

# *A Million Pictures*



## *Magic Lantern Slide Heritage as Artefacts in the Common European History of Learning*

**Newsletter # 06 | October 2016**

With the third workshop that is coming soon, we will put the topic of ‘Creative Re-Use’ of lantern slides and slide heritage as a central point on our research agenda. Our **Antwerp-Workshop on 27 and 28 of October** <http://visualpoetics.be/?action=event&id=24&chapter=practical> will give the floor to contemporary artists, curators, film makers, performers, collectors and researchers who “do something” with the material. Join us for two days of debate and exchange and be sure not to miss our public activities during the evenings at Antwerp Museum for Contemporary Arts (M HKA) (see page 3)!

The list with upcoming events on our website <http://a-million-pictures.wp.hum.uu.nl/category/agenda/> is long; alongside academic papers, many events reach out to the broader public with public lectures and more experimental forms that make use of the lantern material to connect the people with their heritage. In the Section “Project Publications” you will find the **category “Creative Re-Use”**, where we document performances and events of all kinds: <http://a-million-pictures.wp.hum.uu.nl/category/publications/re-use/> - and more to come.

If you get inspired and want to share what you did with lanterns and slides: do let us know or even better: show it to us at the **A Million Pictures conference** next year (29 August 2017 -1 September 2017). The call for papers will ready by mid-November.

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## From the Project Coordination

The Research team Exeter has a new member on the team: **Dr. Emily Hayes** is appointed Postdoctoral researcher and will conduct research especially on the collection of the Royal Geographical Society at London. Welcome!

As part of the *A Million Pictures* project, a DVD will be produced with examples of creative re-use of lantern slides. We are especially **looking for contributions** that make use of the lantern slides or the copies that were digitised in the archives of our Associated Partners (available on the Lucerna Magic Lantern Web Resource <http://slides.uni-trier.de/>). The DVD will be presented at the final conference (29.08.2017-01.09.2017) and the deadline for contributions is expected to be May 2017. If you like to submit a contribution in any language (or without spoken words), please contact us for details.

Short notes, images, articles, questions, requests, comments on this newsletter are highly welcomed! Please send them per e-mail to

Sarah Dellmann: s.dellmann [at] uu.nl

Any items for the Newsletter should be submitted by **25 November 2016**

## Project News and News from our Partners

The **third workshop in our series** will take place from 27-29 October and is hosted by the team Antwerp and the Research Centre for Visual Poetics.



**RESEARCH  
CENTRE FOR  
VISUAL  
POETICS**

This workshop will focus on

questions around the re-use of the material from artistic, curatorial, museal and research perspectives. Be there for the exhibition opening and lantern film premiere of Sarah Vanagt's [Schijnvis / Showfish / Poisson brilliant](#) on Thursday, 27 October and a [film screening](#) with live music accompaniment, curated by Sarah Vanagt on Friday, 28 October at Cinema Zuid. See the full programme here: <http://visualpoetics.be/?action=event&id=24&chapter=practical>

The workshop is open to anyone who is interested in the magic lantern. Please register (no registration or accreditation fee) with Sabine Lenk ([s.lenk@uu.nl](mailto:s.lenk@uu.nl)) before Monday, 24 October, and indicate "workshop re-use Antwerp" in the subject-line.



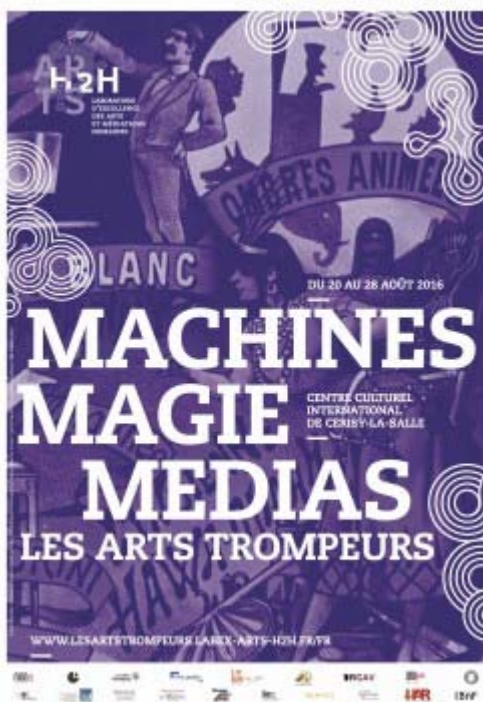
Sarah Dellmann from the Team Utrecht has published the **article "Beyond and with the object: assessing the dissemination range of lantern slides and their imagery"** in *Early Popular Visual Culture* (14): 4. The print version will be issued in November, the online version is available here: <http://www.tandfonline.com/doi/full/10.1080/17460654.2016.1222927>

Thanks to negotiations between Dutch university libraries and publishing houses, the article will be accessible in OpenAccess.

In the same issue, Phillip Roberts who joined the *A Million Pictures* Research Team, published the **article "Building media history from fragments: a material history of Philip Carpenter's manufacturing practice"**

<http://dx.doi.org/10.1080/17460654.2016.1222930> where he studies objects and material fragments to reveal the manufacturing and retail infrastructures of early nineteenth-century optician, Philip Carpenter.

## Project News and News from our Partners (continued)



Members of the teams Antwerp and Utrecht participated in the **international conference “Machines, Magie, Médias. Les arts trompeurs”** held at Cerisy-la-Salle (France) from 20 – 28 August. Nele Wynants and Kurt Vanhoutte (both Antwerp) gave a lecture on Henri Robin’s popular science demonstrations in the 1850s and 1860s in London, Brussels and Paris. Sabine Lenk (Antwerp) and Frank Kessler (Utrecht) discussed Tom Gunning’s concept of an ‘aesthetics of astonishment’ in the context of turn-of-the-century visual and optical spectacles.

Save the date for the **International conference of A Million Pictures!**



The conference days are set to **29 August - 1 September 2017** at Utrecht, The Netherlands.

The Call for papers and artistic contributions will be published in early November 2016 on the project website.

Subscribers to this newsletter will be notified with a special issue e-mail when the call is out.

At this very moment, the last preparations are made to display the collection of **lantern and slide catalogues at Media History Digital Library** but we still look for more catalogues to added to this collection.

→ If you have a catalogue that you like to contribute, please contact us!

More information will follow in the next newsletter.

## Project News and News from our Partners (continued)



Tony Lidington and his troupe have put on a **peepshow based on magic lantern slides digitised from the RAM Museum** Exeter and uploaded onto Lucerna. Glorifying in the title, ‘Lucky Dicky Crangle and the Cinnabar Moth’, the latest performance from the Raree Man Peep Show (<http://www.prom-prom.com/raree/>) used slides from all parts of the collection, which Tony assembled into a story leading Lucky Dicky from adventure to adventure.

Following the first show at the RAMM, the show was performed across the UK during the summer at numerous festivals: Beverley Puppetry Festival; Just So; Exeter Playdays Festival; Dartmoor Folk Festival; Kendal Calling; Devizes Outdoor Arts (Street) Festival; Festival Number 6 (Portmeirion), and it should remain in the repertoire for years to come. Besides bringing lantern slides long kept in the archive to audiences in Museums, festivals, and streets, the show also provides a wonderful example of C19 showmanship brought up to date. Watch the three-minute trailer on Vimeo: <https://vimeo.com/110912384>

The **11th Seminar on the Origins and History of Cinema** at Girona will take place from 30-31 March 2017. This seminar theme is organized by the Museu del Cinema Girona and University of Girona. The special theme of will be “Presences and Representations of Women in the Early Years of Cinema 1895-1920”. Paper proposals are accepted until 31st of October 2016.

Read more at the website of the Museu del Cinema [http://www.museudelcinema.cat/eng/institut\\_seminari\\_2017.php](http://www.museudelcinema.cat/eng/institut_seminari_2017.php)





## Project News and News from our Partners (continued)

Our colleagues from our Australian partner project **Heritage in the Limelight: The Magic Lantern in Australia and the World** have been very active in the last months. Their website is now online at <http://soa.anu.edu.au/heritage-limelight/>

This project also issues a newsletter – the first one was just sent in September. If you are interested in the work of our colleagues ‘down under’ please send an e-mail to Elisa De Courcy: [elisa.decourcy@anu.edu.au](mailto:elisa.decourcy@anu.edu.au)

The first international workshop from Heritage in the Limelight will take place 4-6 sept 2017 at Australian National University, Canberra.

And last but not least, the video documentation of the National Portrait Gallery **Magic Lantern Horror Show**, performed with members of the National Portrait Gallery and the Australian National University School of Music in February 2016, is now online at: <https://vimeo.com/172507859>.

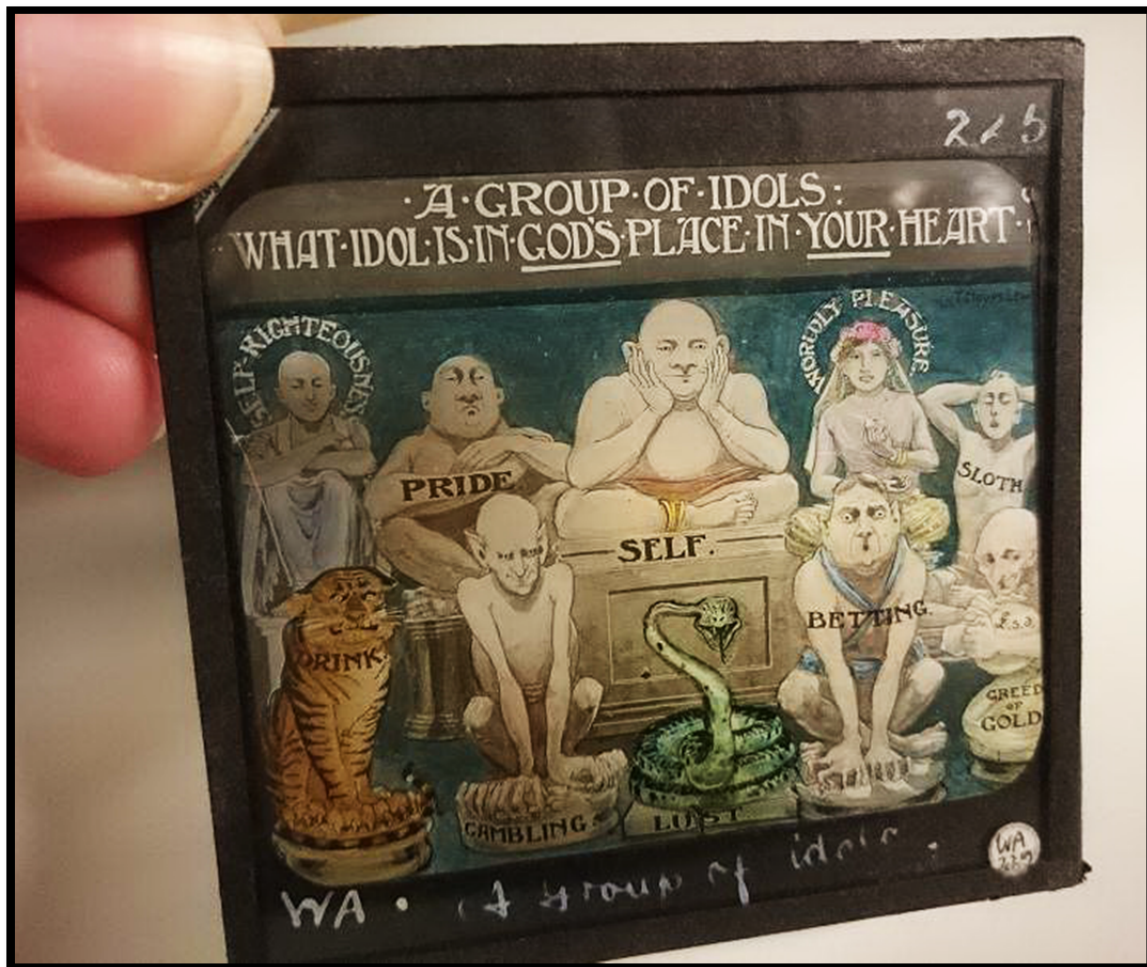


From 21-25 of November 2016, our Partners at Screen Archive South East (SASE) will host the first “**Lucerna Hackaton**”. Researchers of *various A Million Pictures* teams as well as from our Associated Partners and invited guests will gather at Brighton to implement the changes suggested by the *A Million Pictures* team to the Lucerna Magic Lantern Web Resource.

A screenshot of the LUCERNA website. The browser address bar shows 'slides.uni-trier.de'. The website has a blue header with the text 'LUCERNA – the Magic Lantern Web Resource' and a 'Log in' button. The main content area has a left sidebar with buttons for 'Search', 'Contact us', 'Slide sets', 'Slides', and 'People'. The main text area contains information about LUCERNA, including its history and purpose. A small image of a magic lantern slide showing Trafalgar Square, London, is displayed on the right. The footer mentions a collaboration between lantern researchers.

## Series: Favourite Slide

*In every newsletter, members of the research team share their fascination with lantern slides by pointing to (one of) their favourite source. In this newsletter, the word is to Anastasia Kerameos.*



I first discovered and fell in love with the magic lantern as a medium when the BFI Reuben Library acquired an incredible collection of lantern readings and lantern related literature from a private collector. Each reading acts as a window into the Victorian mind and society, each catalogue as evidence of a period of immense technological creativity. To me the printed word is beautiful, however, this collection also includes 17 slides and that raises the question, which of our readings is related to these slides?

## Series: Favourite Slide (continued)

It turns out that the slides in the collection represent only a tiny proportion of the Church Army's 'Winged Arrows' series which totalled 304 in number. The particular slide I have chosen, though others from the series are just as striking, is titled "A Group of Idols".

I know very little about this slide except that, it is a work of art which needs no text beyond that within the image to convey its message. Indeed no accompanying reading was ever produced for this series of slides. According to our notes "although issued in 'sets' (generally containing 15 slides) these were only loosely connected and individual subjects could be shown, and ordered, separately." The lantern slide catalogue entry states, "All the pictures in this Series have been drawn especially for us, and are **our exclusive Copyright**. They are quite unique. Each slide contains a few words thrusting home a lesson. No lecture need be given. Invaluable for open-air work."<sup>1</sup>

That last statement is of interest because we know that the Church Army had, as part of their evangelical work, established mission caravans which travelled across the UK to deliver lectures.<sup>2</sup> This slide would undoubtedly have been used in many services over the years. Could it have been one of the slides shown in East Grinstead, Sussex on 15 September 1903 as reported in the *Church Army gazette* and now documented on Lucerna Magic Lantern Web Resource?<sup>3</sup> Further information can be found in the 'Winged Arrows' chapter written by David Henry and published in *Magic images: the art of the hand-painted and photographic lantern slide*<sup>4</sup>, yet even that only whets the appetite.

The illustration and distinctive typography is by T. Noyes Lewis an artist / illustrator who lived at the turn of the 20<sup>th</sup> Century. I wonder how many of those who are familiar with his Anglo-Catholic paintings and World War I illustrations are even aware of these slides. The Church Army Lantern and Cinema Department lantern slide catalogue in which I found the slides listed carries a notice on its cover dated 1<sup>st</sup> December 1942. Were the slides still in use at that time? As for as the imagery, the Victorians would have instantly recognised the tiger's association with Drink and the snake's with Lust.



## Series: Favourite Slide (continued)

Would we agree today with woman's depiction as Worldly Pleasure? I leave that for you to decide.

For me the beauty of any lantern slide - but of course this one in particular - lies in that it is a piece of history in my hand, which immediately panders to my thirst for knowledge; it is a work of art by a known artist yet certainly affordable; it is very much a product of its time, but viewing it in the here and now inevitably leads us to consider the message within the context of our own times; it is an object which carries much of the information required for identification upon itself but with a little help from lantern slide catalogues and other sources much more can be revealed.

Now, could someone please enlighten me as to the origin of the expression 'Winged Arrows'? Thanks.

*Anastasia Kerameos is Librarian (Serials & e-Resources) at British Film Institute - Reuben Library. [Anastasia.Kerameos@bfi.org.uk](mailto:Anastasia.Kerameos@bfi.org.uk)*

### Sources



1/ *Lantern slide catalogue, part 1* / Church Army. London: Church Army Lantern & Cinema Department, [194-], p.252.

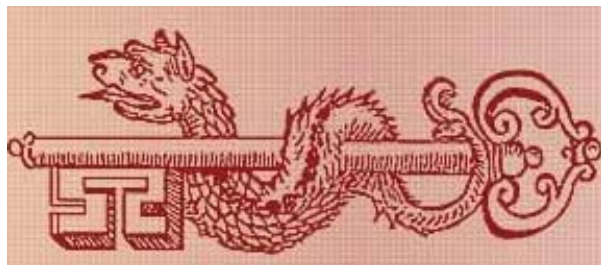
2/ *Beyond the screen: institutions, networks and publics of early cinema* / BRAUN, Marta [et al.] editors. New Barnet, Herts: John Libbey, 2012.

3/ Magic lantern service, East Grinstead, Sussex (West), England, 15 September 1903 [www.slides.uni-trier.de/event/index.php?id=7001085](http://www.slides.uni-trier.de/event/index.php?id=7001085). Accessed 15 July 2016. An event referred to in 'Signals from the field', *Church Army Gazette*, no. 1358, p. 3

4/ *Magic images: the art of the hand-painted and photographic lantern slide* / CROMPTON, Dennis [et al.]. London: The Magic Lantern Society of Great Britain, 1990.

## **From the Archives: Cataloguing lantern slides at *Catálogo Colectivo del Patrimonio Bibliográfico Español***

As part of her work at the *Catálogo Colectivo del Patrimonio Bibliográfico Español* (Spanish Bibliographical Heritage Union Catalogue – CCPB), Manuela



Carmona is describing lantern slides that are held in libraries of Spanish Historical High Schools and other institutions. The CCPB offers descriptions and holdings of books and other collections in public and private libraries that – for their age or uniqueness – are considered part of the bibliographical heritage of Spain. By searching the catalogue [http://ccpb\\_opac.mcu.es/CCPBopac](http://ccpb_opac.mcu.es/CCPBopac) for “material gráfico proyectable” (“Projected medium”), the system returns a list of lantern slides most of them those used in education. She writes about her experience:

“At non-special libraries whose collections include lantern slides, these tend to be the last item being incorporated into their catalogues. This is caused, on the one hand, by the lack of familiarity with the material —since lantern slides are little known and rarely used— and due to the difficulties in their description on the other. Consequently, the cataloguing poses a double challenge: first, lantern slides must be managed like any other material from the library collection; second, the most detailed description possible must be filed and made available to the users. This poses several issues like authorship and dating, that must be resolved with reference books and other contemporaneous materials in order to place the lantern slides within a concrete timeframe.

This are the difficulties presented by the educational collections of lantern slides belonging to Historical High Schools of Spain and catalogued by the Spanish Bibliographical Heritage Union Catalogue using MARC 21 as a cataloguing format.”

*Manuela Carmona* is Responsible for Special Collections at the Spanish Bibliographical Heritage Union Catalogue (CCPB): [manuela.carmona@meecd.es](mailto:manuela.carmona@meecd.es)

## How They Teach in Hogwarts, Or: Hollywoods Re-use of a Magic Lantern in a Blockbuster

Re-use can mean to use an object that is no longer part of daily life as it is/was supposed to be used: in this case the “meaning” and functioning of the artefact are still generally known and thus recognisable, e.g., for the visitors of a museum: it brings back memories. If it has vanished from public memory it can be “alienated”: by separating it from its former function and by “creatively recycling” it in a new context, the object may get a different role/meaning and eventually a new life out of its former social environment.

The “look of bygone times” that a magic lantern has for non-experts today seems to have motivated Hollywood to consider it an adequate instruction tool for Hogwarts School of Witchcraft and Wizardry in “Harry Potter and the Prisoner of Azkaban” (Alfonso Cuarón, US 2004). The spectator watches Professor Snape entering to give Harry and his classmates a lecture on

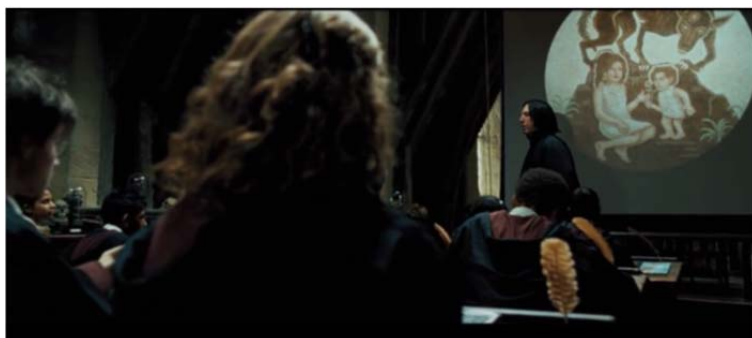


werewolves. Snape quickly crosses the space while he closes the blinds with his wand to darken the classroom. In front of the pupils he releases a white screen that comes down from the ceiling.’

When Snape goes to the back of the room the cinemagoer discovers the apparatus he is about to use: a Peacock Lantern, made by the English manufacturer Pettibone. This very special lantern equipped with a large revolving disk containing 10 different slides was built by the Pettibone Brothers Manufacturing Company in Cincinnati (Ohio). Run by the brothers James and William Pettibone, the company was specialised in military equipment. Nevertheless, in 1888 they took out a patent on what was called the “New Improved Sciopticon”, an amazingly different projection system that was mainly used by associations and clubs such as the Freemasons. Others called it

more leisurely the “peacock”, probably because the round images on the wheel resemble the spots on the bird's tail when it is parading. The Pettibone Mfg. Co. sold different models of sciopticons, one of which, “The Challenge”, is in the Robert Vrielynck collection (MuHKA).

Professor Snape switches on the sciopticon which stands behind the back of the pupils. Its light-beam crosses the room and throws several images of a werewolf on the screen. Then Snape takes a position near the screen, facing the class again, and continues his teaching while the images appear one by one in a regular rhythm and without Snape's intervention. For an older spectator it is obvious: Snape's lantern must be a kind of diapositive projector. The revolving wheel projects a series of images on the white screen without manual intervention or remote control, thus reminding of an automatically turning diapositive carousel as it was once used in exhibitions and multimedia-shows. It would be interesting to know what the younger audience thought of the apparatus.



This particular lantern model fulfilled several functions in the blockbuster. Fallen into oblivion, the machine could easily be used in the fantastic world of Harry Potter. And it would add credibility to the

movie: the older members of the audience would be reminded of a familiar device their teachers had brought into the classroom (memory function). As for the younger, whoever was responsible for the props was sure that the form of the apparatus would appeal to their fantasy and fit the ideas created by their reading of witchcraft books (“creative recycling” function). Clever Hollywood.

*Sabine Lenk* is Postdoctoral researcher at *A Million Pictures* at the research team Antwerp. [Sabine.Lenk@uantwerpen.be](mailto:Sabine.Lenk@uantwerpen.be)

See the scene here: <https://www.youtube.com/watch?v=PnOyBLT07R8>

More about the Pettibone: [http://www.luikerwaal.com/newframe\\_nl.htm?merk\\_pettibone\\_nl.htm](http://www.luikerwaal.com/newframe_nl.htm?merk_pettibone_nl.htm).

Images: Harry Potter and the Prisoner of Azkaban (Cuarón, US 2004) Copyright: Warner Bros.



## Other News

Le Musée national de l'éducation [the French National Museum of Education] in Rouen is currently staging the **exhibition *Lumineuses Projections!***

This major exhibition covers the history of projection and its use as an aid to education and science. There are many examples of the lantern's development and prominence as well as the later use of filmstrips in the 1950s. *Lumineuses*

*Projections!* runs through until 31 January 2017. Many images are made accessible on Flickr at

<https://www.flickr.com/photos/museenationaleducation/sets/72157662065004196/> .

There is also a detailed and fully illustrated and downloadable press dossier on the MUNAÉ website (in French):

[https://www.reseau-canope.fr/musee/images/pdf/pres\\_expo\\_lumineuses.pdf](https://www.reseau-canope.fr/musee/images/pdf/pres_expo_lumineuses.pdf)



Wolfgang Engels and Klaus Staubermann published the **article “Replicating 18<sup>th</sup> century magic lantern practice”** in *Bulletin of the Scientific Instrument Society*, Vol. 130 , September 2016, pp. 41-46. The September issue was not yet online at the time of assembling this newsletter, but it will be made available via the society's website: <http://www.scientificinstrumentsociety.org/bulletin/>



The next **Universeum meeting** will be held at the University of Belgrade, 8-10 June 2017. Universeum is a network of (mostly) European university museums and other collections of academic heritage, among them our partner at the University Museum Utrecht. See for more information [www.universeum.it](http://www.universeum.it) .

## About & Editorial

This newsletter informs about the activities of the project A Million Pictures: Magic Lantern Slide Heritage as Artefact in the Common European History of Learning.

The magic lantern was the most important visual entertainment and means of instruction across nineteenth-century Europe. However, despite its pervasiveness across multiple scientific, educational and popular contexts, magic lantern slides remain under-researched. Although many libraries and museums across Europe hold tens of thousands of lantern slides in their collections, a lack of standards for documentation and preservation limits the impact of existing initiatives, hinders the recognition of the object's heritage value and potential exploitation. *A Million Pictures* addresses the sustainable preservation of this massive, untapped heritage resource.

*A Million Pictures* is a collaborative research project between researchers from Utrecht University (NL), University of Exeter (UK), University of Antwerp (BE), University of Girona (ES), University of Salamanca (ES) as well as twenty Associated Partners.

*A Million Pictures* runs from June 2015 until May 2018.

More information about past and present activities are available on our project website: [www.uu.nl/a-million-pictures](http://www.uu.nl/a-million-pictures)



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This newsletter is edited by Sarah Dellmann, additional contributions are written by Manuela Carmona, Joe Kember, Anastasia Kerameos, Frank Kessler and Sabine Lenk.