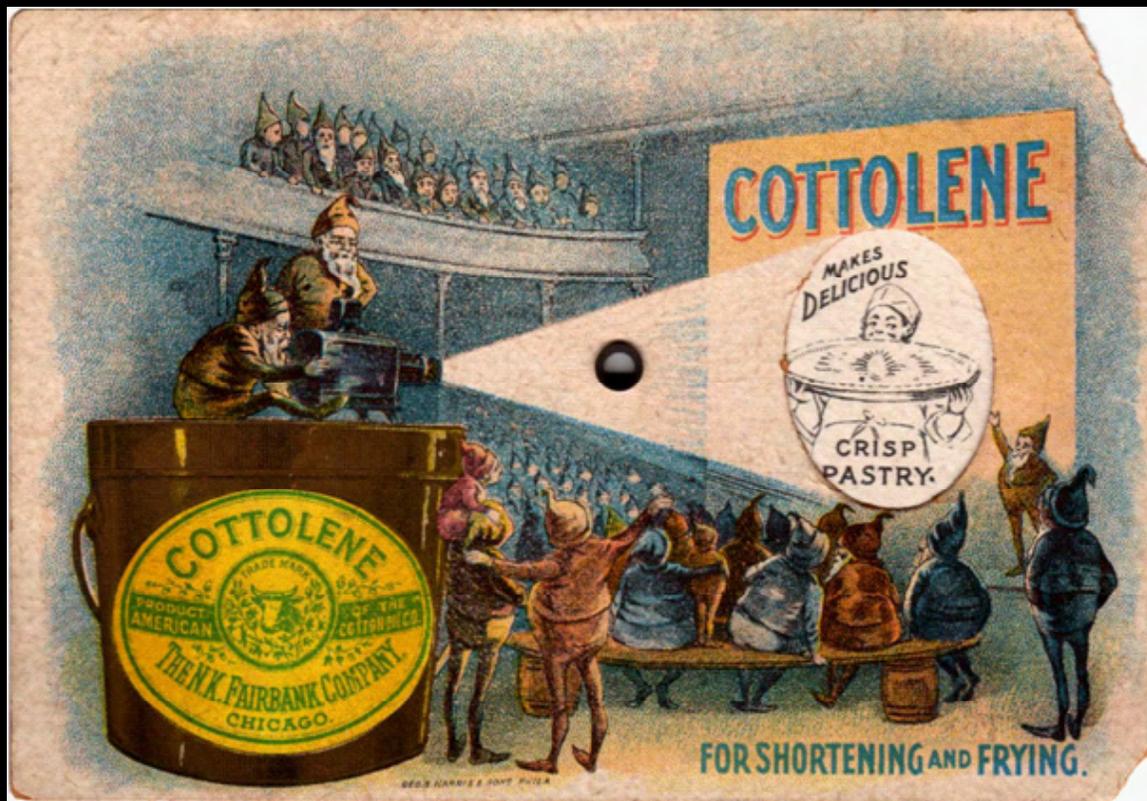


The Magic Lantern Gazette

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Dissolving View Dreams

The mind is a wizard chamber of **dissolving views**. In dreams, the picturing power of the mind is active, while the attention, the judgment, and the will are dormant. In dreams, the pictures pass of themselves, the **dissolving views** roll on, the images of the imagination shine and mingle uncorrected by the sensations and uncontrolled by the will. All the pictures apparently come and go incoherently.

“My Ghosts,”
Littell's Living Age,
July 25, 1857.

This issue of the *Gazette*, in contrast to the last couple of issues, is rather short, but since recent issues have not been very well synchronized with the actual season, I thought it best to go ahead and put out the Winter 2014 issue. The brevity of this issue is due largely to a lack of material submitted for publication. Dick Balzer was kind enough to submit an article dealing with some recent ephemera that he purchased, and I have contributed a couple of short pieces, one of which is related to Dick's article. There also is a section on The Research Page that summarizes a number of recent scholarly articles in various fields related in some way to the magic lantern. Finally, there is a short review of a spectacular book on stereoviews, by two of the same authors of the book on *Diableries* reviewed in the Winter 2013 issue.

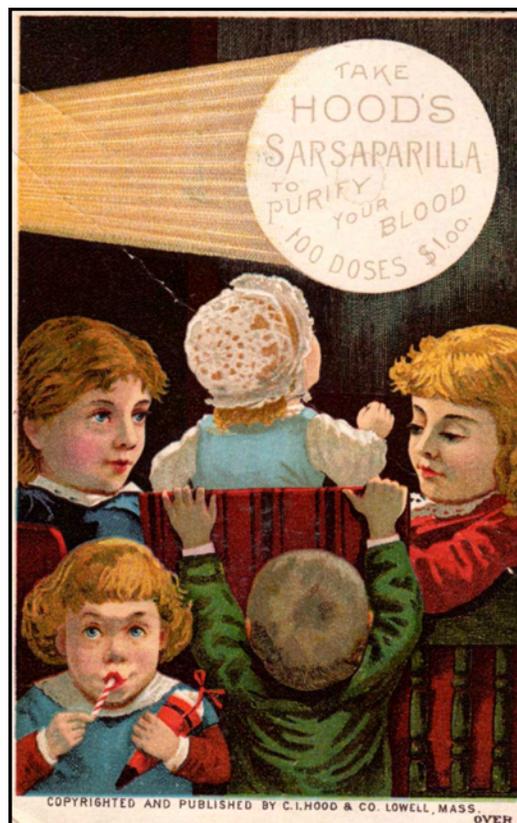
We are desperately in need of more material for the *Gazette*. The material reviewed in The Research Page suggests that scholars from around the world are doing research on magic lanterns. If you are doing interesting research on some topic related to magic lanterns, please consider submitting an article. Anything from short notes about interesting lanterns and slides to unusually long research articles are welcome. Because the cost of printing the *Gazette* is relatively low, we can include large numbers of illustrations. Sometime this summer, I am expecting a long and detailed article from Terry Borton on new work he has done on magic lantern lecturers. This may fill up a couple of issues, but after that, the cupboard is bare.

Shortly after this issue appears in print, I will send PDFs of all 2014 issues to the San Diego State University Library, where all articles will be posted with full color illustrations, including those appearing in black and white here.

Please check out the Magic Lantern Research Group at www.zotero.org/groups/magic_lantern_research_group. In the Group Library, you will find links to all back issues of *The Magic Lantern Gazette* and *Magic Lantern Bulletin* online through the San Diego State University Library.

You also will have access to hundreds of web pages related to magic lanterns, hundreds of copyright-free digital books go back to the 17th century, a comprehensive bibliography of scholarly articles on the magic lantern, mostly from the 1970s to the present, and much other useful research material.

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and Irish, French and German, together with plain American. Klondike the magic word that is possessing men so that they think and talk of nothing else.³

The steamer journey up the northwest waterways was more than 1500 miles and ended in Alaska, where boat loads of prospectors were deposited on the shore in one of two Alaskan coastal towns, Skagway or Dyea. They paused in these frontier towns to get their bearings, recover from any maladies arising from the sea voyage, and to obtain necessary supplies. The North West Mounted Police, who controlled entry into Canada, required each prospector to have a year's supply of equipment and food. The supplies weighed about 2000 pounds and cost around \$500. Once ready, prospectors embarked on the most grueling part of the journey, getting from the coast to the headwaters of the Yukon River.

There were two routes, one left from Skagway along the White Pass Trail to Lake Bennett. It was the longer route, about 42 miles, but was advertised as being flatter and a route where horses or mules could navigate. Those who could afford to buy a horse or mule could have their supplies pulled in a wagon or dragged on a sled. Unfortunately part way on the journey, the trail narrowed, making it nearly impossible for horses or wagons to pass. Many men overworked and brutally treated these animals trying to force them forward. It is estimated that nearly 3,000 horses were abandoned or died trying to make this journey and soon the trail was referred to as "Dead Horse Trail".

Fig. Four



Klondike Dog Train

SHOWING MEANS OF WINTER TRAVEL. The big dog train brings the goods and with a guide like the dog, and the driver, across all kinds of ice.

Made of winter travel the dog has handled and the many things of interest unknown to freighting or traveling with us.

The train is a perfect specimen of winter work, and by the most direct, clear and interesting description, in fact, for all kinds of the winter country, or of winter and winter all conditions.

NO OTHER SUCH A 2 HOUR ENTERTAINMENT CAN BE GIVEN.

Ascending a Snow Covered Peak

THE LECTURE tells of the location of snow peak, snow peaks, the way to the summit, the view of the horizon, and a thorough knowledge of it, and the way.

We show the small pen which to give a slight idea only, represents in the year 50 are 50 pictures, the scene covering each in every detail.

IMAGINE THE FIRST COPY of ascending these 50 photographs from their own work, which are in fact, a fine and a picture to illustrate the part of the...

ENTIRE EXHIBITION OUTFIT \$58.75.



Fording the Rapids

IN THE STRUGGLE FOR GOLD. The small pen drawing we show you, the Klondike gold digger, and our story, was a story of the interesting life, the Klondike gold digger, in fact, a fine and a picture to illustrate the part of the...

NOTHING LIKE IT EVER SEEN BEFORE

The first time anyone has had an opportunity to see and know all about the Wonder Land of Gold.

YOUR LISTENERS PAY 25 OR 50 CENTS need two of the most interesting and interesting life, and our proof, that you want and please before you get with the Klondike, and please distributed to Klondike just as...

STRUGGLE FOR GOLD.

ALL FOR \$58.75.

FOR \$58.75 WE FURNISH YOU the complete KLONDIKE EXHIBITION OUTFIT already to go to work at once.

This Outfit Includes THE 50 KLONDIKE PICTURES which alone a few weeks ago would sell at many, many times our price for the complete outfit. OUR LECTURE, in book form, printed on good paper from the clear type SCREEN FOR SHOWING PICTURES 10 FEET SQUARE, our BIG KLONDIKE MAGIC LAMP, 2,000 LARGE POSTERS for advertising exhibitions, 2,000 ADMISSION TICKETS and RUBBER STAMPING OUTFIT for stamping outfits with date and place of exhibition.

EVERYTHING COMPLETE FOR \$58.75.

The majority of prospectors, having spent what they had on getting to Alaska and buying the required supplies, couldn't afford a horse or mule, and had to carry their own supplies. They chose the Chilkoot Trail from Dyce to Lake Lindeman. It was 32 miles, shorter than the White Horse Trail, but more daunting. The most famous and most difficult part of the trail was Chilkoot Pass where stampedeers had to navigate the "Golden Stairs", a somewhat ironic name for the back breaking 1, 500 steps carved into the ice that each prospector not only had to climb but to get their supplies to the top of the pass. With average packs weighing 50-60 pounds it took 30 to 40 trips up the stairs (each trip could take up to six hours) to move all their supplies. It could take up to three months for a person to get all their supplies to the top of the pass.

Those who made it successfully to the headwaters of the Yukon at either Lake Lindeman or Lake Bennett had to build or hire rafts to take them 500 miles down the Yukon to Dawson City. If they succeeded in making it down the Yukon, surviving the rapids and avoiding the whirlpools, they arrived at Dawson City, which didn't exist in 1856 and yet by 1898 boasted more than 30,000 souls. Finally, they were ready to search for gold. Of the 30,000 people who made it to Dawson City an estimated 4,000 found some gold and only a few hundred actually got rich.



The First Pan

WITH LECTURE AND MAGIC LANTERN VIEWS your audience will follow the trail to the Klondike gold digger, and our story, was a story of the interesting life, the Klondike gold digger, in fact, a fine and a picture to illustrate the part of the...

Clives takes from Photographs, that will interest your hearers especially at this exciting time as nothing else can. From the very small pen drawing shown to this greater one you give you just a very rough idea, which taken direct from photographs and from the Klondike, in fact, a fine and a picture to illustrate the part of the...

.....Imagine the interest of your Audience.....

Take Your Audience to Alaska

ON THE BIG 10 FOOT CANVAS will be shown a big picture of Alaska, the largest, latest and most perfect map, and following your PRINTED TREATISE you will point out to your listeners the

POINTS OF INTEREST, HOW REACHED, TIME REQUIRED

and many interesting things concerning the country, thus giving them a clear and accurate idea of the subject of your entertainment.



Along the Yukon River

FROM THIS REDUCED PEN DRAWING of a scene on the Yukon River you can form some idea of how wild and interesting these scenes are. Appearing lifelike, perfect in tone on the big canvas, and described as they are in our lecture, they will hold your audience spell bound with interest and wonderment.

The Yukon is the wildest and to-day the most interesting navigable river in the world.....

You take your audience along the deep, winding river of the north with such absorbing interest as only this entertainment can.



Indians Fording a River

ON THIS NOW WORLD-WIDER TRAIL OF TRAVEL, you take your audience, illustrating your most interesting lecture with the big Indian pictures shown on the big stage.

Your lecture explains every picture, name of every point, its location. Everything is fully covered in this lecture.

Show pictures of Mr. Stoddard's or Dr. Newman's travels and you will not waste one moment of the interest as will this fully described **WINTER WHITE**, projected on to the 10-foot canvas by the **Big Klondike Magic Canvas.**

People didn't have to go to the Klondike to make a small fortune during the gold rush. Sears & Roebuck, founded by Richard Sears and Alvah Roebuck in 1893, offered people that opportunity without the perils of traveling to the Klondike. The partners saw the Klondike Gold Rush as a big opportunity for the firm and their customers. In less than a year after the gold rush began they were circulating flyers advertising the opportunity for individuals to make up to ten thousand dollars in a year "By giving Public Entertainments with the Greatest Crowd Pulling, Money Making, All Interesting, New, Original, Only and Wonderful Klondike Magic Lantern Lecture."⁴

Awash in hyperbole, every statement magnified, stretched and oversized, this four-page circular offered the improbable, eye-catching opportunity with the promise of practically no risk. The circular is a stunning example of the powerful and seductive quality of advertising copy selling the possibility of getting rich at an affordable cost.

our Klondike Magic Lantern

THIS LARGE AND POWERFUL MAGIC LANTERN WE
.....HAVE HAD MADE ESPECIALLY
TO SHOW OUR
.....OWN
Klondike Views

And we have had them built with a view to showing the pictures on a 10x10 foot canvas, with the greatest possible clearness and lifelike appearance, at the same time we have built it with a view to simplicity, so simple that anyone without any experience, without further instructions, can operate it perfectly at once, without to get out of order, always ready for use.

THE SAME LANTERN THAT IS GENERALLY USED BY NOTED LECTURERS, WITH THE ADDITION OF SOME SPECIAL IMPROVEMENTS, IS SENT TO OUR OWN SPECIAL KLONDIKE EXHIBITION.

WE SELL THE LANTERN AT ACTUAL COST.

WE DO NOT MAKE ONE PENNY ON THE LANTERN, POSTERS, TICKETS, SCREENS, OR STAMPING OUTFIT, OUR LITTLE PROFIT IS IN THE
.....FIFTY PICTURES.....

Which we control and which can be had only from us, and even on the pictures we put in very small, and can only be sold at the price by reason of the large number we have had made; for originally no one single picture cost to procure many times our price for the complete outfit.

...Our Liberal 30 Days Offer...

Send us \$5.00 as a guarantee of good faith and we will send you the complete outfit by express C. O. D. subject to examination; you can examine it at your nearest express office and if found exactly as represented, perfectly satisfactory, a wonderful opportunity of making money and you are sure you can make almost \$25.00 per day with it; pay the express agent the balance \$5.00, to pay and express charges, otherwise refuse it and we will return our \$5.00 and express charges.

You Can't Afford to Delay You are losing a golden opportunity to make money every day you put it off, losing at least \$25.00 every day for 30 days.

Only 3000 Outfits will be Sold Part of them will go to other countries when there are sold no more can be made; you delay until they are all gone you will miss the chance of a lifetime to make a small fortune in a single year.

Klondike is Now on Everybody's Tongue everywhere, the papers are full of it, companies are daily forming to develop the country, Government are anxious to develop the country. Thousands are preparing to go, others are thinking seriously, thousands more are undecided. The excitement will be of indefinite duration until those who will attend to it all will be delighted.

Now is the Time. Positively the Greatest Money Making Opportunity of the Age and only.....\$58.75 required for the outfit and that shipped on liberal C. O. D. subject to examination terms.

About our Reliability. As this Grand Offer may reach some who are unacquainted with our reputation and financial standing would say that we are
.....VERY TRULY,
SEARS, ROEBUCK & COMPANY, Incorporated.
Cheapest Supply House on Earth.

82 to 96 Fulton Street, 73 to 87 Desplaines Street and 17 to 31 Wayman Street,
.....CHICAGO, ILLINOIS.

Could someone really make that kind of money? The reader was assured one could, even though average personal income was under \$450 per year. There were examples in the circular of lantern entertainers who made

much more than these amounts. The names Stoddard, and Dr. Nansen were brought up to bolster the claim of riches to be made. John L. Stoddard (1850-1931) was probably America's most famous magic lantern showman at the end of the 19th century. He delivered travel lectures using magic lantern slides to illustrate his talks. He was an extremely popular entertainer at the time of the Klondike gold rush. The circular states that Stoddard had a three week run at Chicago's Central Music Hall and with tickets selling at \$1 made \$27,000 in the three week period, or \$1,500 a night.⁵ That information is followed with the rhetorical question "Are people as interested in Stoddard's South American and African views and Lectures as in the KLONDIKE?"⁶ It implies the answer is no. If the news about Stoddard didn't seal the deal, a prospective buyer was also told about Dr. Fridtjof Nansen (1860-1931), the great Norwegian explorer, scientist and Nobel laureate. He was a sought after lecturer who also used the magic lantern to share his exploration of Greenland and his attempt to travel to the North Pole.

According to the circular, Dr. Nansen had a contract with a company to deliver 50 lectures for \$65,000 and again the question is raised. "Are people as much interested in Dr. Nansen's Greenland and Iceland Views and Lectures as the Klondike?"⁷ We are led to think probably not. How interested are people in views of the Klondike? The reader is told that \$1,874.00 (an exact enough figure that it makes it difficult to doubt its veracity) was made by a person giving an Klondike magic lantern lecture at the big Chicago Opera House. So with all these sums brazenly flaunted, the prospective Klondike lecturer should "imagine the possibility to make a lot of money."

A reader hooked by the possibility of making money would want to know the cost of such an outfit and the expertise needed to run such an enterprise. They probably were momentarily stunned and disappointed when they saw that this outfit sold originally for \$3,000, but before the reader could blink or give up all hope there is the amazing news that Sears is now offering the identical outfit for the remarkable price of \$58.75. That's right a mere \$58.75. How is this possible? Well, the flyer states, Sears & Roebuck, which boasts of being the "Cheapest Supply House in the World", is able to reduce the price so drastically because it has made 3000 exact copies of the 50 photographs it has exclusively licensed. Sears and Roebuck assure the prospective customer, "We do not make one penny on the lantern, posters, tickets, screens or stamping outfit. Our little profit is in the fifty pictures which we control and which can be had only from us."⁸

ALL ABOUT ALASKA THE... KLONDIKE GOLD FIELDS AND THE Wonderful Talking Machine TO KLONDIKE AND RETURN

In One Hundred and Twenty Minutes, and Stop at all Principal Stations.

A GRAND ILLUSTRATED LECTURE and Musical Entertainment

TALKS LAUCHS PLAYS SINGS

THE TALKING MACHINE is truly one of the MOST WONDERFUL OF INVENTIONS.

MAGNIFICENT PHOTOGRAPHIC VIEWS

Copyright, 1900.

PRICES OF ADMISSION: Adults _____ Cents. Children _____ Cents.
ENTERTAINMENT BEGINS AT 8:00 P. M.

What do you get for your \$58.75? Your outfit included:

- 50 large handsome Klondike Views from photographs including: Klondike gold mines, Dawson City, Forty Mile Creek, scenes along the different routes of travel, Chilkoot Pass, Lindemann, Lake Indians, Steamboats, Working at Noonday, and Night.
- The grand lecture in book form.
- A Special High Grade Magic Lantern made especially for giving this Klondike entertainment
- Ten foot white screen.
- 2,000 large posters for advertising.
- 2,000 admission tickets.
- Rubber stamping outfit for stamping date and place of entertainment on advertising posters.

Behavioral economists today would call the advertising trick Sears employed an anchoring device, focusing the reader's attention on the \$3,000 figure and not the \$58.75. Although magic lantern distributors like A.T. Thompson of Boston and T.H. McAllister of New York didn't offer views of the Klondike at the time, each were offering about a dozen different outfits with lanterns, screens, and even more slides for \$50. Sears was breaking this "price point" by both making it's outfit seem incredibly inexpensive and with colorful claims repeatedly suggesting much higher figures than McAllister (which said a good showman could ear \$10-\$50/night) that someone could make.

Those who might be worried about what expertise was necessary to give a show and manage the business were offered assurances. As if anticipating the question, the flyer stated: "Anyone without previous experience can give these entertainments, as the operation is extremely simple, and complete instructions are sent with every outfit. The arrangement of the magic lantern is so simple that a child can operate it." A new buyer could, Sears claimed, rest assured that everything had been taken care of, stating: "In short we furnish the business proposition, we furnish the methods for conducting the business, we furnish the business experience, in fact, we furnish everything that is necessary and all you have to do is to follow our instructions. Be assured there is nothing left for the exhibitor to do but to read to his audience the grand lecture, which has been placed at his disposal."⁹

You wouldn't think there was more to say but you are then warned, "You can't afford to delay. You are losing a golden opportunity to make money every day you put it off, losing at least \$25.00 every day. \$600.00 every month." Best of all, a buyer only need send \$5.00 as a guarantee of good faith and pay the rest after inspecting the outfit when it was delivered.

There are no details of how many units were sold, or whether buyers made any money on these outfits, but if Sears sold the 3000 units it claimed it had manufactured, it would have generated revenue of nearly \$180,000 dollars off this one item from it 532 page catalog! It must have been good business, at least for Sears & Roebuck, because before the end of 1898, Sears & Roebuck was already offering a second package, this time a show about Cuba. The Klondike gold rush offered magic lantern showmen as well as Sears & Roebuck a great opportunity.

Notes and References

1. Klondike at Home Circular, Sears, Roebuck & Company, 1897, p. 1.
2. Gary L. Blackwood, "Klondike Gold Rush." *Wild West Magazine*, June 12, 2006.
3. Edwin Tappan Adney, *The Klondike Stampede*. Harper & Bros., 1900. pp. 11-12.
4. Klondike at Home Circular, Sears, Roebuck & Company, p. 1.
5. *Ibid.*, p. 1.
6. *Ibid.*, p. 1.
7. *Ibid.*, p. 1.
8. *Ibid.*, p. 4.
9. Letter to potential customers from Sears, Roebuck & Company, 1897, p. 1.

Two Women in the Klondike

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One of the more obscure pieces of magic lantern literature is *Two Women in the Klondike: A Story of a Journey to the Gold-Fields of Alaska*, written by Mary E. Hitchcock (G. P. Putnam's Sons, New York, 1899). Mary and her companion took a steamer from San Francisco to the Klondike gold fields, accompanied two large dogs and an assortment of other pets, such as caged birds, which seem like an odd choice for a trip to the wilds of Alaska. They also traveled with an enormous array of luggage, plus an immense amount of cargo shipped from San Francisco. Included in this mountain of possessions was a large music box, a graphophone, a limelight magic lantern, and an animatoscope for showing motion pictures. They hit upon the idea of using the two projectors to entertain residents of the mining town of Dawson, in the Yukon Territory, and brought along a supply of motion picture films and lantern slides for this purpose. The films included the usual sorts of subjects common at the dawn of the motion picture era, including moving trains and a boxing match featuring Jim Corbett. The lantern slides include the sinking of the battleship Maine, marching soldiers, and scenes

of the Spanish American War

Things do not go well. The women hire a man to manage their shows, but all sorts of obstacles delay the opening of their program. Most of the book is a daily diary of their activities on the trip, including descriptions of their dinners, the building of a cabin, etc. Periodically there is some mention of the animatoscope or the magic lantern. First, a shipment of supplies, including the chemicals needed for limelight illumination, fails to arrive on time. Then their cargo is held up in customs. Once they receive the shipment, it is discovered that the retort needed to prepare the chemicals for illuminating the projectors is so old and beat up that it leaks. Similarly, the gas bags needed for limelight are found to be leaky and unusable. Finally they settle on using acetylene illumination, only to find the chemicals ordered in San Francisco failed to arrive. Finally the technical difficulties are overcome, and they are ready to exhibit their films and slides, only to have a man called "Arizona Charlie" arrive in town with his own animatoscope and a similar supply of films. This competition is short-lived, however. Arizona Charlie suffers a number of mishaps that repeatedly shuts down his show, including an explosion that badly burns his assistant.

Finally they manage to get the show underway, using the magic lantern to project advertisements for the motion picture show on a large sheet stretched across the street, as well as selling projected advertisements to other merchants. After all these difficulties, the author has relatively little to say about the show itself:

Von M____ [the manager] rushed in, saying, "The animatoscope is such a success that the manager of the Combination Company wants to hire it, and has sent to know our terms, and as for the magic lantern show in the street, we have three advertisements already at thirty dollars a week each, and are likely to have so many more than we shall probably soon be able to advance the price." Well deserved success for Von M____, after so much hard work!



Fig. Four

A Nemesis; or, Tinted Vapors A Novel of the Magic Lantern

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Several years ago, I was searching for references to magic lanterns in an online database of American Periodicals when I came across a book review of an obscure novel. The review briefly summarized the plot and stated that a mystery was solved with some tricks with the magic lantern. The book was entitled *A Nemesis; or, Tinted Vapors* (1892), by J. Maclaren Cobban (1849-1903). Cobban was an early British science fiction writer whose other books include *Master of His Fate*, *The King of Andaman*, *The Tyrants of Kool-Sim*, and many others.¹ Eventually I managed to find an inexpensive copy of the book to purchase online and was able to find out what role the magic lantern played in the plot.

The narrator of the story is Rev. Gerald Unwin, who arrives in a Lancashire village to take up a position as curate of the local church. The main employer in town is a chemical dye factory that manufactures dyes for textiles. The village is a rather grim industrial town, with the factory spewing forth toxic smoke (the “tinted vapors” of the title), making the place unhealthy for its inhabitants and having killed off many of the trees.

The chemical factory is owned by two men named Lacroix and Steinhardt. Some time before Rev. Unwin arrived in town, Lacroix had rather mysteriously disappeared, supposedly having gone to London on business and never returned. The plot of the book is rather complex and not particularly believable. Suffice it to say that Rev. Unwin comes to suspect that Lacroix was murdered, possibly by his business partner. He gathers various sorts of circumstantial evidence suggesting that Lacroix returned from London and disappeared in the local village, but he has no conclusive evidence to implicate his partner. Taking his cue from a play within a play in Hamlet, Unwin decides to reveal the guilty party through a magic lantern show, hoping to embarrass him into admitting his guilt. Toward the end of the book, Unwin reveals his plan:

The church had for some years exerted itself to provide other recreation for some at least of the people. In accordance with this usage there was advertised for Friday evening a mild tea entertainment, to be followed by “Grand Dissolving Views,” which last Freeman had learned would be shown by a fine new magic lantern Steinhardt had just presented to the

Sunday School. Steinhardt was going to honor the affair with his presence. Our plan then was this: —I would contrive through the new curate...to get a sight of the magic lantern and judge the size of its slides; I would straightaway go into the town and buy a certain number of blank slides of that size. On these Mrs. Freeman, who had a knack of such things, would paint the chief scenes of our tragedy. I must then prevail upon the curate, or upon whomever person I could learn to have management of the lantern, to introduce them in order at the end of the exhibition.

I discovered that very evening, by going casually into my landlady’s kitchen, that her herculean son [Dick] was going to have charge of the magic lantern: he was at that moment busily making acquaintance with it.

The rest of the plot involving the magic lantern unfolds in the penultimate chapter of the book, entitled “Dissolving Views”:

The evening came, and I was almost sinking under excitement. The place of entertainment was that Public Hall in which Freeman had delivered his famous lecture. The kind of thing was rather new in the village, and there was a crowded attendance of workpeople, especially Steinhardt’s own. Steinhardt, with his wife and son, sat right in front, where the reflection of the sheet fell full upon him. When the lights were turned, some out and some low, Freeman and I crept behind the sheet, where I waited with trembling pulse and sudden creeping chills till the to me uninteresting part of the entertainment came to an end. The curate acted as lecturer, and explained with fluency what the views meant, or told something about the places represented. I cannot tell what it was about. At length his series of views and his lecture were finished. There was a moment’s pause—to me a wild throb of anxiety—and then a bass voice of the manager of the lantern boomed forth the announcement, “A Lancashire Mystery.” Without another word, the first picture came upon the sheet (I crept to its corner to watch Steinhardt). It was two men in an attitude of quarrel, surrounded by colored vapors. The second followed quickly without a word of explanation: the same two men—the one half suffocated, struggling to get out of a vat or bath of vapors, while the other, with mouth muffled, forced him down. Still no word of explanation. Rapidly came the third picture: the one man lying dead and dyed before the

other, and beside an open box. Awful whispers began to stir among the spectators, who were the more impressed by the silence amid which the pictures appeared. I ventured to peep at Steinhardt: he was gazing fixedly, with parted lips. The fourth picture called forth an instantaneous cry of horror; it was, perhaps, too realistic. The dead body lay stripped and *quartered* before the living man, who stooped over it. I fancied at this sight I heard a low moan from the front bench, but on glancing at Steinhardt I saw him sitting as before, as if fixed as much by utter astonishment as by horror. The next picture rapidly blotted out the gruesomeness of the other; the portions of the body lay wrapped in three canvas packages, and the man stood as if pondering. Quickly came the next: the man digging near a ruined building, with the three packages by him. "Th' old spinning mill!" some one exclaimed aloud; I had not thought the resemblance was so recognizable. That was almost immediately succeeded by the same view of the mill, with the packages gone, the hole covered in, and the man standing as if pulling at a rope which passed over the top of the wall.

"The devil!" exclaimed Steinhardt, starting suddenly to his feet. But he recollected himself and sat down again.

At once the last picture of all flashed upon the sheet: the wall lay flat on the ground, and the man stood by with the loose rope in his hand!

Up started Steinhardt, and strode down the room, amid an ominous silence, to where the big Dick stood by his apparatus.

"Where the devil," I heard him exclaim, "did those horrible pictures come from? They were not among the lot I bought! Come, no d—d nonsense! You must tell me where you got them. Who gave them to you?"

Later, after the magic lantern show is over, Steinhardt confronts Rev. Unwin and his assistants:

"You think with your fool's tricks and your pictures you will annoy me, and spoil me! *Piff!* You are nothing:—you are beggars!—you are dirt! I will have you, Sir Parson, arrested for making calumnious charges against me!"

How in his fury had he committed himself!

"Herr Steinhardt," said I, at once, "the pictures so

far as I heard, were unaccompanied by a single word of comment, except what they drew from the people, and no one could say that the figures represented were likenesses. But your guilty, black heart has charged you. As it says, I say: "You are the murderer of your partner Mr. Lacroix and his remains will now be found securely locked, whence you can't move them, under that fallen wall!"

The ghastly remains of Lacroix were indeed excavated from beneath the fallen wall. Confronted with this evidence, a large crowd of laborers marches toward the chemical factory to seize Steinhardt, only to find that he has accidentally blown himself up in his chemical laboratory. So justice was done in the end.

Notes and References

1. Cobban, J. Maclaren. *SFE The Encyclopedia of Science Fiction* (online) (http://www.sf-encyclopedia.com/Entry/cobban_j_maclaren).

Book Review

Denis Pellerin and Brian May. 2014. *The Poor Man's Picture Gallery: Stereoscopy versus Paintings in the Victorian Era*. London Stereoscopic Company, London. ISBN 978-0-9574246-1-6. 208 pp. \$75 (hardcover in boxed set).

Denis Pellerin and Brian May have done it again! Pellerin is a leading French scholar of early stereoviews, while May is a founding member of the rock group Queen, holds a Ph.D. in astrophysics, and is the founder of the modern incarnation of the London Stereoscopic Company. Previously they produced the spectacular book *Diableries* (2013), a collection of stereoscopic views in Hell. The present book has the same sumptuous production values of the previous one, with fully restored images of stereoviews and an "Owl" stereoscope included in the boxed set that enables the reader to view the book's illustrations in 3-D.

The stereoviews illustrated in the book are early Victorian live-model photographs which copy the subject matter of Victorian paintings, engravings, and other artwork. Many are hand-colored. Some are in sets, all based on one source. For example, a set on Derby Day is based on a huge painting by William Powell Frith showing a crowd at a horse race, and secondarily on a Punch cartoon showing the same sort of crowd. The stereoviews depict smaller sections of the original source images. All of the source images and stereoviews are superbly reproduced in this beautiful book.

M. João Carvalho, Marisa Monteiro, and Manuel B. Marques. 2014. Teaching optics with the centennial universal lantern. *Proceedings of SPIE [International Society for Optics and Photonics]* 9289 (online; no page numbers).

This rather technical article appeared in an online electrical engineering journal. It describes a scientific lantern purchased in 1909 for the Physics Cabinet of the Polytechnic Academy of Porto in Portugal. The lantern, which is illustrated with a number of photographs, came equipped with various attachments that allowed it to be used as a magic lantern, projecting microscope, and an instrument for demonstrating optical principles. Apparently the instrument was used for decades in teaching physical optics, as pictures of the classroom from the 1920s through the 1940s show it in the same location in the room. Most of this article consists of a detailed description of the lantern and its accessories, with comments on how it was used in the classroom. It will be of particular interest to society members who specialize in scientific projectors.

Alejandro Martínez. 2010. Evangelization, visual technologies, and indigenous responses: the South American Missionary Society in the Paraguayan Chaco. *International Bulletin of Missionary Research* 34:83-86.

This article was published several years ago, but was overlooked. It deals with the use of the magic lantern by Anglican missionaries operating in the Paraguayan Chaco region in the late 19th century. It discusses the first purchase of a magic lantern by missionaries in Paraguay in the late 1880s, as well as its regular use in both Sunday services provided to the Indians and back home in England as a fund-raising tool. The slides shown to the indigenous people were mostly reproductions of European paintings of Bible scenes, which caused some consternation among people unaccustomed to viewing image on a screen (or any other images, for that matter). These lantern services in Paraguay continued more or less unchanged at least until the 1920s.

Ryo Okubo. 2014. The magic lantern show and its spectators during late nineteenth-century Japan: control of perception in lantern shows for education and news report of Sino-Japanese War. *ICONICS* (published by Japan Society of Image Arts and Sciences) 11:7-26.

There is currently a good deal of scholarship on the magic lantern underway in Japan, much of it unavailable to western readers because of language barriers. Fortunately, this rather long article is in English. It briefly traces the history of

magic lanterns in Japan and focuses particularly on their use in education in the late 19th century. The magic lanterns under discussion here are not the traditional wooden lanterns (*utsushi-e*) used for entertainment and presented at our society conventions, but western lanterns imported into Japan starting in the 1870s (*gentô* or *gentou*) and used especially for schools. The author describes the widespread educational use of magic lanterns in which the student audience was expected to sit quietly and absorb the information on the slides. This is contrasted with lantern slide shows about the Sino-Japanese War (1894-1895), which were propaganda exercises designed to elicit patriotic and pro-military feelings in the audience. The article is well researched, with numerous citations of both Japanese and western scholarship. There also are several Japanese images showing magic lantern shows.

Hana Washitani. 2014. The revival of “*gentou*” (magic lantern, filmstrips, slides) in Showa Period Japan: focusing on its developments in the media of post-war social movements. *ICONICS* 11:27-46.

This article is a logical follow-on to the previous one. Here the definition of *gentou* has been expanded to encompass not only projectors showing glass lantern slides, but 35 mm slide projectors and especially film strip projectors as well. Magic lantern purists in our society may think this stretches the definition too far, but a filmstrip projector is essentially a lantern that has lost most of its magic. Those of us who grew up watching tedious film strips on hand-washing and nutrition in school health classes may be surprised that this medium has now become a subject of serious scholarship. It turns out, however, that a major movement advocating the use of *gentou* projectors existed in post-war Japan and most likely in the United States as well. The American occupation government began a nationwide campaign to distribute up to 1000 Besler projectors, designed to show both slides and filmstrips, to schools in Japan. This was a drop in the bucket, however, compared to the estimated 20,000 *gentou* projectors that already were in Japan. Furthermore, there were 33 Japanese companies that specialized in producing *gentou* slides and filmstrips, selling some 6000 films per month. All sorts of social organizations, from labor unions to women's organizations and the Japanese Communist Party adopted *gentou* as a means of spreading their messages to the public. To some extent, this was old wine in new bottles, since social movements had been using magic lanterns for a century.

Meredith A. Bak. 2015. "Ten dollars worth of fun": the obscured history of the toy magic lantern and early children's media spectatorship. *Film History* 27:111-134.

This article will be of particular interest to society members who collect toy magic lanterns. The author argues that scholars have neglected the significance of toy lanterns and the role they played in developing habits of media spectatorship in young children. She provides a rather detailed overview of toy magic lanterns in the United States, drawing on original sources and recent magic lantern research, including publications of both magic lantern societies. She focuses in particular on the lanterns distributed to children by *The Youth's Companion* magazine as premiums for selling subscriptions. She emphasizes that *The Youth's Companion* distributed magic lanterns as complete exhibition packages that included advertising posters and tickets, thereby encouraging entrepreneurship in young children. On one point I would disagree slightly with the author. She points to the leveling out of magic lantern prices in *The Youth's Companion* in the late 1890s as evidence that the popularity of the lantern was waning. Given that newspaper advertisements for toy lanterns actually peaked in the late 1890s, a more likely explanation was an oversupply of toy lanterns on the American market and a generally deflationary economy during that same period.

Eileen Curley. 2015. Parlour conflagrations: science and special effects for amateur theatricals. *Popular Entertainment Studies* 6:26-41.

This article is not about magic lanterns, but may be of interest to readers interested in the use of magic lanterns in the home or in lantern illumination. The author's focus is on manuals for amateur theatricals in the home. These often included instructions for potentially dangerous and explosive special effects, including simulations of fireworks, burning buildings, etc. In some cases, magic lanterns used with red filters were recommended for fire scenes. There also were instructions for home-made calcium lights of the type used for magic lantern illumination. The author sees these amateur theatrical manuals as part of a broader interest in conveying scientific knowledge to the public. These books therefore fall into the same category as books of "rational recreations" that often included instructions on the use of the magic lantern.

Edward Slavishak. 2015. Expert vision: J. Horace McFarland in the woods. *Pennsylvania Magazine of History and Biography* 139:135-169.

Horace McFarland was a leading figure in the city beautification and landscape preservation movements in the first three decades of the 20th century. One feature of his contributions to these movements was delivering hundreds of illustrated lectures promoting the beauties of natural scenery. McFarland did not focus his attention on the wilds of western North America, but the hills and valleys of his native Pennsylvania. He spent a lot of time in the Pennsylvania woods, photographing natural scenery. He was not so much an advocate for wilderness preservation, but rather for improvements such as good roads that would make the natural landscape accessible to ordinary Americans. As he grew older, he became particularly fond of automobile tours through the countryside and became an advocate of amateur photography. Much of this article is a detailed analysis of the aesthetics of his photographs, illustrated with examples of his colored lantern slides now housed in the Pennsylvania State Archives. Some of his images romanticized the local landscape. One slide shows a group of people walking through the woods (p. 166). It is entitled "Primeval Forest," but the age of the trees suggests a second-growth forest, not primeval wilderness.

Sally Crawford and Katharina Ulmshneider. 2015. HEIR: A new interdisciplinary source for the study of global childhood in the late nineteenth and early twentieth centuries. *Childhood in the Past: An International Journal* 8:5-23.

In the mid-twentieth century, when lantern slides went out of fashion as educational tools, many museums and universities found themselves in possession of large collections of lantern slides, which mostly sat neglected in storage areas. Some institutions discarded their lantern slides, largely because of lack of space and lack of interest in the slides. These discards can still be found frequently on Ebay. More recently, museums and universities have begun to recognize the value of lantern slides as visual records of the past. This article suggests that one such archive, the Historic Environment Image Resource (HEIR) at Oxford, is a source of information about childhood around the world. The collection of more than 10,000 lantern slides and glass negatives has images of children, among many other subjects, and a small selection of those slides is illustrated in the article.

CHOCOLAT GUÉRIN-BOUSTRON



Correction méritée.

CHOCOLAT GUÉRIN-BOUSTRON



Premier cadeau.



Mur mitoyen.