

NOTES

1. E. G. Robertson: *Mémoires récréatifs scientifiques et anecdotiques du physicien-aéronaute E. G. Robertson* (Paris, 1831).
2. Françoise Levie: *Etienne Gaspard Robertson* (Bruxelles, 1990).
3. Laurent Mannoni: *La Grande art de la Lumière et de L'Ombre* (Paris 1995).
4. Anita Leslie and Pauline Chapman: *Madame Tussaud – Waxworker Extraordinary* (London, 1978).
5. A detail which may suggest the use of vertical slides. There are various extant examples of such slides. Some of the earliest are in the Museo Nazionale del Cinema in Torino.
6. Schirmer and Scholl: 'Sketch of the Performances and a short account of the Origin, History and Explanation of the Ergoscopia, Phantasmagoria, Pantascopia, Mesoscopia, &c. and the Invisible Girl' (London, 1805) (BM).
7. J. C. Wiegand: *Die naturliche Magie* (Berlin und Stettin, 1782–6). Christlieb Funk: *Naturliche Magie* (Berlin, 1783). Johann Samuel Halle: *Magie, oder der Zauberkraft der Natur* (Berlin, 1784–6). E. G. Guyot: *Nouvelles Recreations physiques et mathématiques* (Paris, 1786).
8. Frederick von Schiller: *The Ghost Seer* (ed. publ. London, 1873).
9. These included disposable coffins with trapdoors fitted in the bottoms, and most bizarre of all, an underground system which would enable the despatch of bodies to provincial cemeteries by 'torpedo-tube'.
10. Although we know little of Philipsthal before 1790, he refers to his 'native Germany' on a number of advertising bills. Furthermore, a quick trawl through the International Genealogical Index identifies two pockets of Philipsthal in the Hanover and Brandenburg areas. There is also a small town called 'Philipsthal' near Hessen. A similar trawl of neighbouring countries reveals no surnames resembling Philipsthal.
11. *The Mirror of Literature, Amusement and Instruction*, Vol. No. 7 (London, 1842).
12. John Timbs: *Curiosities of London* (London, 1855).
13. These may have been of German or Swiss origin, although by 1800 there were a number of foreign makers of automata resident in England. Requiring some substantial investment on the part of any showman, Philipsthal retained them throughout his career as a public entertainer in England, right up until the time of his death in 1829.
14. It should be noted that, although the most widely cited description of a Philipsthal exhibition is that of Sir David Brewster, in his *Letters of Natural Magic* of 1834, this was almost certainly copied from Nicholson's earlier account, which it closely resembles in phraseology, detail and even critique.
15. In an *OMLJ* for 1893, W. R. Hill, the famous Polytechnic lanternist, offers a colourful memoir from the 1820s of Philipsthal creeping about the stage and in broken English entreating his audience to attend with the plea, 'Hush, hush, de ghost. Hush de ghost'.
16. *The Portfolio* (London, January/February 1825), Bill Douglas Collection / University of Exeter.
17. Nicholson died in 1815 in 'indigent circumstances'.
18. *Theatre Cuttings 44–46 – Lyceum Theatre* (British Library).

A LATE FOOTNOTE

More than three and a half years ago, *The New Magic Lantern Journal* (Volume 7, No 1, January 1993) published a photograph, from a lantern slide, of the despatch room of a magic lantern supplier, c.1890. John Taylor was able to supply the identification that was lacking. he wrote,

'It so happens that I have just acquired one of the gas generators which are lined up in front of the table. The oval brass plate on the front of mine reads:

CHURCH ARMY, Lantern & Cinema Dept.
14 Edgware Rd London W1

'Hope this helps'.

It does, and we are very sorry to have taken so long in publishing the information. John also adds, 'Any offers for the generator?'

NEW BOOKS

Joachim Castan:

Max Skladanowsky oder der Beginn einer deutschen Filmgeschichte

(Stuttgart, Füsslin Verlag).

264pp, 41 illustrations.

Magic Lantern Society member Georg Füsslin continues to add to his invaluable series of books on cinema pre-history. Max Skladanowsky has been particularly remembered during the year of the cinema centenary as having shown motion picture films to a paying audience eight weeks before the more publicised Lumière première of 28 December 1895. Before their cinema days however the Skladanowsky family were Germany's most prominent magic lantern showmen, specialising in dissolving views and using large-format lantern slides – still preserved in the Bundesarchiv-Filmarchiv, Berlin.

Joachim Castan deals only briefly with this period of their career, but reproduces some evocative pictures of the brothers Eugen, Emil and Max and their father Carl as travelling showmen – at one period of their career billed as 'The Hamilton Brothers'. (German text).

Georg Füsslin (ed.):

Der Guckkasten – Einblick, Durchblick, Ausblick.

(Stuttgart, Füsslin Verlag).

120pp, 92 illustrations, mostly in colour.

Another excellent Füsslin publication, this time dealing with the peepshow in all its manifestations. The contributors include Werner Nekes and Wolfgang Seitz, the outstanding authority on vues d'optiques. (German text).

Stephen Herbert (ed.):

Victorian Film Catalogues

(London, The Projection Box).

48pp.

A collection of facsimiles of catalogues of films by Edison, Lumière, Paul, Méliès, Gaumont and others, interesting to magic lantern enthusiasts on account of the similarity of many of the subjects to the slide repertoire.

Laurent Mannoni:

Le Mouvement Continué.

Catalogue illustré de la collection des appareils de la Cinémathèque française.

(Paris/Milan: Cinémathèque française – Musée du Cinéma/Mazzotta).

444pp, more than 1500 illustrations.

This remarkable catalogue describes and illustrates 1465 items from the collections of the Cinémathèque – representing between 60 and 70 per cent of the total holdings. Many of the items, including the treasures of the Will Day collection, acquired by the Cinémathèque some 35 years ago, have remained unknown till now.

The catalogue has sections on shadows, anamorphoses, peepshows, miscellaneous optical toys, persistence of vision, photography and stereoscopy, the recording and reconstitution of movement by chronophotography, projection (magic lanterns and moving picture machines) and lighting equipment. Almost 60 magic lanterns are illustrated, ranging from a John Scott instrument of c.1790 to a Lapierre Eiffel Tower model, made one hundred years later, which sldo decorates the cover of the book.

(French text)

Laurent Mannoni:

Trois siècles du Cinéma

(Paris: Editions de la Réunion des Musées nationaux/Cinémathèque française/Fondation Electricité de France).

272pp, numerous colour illustrations.

The superb catalogue of the exhibition 'L'Art Trompeur' organised by Laurent Mannoni for the Cinémathèque française and the French Electricity Foundation to celebrate the centenary of cinema. Many of the items illustrated in black-and-white in Mannoni's catalogue *Le Mouvement continué* can be seen here in full colour, along with prints, documents and lantern slides which do not appear in the catalogue. Among these are two hitherto unpublished watercolours of the interior of the Royal Polytechnic, and a selection of the Cinémathèque's superb collection of Polytechnic slides, including the panorama from Gabriel Grubb – possibly the largest lantern slide ever made.

(French text).

Laurent Mannoni, Donata Pesenti Campagnoni, David Robinson:

Light and Movement

(Giornate del cinema, Pordenone/ Cinémathèque française, Musée du Cinéma/ Museo Nazionale del Cinema di Torino).

470pp, numerous illustrations, full colour.

This handsome quarto volume, assembling facsimiles of more than forty of the key texts and documents of pre-cinema history, sets out to be a standard source for all students of the development of motion pictures. The commentary by the three editors in itself provides a comprehensive survey of the whole pre-history and invention of motion pictures. The magic lantern section includes texts and illustrations from the original editions of Hooke, Kircher, Sturm, Zahn, Benjamin Martin, Robertson, and Philip Carpenter. Other sections deal with persistence of vision, photography and chronophotography and peepshows. The text is in English, French and Italian versions.

David Robinson:

From Peepshow to Palace

(New York, Columbia University Press in association with the Library of Congress).

209pp, numerous illustrations.

Although this is described as dealing with 'the birth of American Film', and covers the period 1893–1913, the first four chapters deal comprehensively with the prehistory of motion pictures. The illustrations include many hitherto unknown images – among them some fine lantern slides – from the Library of Congress and the the David Francis collection.

Christopher Williams (ed.):

Cinema: The Beginnings and the Future

(University of Westminster Press, London).

This collection of 23 essays, designed for the centenary of cinema, discusses the prehistory, beginnings, present and future of cinema. Some of the writing suffers from the pretentious verbosity (and slim research) of contemporary 'film studies', but other essays are lively and well-illustrated. Mervyn Heard writes on 'The Magic Lantern's Wild Years', David Robinson on '300 Years of Cinematography' and Joost Hunnigher, John L.Fell, John Barnes, Richard Brown and others on the first Lumière shows. Other Magic Lantern Society members who contribute include Stephen Bottomore and Stephen Herbert.