

# The Magic Lantern Gazette

A Journal of Research

Volume 28, Number 2 Summer 2016



The Magic Lantern Society of  
the United States and Canada

[www.magiclanternsociety.org](http://www.magiclanternsociety.org)



## Lecturing without an Expert: Word and Image in Educational “Ready-Made” Lecture Sets

Sarah Dellmann  
Department of Media and Culture, Utrecht University,  
Utrecht, The Netherlands  
s.dellmann@uu.nl

The role of the lecturer in the performance of a lantern slide show can hardly be underestimated. This goes for spectacular lantern shows with a mainly entertaining function, as well as for lectures with primarily educational aims. Terry Borton’s detailed studies on professional lecturers in the Chautauqua and Lyceum circuits that were published in recent issues of the *Gazette* clearly show that neither the topic nor the quality of slides alone were enough to achieve a successful lantern show and career.<sup>1</sup> Especially for lectures on non-fiction subjects, the lecturer not only needed to have convincing qualities as a showperson, but also needed to be recognized as an authority on the respective subject. Not surprisingly, then, most of the professional lantern showpersons were indeed experts in the field on which they were lecturing.

Several studies have investigated lantern slides in conjunction with the personal lecture notes of professional and prominent lecturers such as Paul Hoffmann, Jacob Riis, Burton Holmes, and Lyman Howe.<sup>2</sup> These studies provide much insight into the logic of lecturing, but they cover only a very specific kind of lecture: a thoughtfully composed “quality lecture” delivered by an expert who had either traveled to the countries themselves or knew his or her subject very well. Professional lecturers ensured trustworthiness and quality by their name, expert status, formal education, and the agency they worked for. The authority for remarks made during the lantern show was thus connected to themselves as authors and lecturers. Burton Holmes, for example, lectured about his own travels and often presented photographs and films that were taken during his travels.

Alongside with lecturers who toured with their self-made program, another kind of lecture was widespread; I will call this the “ready-made” lecture set. By this I mean the combination of a slide set (i.e. a number of assembled slides marketed as set) and a corresponding lantern reading (i.e. mass-produced lecture notes for such slide sets). Both elements of the ready-made lecture set were planned, produced, and issued by com-

mercial manufacturers. The wide availability of such material and the numerous advertisements in lantern slide catalogs and the trade press indicate that ready-made lecture sets were a common phenomenon by the end of the nineteenth century. It is thus likely that a large number of lantern show audiences attended such ready-made lectures.

The cheap ready-made lecture set needed to gain its authority over the things said and shown differently because the performance of a ready-made lecture set was designed to work independently of the knowledge of the lecturer: the lecturer might or might not be an expert on the subject. How, then, did these “expert-independent” ready-made sets become accepted as transmitting trustworthy knowledge? When the expertise cannot be found in the personality of the lecturer, we must look at which other elements of a lantern performance could produce reliability and believability in the eyes and ears of the audience. I suggest that audiences found such reliability and believability in the combination of word and image. Before I analyze the words and images of one lecture set in detail, I will first give some background information on the emergence and reception of the ready-made lecture set.

### From Selling Single Slides to Selling Slide Sets

Most lantern and slide catalogs offered single slides on non-fictional lantern subjects, often with the option to order a specific slide plain or colored (Fig. 1 and back cover).<sup>3</sup> In such catalogs, slides were organized into topics or subjects; geographical slides, for example, were listed first by country or region. All slides that showed views of a particular country or region were listed individually; it was the role of the purchaser to make a selection of slides to put together a coherent set. Around 1870, a new way of selling geographical slides was introduced: while the sale of individual slides continued, pre-selected sets of slides



1885/86 Catalog of Dutch lantern slide producer and reseller Merkelbach & Co., no page numbers.

Courtesy: Stadsarchief Amsterdam [Archive of the Municipality of Amsterdam].

also could be purchased. Pre-selected slide sets soon were offered with a corresponding reading. An early example of this selling practice appears in an advertisement for “Wilson’s Lantern Lectures” appearing in several editions of the 1876 volume of the *The Philadelphia Photographer* (Fig. 2).

Also, in the foreword to their 1876 catalog, Benerman and Wilson announced:

...In order to make ‘Traveling by Magic’ the more interesting and instructive, we have selected from this catalogue several ‘Journeys,’ arranged them in sets of hundred slides each, in geographical order, and with them supply ‘Lectures,’ or ‘Readings,’ or ‘Something to Say’ about each slide. Special catalogues of these we supply on receipt of 20 cents....<sup>5</sup>

**WILSON’S LANTERN JOURNEYS.**

To those who use the lantern this book is indispensable. It contains just the information required about six hundred different views, and enables any exhibitor to make his entertainments enjoyable and instructive. Price, \$2.00.

Advertisement for “Wilson’s Lantern Lecture”, *The Philadelphia Photographer. An Illustrated Monthly Journal Devoted to Photography*, February 1876, No. 146, p. 139.

Image taken from Internet Archive. <https://archive.org/stream/philadelphiaphot1876phil> (accessed 5 September 2016).

By the 1890s, issuing ready-made slide sets with ready-made readings was a usual thing. We might suspect that this new way of offering lantern slides—whether for sale or for hire—changed the way in which lantern shows were prepared and thus changed the role of the lecturer. Selection was no longer a *necessary* activity of the lecturer, and thoughts about comprehensiveness and the order (“How many and which views do I need to include in a lecture that deals with the World Exposition? Where to begin? What information to include?”) could be left to the compiler of the slide set and the author of the reading. Not the lecturer, but the distributors of lantern slides took the responsibility to come up with “Something to Say,” as Benerman & Wilson put it, about the slides. In other words, providing slide sets with a corresponding reading created the opportunity for lecturers to *not* conduct research on the subject matter themselves, and, for better or worse, freed them from the necessity to write their own comments.

Of course, the availability of ready-made lecture sets did not prevent lecturers from mixing and matching the slides of such sets with others, nor did ready-made lecture sets force a lecturer to respect the order of the slides as intended by the distributor, or to follow the reading word by word.

In copies of lantern readings at the Slide Readings Library of the UK Magic Lantern Society (<http://www.magiclantern.org.uk/readings/>) we find evidence of both uses: some readings are extensively annotated in the margins and the pages show heavy traces of use, while other examples seem barely touched. Some distributors of slide sets with accompanying lecture notes even warned their lecturers to not simply read out the lecture notes. For example, the Royal Society for the Protection of Cruelty against Animals placed a note in capital letters above the list of available slide sets and readings:



NOTE – THESE READINGS, OR COLLECTIONS OF STORIES, ARE NOT INTENDED TO BE READ FROM THE BOOK, BUT SHOULD SERVE AS THE FOUNDATION FOR A LECTURE ON THE SUBJECT.<sup>6</sup>

Whether or not this strong advice was followed, the marketing of preselected slides in sets, combined with corresponding readings, enabled people who were not experts on a certain topic to nevertheless deliver a lecture on that topic and, in performance, pose as an expert. This possibility increased further when ready-made lecture sets were offered for hire, which enabled almost everyone to lecture on every subject for which the local rental agency had a slide set in stock. I could not determine when the hiring of lantern slides started, but it was a common practice on the commercial lantern circuit by the 1880s. The foreword of the 1885/86 catalogue of Dutch manufacturer and reseller Merkelbach & Co. (Fig. 3) explicitly stated in bold “**De photographiën worden niet verhuurd**”—“the photographs will not be hired.”<sup>7</sup> This note indicates that a significant number of people expected that slides were available on loan—otherwise such a statement would have been unnecessary.

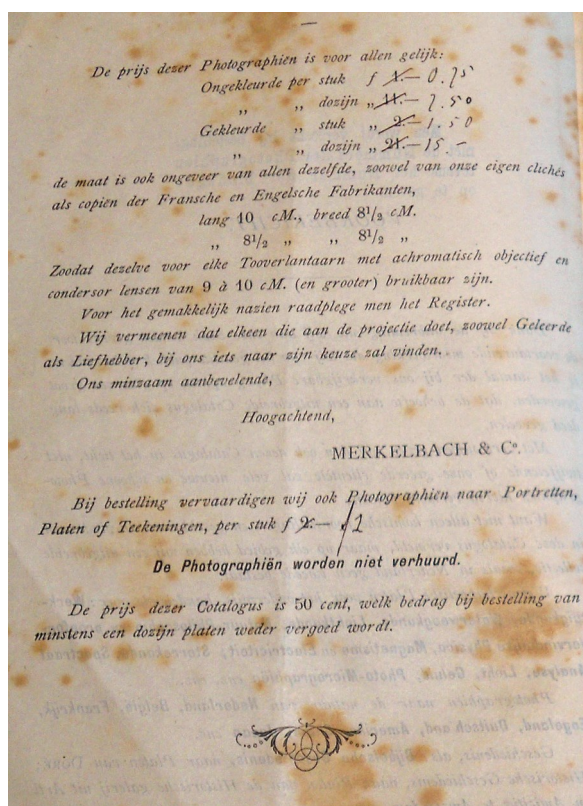


Fig. 3. 1885/86 Catalog of Dutch lantern slide producer and reseller Merkelbach & Co., page 6.

Courtesy: Stadsarchief Amsterdam [Archive of the Municipality of Amsterdam].

Concerns about the de-professionalization of the lecturer’s business were soon expressed by lanternists who considered themselves experts. In the article “Three Requisites for a Successful Lantern Lecture”, published in 1904 in the trade journal *The Optical Lantern and Cinematograph Journal*, Reverend T. Perkins identified the poor quality of the ready-made lecture sets as a main reason for the decline of interest in lantern lectures. Rather than the advent of the cinematograph, said Perkins, the problem lay in the ready-made lecture sets with their corresponding readings, which enabled people who were not familiar with a specific subject matter to perform a lantern set:

The other cause of the decrease of popular favor...was due to the introduction of the system of letting out sets of slides on hire with an accompanying reading. The reading was often poor, of the guide book order, destitute of all literary grace, and was read at the exhibition of slides, a few hours after their arrival, by someone who possibly knew nothing of the subject and had not had time even to read it through beforehand. Thus, even if the slides were good, the lecture was so dull and dreary that no one who had endured one lecture of this kind would care to go through another.<sup>8</sup>

In the remainder of this article, I will analyze one of the “dull and dreary,” but still highly popular ready-made lecture sets on the Netherlands. QUER DURCH HOLLAND (“Crisscross through the Netherlands”)<sup>9</sup> was a widely distributed slide set on the Netherlands, at least in Europe.<sup>10</sup> The set comprised 24 slides and an accompanying lantern reading, titled *Vortrag zu den Bildern Quer durch Holland* (“Lecture to accompany the slides Crisscross through the Netherlands”). I will specifically examine how word and image, the slides and the comment from the reading, are connected to achieve authority over the subject matter during a performance.

The aim of the following analysis is thus not to reconstruct how lantern slides and commentary were actually performed, but how the producers of ready-made lecture sets used specific visual and textual strategies that enabled anybody to give a lantern lecture on the subject. The ready-made lecture set, at least so it seems from their omnipresence in catalogs, was a lucrative a business model. Very probably, the ready-made lecture set appealed to more buyers than offering lantern slides exclusively for experts who needed to conduct extensive research in order to compose a lecture.

# **Projektion für Alle: The Series**

QUER DURCH HOLLAND is the seventh set of the series *Projektion für Alle* (“Projection for everyone”). Most sets in this series, issued prior to the First World War (No. 1 to 44), are photographic slide sets about European countries and regions.<sup>11</sup> An advertising leaflet for the series *Projektion für Alle* claimed educational value for home use and in schools:

The long winter evenings will be beneficially filled in an educational and entertaining manner by projecting the instructive P.f.A. [Projektion für Alle] sets of distant countries...at school and in the intimacy of family (Fig. 4). (Recto, advertising flyer, undated, c. 1928, my translation).<sup>12</sup>

Note here that the projection of slides “in the intimacy of family” implicitly refers to an educational viewing situation without a professional lecturer. The educational value is thus, from the beginning on, not intended to come from the knowledge within the family but from information provided by the ready-made lecture set that the family studies.



Fig. 4. Advertising flyer by Edition Liesegang that praises the educational value of lantern slide sets in their stock. Courtesy: Private Collection.

# **QUER DURCH HOLLAND: The Set**

The slides’ titles are given in three languages (German, French and English) and are visible in the frame of the glass slides (see front cover). The multi-language titles indicate that the slide sets were distributed internationally. Judging from the collections I have seen, QUER DURCH HOLLAND was very widely distributed, at least in Germany and in the Netherlands. The accompanying reading was included in the purchase of the set, and not sold separately, as usually was the case with British readings. However, despite the multi-language titles, the reading was available only in German; at least I did not find any reference to translated versions to date. If lantern shows of this set to a non-German speaking community used the reading as inspiration, translated the text literally, or ignored it all together, cannot be reconstructed from the sources available to me. Even though German was, next to French and English, an academic language in Europe at that time, not every teacher or educator can be assumed to having spoken German fluently.

# **QUER DURCH HOLLAND: The Slides**

QUER DURCH HOLLAND consisted of twenty-four photographic slides. The six different versions I have seen were not colored, although they were also offered colored. The images are ordered according to a logical travel route, starting in the north-east of the Netherlands (Groningen), going west to the north-west (Enkhuizen), then going south (to Rotterdam) and then east again (Utrecht, Arnhem). The travel narrative is explicit in the reading as well; sometimes the means of transportation between two slides (i.e. two towns) is mentioned.<sup>13</sup>

The images show street views and market scenes, buildings and monuments (see front cover). Most city views show streets along canals with either a church tower or a windmill in the background. The island of Marken – then as today a tourist hot spot – is the most prominent location in this set; five slides out of twenty-four are dedicated to that village (Fig. 5). No image shows modern elements such as steamships, trams or railroads; the only traces of modern life are gas lanterns, visible in slides 2, 3, and 4 (Fig. 6) and advertising on buildings in the background (slides 22 and 23; Fig. 7). The figures in the city views are too small to be seen in detail (e.g. slides 8, 19, 21, 24; Fig. 8); whereas the fisher families of the villages Marken and Scheveningen in traditional costume are large enough to be studied in detail and pose for the camera (Fig. 5). From the images alone, the Netherlands seems to be a country in which rowboats, sailboats and horse carriages were the only means of transportation around 1906.





Fig. 5. Slides 9-13 depicting the Island of Marken.  
Courtesy: EYE Film Institute Netherlands.



Fig. 6. Slide 3, with gas street light as the only  
sign of modern life in 1906.



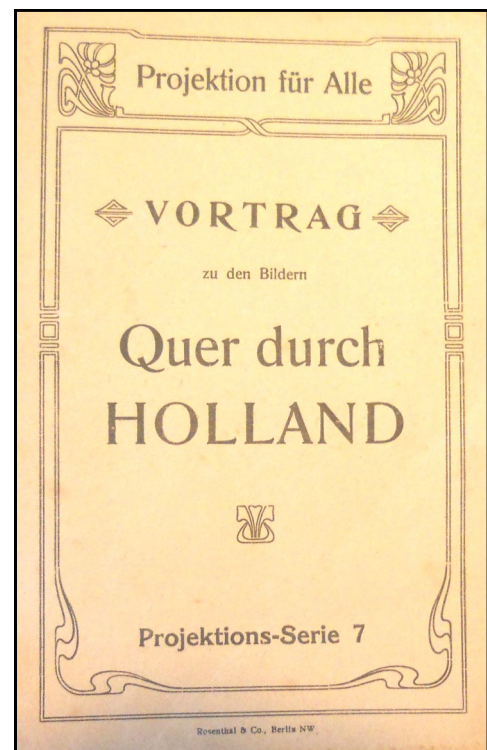
Fig. 7. Slides 23 showing advertising posters on walls and bridges. Courtesy: EYE Film Institute Netherlands.



Fig. 8. Slide 21, showing pedestrians in an urban landscape. Courtesy: EYE Film Institute Netherlands.

### QUER DURCH HOLLAND: The Reading

The text of the reading (Fig. 9) is, generally speaking, more modern than the image. The reading addresses modern phenomena, but these modern phenomena are not visible in the image: in the comment to the slide 22 “Rotterdam, The Cool Singel”, the modernity of the port, the big ocean steamers, the busy trade of the city and the pollution caused by factories are mentioned, but the image shows nothing of that. Instead, one of the last reminders of the old town is put into picture: a small street with narrow houses along a canal (Fig. 10). The commenting text to the slide 20 on the coastal town of Scheveningen mentions the modern pier and the fact that it is constructed from steel – but the image only shows fisherwomen in traditional clothing (Fig. 11). The comment to slide 16 (Fig. 12), showing the empty market square of Edam, informs that on market days, this place is a very busy cheese market and mentions the export of Edam cheese to the world. Briefly, *hors cadre*, the Netherlands are acknowledged for having modern elements, too, but these elements are not presented in images.



The cover of the lantern reading *Vortrag zu den Bildern Quer durch Holland* [Lecture to accompany the slides *Criss-Cross through the Netherlands*] (Berlin: Rosenthal und Co, c. 1906). Courtesy: Private Collection Gwen Sebus.





Fig. 10. Slide 22 showing a view of Rotterdam that omits more modern elements of the city. Courtesy: EYE Film Institute Netherlands.



Fig. 12. Slide 16. View of the cheese market in Edam. Courtesy: EYE Film Institute Netherlands.

### QUER DURCH HOLLAND: The Narrative

The reading is mostly written in first person plural (“we travel”, “we see”) when it concerns the activity of traveling, and in third person when background information is given (“This is the port.”). In the comments, the traveling “we” often takes steam trains (e.g. comment to slide 6; Fig. 13) which are never visible themselves. The comment on the first slide, “Groningen. Market Place and Martini Church” (see front cover) reads:

Today, we want to perambulate a country off the beaten tracks, which holds magnificent nature views for the painter and relish of art for the traveler. Holland with its art treasures offers many things of interest. The entire country is pervaded by canals. The larger ones which are navigable go through the cities and were artificially installed, the lower parts of the land are protected by embankments. We enter Holland up in the North and first pay a visit to the city of Groningen, which, with its 80,000 inhabitants, presents the Dutch type right away.... The architecture of the houses along the place breathes the well-known Dutch style of architecture (my translation, emphasis added).<sup>14</sup>



Fig. 11. Slide 20. View of the waterfront of Scheveningen showing traditional fishing boats, but not modern docks and ships. Courtesy: EYE Film Institute Netherlands.





Fig. 13. Slide 6. View of Amsterdam. Courtesy: EYE Film Institute Netherlands.

When we now imagine a performance situation in which the reading was read out while the respective image was projected, we can understand that the lecturer integrated the audience (as travelers and painters) on a trip while representing themselves as the knowledgeable guide of the virtual traveling party. The position of the audience is comparable to a school class on an excursion with their teacher. Especially in the comments that refer to items that are not visible in the image, the audience is instructed by historical anecdotes, the number of inhabitants, and information on the city's main trades. This mode of address is not exclusive to lantern slide readings; it can also be found in travel writings of that time. However, the audience is addressed frequently and, given that the set was part of a live performance, was likely to create a stronger feeling of presence than narrative strategies in a written book. The structure of the reading is carefully worked; it brings a logical travel route to its end and in the final comment, the lecturer confirms the information from the very beginning (“Holland is a country filled with artistic treasures”). Quite authoritarian, this statement is proposed as the general experience of the traveling “we” in the comment to the last slide (Fig. 14). Even more, the imposition of the lecturer’s statement is performed as objective fact by introducing the layer of authenticity to the argument:

We now part from Holland with the experience of having encountered a special country and nation whose ancestors have achieved great recognition for art and painting and which forms are still reflected today in the nature of the country and the customs of the nation (comment to slide 24, my translation, emphasis added).<sup>15</sup>



Fig. 14. Slide 24. The Grand Market in Arnheim. Courtesy: EYE Film Institute Netherlands.

The text in the reading claims to show more than the beaten tracks and tourist destinations, and the title “Crisscross Through Holland” also evokes the idea of covering the country entirely. The set includes views from the provinces in the North and West of the country (Groningen, Friesland, North Holland, South Holland, Utrecht and Gelderland), the Southern and Eastern provinces (Zeeland, Brabant, Limburg, Drenthe, Overijssel) are absent. Tourist destinations are highlighted (five slides out of 24 are dedicated to the Island of Marken alone). The reading emphasizes the Dutchness of sites and sights by emphasizing, wherever possible, that everything visible is “Dutch”:

Leeuwarden, Port street and old tower (Fig. 15). In this picture, a piece of Dutch town life is revealed (comment to slide 2, my translation, emphasis added).

Leeuwarden, Voorstreck Street (Fig. 16). The image presents a Dutch canal, the little houses look picturesque and the entire image is marked by calmness. (comment to slide 3, my translation, emphasis added).



Fig. 15. Slide 2. Door St. and old tower, Leeuwarden. Courtesy: EYE Film Institute Netherlands.



Fig. 16. Slide 3. Voorstreek St., Leeuwarden. Courtesy: EYE Film Institute Netherlands.

In this park, a monument was erected to the famous Dutch poet Joost van den Vondel (Fig. 17). (comment to slide 7, my translation, emphasis added).



Fig. 17. Slide 7. Vondel Park, Amsterdam. Courtesy: EYE Film Institute Netherlands.

Zaandam is a friendly town of real Dutch appearance, the little buildings of one floor are painted in green and red and are surrounded by neatly trimmed gardens (Fig. 18). (comment to slide 14, my translation, emphasis added)

The Wijngartengracht...is an effigy of Dutch cleanliness (Fig. 19). (comment to slide 15, my translation, emphasis added)<sup>16</sup>

In all these cases, the national attribute “Dutch” would not have been necessary if the reading aimed solely to describe views or the oeuvre of a poet. By adding the adjective “Dutch”, the images are related to the topic of the slide set, i.e. a travel through the Netherlands (here named “Holland”), and the audience is constantly reminded of the fact that the image before them shows something related to the Netherlands. This is obviously a circular logic: by qualifying visible instances as “Dutch”, the image is related to the topic of the slide set, the Netherlands. Hence, this view is relevant which justifies its inclusion in the set and, even stronger, presents this view as one of the twenty-four views that are considered to give a comprehensive visualization of the Netherlands. In the performance of this slide set to an audience (be it in the family or in a more formal educational setting), the anchoring of images in a textual comment that largely applies categories of the national) underlines the relevance of the images with respect to the subject matter.





Fig. 18. Slide 14. Peter the Great's house, Zaandam. Courtesy: EYE Film Institute Netherlands.



Fig. 19. Slide 15. Wijngarten Canal, Edam. Courtesy: EYE Film Institute Netherlands.

formal characteristics of the so described phenomenon. It is conspicuous that only those aspects are described as “Dutch” that are in line with the cliché and repeated statements of tourist discourse: the cleanliness of Edam (Fig. 19) is “Dutch,” but the dirt in Rotterdam (Fig. 10) (comment on slide 22) is not; colorfully painted wooden houses are “Dutch” but modern buildings are not; the canals are “Dutch” but steam trains are not. Together with the image selection, *QUER DURCH HOLLAND* reinforces clichés and generalizing statements. It is true that the reading mentions modern aspects of life in the Netherlands around 1906 – but these aspects are not described as “Dutch.”

### Saving the Non-Expert Lecturer from Critical Questions

As described above, the authority of the lecturer is achieved by the reading that does not challenge stereotypical ideas about the Netherlands, not in words and certainly not in the images. In fact, both word and image, slides and reading, are tied to supposed common knowledge about the Netherlands: the lecture does not contain surprising information but is rather a hotchpotch of all kinds of statements and beliefs that circulated widely about the Netherlands at that time: a clean and calm rural country barely touched by industrialization and whose inhabitants dressed in traditional costume. The narrative of the set follows a widely used pattern for the presentation of geographical content: a linear travel narrative that begins with the arrival and ends with leaving the country. The reading furthermore ties the statements about the Dutch being a nation of painters to the conclusion of the end, thus providing narrative closure at the level of both form and content. In addition, the perspective of the narrative presents the lecturer as “traveling together with the audience,” which might create a close bond between the audience and the lecturer, because the lecturer becomes part of the of the virtually travelling party.

In this ready-made lecture set, everything is harmonically in line: the images with the comment, the lecturer with the audience, and even the Dutch with their history. This makes it hard to question the propositions made in this lecture. Undoubtedly, all the depicted and described phenomena are part of the Netherlands; there is nothing “empirically wrong” in this set. A critique on the set would have to attack its implicit claims of comprehensiveness: while it is true that there were sailboats, and cheese was produced at Edam, the Netherlands also had an international port with modern steamboats and had large factories for industrial production of food, such as margarine. However, for such a critique of the lecture, the pro-

Throughout the reading, the adjective “Dutch” does not *explain* a phenomenon, but *marks* a phenomenon as relevant with respect to what there is to be known about the Netherlands. In this slide set, the adjective “Dutch” treats single instances as examples of what “Dutchness” looks like, without determining the essence, quality or

testing audience would need to be quite knowledgeable of the Netherlands. The chance that the lecturer would face critical voices from the audience is therefore limited, and that enabled even non-experts to pass as authorities on the subject matter during the presentation.

## Conclusion

In the course of my research on lantern slide sets on the Netherlands and the Dutch, I observed similar rhetorical strategies in other ready-made lecture set.<sup>17</sup> Even though very cheap and hardly original, the readings of educational ready-made slide sets were carefully composed. Such readings are still under-researched,<sup>18</sup> but prove to be a promising source to the study of the use of lantern slides in educational settings and on non-fictional topics. Ready-made lecture sets used specific authorization strategies that bestowed expertise on the lecturer. In some cases, the text of the lecture was authenticated by referring to the author’s expert status.<sup>19</sup> But as we can see, even if the author of the reading is unknown, the reading in the performance of the slide set still works in a convincing way and manages to produce a sort of “subject expertise authority” when read out in combination with the slides. In the reading, the descriptions of the image (i.e. pointing to a visible fact that can be witnessed by the audience) are tied to bits of supposed common knowledge and stereotypical tropes about the Netherlands that can circulate in all kinds of contemporary popular media. The facts in word and image are presented in a narrative of a discovering traveler; the audience is addressed as partaking on a guided tour with the lecturer as the guide or teacher. With the right equipment of word and image, of reading and slide set, everyone could perform being an expert – at least for the duration of the lantern show.

## About the Author

Sarah Dellmann is a Postdoctoral researcher and lecturer at the Department for Media and Culture Studies, Utrecht University, the Netherlands. In her thesis *Images of Dutchness*, which she defended in 2015, she investigated popular images of the Netherlands and the Dutch between 1800-1914. Sarah also assists in giving lantern shows.

The lantern slides that illustrate this article were digitized as part of her involvement in the research project *A Million Pictures - Magic Lantern Slide Heritage as Artefacts in the Common European History of Learning*. For more information, see <http://www.uu.nl/a-million-pictures> or e-mail to [s.dellmann@uu.nl](mailto:s.dellmann@uu.nl).

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7. Merkelbach & Co, *Catalogus van photographiën op glas, op.cit.*, no page numbers.
8. T. Perkins, “Three Requisites for a Successful Lantern Lecture,” *The Optical Lantern and Cinematograph Journal*, 1904, No. 1, p. 156.
9. Projektion für Alle, QUER DURCH HOLLAND [Criss-Cross through the Netherlands], slide set of 24 slides. Issued as set number VII in the series *Projektion Für Alle*, 1906. Courtesy EYE Film Institute Netherlands.
10. The entire list of slide sets about the Netherlands I have identified thus far is documented in the Lucerna Magic lantern web resource <http://slides.uni-trier.de/set/>. Search by “Subject Keyword



—location” for “Netherlands”. Any comments and additional information are highly appreciated!

11. For the complete list of the 96 slide sets issued in the series *Projektion für Alle*, see the Lucerna Magic lantern web resource: <http://slides.uni-trier.de/series/index.php?id=19>

12. Original: “Die langen Winterabende werden vorteilhaft durch die Projektion der lehrreichen P.f.A.-Serien in ferne Länder...in der Schule wie im trauten Familienkreise unterhaltend und belehrend gestaltet.” Advertising Flyer, not dated.

13. Original: “Wir verlassen nun die Provinz Friesland und müssen, um nach Enkhuizen zu gelangen, die Zuiderzee bei Stavoren durchqueren”; “Die Eisenbahn bringt uns jetzt durch die reichste Gegend Nordhollands, nach Amsterdam”. Comments to slides 4 and 6 in anon., *Vortrag zu den Bildern Quer durch Holland [Lantern Reading]*. Projektion Für Alle, Serie VII (Berlin: Rosenthal und Co, c. 1906). Courtesy: Private Collection, Gwen Sebus.

14. Original: “Heut wollen wir ein Land, fernab der grossen Touristenstraßen durchwandern, das dem Maler herrliche Naturszenarien und dem Reisenden hohen Kunstgenuss verspricht. Holland mit seinen Kunstschatzen bietet viel des Interessanten. Das ganze Land ist von Kanälen durchzogen. Die grösseren schiffbaren Kanäle führen durch Städte hindurch und sind künstlich angelegt, die Niederungen sind durch aufgeschüttete Wälle geschützt. Wir betreten Holland hoch im Norden und besuchen zuerst die Stadt Groningen, die mit ihren 80 000 Einwohnern sofort den holländischen Typus verrät... Die Architektur der Häuser des Platzes atmet den bekannten holländischen Baustil.” *Ibid*, comment to slide 1, emphasis added)

15. Original: “Wir scheiden nun von Holland mit dem Bewusstsein, ein seltenes Land und ein Volk kennen gelernt zu haben, dessen Vorfahren die Kunst der Malerei, deren Formen und Gestalten sich noch gegenwärtig in der Natur des Landes und in den Sitten des Volkes widerspiegeln, zu ganz besonderem Ansehen brachten.” *Ibid*, comment to slide 24.

16. Original: “Leeuwarden, Torstraße und alter Turm. In diesem Bild offenbart sich ein Stück holländischen Kleinstadtlebens”; “Leeuwarden, Voorstreckstrasse. Eine holländische Gracht stellt dieses Bild dar, malerisch schauen die kleinen Häuschen hernieder und Ruhe atmet das ganze Bild.”; “In diesem Park errichtete man dem berühmtesten holländischen Dichter Joost van den Vondel ein Denkmal...”; “Zaandam ist ein freundliches Städtchen von echt holländischem Aussehen, die kleinen, meist einstöckigen Häuser, sind grün und rot angestrichen und von gut gepflegten Gärten umgeben.”; “Die Wijngartengracht...ist ein Abbild holländischer Reinlichkeit”. *Ibid*, comments to slides 2, 3, 7, 14 and 15.

17. Sarah Dellmann, “Getting to Know the Dutch: Magic Lantern Slides as Traces of Intermedial Performance Practices.” In Kaveh Askari, Scott Curtis, Frank Gray, Louis Pelletier, Tami Williams, and Joshua Yumibe, eds., *Performing New Media 1890-1915* (New Barnet, UK: John Libbey, 2014), 236–244.

18. There are only two studies that include such material in the analysis of lantern performances that I know of. Ludwig Vogl-Bienek includes such readings in his discussion of lantern lectures about the poor in London and Rianne Siebenga investigates lantern slide sets and readings about India in her PhD thesis. See Ludwig Vogl-Bienek, “A Lantern Lecture: Slum Life and Living Conditions of the Poor in Fictional and Documentary Lantern Slide Sets.” In Ludwig Vogl-Bienek and Richard Crangle, eds., *Screen Culture and the Social Question, 1880-1914* (New Barnet: John Libbey, 2014), p. 34-63; Rianne Siebenga, “Indians in View: The Representation of British Indians in Magic Lantern Presentations, Films and on Postcards, 1870-1915.” PhD Thesis (Utrecht: Utrecht University, 2015).

19. This, for example, is the case for the reading *Kakteen und andere Sukkulenten* [Cactuses and other succulent plants] that accompanied a slide set with the same title. The author’s name is indicated directly after the title of the lecture, including the academic degree and place of residence: “Prof. Dr. Spilger, Bensheim”. See Prof. Dr. Spilger, *Kakteen und andere Sukkulenten [Lantern Reading]*, Dodeka-Reihe 459 (Düsseldorf, no date). Courtesy: EYE Film Institute Netherlands.

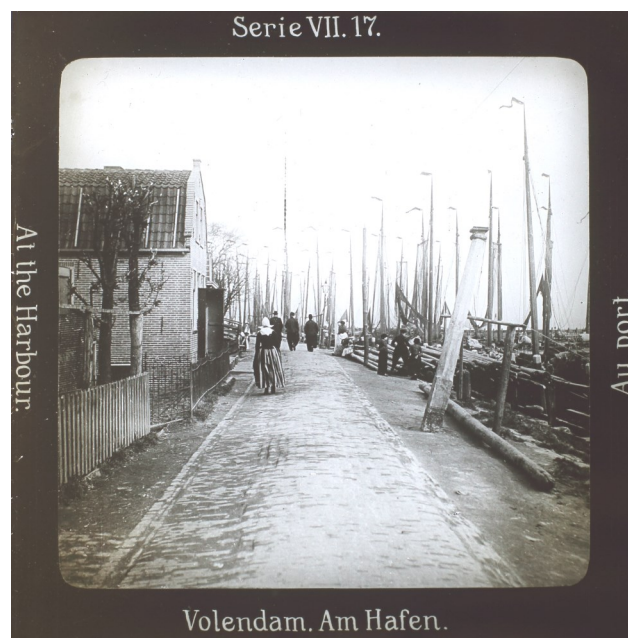
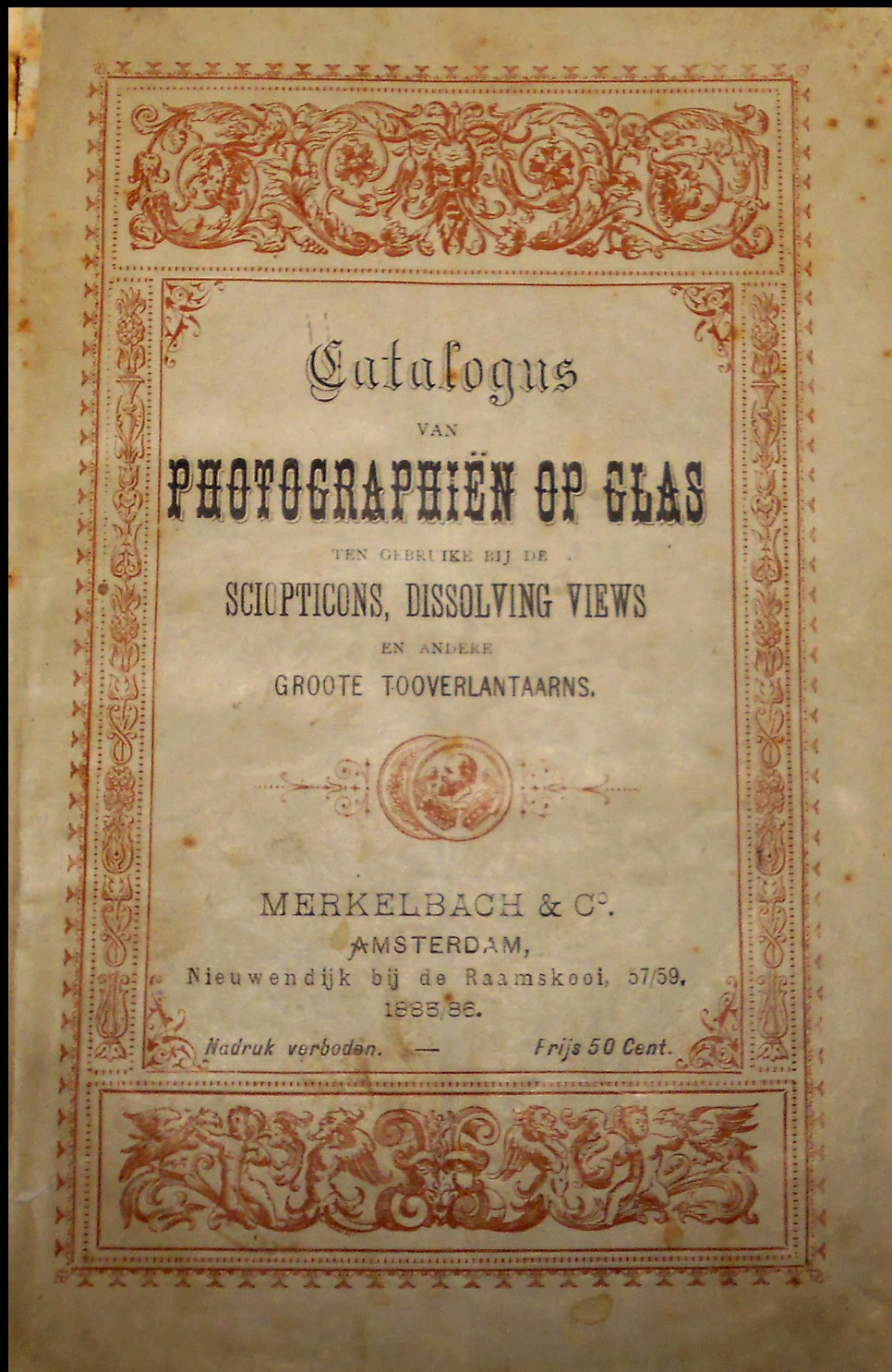


Fig. 20. Top: Slide 5. Dromedary’s Tower, Volendam. Bottom: Slide 17. Volendam Harbor. Courtesy: EYE Film Institute Netherlands.



**Above:** 1885/86 Catalog of Dutch lantern slide producer and reseller Merkelbach & Co.      Stadsarchief Amsterdam [Archive of the Municipality of Amsterdam]

**Front Cover:** First slide of the set "Quer durch Holland."

EYE Film Institute Netherlands.