

does not replace the unique pleasure of experiencing a live performance with original lantern and slides.

Because of the high resolution (the photographs were taken with a Nikon D800 camera with 36.3 megapixels) the digital images can reveal details that are invisible on inspection of the slide with the naked eye. This includes details in the glass images like the



3. Christmas mottoes in the back of the first slide from *In the Workhouse* after George R. Sims's famous ballad (Figs 3 and 4). They can also highlight or help identify damage to the cover glass, the binding or the slides themselves (Fig. 5). And, perhaps most importantly, these digital research objects give researchers who might never have seen (or owned) a physical lantern slide a chance to conduct research.



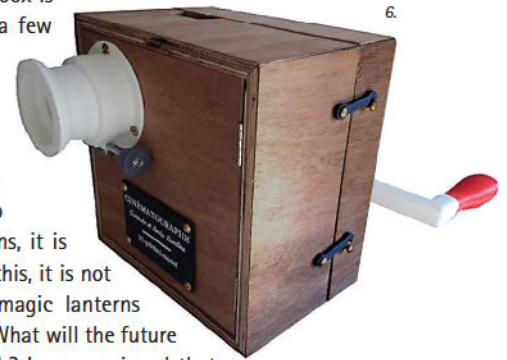
So what have members of the Society done to enable research in the past and how can they help and encourage future research? It is no exaggeration to say that without the contribution of collectors who took pains to maintain and study their own archives and opened them to researchers, there would not be lantern research today. For decades, the Magic Lantern Society has provided a structure to facilitate these exchanges and its publications like the *Encyclopedia of the Magic Lantern* and *Realms of Light* have become foundational texts for



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lantern studies. Over the years there has also been a mountain of excellent original scholarship in the pages of the *New Magic Lantern Journal*, the *Society's Newsletter*, and most recently *The Magic Lantern*. But most of it remains and will remain practically hidden from the wider scientific community until we put it online.

On a lighter note, this 3D-printed model (Fig. 6) of a Cinématographe Lumière was created at the University of Groningen in the Netherlands. The box is made from wood with a few nuts and bolts but the entire moving mechanism for the film strip can be made with a 3D printer – and the design is freely available to anyone. If you add a lens, it is not that hard to imagine magic lanterns made with 3D printers. What will the future hold for lantern research? I am convinced that only one thing is certain – it will be digital. And if we want the magic lantern to survive another 360 years, we will have to go digital too, in one way or another.



NOTES

For more information visit their project website at <http://a-million-pictures.wp.hum.uu.nl>
 Project description *A Million Pictures: Magic Lantern Slide Heritage as Artefacts in the Common European History of Learning*. <http://a-million-pictures.wp.hum.uu.nl/files/2016/04/AMP-Project-Flyer-April2016.pdf>
 Their website is available at <http://soa.anu.edu.au/heritage-limelight>
 Karen Eifler, *The Great Gun of the Lantern: Lichtbildereinsatz sozialer Organisationen in Großbritannien (1875-1914)*, Dissertation, Universität Trier, 2015; Emily Hayes, *Geographical projections: lantern-slides and the making of geographical knowledge at the Royal Geographical Society c.1885-1924*, PhD Thesis, University of Exeter, 2016; Sarah Dellmann, *Images of Dutchness: Popular Visual Media, the Emergence of National Clichés and the Creation of Supposed Common Knowledge about the Netherlands and the Dutch (1800-1914)*, Proefschrift, Universiteit Utrecht, 2015
 Available free of charge at <http://slides.uni-trier.de> and <https://ehive.com/collections/6553/heritage-in-the-limelight>

ROYAL APPOINTMENTS

Wilhelm Widenmann found this charming advert on the back of a Millikin and Lawley catalogue of conjuring tricks. The company was established in 1815 and was based at 165 Strand, London. The text below the illustration reads:

THE ROYAL CHILDREN AT SANDRINGHAM WITH THEIR MAGIC LANTERN.

On January 7th, 1873, Messrs. Millikin and Lawley had the honour of receiving from H.R.H. the Prince of Wales instructions to forward to Marlborough House a Magic Lantern and assortment of Slides, from which a selection was desired to be made and forwarded to the Royal children for their amusement at Sandringham. His Royal Highness was much amused at the comical character of the various laughable slides, and on examining the chromatropes, in which portraits of the Royal Family were depicted in the centre, exclaimed "that they were capital," and drew the special attention of the Princess to them. His Royal Highness was much pleased also with the simplicity of the gas lamp – for burning ordinary gas – supplied with the Magic Lantern. The Prince commanded a copy of the 'Lectures for the Magic Lantern' to be supplied with the Lantern and Slides, and evinced evident gratification on glancing over the engravings within it.'

Meanwhile Professor Mervyn Heard and Lester Smith have been taking advantage of the Royal Collection Archives now being online and have uncovered the following two pieces:

Letter from Charlotte, Princess Royal (1766-1828), to her mother Queen Charlotte (1744-1818, George III's consort) dated 27 December 1777: "Dear Mama, I hope that by the time you get this letter you will be cured of your cold. I beg you will so good as to present my duty and my love to Papa. Tomorrow I give a breakfast to my brothers and sisters and some other people. Last night we saw a



Advert in Millikin and Lawley catalogue

Mager Clanter [magic lantern] of Mrs Chevely's which made me laugh very much. All my brothers and sisters present their duty to Papa and to you Mama. I hope that you have been able to go to Windsor. Dear Mama, I am your most Dutiful Daughter Charlotte Augusta Matilda"

From the diary of Queen Charlotte, 11 April 1794: "goes to the German Chapel at St James's; visit from Madame [Elizabeth Beauvais] the milliner; visits from Lord Ailesbury and Field Marshal Freytag; sits for picture. 'This Evening the Kg saw Mr [George Adams junior] the Optician. He brought a Magic Lantern in which He shewed the whole Solar System"