour d'une cabine* being the principal authentic items from the Reynaud collection, are included on the inventories of national heritage institutions. They are accessible publicly in both public establishments and temporary and permanent exhibitions, where they are testament to a popular and collective show, despite moving picture shows no longer being in existence in their original form today.

Thanks to reproductions of the Théâtre optique being created in several museums and film libraries across the world, reconstructions of the strips are presented in devices that are very similar to the one created by Emile Reynaud. Additionally, the CNC has digitalised an adaptation of *Pauvre Pierrot !* made by Julien Pappé in 1996 on 35mm, which features on the digital database proposed to researchers at the National Library of France (BnF) and also on the DVD that accompanies the works '*Du praxinoscope au cellulo*'.

Having become owner of the 35mm reproduction of *Autour d'une Cabine* in 1986, The French Film Library-Museum of Cinema screen the film to the public on a regular basis, both in France and across the world. The National Technical Museum, Prague, Czech Republic commissioned a reproduction of the 16 frames of *Autour d'une Cabine* which means that they can be shown to the public, with the reproduction also being given to France.

4.5 Copyright status

Describe the copyright status of the item(s) / collection

The seven objects that form this collection of documents were produced between 1888 and 1900, and are all in the public domain.

*Where copyright status is known, it should be stated. However, the copyright status of a document or collection has **no bearing** on its significance and is not taken into account in determining whether it meets the criteria for inscription.*

5.0 Assessment against the selection criteria

5.1 Authenticity.

Is the documentary heritage what it appears to be? Have identity and provenance been reliably established?

The origins of the seven documents related to the Théâtre optique that feature in the inventories of major national institutions in France and the Czech Republic have been traced back. Both the tracing back and psycho-chemical analysis of the documents prove their authenticity.

5.2 World significance

Is the heritage unique and irreplaceable? Would its disappearance constitute a harmful impoverishment of the heritage of humanity? Has it created great impact over time and/or within a particular cultural area of the world? Has it had great influence (positive or negative) on the course of history?

George Sadoul (1903-1967) stated in the 1946 publication '*Emile Reynaud peintre de films*':

"Reynaud's films are our early printed books. We must ensure that the world knows about them."

The inventions of Reynaud, Edison and Marey enabled the foundations of the cinematographic show to be put in place. To this end, Reynaud's work is indispensable in understanding the industrial and cultural activity emblematic of the 20th century that resulted in the creation of cinema.

From a technical point of view, moving picture shows introduced the use of needled film, whilst from an artistic point of view, they formed the first type of narration in which a story is told by drawings and animations in colour, accompanied by an originally composed music score, adapted to the needs of the show and presented by Reynaud as paying public collective shows. The original patent submitted in 1888 also included the possible use of photos. Before presenting his Théâtre optique at the Musée Grévin, Reynaud attempted to sell it to members of the circus and fairground population. With this in mind, in 1892 he published a rate card indicating the cost of the Théâtre optique, putting it up for sale for 2000 francs accompanied with the staging for three shows (without doubt *Un bon bock*, *Clowns et ses chiens*, *Pauvre Pierrot* !) complete with the scenery for each one, all contained in three wooden presentation boxes.

Since 2002, 28th October has marked 'International Animation Day' in almost 40 countries. This date was chosen in reference to first public performance of Emile Reynaud's Théâtre optique at the Musée Grévin on October 28th 1892.

5.3 Comparative criteria:

Does the heritage meet any of the following tests? (It must meet at least one of them.)

1 Time

Is the document evocative of its time (which may have been a time of crisis, or significant social or cultural change? Does it represent a new discovery? Or is it the "first of its kind"?

Emile Reynaud was in line with modern thinking thanks to the performance of the devices he created, but also thanks to his awareness of the importance of reaching out to the general public. He positioned himself around a new type of performance and new types of technologies that acted as an intermediary for both live performances and cinema but also craftsmanship and industry. The advances in optics made way for quick development of practical applications and Reynaud successfully moved in time with a cultural and sociological movement that shaped the 19th century. The stage design of his shows referred to fashionable seaside resorts of the era and to popular themes such as Pierrot, Colombine and Arlequin. Advertising his performances at the Musée

Grévin on the high street also became part of this movement.

In this same era, research made exceptional progress in very little time illustrated by the following events: 1879 witnessed the invention of the light bulb by Thomas Edison. From 1882 to 1894, Etienne Jules Marey broke down the movement of both man and animal with the help of his photographic gun, then later with his chronophotography device. In 1889, Georges Eastman invented flexible photographic film. In 1891-93, Edison established the Kinetograph, then the Kinescope. Reynaud's devices form part of this movement and are written into the history of cinema and technology at the dawning of the 20th century.

2 Place

Does the document contain crucial information about a locality important in world history and culture? For example, was the location itself an important influence on the events or phenomena represented by the document? Does it describe physical environments, cities or institutions that have since vanished?

Moving picture shows played their part in the diverse cultural life of late 19th century Paris. Several thousands of people graced the main streets as well as the 'Temple Boulevard' where many performances were given. A city of entertainment, pleasures and also of the most diverse kind of experimentation, Paris attracted entrepreneurs and researchers alike. This also applied to Reynaud, who trained and carried out all of his research in a small provincial town, but was required to move to Paris to promote, distribute and present his works all across the capital in order to turn a profit. It is at this point that two of the most active figures of their time met, whilst at universal exhibitions.

3 People

Does the cultural context of the document's creation reflect significant aspects of human behaviour, or of social, industrial, artistic or political development? Or does it capture the essence of great movements, transitions, advances or regression? Does it illustrate the lives of prominent individuals in the above fields?

Emile Reynaud was the first to propose a projected performance that included animated images. Unfortunately for Reynaud and his invention, he was also a craftsman whose business and destiny met equally tragic ends. From 1892 onwards, the theatre at the Musée Grévin was host to daily presentations of a show where finely drawn, coloured and animated images moved against scenery projected by a magic lantern, accompanied for the first time by an original music score, compiled by Gaston Paulin. It is important to note that Edison, Louis Lumière and Marey were able to see Reynaud's works in Paris. Eddison went to the demonstration of the Théâtre optique at the 1889 Exposition Universelle, and Reynaud welcomed the Lumière brothers backstage at his show at the Grévin Theatre.

4 Subject and theme

Does the subject matter of the document represent particular historical or intellectual developments in the natural, social and human sciences? Or in politics, ideology, sport or the arts?

Emile Reynaud's moving picture shows, in which the outfit is constituted of a perforated strip of indefinite length and adapted to the needs of the Théâtre optique, are the successors of the Praxinoscope and its derivatives (praxinoscope theatre (1879), projecting praxinoscope (1880)).

They highlight the transition from cyclic and repetitive movement to that of the recounting of a story and the performance of popular fables inspired by popular forms, such as the Commedia dell'arte (*Pauvre Pierrot!*) or emerging genres such as Vaudeville (*Autour d'une cabine*) that were considered fashionable towards the end of the 19th century.

5 Form and style

Does the document have outstanding aesthetic, stylistic or linguistic value? Or is it a typical exemplar of a type of presentation, custom or medium? Is it an example of a disappeared or disappearing carrier or format?

This spectacular device marked the birth of public paying performances of projected moving images, subsequently replicated across the world in the form of cinematography. At a time when moving images are largely watched on family television screens or on personal computers, it is important to remember that this practice was at its origins, a collective one. As the successor to theatre, the cinema experience as founded by Reynaud is not only a shared one, but also physical, psychological and an emotional one, a sharing of sensations between strangers brought together. His performances were animated on the screen, in colour and accompanied by music. The sounds created by electro-magnets highlight certain scenes. Depending on public reactions, Reynaud would replay certain scenes. He could also slow down, speed up and rewind the performance in order to enrich the overall dynamic.

This practice continued over decades and over continents, always identical in its configuration and tirelessly improved upon.

From the Praxinoscope to the Théâtre optique, the different devices developed by Emile Reynaud enabled the human eye to process the movement of images with improved precision. From a teleological view of the history of cinematographic technology, known as pre-cinema, everything happened as if his technological innovations -but also those of Marey and Edison- had only been created in order to enable the emergence of cinematographer Lumière. Emile Reynaud provided a succession of images that linked together fluidly. Starting with a little boy who made his dog jump continually through a hoop on a praxinoscope strip, then in 1892 the spectators at the Musée Grévin theatre enjoyed a true to life performance of the Pierrot drama, abandoned by Colombine in favour of the malicious Arlequin, and in 1894, the humorous mishaps of a couple of sunbathers on Etretat beach. The narrative schemas remained classic and theatrical, but the devices were modern. The first animated cartoons were born before even the apparition of the cinematographer that prompted the gathering of on main boulevards of Paris three years later.

6 Social/ spiritual/ community significance:

Application of this criterion must reflect living significance – does documentary heritage have an emotional hold on people who are alive today? Is it venerated as holy or for its mystical qualities, or revered for its association with significant people and events?

(Once those who have revered the documentary heritage for its social/ spiritual/ community significance no longer do so, or are no longer living, it loses this specific significance and may eventually acquire historical significance.)

Emile Reynaud's Théâtre optique was characterised by a modern device that acted as an intermediary between the latest research studies, technological and scientific applications and popular culture synonymous of his time, resulting in the birth of a new medium that can trace its heritage back to the extraordinary traditions of 17th century lanternists. As a new type of theatrical performance, moving picture shows signified a modern type of live performance, where actors were substituted in favour of projected animated images that closely resembled the scenery employed in conjuring shows. Let us not forget that Reynaud spent his days at the 'Cabinet fantastique' in the Musée Grévin, a building renowned for its magical and mysterious atmosphere

that enchanted audiences at Reynaud and Gaston Paulin's shows over a period of almost 8 years.

6.0 Contextual information

6.1 Rarity

The strips used to create the moving picture shows were made from unique pieces of fabric, and the preservation of *Pauvre Pierrot !* and *d'Autour d'une cabine* is exceptional due to the quality of the state of preservation. It is this uniqueness that consolidates the documentary value of this evidence, incomparable in the field of cinematography.

6.2 Integrity

Despite the fact that several images from one of the shows' strips are being held at the National Technical Museum, Prague (NTM), the two strips from the Théâtre optique have found their way to us without having suffered to much damage to their physical integrity. The collaboration between the Reynaud family and the institutions has also enabled the complete reconstruction of *Autour d'une cabine* in its entirety.

Reynaud's other devices form a coherent compilation of documents within the heritage institutions. The pooling of the collections kept by the Museum of Cinema, the CNC, the CNAM, the INPI, the NTM and the Reynaud family enable the device to be presented as a whole.

'Nomination form translated by Ms. Laura Keggin under the UNV Programme'