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The Magic Lantern Gazette

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The Magic Lantern Society of
the United States and Canada

www.magiclanternsociety.org



Dissolving Views of Japan

Like a **dissolving view**, Old Japan was giving way to New Japan.... The elegant flowing robes of the higher classes, their exquisite salutations when they met and when they parted, and their partiality for the greatness of littleness in ornaments, in bronze, lacquer, and porcelain, were in the fullness of fashion.

Bishop Newman, "My First Visit to Japan" [1874],
Christian Advocate, May 28, 1891

In general, it may be said that such is the charm of the poetry, that the student requires but little to aid his imagination in calling up scenes which are "**dissolving views**" amid a dream-music monotonously sweet.

Mrs. Flora B. Harris, "Glimpses of the Japanese Lyric Drama," *The Chautauquan*, August, 1892

Both Old and New Japan were featured in our 17th International Convention, held in Arlington, Virginia, and Washington, D. C. in July. The program began with a wonderful evocation of an ancient Japanese *utsushi-e* magic lantern show, presented by the Minwa-za Company of Tokyo. Later, Machiko Kusahara described the transition from this old, and uniquely Japanese, style of magic lantern show to those influenced by western magic lantern practice. Other presentations took us on a magic lantern journey to Canada, Australia, Germany, and the United States, making this one of the most international of our recent conventions.

This issue focuses mostly on our Washington convention—hence the front cover image, which despite being somewhat seasonally inappropriate for a Summer issue, is nevertheless a great image of our nation's Capitol building. The Washington theme carries over to the back cover, with a cartoon from the political humor magazine *Puck* showing President Grover Cleveland projecting a magic lantern on the Capitol dome. Inside, I have provided short summaries of all of the presentations, both research talks and lighter magic lantern shows, along with pictures of some of the participants or images used in their presentations. I think all who attended agree that this was one of our most successful conventions; Tom Rall and the other organizers deserve a round of applause.

This issue is rounded out with a short article by new member Gregg Millett in which he describes the connection between early magic lantern slides of China and later 35 mm color slides, while making a plea for additional early slides of China. There also is an extensive section summarizing recent academic research on the magic lantern and other short pieces.

Much of this issue was written by me, so as always, I am looking for new material for subsequent issues. I probably will write up the research I presented at the Washington convention as an article for the next issue, but beyond that, the cupboard is bare. So I encourage others who gave talks in Washington to consider writing up articles on their work for the Gazette. I also will be happy to receive long or short articles from other members on any aspect of the history and culture of the magic lantern, stories about magic lantern collecting, or other topics

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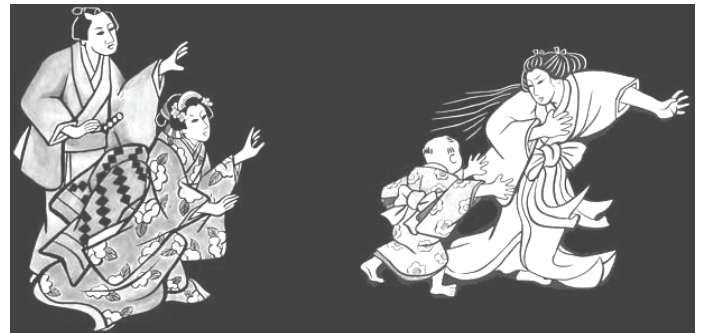
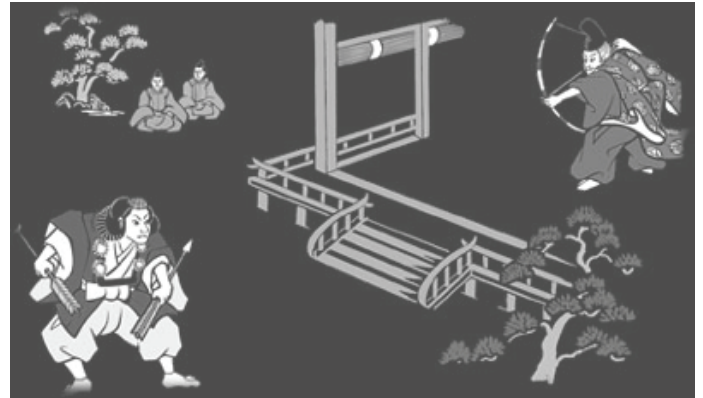


Early hand-painted Japanese magic lantern slide, from the collection of Machiko Kusahara.

Magic Lantern Society of the United States and Canada 13th International Convention Program Summary July 10-13, 2008

The 13th International Convention of the Magic Lantern Society of the United States and Canada, held in Arlington, Virginia and several different venues in Washington, D.C from July 10 through 13, was a tremendous success. With more than 60 attendees from the United States, Canada, Europe, Japan, and Australia, it was a truly international event. It also featured a rich mixture of entertaining magic lantern shows and scholarly research talks, offering something of interest to everyone. Congratulations to the program organizers, especially Tom Rall, Harry and Joanne Elsesser, and Artemis Willis, as well as Larry Cederblom, who designed the convention logo, posters, and program, and to the various presenters for a wonderful convention.

The convention got off to an excellent start on Thursday night with a most unusual presentation by the **Minwa-za Company of Tokyo** at the Freer Gallery of Art in Washington. The troupe used replicas of early Japanese wooden magic lanterns to present a show unlike that ever seen by most of our members. The Minwa-za Company, led by Fumio Yamagata, was founded in 1968 as a shadow theater. Mr. Yamagata first encountered *Utsushi-e*, a type of magic lantern show from the Edo era of Japan in 1978. Early Japanese lanterns were completely different from those in the West, being made mostly of wood and presented with rear-screen projection involving multiple hand-held lanterns that are moved around the stage by the showmen. Because these early lanterns are very rare, the Minwa-za Company has built new lanterns based on old designs. They also have used digital imaging to restore damaged or incomplete early slides in order to present a traditional Japanese story. The resulting show featured many of the moving-slide techniques seen in western magic lantern shows, although the details of slide construction are different. The troupe put on a varied show that included two short pieces and one longer story, each accompanied by music and a narration in Japanese. Machiko Kusahara provided commentary in English to introduce the presentations. In addition to Mr. Yamagata, the group included Yuko Tanaka, Taichi Nakao, and Atsushi Shinada, who operated the wooden lanterns (*furo*), storyteller Masaya Yamazaki, and Takeshi Shinnai, who provided music and narration. Their presentation, which was open to the general public and played to a full house, was the culmination of a tour arranged by Artemis Willis that included shows in Los Angeles, Boston, and New York. Parts of the tour also included presentations by David Francis and Joss Marsh, Terry Borton Zoe Beloff, Erkki Huhtamo, and Deac Rossell, all included in our program.



Above: Japanese magic lantern slide images used in *utsushi-e* shows. Images are projected on the screen with multiple hand-held lanterns.

Right: Fumio Yamagata with hand-held wooden magic lantern (*furo*) used in *utsushi-e* shows.



Friday's session featured a varied mixture of lantern slide shows and research talks. **Ian and Margery Edwards** led off with "From Convict Hulks to U. S. Battle Fleet," a lantern-slide history of Australia from the first settlement in 1788 to the visit of the American Navy in 1908. They began by pointing out that there have been five generations of lanternists in the Edwards family. Their show featured pictures of Captain Cook, Sydney harbor, prison ships, and other early views of Australia. There was a wonderful motion slide of a ship departing for Australia, as well as photos of various locations in England, Scotland, and Wales that produced the early colonists bound for Australia. Other unusual slides included one of a traveling minister on a horse with equipment for magic lantern services and a series of slides of magnificent Victorian arches in Melbourne. The show culminated with slides of the U. S. "Great White Fleet" on its visit to Australia, including a slide of Ian's own grandfather and father going to see the fleet. Many of the slides in the show were from the collection of the Rev. Percy Edwards, an ancestor of Ian's. Margery provided dramatic musical accompaniment on the harmonica.

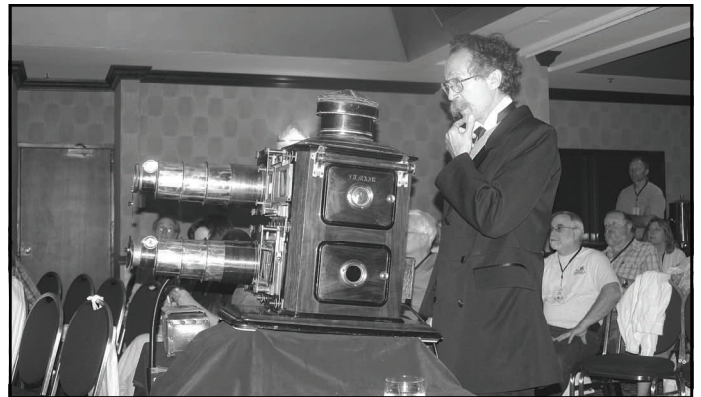


Ian Edwards presenting his lantern-slide history of Australia. Photo by K. D. Wells.

Following the Edwards' show, **Dick Moore** provided a new look at "Puck and His Pig," drawing on his seemingly inexhaustible supply of lantern slides of pigs of every variety. There were lots of great comic motion slides, accompanied by a generous dose of Dick's "pig puns."



Next up was a selection of "Canadian Pacific Railway Magic Lantern Slide Lectures" presented by **Michael Lawlor**. The tour started in the East, with photos of Newfoundland, Prince Edward Island, Quebec, Montreal, and Ottawa, including a spectacular colored slide of the Chateau Frontenac in Quebec, which was built by the Canadian Pacific Railroad. There were many scenes of various industries and farm land on the prairies intended to attract potential settlers. The show ended with scenes of western Canada, including Vancouver and Victoria, with some nice images of totem poles.



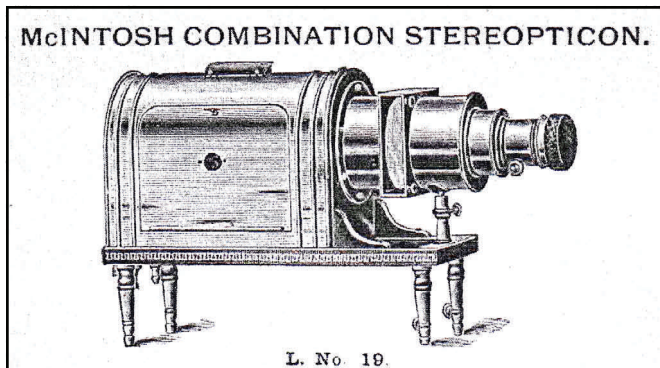
Michael Lawlor at the biunial lantern, presenting his show of Canadian Pacific Railroad slides. Photo by K. D. Wells.

Terry and Debbie Borton then began a series of research talks with a review of their latest research on Joseph Boggs Beale, including a complete catalog of all known Beale lantern slide images and a book on Beale's art, which they hope to have published soon. They talked about the provenance of Beale's images and the ways in which they were used. They also explained the methods they used to attribute images to Beale when they were not signed. Dating of images was done mostly through an exhaustive survey of catalogs of various lantern slide dealers. To this point, they have found more than 2000 images that can be attributed to Beale, making him by far the most prolific of all lantern-slide artists.

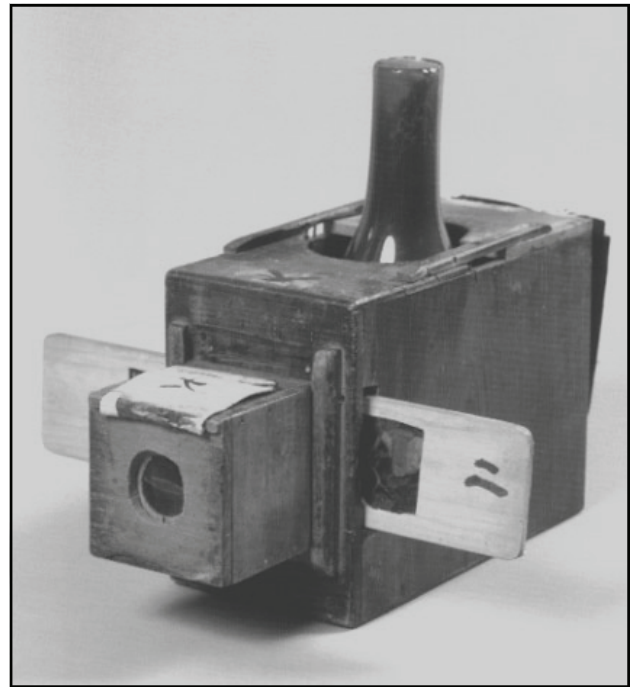


Poe's *The Raven* by Joseph Boggs Beale. Wells collection.

Kentwood Wells described research done with the American Periodicals Series online database in “What’s in a Name? The Magic Lantern and the Stereopticon in American Periodicals, 1860-1900. This survey revealed hundreds of references to the words “magic lantern” and “stereopticon” in periodicals over a period of 40 years, with the term “stereopticon” coming to dominate the literature by the 1890s. The earliest reference to this term was in the early 1860s, when several showmen began advertising “The Stereopticon” as a new form of entertainment, although it seems clear that this was nothing more than an improved form of magic lantern used to show photographic slides. The definition of the term has been confused because different writers and even different manufacturers used the word “stereopticon” in different ways. Some used it to describe any lantern suitable for showing photographic slides, while others used the term to refer to lanterns with limelight illumination. Still others used the term mainly for double or biunial lanterns for showing dissolving views, although this definition appeared late in the 19th century. The quantitative analysis of the periodical literature also revealed that the terms “magic lantern” and “stereopticon” were used in different contexts, with many references to “magic lantern” being metaphorical or literary uses, whereas the term “stereopticon” was used principally for describing lectures. Another unexpected result is that about two-thirds of all references to the term “stereopticon” appeared in religious periodicals, although many of the lectures being described were on non-religious subjects.

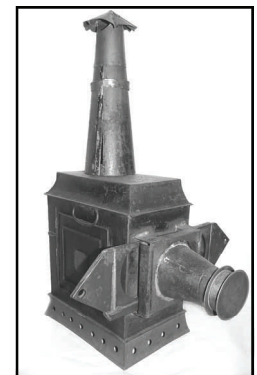
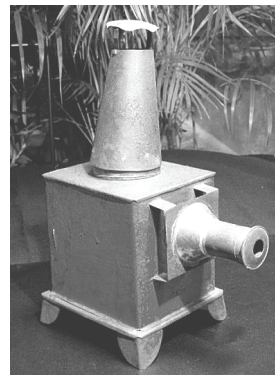


The next research talk by **Machiko Kusahara**, “Utsushi-e and its Transition to (Western Style) Magic Lantern in Japan around 1900,” was a perfect complement to the first night’s presentation by Minwa-za. She described the evolution of the uniquely Japanese form of magic lantern show, utsushi-e, probably from early shadow plays, and possibly influenced by early lanterns brought to Japan by the Dutch. She showed an original wooden lantern and some examples of utsushi-e slides, including some beautiful hand-painted motion slides. This form of lantern show began in about 1803 and used paper screens for rear-screen projection with hand-held lanterns that could be moved by the operators. Many of the slides used in these shows had multiple images to produce a kind of character animation. With the opening of Japan to the West from the 1850s through the 1870s, imported metal



Early wooden Japanese magic lantern (*furo*) used for *utsushi-e* shows. Photo by Machiko Kusahara.

lanterns gradually replaced the traditional wooden lanterns. By the 1880s, many lanterns were being imported from Europe, and Japanese manufacturers began making metal lanterns as well. Many of the same types of shows that were given in Western countries, such as travelogues and temperance shows, also appeared in Japan, and there was a large industry of photographic slide manufacture and many Japanese lantern slide photographers and colorists. In addition to many interesting pictures of magic lanterns and slides, Machiko showed some typical Japanese iconography of the magic lantern, including woodblock prints depicting western-style lanterns and silk kimonos imprinted with magic lantern images.



19th century Japanese-made metal magic lanterns (*gento*). Machiko Kusahara collection.



Wells collection

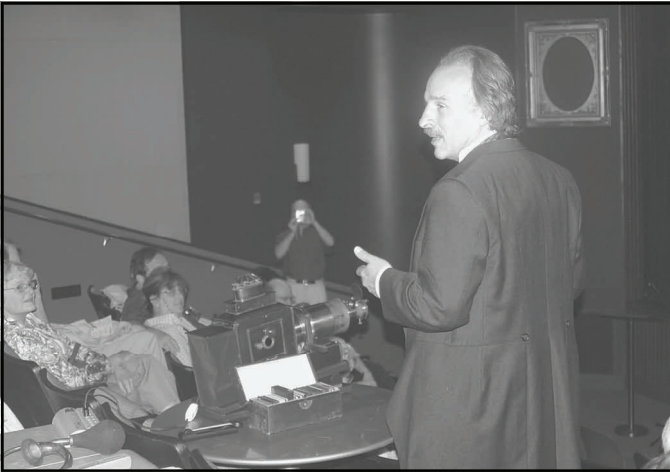
Larry Rakow provided an entertaining break from the research talks with a beautifully arranged power-point presentation featuring some of the best of his toy lantern slides, accompanied by appropriate musical selections. He argued that the artistic qualities of toy lantern slides often are overlooked, and his show supported his argument with a wonderful montage of some spectacular lithographed images. Toy slides, such as the one shown above, often were the first slides most of us acquired as collectors, yet they have received little attention from scholars.

The final talk in a jam-packed Friday program was by **Janelle Blankenship**, a relatively new member of our society. Her talk, "Skladanowsky 'World Theater': Technology and Modernity," featured research she has done in the Skladanowsky Collection in the German Federal Archives, a rich trove of lantern slides and broadsides. The focus of her talk was the work on Max and Emil Skladanowsky, magic lanternists and early film makers who bridged the period between magic lantern shows and early cinema and often mixed lantern slides into their film presentations. As early as 1896, Max Skladanowsky made a film made up of scenes of magic lantern motion slides to establish the connection between magic lantern slides and early motion pictures. He also experimented with stereoscopic projection. Most of Janelle's talk focused on the Skladanowsky "World Theater" of the 1880s and 1890s, which included elaborate dissolving view slides and motion slides, many painted by Max Skladanowsky himself. Popular subjects included aviation, astronomy, X-ray photography, expeditions to the German colonies, imperialist battles and catastrophes, railway travel, electricity, lighthouse accidents, and architecture. Many of his hand-painted slides were extremely detailed, and Janelle showed some spectacular examples from the Skladanowsky Collection. The collection also includes some 200 broadsides, which provide a almost unparalleled look at the details of late 19th century magic lantern practice [A scholarly article that covers much of the material in her talk can be found in: Janelle Blankenship. 2006. "Leuchte der Kutur"—Imperialism, Imaginary Travel and the Skladanowsky *Welt-Theater*. *Kintop* 14/15:37-49.]



Janelle Blankenship presenting her talk on Skladanowsky World Theater. Photo by K. D. Wells.

On Saturday, the convention moved to a series of venues in Washington, D. C., beginning with the Historical Society of Washington, housed in what originally was the main public library for the District of Columbia. **Lindsay Lambert** started the proceedings with a show of favorite slides of his native Canada, accompanied by stories and songs. This was followed by a special presentation by **Hugh Taft-Morales** of "The Magic Lantern Project," a DVD created entirely by students of the Edmund Burke School in Washington, drawing on slide collections of Tom Rall and David Francis. The result was an impressively professional program of historical photographs and hand-colored song slides, accompanied by period songs. A beautiful sunny day and a boxed lunch provided for convention attendees provided an opportunity to eat outside and enjoy a specially constructed tent camera obscura



Lindsay Lambert presenting his selection of Canadian slides at the Historical Society of Washington. Photo by K. D. Wells.

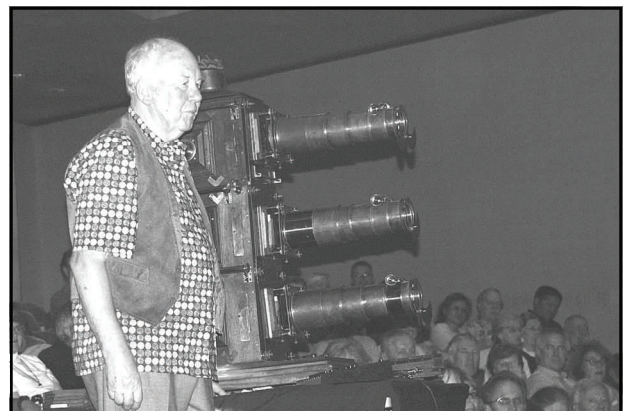


Lunch outside the Historical Society of Washington included an opportunity to visit the tent camera obscura set up by Jack and Beverly Wilgus. Photo by K. D. Wells.

After lunch, the group walked a few blocks to the Goethe-Institut, a German cultural center, for a double-bill presentation by **Zoe Beloff** and **Erkki Huhtamo**. Zoe is a film maker who attempts to look at cultural history through the media of the past, such as hand-cranked movie projectors. Her unusual presentation began with 3-D photographs of storefronts projected on the screen, to be viewed with special 3-D glasses. Upon these projections she superimposed a series of hand-cranked movies. The result was that some of the moving images appeared to be in front of the storefront images, and some seemed to recede into the background. This was followed by her 3-D black and white film, "Shadowlands," based on the life of a 19th century medium. The film combined double and triple exposures to produce weird, surrealistic dream-like sequences that superimposed images upon one another in three dimensions.

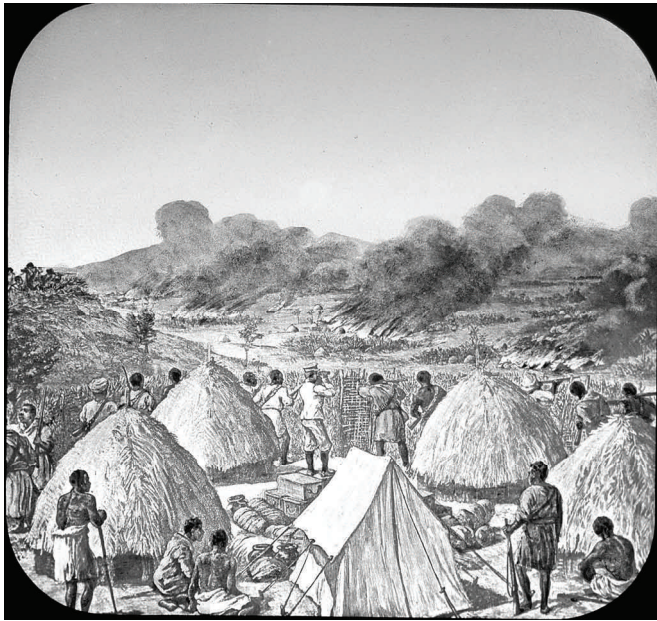
Zoe's film was followed by a lecture by **Erkki Huhtamo** on "Archaeologies of Projection," which highlighted unusual uses of projection technology both in the past and the present. He argued for considering continuities between "old" and "new" media, rather than viewing "old media" as being obsolete. Much of his talk focused on the literary trope of "the magic lantern of the mind" and parallels between the working of the imagination and projection technology. He gave a number of examples of imaginary media, such as Telsa's idea for a "mind projector." He also discussed a number of examples of contemporary art presentations linked to earlier visual technologies, such as a camera obscura used to observe actors, an idea suggested centuries early by Porta. He also described a number of examples of contemporary artists coming up with ideas linked to visual technologies of the past, sometimes consciously and sometimes not. Finally, he discussed the use of projectors to throw images on the sides of buildings and other outdoor settings, an area of magic lantern projection that has not been studied in detail [see the back cover of this issue for one image shown in his presentation].

Saturday's very full day of activities ended with a magic lantern show open to the public at the National Gallery of Art, and once again, there was a full house. Using a beautiful triunial lantern, **David Francis** and **Joss Marsh** presented "Victorian Transformations," a multi-part recreation of a Victorian magic lantern show. The first part focused on magic lantern representations of the railroad, with slides of trains, train crashes, signalmen, and other railroad workers, culminating in a dramatic reading by Joss Marsh of "The Level Crossing" with appropriate lantern slide illustrations. The second part of the show focused on dissolving views and especially the work of Charles Dickens, and exemplified by the ever-popular *A Christmas Carol*, a staple of Victorian Christmas shows. The final section had a temperance theme, with live-model slides and a sing-along presentation of *Buy Your Own Cherries*, a classic Victorian anti-drinking song. Included in this elaborate show were several short early films, including R. W. Paul's *Scrooge; or, Marley's Ghost*, which was inspired by magic lantern slides, as well as Paul's film version of *Buy Your Own Cherries*.



David Francis with his triunial lantern. Photo by K. Wells.

Sunday, the final day of the convention, had a somewhat lighter program, with two presentations in the morning. The first, by **Dick Moore**, was a lantern slide retelling of "H. M. Stanley's Darkest Africa," illustrated with rare colored slides of Stanley's expedition to rescue Emin Pasha. The slides were derived from the same engravings that illustrated Stanley's book, *In Darkest Africa*, as well as other engravings from *The Illustrated London News*. Dick gave a thorough history of Emin Pasha, an Englishman who passed himself off as a Turk and found himself surrounded by hostile forces in the Sudan. He also covered Stanley's biography, much of which Stanley made up. Dick made the point that most illustrations of Africa available to the public at the time were black and white engravings, so colored lantern slides provided something new, and he showed a number of examples of the same scenes done by different artists from different points of view. Stanley's expedition itself was largely a series of disasters, eventually leading to the finding of Emin Pasha, who really did not need to be rescued. Dick described all of this in an entertaining manner with some wonderful slides.



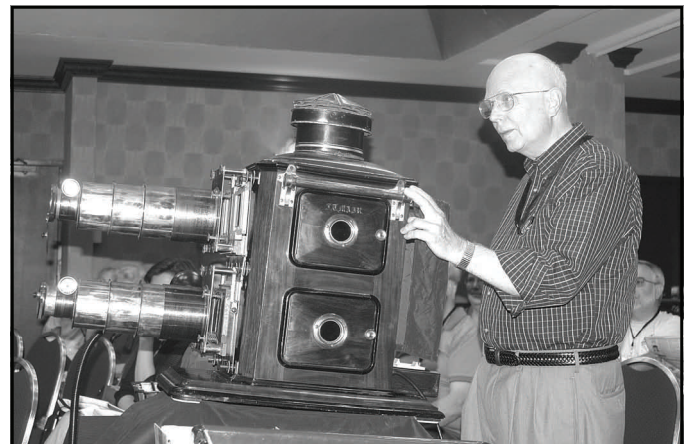
The explorer Henry M. Stanley made a habit of laying waste to African villages on his expedition to rescue Emin Pasha. Wells collection.

The final presentation of the morning was from Dick Balzer, attempting to answer "25 of Life's Most Infrequently Asked Questions." He showed a variety of very unusual slides, including snow scenes with special effects, unusual chromatopes, motion slides, and dissolving views, accompanied by a mock philosophical lecture, bad puns, and the usual Balzer sense of humor that had the audience laughing throughout.



Dick Balzer kept the audience laughing throughout his talk, in which he showed a number of very unusual slides. Photo by K. D. Wells.

The morning session ended with the society business meeting, at which the newly elected officers were introduced (**Dick Moore—President; Larry Cederblom—Vice President; Ron Easterday—Secretary/Treasurer**). There also were presentations of awards to speakers by Betty Peabody. The Leora Wood Wells Research Award went to Terry and Debbie Borton for their work on Joseph Boggs Beale; the runner-up was Kentwood Wells for his work on the magic lantern and the stereopticon in American periodicals. The Joe Koch Historical Award went to Ian and Margery Edwards for their presentation on the history of Australia; the runner-up was Dick Moore for his presentation on Stanley. The Damer E. Waddington Red Cabbage Award for humorous presentations went to Dick Balzer; the runner-up was Dick Moore for "Puck and his Pig." [see the minutes of the Business Meeting below for more details]. After lunch, we had our traditional auction of magic lanterns, slides, books, prints, and other items, presided over as usual by Dick Balzer and Larry Rakow, who did their best to keep the proceedings entertaining while moving the sales along at a rapid pace.



Incoming President Dick Moore at the biennial lantern. Photo by K. D. Wells.

The culmination of the convention was another spectacular show by Terry Borton and The American Magic-Lantern Theater, with Debbie Borton assisting on the lantern and Nancy Stewart providing the music. They presented their patriotic 4th of July show, "Spirit of 1776," and drew a huge public audience to the auditorium at the National Gallery of Art. Their show was topped off by a lecture by Deac Rossell, author of the most recent book on the history of the magic lantern, in which he described the early history of the lantern and showed some spectacular pictures of rare and unusual lanterns and slides from the 17th and 18th centuries.

Overall, the convention program was one of the most diverse in recent memory, in terms of international participation, the mixture of serious research and entertaining lantern slide shows, and the variety of venues for the sessions. The organizers have set a high bar for the organizers of the next convention, the location of which has yet to be determined.



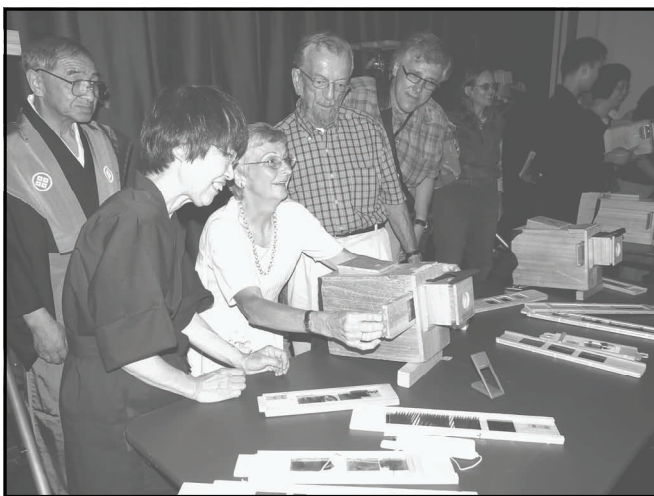
Incoming Secretary/Treasurer Ron Easterday (left) with David Francis and Mike Koch at Terry Borton's sales table. Photo by K. D. Wells.



Michael Lawlor (left) confers with incoming Vice President Larry Cederblom. Photo by K. D. Wells.



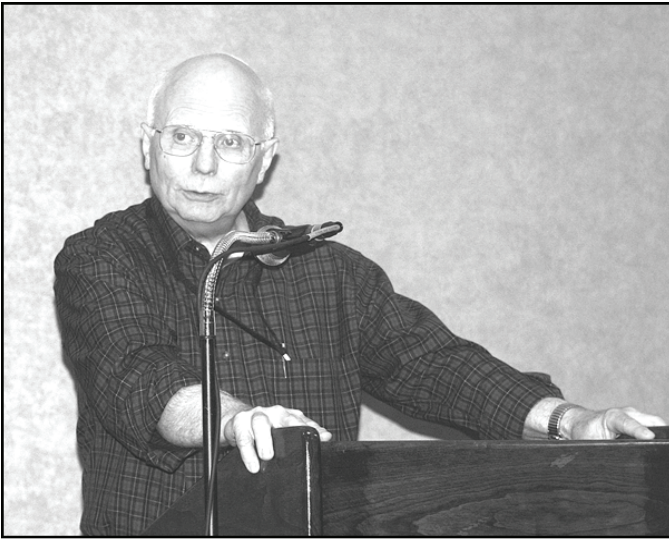
Convention organizer Tom Rall. Photo by K. D. Wells.



Convention attendees sorting behind the scenes at the Minwa-za *utsushi-e* lantern show. Photo by Machiko Kusahara.



From left: Larry Cederblom, David Francis, Terry Borton, Ralph Shape, and Ian Edwards. Photo by K. D. Wells.



Incoming President Dick Moore at the Society business meeting. Photo by K. D. Wells.

**Magic Lantern Society of the United States and Canada
Business Meeting
2008 Convention, Washington, DC
Sunday, July 13, 2008, Crown Plaza Hotel**

President Sharon Koch called the meeting to order at 10:45 am.

Terry Borton thanked Artemis Willis for arranging the Minwa-za Company tour and her work in personally meeting, escorting, and housing them during their American tour. Terry presented Artemis with an “above and beyond” award consisting of a magic lantern and slides to start her collection including slides “rejected by all other convention attendees”, with the challenge to present a show at the next convention using said slides.

Secretary/Treasurer Dick Moore read the minutes of the 2006 convention meeting notes. There were no comments or corrections. Dick reported that the Society financial report was printed in the Fall 2007 *Gazette*. The current cash balance is \$7,687.72, of which \$1,100 in donations are reserved for the Research Award, leaving an available balance of \$6,587.73. Dick reported that payment of dues by members has not been timely – dues are payable annually on January 1 and he encourages members not to let their dues lapse. President Koch noted that if dues are not current, the person is not eligible to vote in the Society.

Giacomo Casanova DVD: Sharon Koch reported that Laura Zotti has DVD’s titled “Life of Giacomo Casanova”. The DVD describes the life of the famous Venetian lover through a vast series of carefully selected glass slides for projection of

the XIX century. The 60 minute DVD text is in Italian, with English subtitles and includes an interview with Laura Minici Zotti, and shows some objects displayed in her Museum of the Precinema. The cost is 20 euros plus shipping. Email contact is available from Sharon.

2006 Convention DVD’s: Sharon Koch reported that a 3-DVD set of the 2006 convention, including workshops, is for sale. Contact Sharon or Mike Koch.

Gazette Editor Kentwood Wells reported that the *Gazette* is achieving the goal of publishing more scholarly articles. Issues have color inside and outside the front and back covers. Kent thanked those that have contributed articles. He also thanked the University of Connecticut document production department for their help with production. With their assistance, the cost of production remains about the same as in the past – about \$2 for 24 pages. More articles are always welcome; Kent is trying to keep the gazette at about 24 pages but the page count is flexible depending on submissions. He requested more submissions for the “collector’s corner” – stories of unusual lantern or slide finds.

Only three universities currently subscribe to the *Gazette*; Kent proposes making the *Gazette* available on the Society website, after a suitable time delay, so that the information is available to more scholars. Scanning old *Gazette* issues for posting on the Society website is also a goal.

Betty Peabody thanked Kent for his work and noted the *Gazette* is a very nice publication.

Larry Rakow questioned how to get the *Gazette* into more universities. Kent noted that he has sent letters to many academic contacts with few responses. He also sent spare copies as an introduction to the publication. Mailing full samples was suggested, but Kent noted that the cost of mailing was more than the *Gazette* production itself and unless a personal contact/advocate at the institution is known, little is achieved. John Davidson suggested contacting Universities with film history departments might prove fruitful.

Can the *Gazette* be mailed bulk rate? Kent reported the quantity is too small. John Potter suggested individual members could purchase a subscription for a library, to get the publication to more readers.

Larry Cederblom reported on the society website. Prior to the convention, the website was down for a period of time and the vendor was completely unavailable by phone or email. A new host was secured and Larry will provide full contact information for all the officers. The new host provides statistics on access/hits. The site did have significantly increased traffic in May and June, prior to the convention. Larry reported the British society website has been re-done and it is now fully accessible. For example, there are audio descriptions of visual

content. Submissions of content are welcome. Larry noted that “flash” is easy to add, but content is what is needed.

Kent suggested a calendar of events and member news. Larry agreed and noted he wants to include a calendar of all member presentations and shows, but noted this is totally dependent on members sending him the information. If the content is not current, it gets stale quickly.

Laura Evans suggested the use of blogs for more interaction and linking sites would be useful and offered to assist Larry.

Karl Link suggested the *Gazette* be posted direct to the website, but it was noted that might reduce the number of paying members. Perhaps posting after a suitable delay, or posting an abstract would be more suitable.

Terry Borton reported on the research committee since the last convention. On the plus side, Terry noted that the convention presentations included many research works. Shows that were not primarily research orientated also included great contextual research-type information. The *Gazette* is publishing good research articles. Informal networking has increased and interest is high. On the negative side, members of the research committee have been very busy individually over the last two years and have not made much progress as a group. The research award that was developed in 2006 was publicized with no response; the committee will advertize again. Assistance from other members with the research committee is always welcome.

Ralph Shape noted that it was most unfortunate that the British Society made no mention of our Society’s 2008 convention in any of their publications and that there were no members of the British Society at the convention. Betty Peabody commented that a British Society quarterly meeting was scheduled for the same weekend as this convention. Sharon Koch reported that she had received correspondence regretting the lack of contact from the British Society. Dick Moore noted there has been more interest by the British Society of late, due to the *Gazette*. Terry Borton suggested that perhaps spare copies of the *Gazette* could be bulk mailed to a British society event, or taken to their next convention, to help generate interest. David Francis offered to convey these messages and will take some spare Gazettes back with him on his next trip.

New Business:

Sharon Koch reported that the Society is registered as a non-profit in the State of Washington. Jack Judson started on registering the Society as a Federal non-profit 501c3, but was unable to complete due to by-law issues and returned the materials to Sharon. Changes in the by-laws need to be made to comply with federal non-profit requirements. Sharon proposed a by-law committee be formed to make

recommendations for member approval. In addition to changes for non-profit status, other issues could be considered such as allowing future election ballots by email. Mike Koch, Pat Fink, and Ralph Shape volunteered for this committee. Mike Koch will provide legal counsel. Pat advised she has examples from other 501c3 groups.

Terry Borton advised any members giving shows should have the “Frequently Asked Questions”/Membership Application flyer designed by Larry for handouts. Terry also gives a glass slide to visitors who show interest, to “start their collection”. This is a great way to generate interest and new members.

Minwa-za Company Tour: Machiko Kusahara noted that the group received grants for their tour, but not to cover airfare costs and other expenses. Machiko has included items in the auction to raise funds for their expenses. Sharon Koch noted she will prepare a letter from the Society thanking the Minwa-za Company and copy the Japanese embassy. A collection was made for the Minwa-za Company prior to the auction and nearly \$800 was donated by individual Society members.

Sharon Koch thanked Joss Marsh and David Francis for their show at the National Galley of Art on Saturday evening. The show generated much public interest.

Ralph Shape was pleased to conclude his last duties as Past-President, that of taking officer nominations and counting ballots. Ralph thanked Kent for mailing the ballots and publishing the candidate biographies and to John Potter and Michael Lawlor for assistance in counting ballots.

Ralph reported there were multiple nominations and he then checked to see if nominees were willing to serve. There were an increased number of ballots returned this election, which shows great interest. Ralph received a letter from Joan Waddington thanking the Society for many fond memories when she and Damer were members and sending her regrets that she will no longer be a member. Kent confirmed that the Society is continuing to send the *Gazette* to Joan, as thanks to Damer’s and Joan’s many past contributions to the Society.

Ralph presented out-going president Sharon Koch with a plaque thanking her for many contributions as Society President over the last four years.

Ralph suggested the newly formed by-law committee might want to address what the procedure should be if an election results in a tie. Offices for 2008-2010 are: **President - Dick Moore, Vice President - Larry Cederblom, and Secretary/Treasurer – Ron Easterday.**

President Dick Moore asked for the continuing support of all members and hopes to continue to lead the Society in the tradition of the many great past presidents.

Future Conventions: Dick Moore thanked Tom Rall for orchestrating a wonderful convention in D.C. Congratulations to Tom, Joanne and Harry Elsesser, Sharon Koch, and Larry Cederblom for all their hard work. Dick opened the floor to discussion of the 2010 convention. In the interest of varying the location geographically, a mid-west location would be preferred. Leslie and David Evans have offered to host the 2010 convention in Revelstoke, B.C. Unfortunately, David and Leslie could not be present today to answer questions. Sharon Koch confirmed they are quite willing to host. They have their museum and collection in Revelstoke and have hosted magic lantern shows during the town's "Railroad Days" festival the last two years, and will again this year. Concerns noted were the distance of Revelstoke from an airport, logistics of international travel with slides/lanterns, and that the location was far west, not central. Michael Lawlor reported that transporting slides from B.C. to the US and back has not proved a problem for him. Karl Link suggested that alternate formats for the convention should be considered. The auction could be performed using photographs, for instance.

Steve Barnes said he is willing to consider hosting the convention in New Orleans at some point in the future, but is unable to in 2010.

Ann Arbor, Minneapolis, and Chicago were suggested as locations, but it is not known if there are members near any of these cities that are willing to host. It was noted that while much of the planning can be performed remotely, there is a need for a local host to investigate facilities and provide the local contacts/history that add so much to the convention.

Dick Blazer noted the British Society has trips on off-convention years, and perhaps a trip could be scheduled to Revelstoke.

A Convention Committee was formed of Dick Moore, Larry Rakow, Betty Peabody, Janelle Blankenship, and Sharon Koch to investigate Revelstoke and other locations, and determine a location for the 2010 Conventions within the next three months.

Award Presentations: Betty Peabody noted that there were many wonderful presentations this Convention. Every presentation received some votes, and the results were very close. Betty thanked Joanne and Pat for assistance in counting the votes. Betty thanked Joan Waddington for all the wonderful past contributions that she and Damer Waddington have made.

Leora Wood Wells Memorial Research Award: Runner-up, Kentwood Wells. **Winner, Terry and Debbie Borton** "Before the Movies: Magic Lantern Entertainment and America's First Great Screen Artist, Joseph Boggs Beale".

Joe Koch Memorial Historical Award: Runner-up, Dick Moore. **Winner, Ian and Margery Edwards:** "From Convict Hulks to US Battle Fleet (Australian History from First Settlement 1788 to the Visit of US Battle Fleet 1908)".

Honorable Damer E. Waddington Red Cabbage Award: Runner-up, Dick Moore. **Winner, Dick Balzer** "25 of Life's Most Infrequently Asked Questions".

Closing Remarks: Ian and Margery Edwards thanked Tom Rall, Joanne and Harry Elsesser, and Sharon and Mike Koch for making them feel welcome and for all their hard work organizing the convention. Each was presented with a copy of the book "Racers of the Deep - Yankee Clippers and Blue-nose Clippers of the Australian Run 1852-1869", by Ralph P. Neale.

The meeting was adjourned at 12:17 pm.

2008 Magic Lantern Society Auction

Larry Rakow and Dick Balzer served as auctioneers and skillfully knocked down a large number of lots, including magic lanterns, slides, books, and prints, although some items did not meet their reserve prices and were not sold. Here are the auction results:

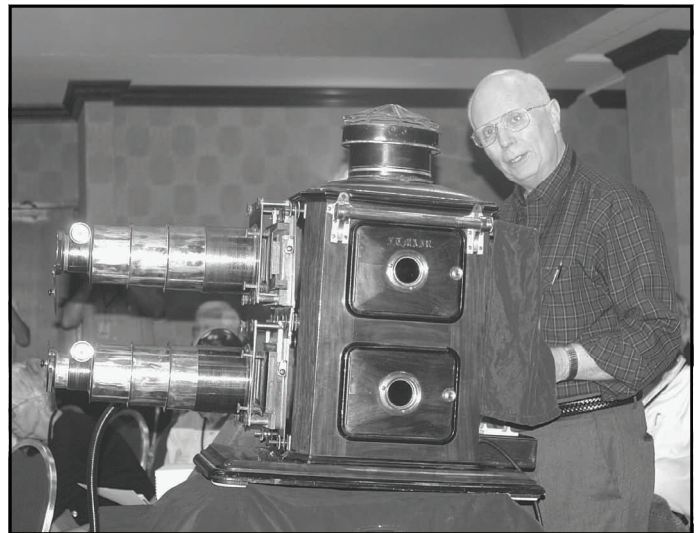
Woodbury slide: cowboys on range	\$25
23 Life model slides: Worth His Weight in Gold	\$85
8 long astronomical slides	\$175
7 Japanese wood mounted slides	\$180
7 slides of birds	\$15
12 children's slip slides	\$150
Minwa-za slide replica: chrysanthemum	\$50
5 large German toy slides (proceeds to MLS)	\$10
Anamorphosis book	\$60
Original print: The Dance Lesson	not sold
Decalomania! Square English slides	\$150
Minza-wa slide replica: figures	\$75
Coney Island song slides	\$275
Slide of pyramid	\$10
Original peepshow print	not sold
24 slides: Dot and her Treasures	not sold
Original print: Poetry Party	not sold
13 B&W WWI slides (proceeds to MLS)	\$45
Woodbury slide: Old Folks at Home	\$10
Goodnight chromatrope	\$275
Poster: Prof. de la Mano	not sold
Book: <i>Once Upon a City</i>	\$12
10 Knights of Pythias slides	\$55
10 mining slides	\$20
Spooner protean view	not sold
Book: Stoddard, <i>Red Letter Days Abroad</i>	\$30
Gas-illuminated postcard projector	\$60
Minwa-za slide replica: special effect	\$50
9 German toy slides (proceeds to MLS)	\$5

Gillray Print: Reception in Peking	\$400
Hand-painted Chinese peepshow print	\$50
10 B&W hymn slides (proceeds to MLS)	\$10
Woodbury slide: dog	\$13
35 mm copies of slides: You Kids Keep Quiet	\$19
2 Woodbury slides of moon	\$7
5 Wood-framed Cinderella slides	\$55
Set of Workstel effect slides	\$350
Zeiss microprojection lantern lens	\$125
Wood-mounted slide: wine fancier	\$15
Book: <i>The Man Who Photographed the World</i>	\$25
7 Bird slides	\$20
14 toy slides (proceeds to MLS)	\$5
Original print: Chkanobu	not sold
Woodbury statuary slides	\$12
Box of boxes	\$60
6 slides: Tam O'Shanter	\$30
9 German toy slides (proceeds to MLS)	\$14
17 Life model slides: Shag & Dog	\$55
Woodbury slide: Native American	\$41
Minwa-za slide replica: two guards	\$75
Japanese toy cinematography	\$110
Assorted parts for magic lanterns	\$12
15 German toy slides (proceeds to MLS)	\$20
6 slides: tramways for mining	\$5
Minwa-za slide replica: 3 people	\$70
Delineascope	\$25
Original Beale wash drawing: battle scene	\$250
Transformations shadow toy	not sold
18 German toy slides (proceeds to MLS)	\$30
Victor portable stereopticon	\$10
Woodbury slide: opium den	not sold
Original print: Laterne Magique by Schenau	not sold
6 German toy slides (proceeds to MLS)	\$13
7 Bird slides	\$20
19 German toy slides (proceeds to MLS)	\$18
<i>New Magic Lantern Journal</i> (2 copies)	\$4
Minwa-za slide replica: backdrop	\$50
7 slides: The Farmer & the Calf	\$30
Magic lantern convention poster (proceeds to MLS)	\$22
Stephen Foster set: Nellie was a Lady	\$50
10 German toy slide (proceeds to MLS)	\$5
100 photo slides of Mexico in wooden box	\$85
Lantern slide: Paradise	\$17
Total sales:	\$4049

Religious Slides Wanted

I am seeking any lantern slides depicting scenes from the bible and the life of Christ—especially any produced by T.H. McAllister Manufacturing Opticians and St. Louis Calcium Light Co. Reply to: lifechrist@hotmail.com—Daniel Poulsen

A Letter to the Membership from our New President



As nearly elected President of the Society, I would first like to extend thanks to Sharon Koch for her leadership over the past four years. I also would like to thank Tom Rall and all his “aides” for planning and coordinating a very successful convention in Washington D.C. Not only did society members have a great time, but the numerous public venues introduced hundreds of people to the world of the Magic Lantern.

The nice part about conventions is that for three or four days, a large group of the membership is together, sharing and learning from each other. The down side is that after the convention is over, we all disperse to our homes and don't resurface as a group for two more years, and the “I'll call you” promises drift into distant time and memory.

Just as the lantern light source moved from candles to oil lamps to limelight and finally electricity, allowing for larger audiences, one of my goals for the society is to move our communication process into a more interactive electronic mode. We have emails for nearly 80% of the membership, but we don't use them to reach out to the society. One of my first goals is to set up an email list to which all members will have access.

We will enhance the web site so it becomes *the* “Magic Lantern Place” to go to for information, new and historical, about lanterns, slides, literature, etc.—a site that will both attract new members and be an information source for existing members. We will include on our web site up-coming events, lectures, and shows, so members can find out about them before they happen; articles and historical notes; and magic lantern 101 information for those just starting out. And of course, Kent will continue to produce a high quality *Gazette*.

Each of you has your own special interests with respect to the Magic Lantern. I would like to see us share more about these with each other throughout the year and not just at conventions. Just knowing how and why you got interested in Magic Lanterns is fun to learn about each other. I will be reaching out to all of you and hope that you will help in this endeavor.

A couple of other notes: The convention committee is looking into new site choices for the next convention. Also, we will be looking to make a few minor revisions to the by-laws to enable us to become a federally recognized non-profit organization.

I would like to hear from any and all about your ideas for helping to increase our year-round interaction with each other, as well as ideas for material to be included on the web site. Please feel free to contact me by phone (203) 457-1945, or email rmoores0438@aol.com.

P.S. If you haven't paid your dues for 2008 please do so immediately.

Dick Moore

Society News and Announcements

Northwest Show Announcement

The Pacific Northwest Group of the Magic Lantern Society of the United States and Canada are working on a presentation for Historic Tacoma. Historic Tacoma focuses on historic preservation of buildings in Tacoma, so a show related to architecture or history will be the focus of a presentation on a "member appreciation" night for members of Historic Tacoma. The plan is for Oct. 17 for the meeting and magic lantern show. This works well for the Northwest group because they also have one of their quarterly meetings on Oct. 19 in the Tacoma home of Larry Cederblom

Online Index for *The New Magic Lantern Journal*

The web page of the Magic Lantern Society in the U.K. (<http://www.magiclantern.org.uk/>) has a new index to all past articles published in their research journal, *The New Magic Lantern Journal*. The index contains an alphabetical subject index, as well as a listing of book reviews. The articles themselves are not available online, but back issues of many issues can be purchased through the online catalog that can be accessed through the web page.

New Group E-mail List

By the time you receive this issue of the Gazette, you should have received an e-mail from me. This is part of an effort to keep members informed of news about magic lantern events that might become dated by the time the next *Gazette* issue comes out. This e-mail list also will enable members to address questions to the whole membership, or to alert members to items for sale or items you may be looking for.

If you did not receive the email it means that either we do not have an e-mail address for you, or the email address we have on record is not correct. If so, please send me your correct e-mail address immediately.

For those who don't have email, you can open free e-mail account on Yahoo or Hotmail or any one of several other e-mail providers. You can always corner the kid next door to show you how to do it. It is quite easy. If you don't have a computer, use the ones at your local library for free.

Let me assure those of you who don't want to go this route, or who still believe that computers are a passing fad, that you will not be left out of MLS communications. The use of email just makes it easier to reach more of the membership in a timely manner. As I indicated one of the goals this year is to improve communications among members.

Please e-mail you information ASAP to rmoores0438@aol.com.

Dick Moore

Photos of Past Magic Lantern Conventions Wanted

Next year we will mark the 30th anniversary of the founding of our society in 1979. I hope to include some special features in 2009 issues of the Gazette to highlight the past history of the society. It would be most helpful if members could sort through their old photographs and slides and either send me originals or good quality jpeg scanned images of past conventions, founding members, etc. Naturally these should be labeled to indicate the years in which the photos were taken, the identity of the people shown in the pictures, and the name of the photographer. Original photos will be returned to you. Photos can be either color or black and white, although most will be reproduced in black and white. Most photos that have been published in past issues of the Gazette are not of good enough quality to scan from the printed issues, or have been cropped in ways that limits their usefulness. Scanned images can be e-mailed to me at:

kentwood.wells@uconn.edu

Originals can be mailed to: **Kentwood D. Wells, 451 Middle Turnpike, Storrs, CT 06268**

Centennial Vision, Colorful China

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gmillett@nycap.rr.com

In 2004 I decided to take my Dad's WWII 35mm Kodachrome slides back to where they were taken—namely Kunming, China, at the eastern end of the Ledo/Burma Road. My Dad, Dr. Clinton Millett, had led a U.S. Army hospital convoy from Ledo, India through Burma and set up in Kunming. He ran the hospital for a year, until the end of the war, and in his spare time he took what I considered remarkable photographs of the people and landscapes. My 21-year old granddaughter, a photographer, was going to accompany me "to walk in his footsteps" and to capture some new images to contrast with the old ones.

I purchased airplane tickets and then started random e-mails to Kunming searching for a Chinese family that would provide us with room and board and also rent a hall and do my picture shows. It was "a needle in a haystack" that Mr. Jin Fei Bao responded positively to my requests and asked to see some of my Dad's photos. And then wrote, "You are holding a treasure; you must come as our guests; and I will promote an exhibition at one of our local museums."

So two months later we landed at the Kunming airport, were met by Mr. Jin Fei Bao and a full contingent of media and were escorted to the Yunnan Provincial Museum. There my Dad's little slides, 144 of them, had been converted into large, beautiful portraits that adorned the museum walls. By the end of the month 300,000 people had attended the exhibition and they seen back into their lost, colored past and seen old streets, shops, parents and in many cases even themselves as children!



Street scene in Kunming, China, from a 35 mm color slide, 1940s. Photo by Dr. Clinton Millett.



Portrait of a shopkeeper in Kunming, China, from a 35 mm color slide, 1940s. Photo by Dr. Clinton Millett.

Two years later the exhibition made it to the National Museum of China in Beijing and the photographs were named the "oldest known color photographs of China." With much fanfare, we presented the original 35mm slides to the National Museum.

Another year passes and Jin Fei Bao is visiting us in America. We explore together New England, with many visits to various museums. We see an exhibition of Chinese minority peoples at the Museum of Natural History in New York City and wonderful exhibitions of Chinese culture at the Peabody Museum in Salem, Massachusetts. Then, right here in our hometown of Schenectady, New York, we discover two 100-year old collections of glass lantern slides, one by a world traveler, Harry Ostrander, and one by a salesman for General Electric, William States.

On a recent trip to China, with permission from the Schenectady Museum, Jin Fei Bao and I showed these images to directors at the National Museum of China and the Mayor of Kunming. The images generated much enthusiasm and my "colorful" connection with China and with Jin Fei Bao has deepened!

The plan is that in August 2009 there will be a *Centennial Vision, Colorful China* Exhibition. It will open in Kunming, move to Shanghai, and possibly other cities, ending in October at the National Museum of China.

With this great opportunity, I have hit the ground running to find more early images of China. Through the magic of the Internet, I immediately found the Magic Lantern Society of the US and Canada, of which Jin Fei Bao and I are now members. President Dick Moore has guided me to many resources for potential locating lantern slides of China, and I am still looking for more.

The dilemma and challenge that we are facing for the exhibition is that museums like the Schenectady Museum and others can only provide digital images, not being able to part with their collection, while the China museums want the actual slides for their exhibition and future achieves.

So I am now on a quest to locate and buy magic lantern projectors, glass slides and stereo views of early China to donate to China for their *Centennial Vision, Colorful China* exhibition and to support my friend Jin Fei Bao. My objective is not just to provide images, but to broaden the exhibition in conjunction with The Magic Lantern Society with respect to the historic role that the Magic Lantern played not only in creating these early China images, but also in introducing thousands of individuals around the world to life in China at that time.



My need for assistance from the membership then is for those who have slides of China that may fit my needs, or if you are aware of collections either private or in local museums, to contact me immediately (gmllett@nycap.rr.com).



Photographic lantern slides of street scene in Shanghai, China (bottom left) and boats in Canton (above). Courtesy of Gregg Millett.

Gregg Millett is a new member of the Magic Lantern Society. The Editor regrets that the photographs in this article could not be printed in color, but it was thought to be desirable to publish Gregg's solicitation of help in finding slides of China as quickly as possible, since he is looking for materials for an exhibit in China next August.

A Missionary Magic Lantern Show on China (1896)

American Missionaries working in China in the 19th century often described conditions in that country as primitive and uncivilized, despite a civilization reaching back thousands of years before the founding of the United States (hence the presumed need for missionary work):

*First on the great stereopticon screen came a clear, colored map of that far Eastern Empire.... Then some of the Chinese cities, among them Peking, with its busy streets and quaint roofed houses.... After some briefly explained views of Chinese pagodas, Buddhist priests, ponies, buffalos, beggars, and wild men, Mr. Paine described the Chinese people's rigid idea of obedience.... But for all the color and strangeness and interests of the wonderful empire, it was a very thankful and enthusiastic audience that rose to sing "America," or listen to Garfield Stone while he sang "The Star Spangled Banner"—*The Watchman*, November 5, 1896.*

The Research Page provides short summaries of recent scholarly articles related to the magic lantern in a variety of academic fields. If you do not have access to a major college or university library, you can obtain PDF files of most articles from The Editor.

Jonathan Marshall. 2008. Dynamic medicine and theatrical form at the *fin de siècle*: A formal analysis of Dr. Jean-Martin Charcot's pedagogy, 1862-1893. *Modernism/modernity* 15:131-153.

This paper deals with teaching style of Dr. Jean-Martin Charcot, a famous French lecturer on neurological diseases, pathological anatomy, geriatrics, and other medical topics. Although most readers of the *Gazette* probably have never heard of Dr. Charcot, apparently there is a considerable amount of scholarship on his work by medical historians, particularly those concerned with the history of hysteria, as well as literary critics and historians of photography. Dr. Charcot's lectures were highly theatrical and were illustrated both with demonstrations on live patients and photographic lantern slides. They attracted a large public audience, a manifestation of the fascination of the French public in the 19th century with the spectacle of medical practice, tours of the public morgue, and other forms of scientific entertainment that certainly would seem odd to modern readers. The author states that "Charcot's most influential contribution to medical display was his enthusiastic use of projections. Commentators were quick to proclaim his skilful manipulation of slides as a particularly impressive innovation in scientific pedagogy" (p. 146). The author goes on to argue that projected photographic images enabled a transmutation of the body into an immaterial form, constituting "a veritable inverse panopticon, beaming out images with which Charcot enabled his audience to see through the eyes of observers past and present, arraying historic works of art depicting deformities and fits alongside his own representations of modern patients" (p. 147). The author seems to exaggerate the uniqueness of Charcot's lectures, because illustrated lectures on medical subjects were widespread in the second half of the 19th century, but the article provides an interesting new slant on uses of the magic lantern.

Peter Heering. 2008. The enlightened microscope: reenactment and analysis of projections with eighteenth-century solar microscopes. *British Journal for the History of Science* 41:345-367.

German historian of science Peter Heering reviews the history and culture of the solar microscope, the second cousin to the magic lantern, in the 18th century. He argues that despite the popularity of these instruments at the time, we have only a rudimentary understanding of how they were used. This is

due in large part to the absence of detailed published descriptions of the types of projections achieved with solar microscopes. He cites 19th century accounts to argue that solar microscopes often were considered mere toys that provided rather poor quality images, but questions how they would have achieved such popularity if this were true. He then sets about to do what previous historians of science have not done—actually use early solar microscopes to project early microscope slides. In contrast to accounts that described projected images from solar microscopes as "a mere shadow," Heering finds the projected images to be brightly lit and surprisingly sharp.

Naoko Shimazu. 2008. Patriotic and despondent: Japanese society at war, 1904-5. *The Russian Review* 67:34-49.

Here we have a Japanese author writing about Japanese society during the Russo-Japanese War of 1904-1905, incongruously published in an American journal of Russian studies. One major focus of the paper is on visual representations of the war in Japan. This war, along with the earlier Sino-Japanese War of 1894-1895 and the Spanish American War in 1898, occurred at a time when visual media were flourishing in countries around the world, with extensive war coverage in illustrated newspapers and magazines, lantern slide shows, and motion pictures. The author mentions the introduction of western-style magic lantern shows into Japan in the 1870s and argues that magic lantern shows became an important means of disseminating official information to the public, especially semi-literate and illiterate adults and children. He cites some interesting statistics, such as a report that in one education district in Kyoto, more than 10,000 people attending lantern slide shows during the war. Also mentioned are other visual representations of the war, such as a panorama depicting the Battle of the Sea of Japan in the Nippon Panorama Hall, with a point of view from the deck of a battleship, complete with mechanical wave effects.

Sandy Callister. 2008. Being there: War, women and lantern slides. *Rethinking History* 12:317-337.

This fascinating article describes the Dunedin Photographic Society lantern-slide initiative, an effort on the New Zealand home front to produce lantern slides that would bring images of home and families to New Zealanders serving in the European theater in World War I. The article is somewhat unusual in that the actual lantern slides being described apparently have been lost, so the author must rely of reproductions of some of the photographs printed in newspapers. Imbedded within the wartime narrative of the article is a concise summary of lantern slide photography and magic lantern shows in colonial New Zealand, which, not surprisingly, mirrored contemporary magic lantern practice in Britain.

Stuart Talbot. 2006. 'The Perfectionist Projectionist': Philip Carpenter, 24 Regent Street, London. *Bulletin of the Scientific Instrument Society*, no. 88:17-20.

This short, but well-illustrated, article describes the career of Philip Carpenter as a manufacturer of optical goods, including magic lanterns. Talbot describes Carpenter's association with Sir David Brewster and his manufacture of Brewster's kaleidoscopes starting in 1817. He also describes Carpenter's highly successful entry into the magic lantern field with his famous phantasmagoria lanterns, and he includes an illustration of a wonderful Carpenter & Westley trade card from about 1835 showing the firm's twin dissolving view lanterns. There are other excellent illustrations of trade cards and early prints, as well as sketches of Philip Carpenter's optical shop from the collection of the British Museum.

Edward W. Schneider. 2006. The demise of the magic lantern show. *Performance Improvement* 45:13-16.

This article, published in a rather obscure academic journal, has a promising title, but proves to be disappointing in content. The author uses his reading of microfilmed issues of *The Optical Magic Lantern Journal and Photographic Enlarger* between 1889 and 1902 to argue that magic lantern shows were on the decline well before the advent of motion pictures in the late 1890s. His main line of evidence comes from complaints voiced in *The Optical Magic Lantern Journal* that public interest in lantern shows was decreasing, mainly because of the increasing use of rented or borrowed slides by lecturers who knew little about their subject. Schneider concludes from these writings that by the late 1890s, the demise of the magic lantern show was well underway due to the combination of poor quality slides and poorly informed speakers. Perhaps this was true in London, where this periodical was published, but in the United States, the era of the illustrated lantern slide lecture was at its peak in the late 1890s and early 1900s. The author also states that "Motion pictures benefited greatly from the optical and illumination technologies pioneered by lanternists, demonstrating the continuing value of those technical elements. What films did not carry forward was the content and declamatory storytelling style of the lantern shows...Theater owners might hire piano players to provide incidental music, but they did not employ a lecturer, standing up to the screen to provide a running commentary" (p. 15). This represents a misreading of the early history of the cinema. Research by Charles Musser, Rick Altmann, and others has shown that lecturers were very much a part of the early cinema experience. Well-known traveling showmen such as Burton Holmes and Lyman Howe used lantern slides and motion pictures together in their lectures, and there was an extensive and well-organized circuit of traveling lecturers presenting travel films well into the 20th century.

Helen Groth. 2007. Reading Victorian illusions: Dickens's *Haunted Man* and Dr. Pepper's Ghost. *Victorian Studies*, Autumn 2007:43-65.

In this fascinating and well-written article, Helen Groth describes the relationship between the published version of Charles Dickens's ghost story, *The Haunted Man and the Ghost's Bargain*, published in 1848, and the adaptation of the story at the Royal Polytechnic using Pepper's ghost illusion. Included in the article are several illustrations of the Dickens story by John Tenniel, which themselves are remarkably like magic lantern slides in subject matter and visual style. Groth gives a thorough and well-illustrated account of the way in which Pepper's ghost was produced. Her article is essential reading for anyone wishing to understand the connections between Victorian literature and the culture of the magic lantern in the mid-19th century.

Luke McKernan. 2006. The familiarity of the new: the emergence of a motion picture industry in late nineteenth-century London. *Nineteenth Century Theatre and Film* 33:30-44.

This well-researched article focuses on the business side of the magic lantern and film industries, arguing that a motion picture industry emerged in London in the late 1890s out of a pre-existing magic lantern industry, even before it became clear what a "film" industry would be. Indeed, some of the first firms to begin manufacturing motion picture equipment had their origins very early in the 19th century as opticians and later manufactures of magic lanterns. McKernan discusses in some detail the transition between the manufacture of magic lanterns and the manufacture of motion picture projectors by a number of important London firms. He also argues that in many instances, the initial attraction of early motion pictures for audiences was the novelty of the apparatus used to show them, as much as the subject matter of the films. The very earliest films were very short and larger unrelated shots of subjects such as moving trains and fire engines racing through the streets. The industry grew very rapidly, with as many as 90 motion picture businesses in London by late 1900, well before the cinema became established as the dominant form of visual entertainment. In contrast to most recent academic scholarship, McKernan makes extensive use of research by magic lantern historians.

Joy Sperling. 2008. From magic lantern to digital image: Visual communities and American culture. *Journal of American Culture* 31:1-6.

This brief article serves as an introduction to a special journal issue containing a variety of articles on visual culture in America, most of which do not deal with the magic lantern. The article touches briefly on the history of the magic lantern and its place in visual culture.

Magic Lantern Mishaps

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While doing research on magic lanterns in a variety of 19th century periodicals and books, I have read hundreds of accounts of lantern slide shows given in churches, schools, and meeting halls. In most cases, the descriptions of these shows are very similar, a short summary of the contents of the show, followed by comments about the beautifully colored slides and reports that the show was received with great enthusiasm and hearty applause by the audience. Not every magic lantern show was successful, however. This article provides some examples of the sorts of mishaps that sometimes occurred during magic lantern shows, from exploding lanterns and gas cylinders to poor quality slides and even crooked and dishonest lanternists.

A Child's Magic Lantern Show Gone Wrong

Dear St. Nicholas: I delivered a lecture last month in my museum. The subject was Geology. I delivered my lectures twice in one day. Only two persons came in the morning. I was very much surprised. The lecture was fine, and I had expected a crowd. In the evening, three came; because I gave notice that besides the lecture on Geology, I should play some tricks. I had a magic lantern for the evening, but the lamp went out. My papa wrote a notice which I put on the door. It read: "The grand magic lantern exhibition is postponed on account of the indisposition of the wick of the lamp."

I am nine years old.—Your friend, Teddy H. S.

St. Nicholas, 1879

An Adult Magic Lantern Show Gone Wrong

The subject of the magic lantern reminds me that one of us once manipulated the lantern at a Tariff Reform lecture in the village. It was a deplorable performance. The day happened to be Mr. Chamberlain's birthday. "I am now going to show you the greatest man in the Empire," said the lecturer. There was a pause—the only sound being that of the slide being adjusted. Then the picture was thrown on the sheet—Mr. Chamberlain, orchid and all, standing on his head. The next was the Big Loaf. It came out Lilliputian. The Little Loaf. It was a loaf for giants. The lecturer was visibly annoyed. Her voice shook

as she spoke. The third time: "You will now see on the screen the greatest Empire since the world began—on which the sun never sets." The British Empire came out the size of a penny-piece. It was all so well-meant, and the Vicar was doing his best to help with the lantern. The lecturer said that she was not sure that the lantern added at all to the success of the lecture.

Katharine Tynan, *The Middle Years*, 1917, p. 359.

A Magic Lanternist Kidnapper

Judd Bronson, of Northwood, N.Y., has been arrested for abducting a 15 year old girl. He gave magic lantern exhibitions in the country school districts and induced the girl to accompany him. He was once before imprisoned, his offense on that occasion being stealing and killing a heifer.

The Brooklyn Daily Eagle, April 3, 1890

Bad Show in Punxsutawney

They are energetic in Punxsutawney. A professor announced that he would give a lecture on Johnstown at the opera house and would illustrate his lectures with magic lantern views, offering an entertainment that members of families might attend without feeling called upon to blush with shame. On the evening of the moral show the manager of the theater went on the stage and told the professor that he, the professor, was no good. The professor made such animadversions as the occasion called for and the curtain was accidentally rung up, disclosing to the audience the spectacle of two men punching each other's heads. The professor, getting the worst of it, flew up to the paint frame and from that height heard the manager tell the public to get its money at the box office as it passed out. The 100 deadheads in the house made a rush and they were paid, while the people who paid and were not repaid think that slugging matches in Punxsutawney come too high.

The Brooklyn Daily Eagle, December 22, 1889

Fire in a Magic Lantern Show

During a children's entertainment, given by South St. Pancras Liberal Unionist Club, in Argyle Square, King's Cross, a magic lantern was upset, and a cry of "fire" ensued. In the struggle to escape from the room, about twenty children were seriously injured with contusions, cuts, and broken bones.

The Annual Register, a Review of Public Events at Home and Abroad for the Year 1892 (London, 1893), p. 11.

Exploding Stereopticon Gas Cylinders

Amesbury, Mass., March 18--A fire which started in the opera house here, just before 2:30 o'clock this morning, destroyed three of the largest business blocks in the place and one church, and caused damage to other property. The loss is estimated at \$250,000. Nearly all losers are partially insured.

Policeman Ives thinks the fire started in the main auditorium of the Opera House in which a stereopticon lecture was given last night and that the explosion was caused by the gas in one of the tanks used with the instrument. A heavy explosion shattered the front of the structure.

The Brooklyn Daily Eagle, March 18, 1899

A Boy's Head Blown Off

An extraordinary explosion occurred at Bradford last week, by which a boy named John William Fuller had his head blown completely off. He was carrying a cast-iron oxygen cylinder used for magic lantern entertainments up a gangway leading to the Exchange Railway Station, when he dropped it. He was instantly killed and shockingly mutilated. A man who was near was struck by parts of the case, and his hands were injured. All the lights in the neighborhood were extinguished.

The Chemical Trade Journal, Manchester, England, 1893, p. 326.

Fire Caused by Child's Magic Lantern

No. 41 Cook St.; 3 story wood; owned by J. H. McManus; occupied by J. Mahoney; used for dwelling; cause, child setting fire to wearing apparel while trying to light a magic lantern with matches.

Boston Fire Marshal Report, 1891

Texas Cowboys Shoot up a Magic Lantern Show

John Chester Bushong... His first business venture [in Texas] followed his attendance at an itinerant magic lantern exhibition, in which he was greatly interested. Although his father rather objected to the project he helped him, and his uncle, Hiram Bushong, purchase the necessary outfit. The older partner in the show business was advance agent, the younger worked the lantern at the village school houses and other halls on that circuit. When about a hundred miles from home, after two weeks of rather slim business, Bushong's show drew a crowded house and the future looked promising. But during the exhibition a couple of wild and drunken cow boys started in to "shoot up" the show, and before they left the hall the audience retired in haste, the young show-man was half a mile up the road, every window in the room was smashed as well as the magic lantern.

Ellery Bicknell Crane, ed., *Historic Homes and Institutions and Genealogical and Personal Memoirs of Worcester County, Massachusetts* (1907), pp. 300-301.

Stereopticon Lecturer Murdered in Texas

A brutal murder was committed on the morning of May 8, near Cuero, De Witt County, Texas. The victim was a man named John Coggins. After shooting him through the heart the murderer cut off his upper lip, with mustache, and the end of his nose, making gashes in the eye, skin and forehead, so mutilating the features as to prevent identification, then tied his hands and threw his body into the river, where it was found by boys fishing, who reported it to the authorities, who had it taken to town for examination. It was identified as one of the party giving stereopticon exhibitions through that country. His partner, Mitowich, had given several accounts of the absence of the deceased, and showed signs of nervousness, but was not suspected, until after he had taken the train for Victoria, where he was arrested on May 9.

The National Police Gazette, June 2, 1883

A Stolen Magic Lantern

The same gentleman says that Brooks worked for a man named Sidebottom, in Hyde, Eng., and stole a magic lantern from him. [He] had a magic lantern in his possession here in April. On this box there was written a name, and another name was written over it, the ink running on the word, making only a blot, but the word "Hyde" is plainly decipherable.... The theft of the magic lantern is something in his line.

The National Police Gazette, September 5, 1885

The following books published over the last few years contain chapters of interest to magic lantern collectors and scholars.

David Seed, editor. 2005. *Literature and the Visual Media*. D. S. Brewer, Cambridge, U.K. 193 pp.

The first chapter of this multi-author volume, "Optical Recreations and Victorian Literature," by John Plunkett, provides a well-illustrated introduction to the influence of magic lanterns, panoramas, peep shows, and other optical devices on British Victorian writing. He identifies two forms of interaction between print media and optical devices. The first is the widespread use of optical devices such as the magic lantern as a metaphor for perception or the imagination. The second the tendency to equate reading text on a page with the experience of viewing an optical show. Plunkett gives a brief introduction to the history of optical devices and shows and then draws on quotations from literature, mostly from well known writers, to illustrate his points. The chapter is illustrated with some wonderful old prints and other images in black and white, including a plate from Sketches by Robert Seymour (1836) showing a "galanty showman" with a huge magic lantern projecting the image of a devil and a baker.

The second chapter of the book, "The Travelling Lanternist and the Uncommercial Traveller: An Experiment in Correspondences," by Grahame Smith, also is of interest to magic lantern scholars and collectors because it gives a detailed analysis of Bill Douglas's 1986 film *Comrades*, in which the central character is a magic lantern showman who uses a variety of optical devices in the film. He links the film with some themes from the writings of Dickens. The chapter is not illustrated, and unfortunately this key film for magic lantern scholars has never been made available on either video tape or DVD.

The remaining chapters in this book deal mostly with interactions between literature and film in the 20th century and therefore will be of less interest to most readers of the *Gazette*.

John Fullerton and Jan Olsson, editors. 2004. *Allegories of Communication. Intermedial Concerns from Cinema to the Digital*. John Libbey Publishing, Rome (distributed in the United States by Indiana University Press). 342 pp.

This volume is part of a series, *Stockholm Studies in Cinema*. It contains an eclectic collection of chapters on various facets of media history. The last third of the book includes several chapters of interest to readers of the *Gazette*. First there is Erkki Huhtamo's detailed and (as usual) heavily footnoted history of the moving panorama, "Peristrepthic Pleasures: On the Origins of the Moving Panorama." This chapter contains many interesting illustrations of panorama shows and devices, many from Erkki's own collection, and relates moving panoramas to visual media such as dioramas and magic lanterns.

Another chapter by Vreni Hockenjos, "Facing Death with Moving Images: Strindberg's Protocinematic Figurations of a Life Passed By," focuses on the highly optical imagery in the plays and novels of Swedish author August Strindberg. The chapter is especially concerned with imagery of a dying person reviewing his past life, with many parallels to both magic lanterns and cinema. The author explores connections between actual memories and simulated memories in visual media such as the magic lantern and cinema, or auditory media such as the phonograph.

Another interesting chapter is "*Trottoir roulant*: The Cinema and New Mobilities of Spectatorship," by Anne Friedberg. The title derives from the moving sidewalk that was a feature of the Paris Exposition of 1900, a device that allowed spectators to be transported past various buildings and exhibits. The chapter goes beyond this device to explore various aspects of spectatorship at World's Fairs, and particularly the vast array of visual entertainments to be found at the Paris Exposition. These included a number of panorama-like attractions, some of which either included moving pictures or moving platforms for spectators. Indeed, there was a remarkably variety of such attractions--the Cineorama, Stereorama, Phonorama, and others--many of which used projected moving images.

Still another chapter with direct relevance to the magic lantern is Emily Godbey's "The Cinema of (Un)attractions: Microscopic Objects on Screen." The title is a play on Tom Gunning's famous phrase "cinema of attractions," but here refers to the projection of either actual specimens or photographs of creatures many observers would have found unattractive--fleas, ticks, worms, and the like. There is considerable discussion of magic lanterns and a wonderful image of a lantern slide of a giant flea attacking a man. The author also manages to weave into the discussion topics ranging from the early rules of football games to the popularity of flea circuses.

One feature of this book that greatly reduces its usefulness is a really dreadful index, which clearly was not put together by the book's editors. Among the words that do not appear in the index, despite being widely discussed in the book: magic lantern, lantern slide, photograph, photography, cinematograph, phonograph, and many others. The word "panorama" receives one page citation in the index, despite extensive discussion of panoramas in several chapters and many footnotes.



Lantern slide of a giant flea attacking a man, from Fullerton and Olsson, p. 289.

John Fullerton, editor. 2004. *Screen Culture: History and Sexuality*. John Libbey Publishing, Eastleigh, England, 278 pp.

This multi-author volume is another in the *Stockholm Studies in Cinema* series, and again, there are several chapters related to magic lanterns. Most notable is "The Sciopticon in Sweden: History and Literary Imagination," by Vreni Hockenjos. In the United States, the terms "magic lantern" and "stereopticon" were widely used, while the term "sciopticon" appeared mostly in technical literature or in the advertisements of the inventor, L. J. Marcy. In Sweden, the term "sciopticon" ("skioptikon" in Swedish) became the generic term for a professional quality magic lantern and figured in literature as well as writings about magic lanterns themselves. For example, the sorts of books of sketches that might have appeared in English with the word "lantern slides" in the title used the term "skioptikonbilder" in Swedish. This chapter provides an excellent overview of the history of magic lantern use and manufacture in Sweden, as well as the impact of the magic lantern on literature.

Also of interest is a chapter on panoramas by Alison Griffiths, "The Largest Picture Ever Executed by Man: Panoramas and the Emergence of Large-screen and 360-degree Technologies." She traces connections between modern 360-degree and large-screen movie projections and 19th century panoramas, starting with Robert Baker's panorama in London.

As with the previously reviewed volume, this book is marred by a largely useless index in which the term "magic lantern" again does not appear, and most astonishingly, there is no mention of either "sciopticon" or "skioptikon," despite a whole chapter focusing on these words. This sort of thing is simply scandalous for a scholarly publication.

Jeffrey Ruoff, editor. 2006. *Virtual Voyages: Cinema and Travel*. Duke University Press, Durham, North Carolina. 298 pp.

Much of this book is likely to appeal to anyone interested in the history of magic lantern shows and early cinema. The focus is on travel films as a subset of non-fiction films in general. John L. Stoddard and Burton Holmes make multiple appearances in the book, in the introductory chapter by the editor, a chapter by Tom Gunning, and especially in Rick Altmann's chapter, "From Lecturer's Prop to Industrial Product: The Early History of Travel Films." Altmann uses the enormously valuable documents from the Redpath Chautauqua Collection at the University of Iowa to trace the history of travelogue films in the early part of the 20th century in the United States. Burton Holmes may have been one of the first travel lecturers to combine lantern slides and motion pictures in his programs, but he was by no means unique. In fact, the

records of the Redpath agency show that scores of other lecturers followed Burton Holmes's lead and fanned out across the country with combinations of lantern slides and travel films. Among those discussed by Altmann are little known figures such as Dr. Edward Burton McDowell, who gave lectures on a variety of travel subjects; John J. Lewis, who gave lectures on the Oberammergau Passion Play more than 2000 times to more than two million spectators; George Earle Raiguel, who produced travel films from all over the world; and even a rare female lecturer, Bernyce Childs, who began filming the West Coast of the United States in 1906.

Jennifer Lynn Peterson's chapter, "The Nation's First Playground: Travel Films and the American West, 1895-1920" focuses on travel films of western scenery as part of a general exposure of the public to the West through visual media such as illustrated magazines, stereographs, and postcards.

Lauren Rabinovitz addresses the phenomenon of travel ride films and similar attractions that combined projected images with the illusion of motion through moving cars, ships, etc. in her chapter, "From Hale's Tours to Star Tours: Virtual Voyages, Travel Ride Films, and the Delirium of the Hyper-real." The extraordinarily popular Hale's Tours provided simulated train rides in which spectators sat in railway cars to view moving pictures of scenery approaching or receding from the viewers, accompanied by movement and vibration of the simulated railway cars. This sort of attraction lives on in modern ride films in theme parks.

Dana Benelli discusses a neglected facet of Hollywood history in "Hollywood and the Attractions of the Travelogue," describing the role of large Hollywood studios in producing films on subjects such as Admiral Byrd's expeditions to the South Pole. There also were early Hollywood adventure films with a travelogue-like theme, such as *White Shadows on the South Seas* (1928), *Eskimo* (1933), and *Trader Horn* (1931), as well as other films that involved travel to exotic landscapes, either real or imagined, from different versions of *King Kong* to the Indiana Jones movies.

A fascinating chapter by the book's editor, Jeffrey Ruoff, on "Show and Tell: The 16 mm Travel Lecture Film," describes a phenomenon I had never heard of—modern travelogue lecturers presenting movies in museums, concert halls, community clubs, and churches. In the era of television, the National Geographic Channel, and other forms of visual entertainment, the concept of an active circuit of travel-film lecturers still drawing crowds in small venues around the country seemed astonishing to me. Essentially what we have is an unbroken path from the lantern slide lectures of John L. Stoddard and the slides and lectures of Burton Holmes to 16 mm travel films still being shown in the 21st century, the modern version of a magic lantern show!

John Barnes (1920-2008)

The world of magic lantern collecting and scholarship lost one of its true pioneers with the death of John Barnes in June at age 87. With his twin brother William, John Barnes founded the Barnes Museum of Cinematography in St. Ives, Cornwall, England, in 1963. Their museum was one of the first museums devoted to the history of the cinema and particularly pre-cinema artifacts such as magic lanterns. Although the museum closed in 1986, the magic lanterns and other early optical toys went to the Museo Nazionale del Cinema in Turin, Italy, where they are now on display. Most of their collection relating to motion pictures went to the Hove Museum.

The Barnes brothers began their collection of magic lanterns in the late 1930s, when very few people paid much attention to them. They had been inspired by an early interest in the history of the cinema and film-making, and especially by the Will Day Collection of pre-cinema and early cinema material, which was on loan to the Science Museum in London in the 1930s (the Will Day Collection was later acquired by the Cinémathèque Française in Paris). Their collection began with several magic lanterns and early optical toys discovered in a used bookshop in Cecil Court in London. They soon acquired a large collection of magic lanterns, as well as used books related to the history of the cinema, including such treasures as Athanasius Kircher's *Ars Magna Lucis et Umbrae* (1671) with its famous illustration of a magic lantern.

After serving in the Royal Navy in World War II, the Barnes Brothers continued collecting and throughout the 1950s specialized in selling use books related to cinema history. John was encouraged by Henri Langlois to help establish a cinema museum in Paris, but instead the two brothers opened their own museum in St. Ives in 1963.

After the Barnes Museum closed in 1986, John devoted his time to research on the origins of the cinema, which resulted in the publication of many articles in *The New Magic Lantern Journal*, published by the Magic Lantern Society in England.



John Barnes (left) and William Barnes with Leora Wood Wells, Editor of the *ML Bulletin*, in front of the Barnes Museum of Cinematography in St. Ives, Cornwall, in 1981. Photo by K. D. Wells.

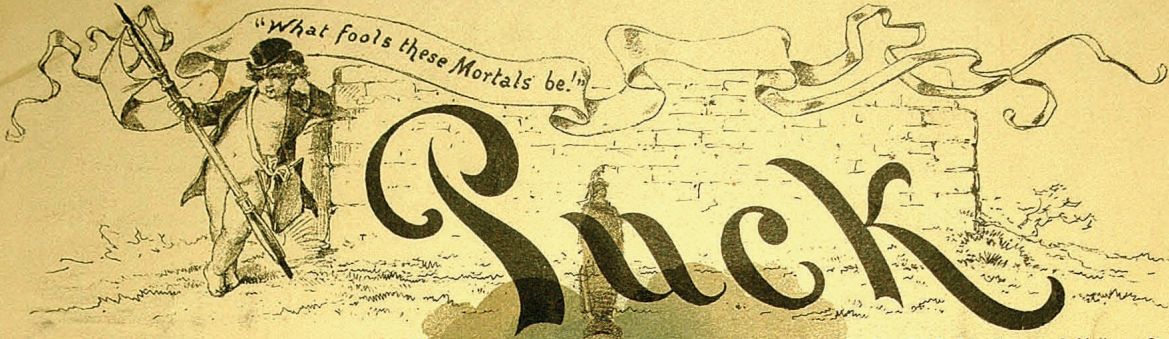
John's seminal contribution to the field was his encyclopedic five-volume treatise, *The Beginnings of the Cinema in England, 1894-1901*, published over a period of more than 20 years from 1976 through 1998.

I was fortunate to be able to visit the Barnes Museum in St. Ives with my parents in 1981, when my mother was Editor of the *ML Bulletin*, the predecessor of the *Magic Lantern Gazette*. Along with the display of magic lanterns at the Science Museum, which we visited on the same trip, this was our first opportunity to see so much material related to magic lanterns on public display.—
The Editor.

Biographical information from obituaries written by David Robinson in *The Independent* and by Frank Gray and Stephen Herbert in *The Guardian* (<http://www.britmovie.co.uk/forums/general-film-chat/16178-john-barnes>).



Magic lanterns and other optical toys on display at the Barnes Museum of Cinematography in St. Ives, Cornwall, in 1981. These items are now on display in the Museo Nazionale del Cinema in Turin, Italy. Photos by K. D. Wells.

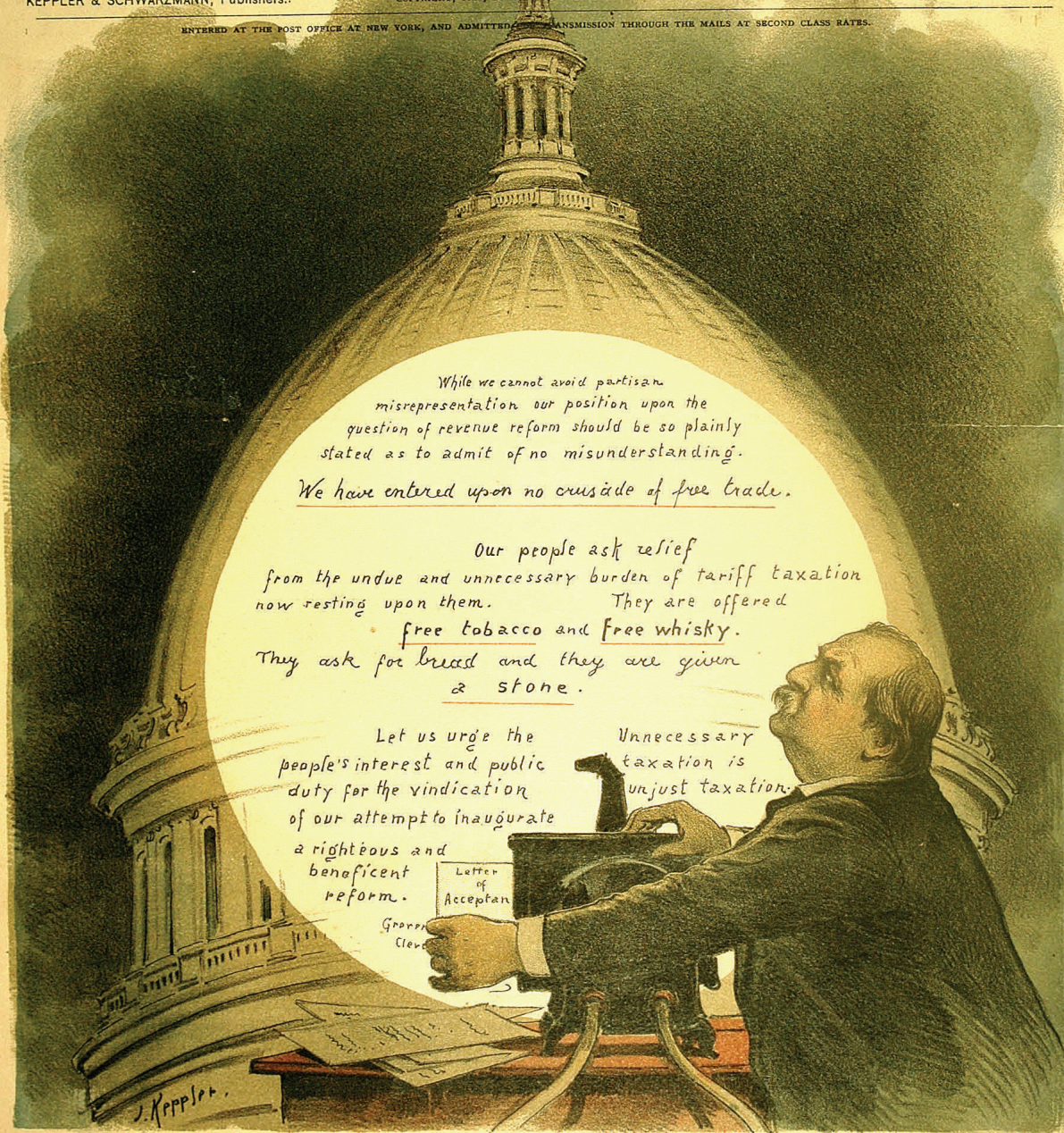


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While we cannot avoid partisan
misrepresentation our position upon the
question of revenue reform should be so plainly
stated as to admit of no misunderstanding.

We have entered upon no crusade of free trade.

Our people ask relief
from the undue and unnecessary burden of tariff taxation
now resting upon them. They are offered
free tobacco and free whisky.
They ask for bread and they are given
a stone.

Let us urge the
people's interest and public
duty for the vindication
of our attempt to inaugurate
a righteous and
beneficent
reform.

Unnecessary
taxation is
unjust taxation.

Letter of
Acceptan

George
Cleveland

J. Kepler.

THROWING LIGHT ON THE SUBJECT.