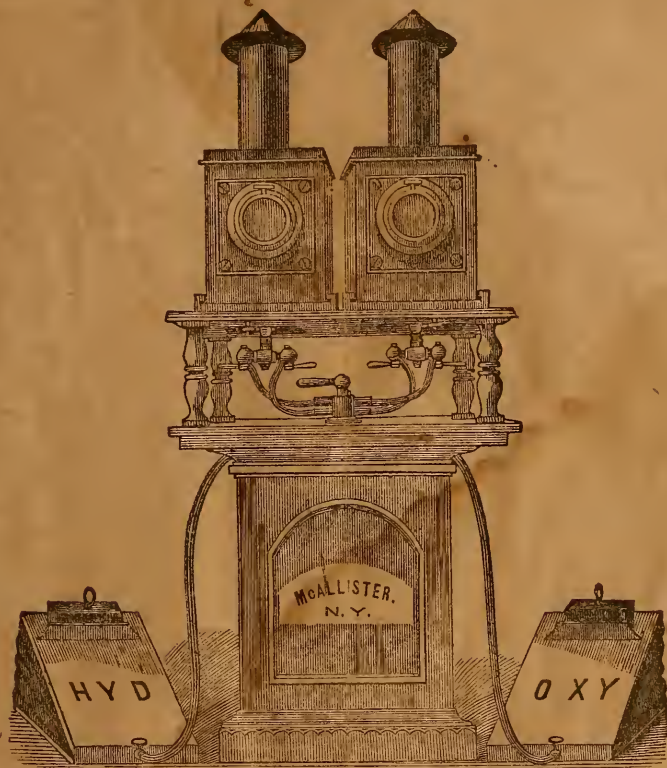


12

# CATALOGUE AND PRICE LIST OF STEREOPTICONS,

*Dissolving Views, Apparatus, Magic Lanterns, and  
Artistically Colored Photographic Views.*



That eminent Philosopher, Sir David Brewster, says, "The Magic Lantern, which, for a long time was used only as an instrument for amusing children, and astonishing the ignorant, has recently been fitted up for the better purpose of conveying Scientific Instruction, and it is now universally used by popular Lecturers. It may be used in almost every branch where it is desirable to give a distinct and enlarged representation to a large audience."

## T. H. McALLISTER,

(OF THE LATE FIRM OF McALLISTER & BROTHER, PHILADELPHIA.—ESTABLISHED 1736.)

OPTICIAN,

49 NASSAU ST., NEW YORK.

This Catalogue is for gratuitous distribution, and sent by Mail free of charge.

EDWIN BARTOW, PRINTER, 80 & 82 DUANE ST., NEW YORK.

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(OF THE LATE FIRM OF McALLISTER & BROTHER, PHILADELPHIA.)

49 Nassau Street,

Near the Post Office,


NEW YORK.

It is not always possible to have on hand every picture which may be called for; in which case the order would be delayed, unless the customer should give instructions to send such other pictures of the same character as may be on hand.

It generally requires from 40 to 60 Views to form an assortment for an Evening Exhibition.

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CATALOGUE  
OF  
STEREOPTICONS,  
Dissolving View Apparatus,  
MAGIC LANTERNS,

AND

List of over 3000 Carefully Selected Views for the illustration of  
subjects of popular interest.

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FOR SALE BY

**T. H. McALLISTER,**

(Of the late firm of McALLISTER & BROTHER, Philadelphia.—Established 1796.)

**OPTICIAN,**

**49 NASSAU STREET,**

Between Maiden Lane and Liberty Street,

*NEW YORK.*

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This Catalogue is printed for gratuitous distribution, and sent by Mail free of charge.

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Within a few years past the beautiful art of Photographing on Glass has been brought to a high state of perfection; and by its aid the Magic Lantern, which had been so long regarded as a mere toy for the amusement of children, has been raised to the character of a SCIENTIFIC INSTRUMENT, calculated to be of vast service in the instruction of youth, and the entertainment of the family circle, or as a beautiful and refining recreative exhibition to an intelligent audience.

This Catalogue contains a list of over two thousand Views, carefully photographed on glass, from the finest engravings to be procured, and colored by experienced artists, with the most brilliant and appropriate tints necessary to their proper representation.

EACH VIEW, EXCEPT WHEN OTHERWISE DESCRIBED, IS UPON A GLASS PLATE THREE INCHES IN DIAMETER, WITH A COVERING GLASS TO PROTECT IT FROM CARELESS HANDLING, AND EACH VIEW IS MOUNTED SEPARATELY, IN A MAHOGANY FRAME OF FOUR INCHES WIDE AND SEVEN INCHES LONG.

The choicest works of art—master pieces of Raphael, Rubens, and all the celebrated Painters of ancient and modern times; Illustrations of Travels and Voyages; Scriptural Scenes; Historical Subjects: The Battles, Sieges and important events of our Civil War; Portraits of Prominent Characters, etc., etc., will be found classified under separate heads.

There are no subjects, however intricate, that may not thus be readily illustrated, and the superior style of painting in which the views are executed, classes them as genuine works of art.

The Beautiful Stereoscopic Views on Glass, in a Lantern illuminated by the Oxy-Hydrogen or the Oxy-Calcium light, can be exhibited on a screen from fifteen to thirty feet square, covering an area of from 200 to 900 square feet, with a perfectly natural Stereoscopic effect. When two Lanterns thus illuminated are used to produce the Dissolving Views, the instrument is called "THE STEREOPTICON." These Dissolving Views whether with the above Stereoscopic Views, or with the finely colored Circular Views constitute the most attractive exhibition that can be offered to an educated public.

The novel effect of "dissolving" one city into another—New York into London—London into Paris—Paris into Rome, etc.—the exterior of a building into the interior of the same building—changing a smiling summer landscape to a snowy winter scene, etc., etc.—and all in so gradual a manner as always to leave a picture before the audience, produces a magical effect that never fails to please.

While the character of the Paintings has thus improved and driven out the miserable caricatures formerly to be met with, the optical and mechanical portions of the apparatus have likewise advanced, so that more perfect effects can be obtained than with the old-fashioned Lanterns, and at the same time with far more convenience and ease to the operator.

*Every Lantern and Stereopticon sold by me is fitted with McAllister's New Slide Spring and Stop, by which the sliders are securely held in the central line of the lenses; an invention simple in construction, but the great importance of which is acknowledged by all who have seen it.*

In the education of youth, the value of pictorial representations is known and appreciated as a most efficient mode of fixing ideas in the mind; and the assortment of Views now presented will enable a skillful instructor to illustrate many subjects which have heretofore been supposed impossible to be explained other than orally, and to convey many lessons of vital importance in a most forcible manner; while the fascinating character of the exhibition will give a charm to what would otherwise be considered a "dry lecture."

Enlightened teachers have already appreciated the advantages of the now IMPROVED SCIENTIFIC MAGIC LANTERN, and it is being rapidly introduced into our COLLEGES, ACADEMIES and SCHOOLS, as a necessary educational adjunct.

It is also assuming a position as a fashionable and elegant PARLOR ENTERTAINMENT for private families.

As an attractive PUBLIC EXHIBITION, it is found, when properly managed, to prove a remunerative and pleasant business, and offers great inducements to a man with moderate capital.

Of all the different Lanterns now in use, we recommend for general use the instruments supplied with what is called the Oxy-Calcium Light, in which a spirit flame furnishes the hydrogen gas, through which a jet of oxygen gas is conducted on a lime cylinder. This light is 100 times more intense than that of the oil lamp, and is without any danger, as only one gas is used—the oxygen—which, by itself, is incombustible. The brilliant effect produced by this Oxy-Calcium Light is sufficient to make the pictures up to 15 feet in diameter—in fact, to give exhibitions in the largest halls.

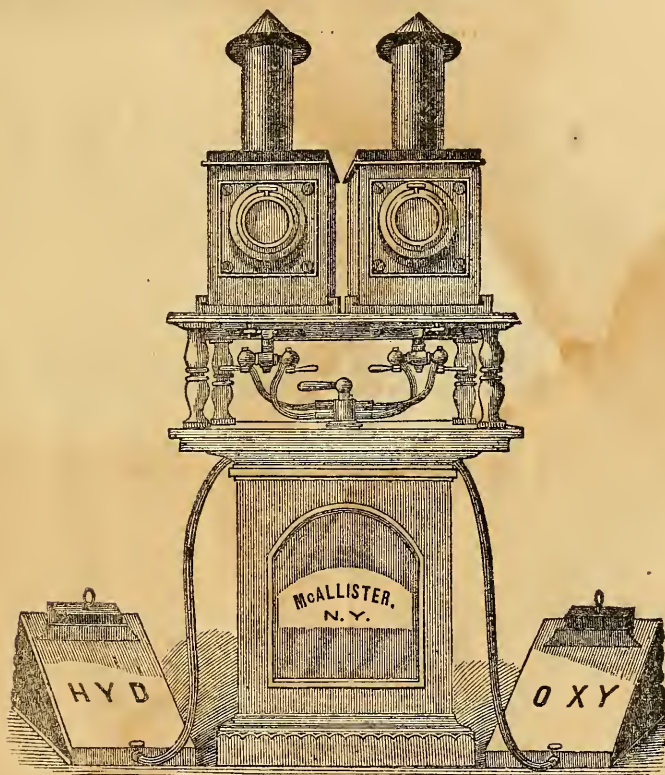
The Oxy-Hydrogen, or Drummond Light Apparatus, although giving a still more intense light than the foregoing Oxy-Calcium Light, is more complicated, and requires more skillful management.

*The Stereopticons, & Lanterns are priced without any reference to Slides whatever. That is, the prices are for the Stereopticons and Lanterns complete and ready for use, with Lamps and necessary appendages, but without any Views.*

### OXY-HYDROGEN STEREOPTICON.

The Oxy-Hydrogen or Drummond Light, is the invention of the late Prof. ROBT. HARR, M.D. of the University of Pennsylvania, and is produced by the ignition of lime in a compound flame of Oxygen and Hydrogen Gases. The light thus obtained is the most intense, as yet discovered, that can be practically applied, and is at the same time easily and economically procured; the entire expense of making the Gases for an evening's exhibition, with either of the following Oxy-Hydrogen Stereopticons, being under One Dollar, even at the present high price of chemicals.

*The Oxy-Hydrogen apparatus, as heretofore made, has not been free from danger, and accidents have occurred. I have recently introduced several improvements in the arrangements of the apparatus, by which all danger is removed, and the greatest amount of light obtained with absolute safety to the operator.*



**No. 400. Oxy-Hydrogen or Drummond Light Stereopticon, for Dissolving Views, with Improved arrangement for producing the dissolving effect.**

The cases of finely-finished and well-seasoned mahogany, on raised Walnut Platform. Condensing Lenses  $4\frac{1}{2}$  inches diameter. First quality Achromatic Combination Magnifying Lenses, of two powers, with Brass Rack work adjustment for focussing. First quality Oxy Hydrogen Safety Jets tipped with Platina. McAllister's new Slide Spring and Stop Retort, Purifier, and largest size India Rubber Gas Bag, for the Oxygen. Copper Generator and largest size Gas Bag for the Hydrogen.

This instrument is made throughout in the very best manner, adapted for use in the largest Halls, and will magnify the Stereoscopic Views on Glass up to 25 feet square (625 square feet), with fine definition and powerful light.

Securely packed in strong boxes, with hinged lid, lock and key and handles. . . . . \$350 00

No. 401. Same as above, with clock work to move the lime.....\$400 00

No. 402. Oxy-Hydrogen, or Drummond Light Stereopticon, for Dissolving Views.

In Japanned Cases—Condensing Lenses, 4 inches diameter—High Power and Medium Power Magnifying Lenses, with Brass Rack adjustment for focussing. McAllister's new Slide Spring and Stop. Improved Safety Jets, Retort, Purifier, and largest size India Rubber Bag for the Oxygen. Copper Generator, and largest size India Rubber Bag for the Hydrogen.

Securely packed in strong locked box, with iron handle.....\$200 00

No. 403. Same as No. 402, but with Achromatic Combination Magnifying Lenses.....\$225 00

Each of the Oxy-Hydrogen Stereopticons is provided with an improved Dissolving arrangement, by which a great saving of the Gas is effected. Also with Blue Glass and Red Glass Diaphragms, for producing sunset and moonlight effects, colored ground for statuary, etc.

The Achromatic Lenses make the picture clear, with the outlines sharply defined, and free from the prismatic, or rainbow colors, so often seen in pictures magnified with ordinary lenses.

The high magnifying power is used when the screen is obliged to be placed near the instrument. The low power, when the screen can be placed at a greater distance.

The low power makes a picture of the same size as the high power, when the distance is doubled, thus adapting the instruments to halls of any size.

The Copper HYDROGEN GENERATOR, which accompanies each of the above, is to be used for making the Hydrogen Gas, when giving exhibitions in places where there are no Public Gas Works. But where these exist, the Hydrogen Bag can be readily filled by making an attachment to a Burner.

Each instrument is furnished with complete instructions for its management.

 For Prices of

**CHEMICALS,**

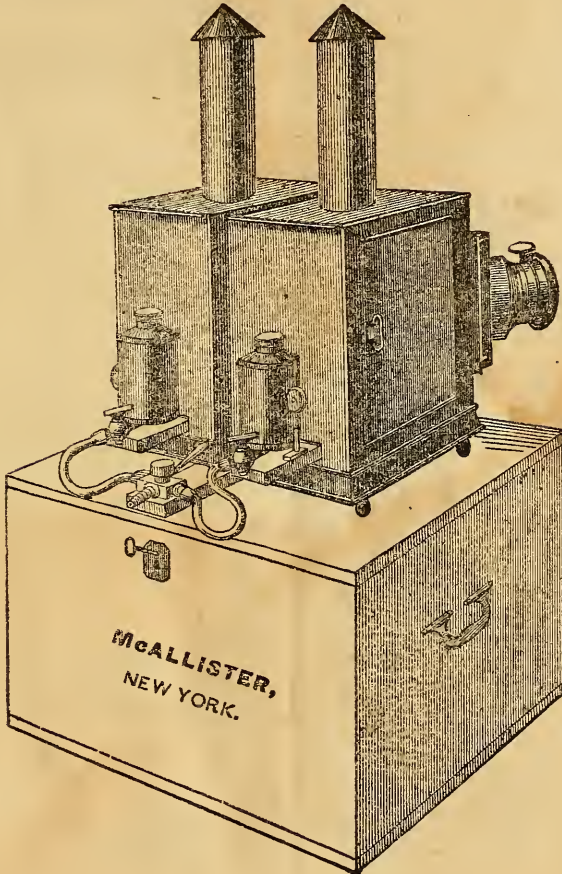
**SCREENS,**

**etc., etc.,**

See price list on page 43.

**OXY-CALCIUM STEREOPTICON.**

The Oxy-Calcium, or as it is sometimes called The "Bude" light, is inferior to the Oxy-Hydrogen, though still far more intense than the most brilliant Oil Lamp. It differs from the Oxy-Hydrogen, in using but one Gas, Oxygen; the flame of an alcohol lamp, replacing the Hydrogen. The Oxy-Calcium apparatus is more compact and more portable than the Oxy-Hydrogen, more simple, and easier to manage. It will illuminate any of the Photographic Views brilliantly, when magnified up to as much as 15 feet in diameter (225 square feet).



**No. 410. Oxy-Calcium Stereopticon, for Dissolving Views:**

Consisting of two Lanterns, in Japanned cases, 10 by 8 inches square and 16 inches high, with McALLISTER's Improved Adjustable Oxy-Calcium Jets—Condensing Lenses 4 inches diameter—High Power and Medium Power Magnifying Lenses, with Brass Rack adjustments, for focussing. McAllister's new Slide Spring and Stop. Retort, with Iron Stand and Spirit Lamp, Purifier, India Rubber Gas Bag, and Flexible India Rubber Tubing for the Oxygen—and apparatus to produce the Dissolving effect.

Packed in smoothly finished locked and linged box 24 inches square. The lid of the box serves for a platform for the apparatus when exhibiting.....\$130 00

No. 411. Same as No. 410, but with Achromatic Magnifying Lenses, \$150

No. 412. Oxy-Calcium Stereopticon, for Dissolving Views:

Consisting of two Lanterns, in Japanned cases, 10 by 8 inches square and 16 inches high, with McALLISTER'S Improved Adjustable Oxy-Calcium Jets—Condensing Lenses  $3\frac{1}{2}$  inches in diameter—High Power and Medium Power Magnifying Lenses, with Brass Rack adjustment, for focussing. McAllister's new Slide Spring and Stop. Gas Apparatus and Dissolving Apparatus, etc., as No. 410.....\$120 00

No. 413. Same as No. 412, but with Achromatic Magnifying Lenses. \$140

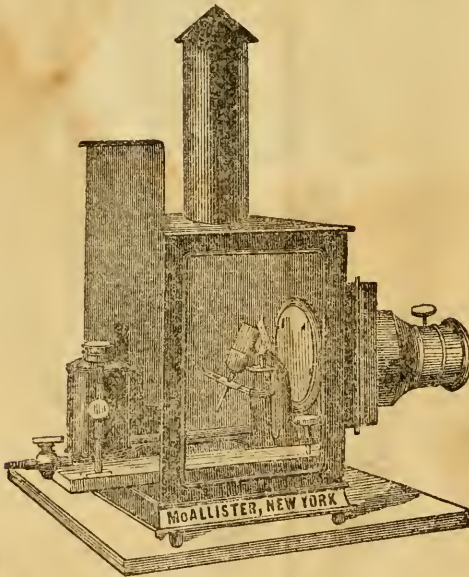
### OXY-CALCIUM STEREOPTICONS, WITH HYDROGEN ATTACHMENT.

*As almost every village and town is now supplied with Public Gas Works (furnishing Carburetted Hydrogen Gas), I have contrived a new pattern of Oxy-Calcium Stereopticon with an attachment to connect with any Gas Burner, and use this Gas in place of the Alcohol. The light is more intense than when Alcohol is used, is more uniform, and more easily managed. In places where there are no Gas Works Alcohol can be used (as in Nos. 410 to 413,) without any alteration of the apparatus.*

No. 414. Same as No. 410, with Hydrogen Attachment.....\$150 00

No. 415. Same as No. 411, with Hydrogen Attachment.....\$170 00

### SINGLE OXY-CALCIUM LANTERNS.



No. 416. Oxy-Calcium Lantern, Japanned Case, with McAllister's Improved Adjustable Oxy-Calcium Jet.

Condensing Lenses 4 inches in diameter—High Power and Medium Power Magnifying Lenses, with Brass Rack adjustment, for focussing. McAllister's new Slide Spring and Stop. Retort, on Iron Stand, with Spirit Lamp, Purifier, and India Rubber Gas Bag, flexible India Rubber Tubing, for the Oxygen.....\$85 00

No. 417. Same as No. 416, with Achromatic Magnifying Lenses.....100 00

**No. 418. Oxy-Calcium Lantern, Japanned Case, with McAllister's Improved Adjustable Oxy-Calcium Jet.**

Condensing Lenses 3½ inches in diameter—High Power and Medium Power Magnifying Lenses, with Brass Rack adjustment, for focussing. McAllister's new Slide Spring and Stop. Retort, on Iron Stand, with Spirit Lamp, Purifier, India Rubber Gas Bag, and flexible India Rubber Tubing, for the Oxygen.....\$80 00

**No. 419. Same as No. 418, with Achromatic Magnifying Lenses....\$95 00**

**No. 420. Oxy-Calcium Lantern, Japanned Tin Case, with McAllister's Improved Adjustable Oxy-Calcium Jet.**

Condensing Lenses 4 inches in diameter—High Power and Medium Power Magnifying Lenses, Tin Sliding Tube adjustment, for focussing. McAllister's new Slide Spring and Stop. Retort, etc., for the Oxygen.....\$75 00

**MANAGEMENT OF THE OXY-CALCIUM APPARATUS.**

Fill the Reservoir (A, fig. 421 page 8) to within an inch of the top, with the best alcohol, and have a good thick wick 3 or 4 inches long, in the tube of the lamp, projecting about half an inch, and trimmed even.

*The alcohol should always be of at least 90 per cent. purity. A percentage Hydrometer is furnished with each apparatus, with instructions for use; by which the purity of the alcohol can be tested when purchasing.*

A cylinder of hard unslacked lime must next be placed in the lime-carrier, immediately in the rear of the flame, and is to be thoroughly heated by the flame before the oxygen is turned on. (If the oxygen is turned on too soon, the lime will crack from the sudden increase of heat.) Having the Bag of Oxygen in a convenient position on the floor, in front of the apparatus, place about 150 pounds weight on the Pressure Board, and make the attachments with the flexible India Rubber Tubing. (In Nos. 416 to 421 the connection is made directly from the bag to the jet, but in Nos. 410 to 415 the bag is connected with the jets by the medium of the Dissolving Key.) The stop-cock at the bag should now be turned on, and the flow of gas regulated by the small stop-cock attached to the jet. The wick of the lamp must be spread out slightly, so as to leave a free passage for the gas from the jet through the flame—the smallest fibre of the wick in front of the jet will prevent the flow of the gas, lessen the light, and cause a slight hissing noise. The lime is next to be adjusted by sliding the lime-carrier to or from the flame, and moving the lime cylinder up or down, until the light is most brilliant.

It merely remains to place a view in the lantern, adjust the focus, and move the jet backward or forward, and center it until there is an equally intense illumination over all parts of the magnified picture. The jet once in its position is to be held there by the centering and elevating screws.

The Dissolving effect in the Stereopticons is produced by moving the lever of the Dissolving Key, transferring the Oxygen from one lantern to the other, thus causing the light to increase in one lantern, in the same proportion as it decreases in the other lantern, and the paintings will gradually and beautifully dissolve.

Each Lantern of the Stereopticon turns upon a pivot in front, and the Lanterns are to be inclined apart at the rear, to such an angle that the circle of light from each shall fall precisely upon the same space on the screen.

**DIRECTIONS FOR MAKING THE OXYGEN GAS.**

*(The illustration on page 8 represents the apparatus, the Pressure Board, of course being removed when making the Gas.)*

Place in the Retort 16 ounces of Chlorate of Potash, in coarse powder, and add to it 6 ounces of Black Oxide of Manganese. Shake the Retort, that the ingredients may be well mixed.

Next, blow through all the pipes and connections, so as to satisfy yourself that there is nothing to obstruct the free passage of the Gas.

Pour about one pint of water into the wash bottle, and fit the metal pipe into the opening at the top; this pipe is connected by the India Rubber Tubing with the longer metal pipe which you now fit into the top of the retort. Press these pipes, and the fittings will be completely gas-tight.

Light the spirit lamp under the Retort, and in a few minutes bubbles of gas will begin to come up through the water in the Wash Bottle, and the Wash Bottle is now to be connected with the Gas Bag by the piece of India Rubber Tubing, as shown in the illustration.

If the Gas comes over too violently, remove the lamp and replace it when the flow of gas becomes more moderate, and keep it under the retort until the bubbles cease to come over.

You then turn the cock at the Bag—detach the Bag from the Wash Bottle. Next remove the metal pipe from the Wash Bottle—and, last of all, remove the Spirit Lamp.

When the Retort has cooled, wash out the residuum in the Retort, and stand the Retort upside down, that it may be entirely dry before it is used again, as it is absolutely necessary that there shall be no moisture in the Retort while the Gas is being made. With good chemicals the Bag can be filled with Gas in about twenty minutes.

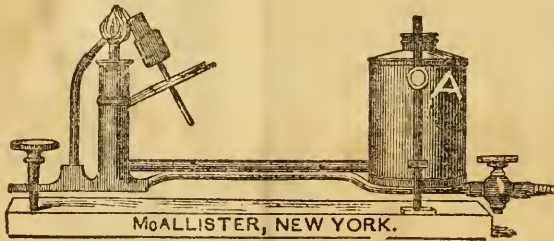
Failures often occur from using impure chemicals. To test them, melt a small quantity of the Chlorate of Potash, in an iron spoon, over a Spirit Lamp, and stir into it with an iron wire some of the Black Oxide of Manganese.

If the materials are not good an explosion will take place, and a whitish mass with red spots in it will be left in the spoon,—if they are pure, there will be no explosion, and the melted mixture will soon dry up, leaving a dark gray residuum.

*For price of Chemicals, etc., see price list on page 48.*

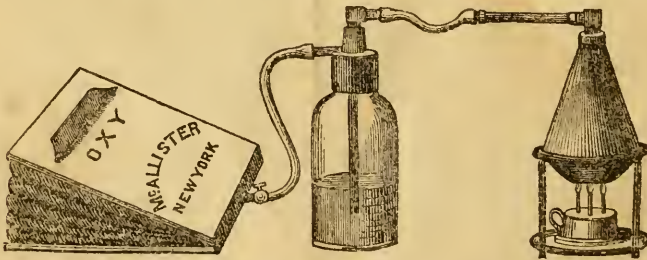
**PRESSURE BOARDS.**—All the Oxy-Hydrogen and Oxy-Calcium Stereopticons and Lanterns are furnished complete, with every necessary except the Pressure Boards for the Gas Bags; and these can be made by any carpenter at a less cost than the express charge on them would amount to.

**GAS BAGS.**—The India Rubber Gas Bags will contain enough Gas for an evening's exhibition, lasting from one hour and-a-half to two hours, according as a greater or less pressure is placed upon the bag. The greater the pressure, the more gas will be consumed in a given time. Extra large Gas Bags, or two Gas Bags can be furnished at an extra cost.



**No. 421. McAllister's Improved Adjustable Oxy-Calcium Jet.**

This Jet is very simple in its construction, and far superior to the complicated Oxy-Calcium Jets formerly used. It is mounted on a walnut base, 4 inches wide by 12 inches long. Has stop-cock to control the flow of gas, elevating and centering screw, etc. Can be readily applied to any lantern..... \$8 00

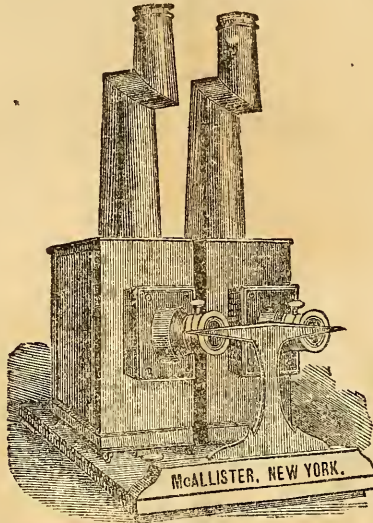


**No. 422. Oxygen Apparatus, consisting of Retort, with Spirit Lamp, Purifier, India Rubber Gas Bag, with Stop-Cock..... \$45 00**

No. 423. The Oxygen Apparatus. No. 422. with two of the Oxy-Calcium  
 Jets, No. 421. and Dissolving Apparatus.

By using this, a pair of the usual Dissolving Lanterns can be converted into an Oxy-Calcium  
 Stereopticon.....\$60 00

**DISSOLVING VIEW APPARATUS WITH COAL OIL LAMP.**



**No. 425. A Pair of Dissolving View Phantasmagoria Lanterns, in Japaned Cases, 10 by 8 inches square, and 16 inches high.**

Condensing Lenses 4 inches in diameter; high power and medium power Magnifying Lenses; Brass Rack work adjustment for focussing. McAllister's new Slide Spring and Stop. Coal Oil Lamps, with apparatus for producing the Dissolving effect. Packed in box 24 inches square, with hinged lid, lock and key and handles. The lid of the Box serves for a platform when exhibiting.....\$75 00

**No. 426. Condensing Lenses, 4 inches diameter. Plain finish. Slip Tube Adjustment, for focussing.....\$55 00**

**No. 427. Same as No. 425, fine finish, with Condensing Lenses 3½ inches diameter.....\$65 00**

**No. 428. Condensing Lenses 3½ inches diameter. Plain finish. Slip Tube Adjustment, for focussing.....\$45 00**

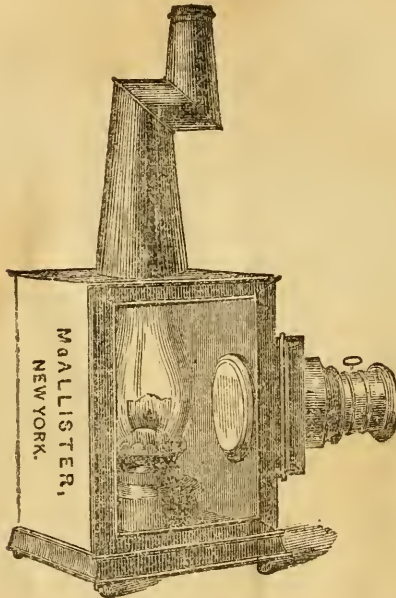
To produce the Dissolving effect requires two lanterns arranged on a stand, as shown in the engraving. Each Lantern turns upon a pivot in front. Incline both Lanterns apart at the rear to such an angle that the circle of light from each shall fall precisely upon the same spot on the screen. There is in front of the pair of lanterns a diamond-shaped shade, which slides in a groove, and is so proportioned that when the wide part is in front of the tube of *one* lantern, the pointed end will not quite reach to the front of the tube of the *other* lantern. Having placed a slider in each lantern, slide the shade along the groove, by the hand, alternately from right to left, and left to right; and it follows, that as soon as the shade begins to cover the image proceeding from one lantern a corresponding portion of the image proceeding from the other lantern is thrown upon the screen. The movement should be slow and regular, and the paintings will imperceptibly and beautifully dissolve, the one into the other.

It is of much consequence that the paintings are placed precisely in the centre of the lenses, so that they may fall directly upon each other when the change is made. The paintings also must each be mounted in a separate slider; and as the space between the lanterns is slight, (see engraving,) the slider must not be more than 7 inches in length. All sliders, therefore, which are over 7 inches in length cannot be used to produce the dissolving effect.

The "*Paintings in Pairs, or sets, for Dissolving Views,*" are painted with express reference to the production of fine effects, though any two paintings of the same size will answer for dissolving, care being taken that there is a general likeness of light and shade. For instance, a painting having a very light object in its centre will not dissolve handsomely into another painting having a very dark object in the centre.

Striking and amusing effects, however, are often produced by dissolving with paintings of entirely different character, and the unexpected change will excite and keep up the interest of an audience—thus a landscape may dissolve into a chromatrope or a portrait; or a comic figure may, by the dissolving arrangement, be introduced into a landscape, etc.

### SINGLE MAGIC LANTERNS, with COAL OIL LAMPS,



No. 430. Improved Phantasmagoria Lantern, in Japanned Case, 10 by 8 inches square and 16 inches high.

Condensing Lenses 4 inches in diameter. High power and medium power Magnifying Lenses. Brass Rack work adjustment for focussing. McAllister's new Slide Spring and Stop. Coal Oil Lamp. . . . . \$35 00

No. 431. Condensing Lenses, 4 inches diameter. Plain finish. Slip Tube Adjustment, for focussing. . . . . \$25 00

No. 432. Same as No. 430. Fine finish, with Condensing Lenses, 3½ inches diameter. . . . . \$30 00

No. 433. Condensing Lenses, 3½ inches diameter. Plain finish. Slip Tube Adjustment, for focussing. . . . . \$20 00

### GENERAL DIRECTIONS FOR THE USE OF THE MAGIC LANTERN.

*The following directions are intended merely as a guide to those unacquainted with the management of the Magic Lantern. Practice will soon suggest to the operator many methods of rendering the exhibition a pleasant and profitable amusement.*

The lamp should be carefully trimmed, and filled with the best oil, the flame to stand as high as possible, so that it does not smoke. The greatest cleanliness should be observed with the lamp, and when not in use the oil should be drained out.

All the lenses should be taken out previously to each exhibition, and carefully wiped out with a soft muslin or linen cloth.

The room being fully darkened, the lantern should be placed upon a table, about six or eight feet from a white wall, or a white sheet suspended on a wall; or it is frequently preferable to make use of a muslin screen stretched on a frame, the lantern being on one side and the spectators on the other; and it is recommended to wet the screen that it may be drawn tighter, and also rendered more transparent.

To make a waxed muslin screen, mix turpentine and white beeswax in the proportion of two parts wax and one part turpentine; heat it over a fluid lamp until all is dissolved; then in a warm room, apply it with a painter's brush over the screen, and afterwards smooth the screen with a common iron, heated a little—the screen should be stretched on a frame. This makes an excellent screen when you want to have your lantern behind the screen; the glare of the lamp does not come through, but it cracks and becomes yellow if kept folded up, gets dirty very easily, and is troublesome to prepare.

The lamp having been lighted and placed in the lantern, close the door of the lantern and move the lamp backwards or forwards until a perfect circle is formed on the wall or screen; the lamp is then known to be in its proper position—much depends upon this.

The sliders are placed in the slit in front of the lantern, with the picture inverted where they will be firmly held and kept in the central line of the lenses, by McALLISTER'S newly invented slide spring and stop, and the focus adjusted by moving the front lenses. The farther the lantern is from the wall or screen, the larger will be the image, but the illumination will not be so perfect as when closer.

#### To Produce the Phantasmagoria Effect.

The operator should be on one side of the screen, as already described, and the spectators on the other. Taking the lantern under his left arm, he should go up pretty close to the screen and adjust the focus with his right hand. The image, of course, will be very small; he must then walk slowly backward, at the same time adjusting the focus. As the image *increases* in size, it will appear to the spectators to be coming towards them; and then again let him walk up towards the screen, thus *diminishing* the image, and it will appear to them as if receding. The screen not being seen, the image appears to be suspended in the air, and the deception is complete, even to those accustomed to the exhibition.

Slides producing the best Phantasmagoria effect are those containing but one or two figures, and all the rest of the glass painted black; such for instance, as some of the comic slip slides.

## PHOTOGRAPHIC SLIDERS.

*Constantly on hand a very large assortment of beautifully executed Photographic Sliders, elucidating every branch of popular knowledge, and every department of public interest, to which the attention of Teachers, Superintendents of Sunday Schools, and Public Lecturers is invited.*

*Each view, except when otherwise described, is three inches in diameter, and is mounted separately, in a mahogany frame of four inches wide and seven inches long.*

### Views of the American Civil War.

\$2.75 per slide.

PHOTOGRAPHED FROM THE BEST PICTURES TO BE OBTAINED, AND FINELY COLORED.

ARRANGED IN FIVE PARTS.

- A—The prominent events, Battles, Skirmishes, etc.
- B—Incidents of Camp Life and Soldier Life.
- C—Views of Places of Interest in connection with the Rebellion.
- D—Pictures of an Allegorical, Emblematical and Comical character.
- E—Portraits of Prominent Officers.

This series of Views of the War has been selected with great care from a collection of about 1000 views; it comprises illustrations of all the prominent events of the war which will remain as permanent matters of history, and omitting those minor events which were merely of temporary importance.

These views can be shown with any of the Lanterns; but to give the most perfect satisfaction, and bring out all the details of the views, they require the Oxy-Calcium or Oxy-Hydrogen light

**A.**—BATTLES, SKIRMISHES, ETC.

1861. Fort Sumter as it appeared Before the War.  
do. as it appeared at the Close of the War.
- April 12. do. Bombarded by the Rebels.  
19. Sixth Massachusetts Regiment attacked by a Mob in Baltimore.
- May 21. A-sassination of Colonel Ellsworth.  
Colonel Ellsworth revenged—his murderer shot by Frank Brownell.
- June 10. Battle of Great Bethel—Death of Lieut. Greble.  
11. do. Romney, Va.—11th Indiana Zouaves.  
17. Skirmish at Vienna, Va.—Gen. Schenck and 1st Ohio Regiment.
- July 5. Battle of Carthage, Mo.  
11. do. Rich Mountain, Va.—Rosecrans Routing the Rebels  
13. do. Laurel Hill—Death of Rebel Gen. Garnett.  
18-21. do. Bull Run.
- August 2. do. Dug Spring, Mo., under Gen. Lyon.  
10. do. Wilson's Creek, Mo.—Death of Gen. Lyon.  
29. Bombardment of Forts Hatteras and Clark, N. C., by Stringham.  
17-20. Battle of Lexington, Mo.—Charge of Mulligan's Irish Regiment.
- Octo'r 21. do. Ball's Bluff—Death of Col. Baker.  
25. Brilliant Charge of Fremont's Body Guard at Springfield, Mo.
- Nov. 7. Bombardment of Forts Walker and Beanregard, Port Royal, S. C.  
Battle of Belmont, Mo.—Union forces commanded by Gens. Grant and McClernand.  
22. Bombardment of Rebel Fort McRae, Florida.
- Dec. 5. Occupation of Beaufort, S. C., by Gen. Stevens' Brigade.  
8. Repulse of a Night Attack of the Rebels at Salem, Mo.  
20. Battle of Dranesville, Va.—Rout of the Rebels.
- 1862
- January 1. New Year's Day among the (Colored) Aristocracy at Beaufort, S. C.  
13. Battle of Mill Creek, Ky.—Death of Rebel Gen. Zollickoffer.
- Feb. 6. do. Fort Henry, Tennessee River.  
7. do. Roanoke Island.  
13-16. do. Fort Donelson, Tennessee River.
- March 8. do. Pea Ridge, Arkansas—our troops driving off the Confederate Indians who were scalping our wounded.  
9. Rebel Ram "Merrimac" running down the U. S. Ship "Cumberland."  
The "Monitor" driving off the "Merrimac."  
10. Manassas evacuated by the Rebels—McClellan and Staff passing along the lines.  
14. Battle of Newbern, N. C.—U. S. forces under Gen. Burnside.  
18. Siege of Island No. 10, Mississippi River, by Com. Foote.  
22. Battle of Winchester, Va.—Decisive Charge upon the Rebels at the Stone Wall.
- April 6. do. Pittsburg Landing—Final Repulse of the Rebels by Gen. Grant.  
10. Bombardment of Fort Pulaski, Savannah River, by Gen. Gilmore.  
18. Capture of New Orleans—Bombardment of Forts Jackson and St. Philip.  
24. do. do. Rebel Ram "Manassas" endeavoring to sink U. S. S. "Mississippi."  
26. Bombardment of Fort Macon, N. C.
- May 5. Battle of Williamsburg, Va.—brilliant achievement of Gen. Hancock.  
11. End of the Rebel Ram "Merrimac"—Blown up by the Rebels.  
29. Rebel Evacuation of Corinth, Miss.  
31. Battle of Fair Oaks.
- June 8. do. Cross Keys—Fremont routing the Rebels.  
Col. Kane's Pennsylvania "Bucktails" attacking the Rebels.  
25. Attack on Vicksburg by the Gunboats and Mortar-boats.  
27. Battle of Gaines' Mills—Pouring canister into the Rebel ranks  
28. do. the Chickahominy.  
30. do. White Oak Swamp.  
do. Charles City Cross Roads.  
do. Goden's Farm—Capture of a Flag by 13th N. Y. Regiment.
- July 1. do. Malvern Hills—Repulse of the Rebels.
- August 4. Gen. Hooker's engagement with the Rebels at Malvern Hills.  
5. Battle of Baton Rouge, La.  
6. Murder of Gen. Robert L. McCook by Rebel Guerillas.  
6. Destruction of the Rebel Ram "Arkansas" by the "Essex," Com. W. D. Porter.  
9. Battle of Cedar Mountain, Va.  
29. Second Battle of Bull Run.
- Sept. 1. Battle of Chantilly—Death of Gen. Stevens.  
12. Rebel occupation of Hagerstown, Md.  
14. Battle of South Mountain, Md.  
17. do. Antietam.

1862.

- October 4. Rebel Raid into Pennsylvania.
- “ 8. Battle of Corinth, Miss.
- “ do. Perryville, Ky.
- Nov. 10. Gen. McClellan relieved from command of the Army of the Potomac.
- “ Gen. Burnside assuming the command of the Army of the Potomac.
- Dec. 11. Battle of Fredericksburg, Va.
- “ do. do. Dead around the Regimental Flag of the 8th Ohio.
- “ 17. Baton Rouge, La., re-occupied by U. S. troops.
- “ 31. Battle of Murfreesboro', Tenn.—Rosecrans' Decisive Charge.
- “ Wreck of the celebrated “ Monitor ” in a terrible storm near Hatteras.

1863.

- January Capture of Arkansas Post, Arkansas—Planting the Stars and Stripes.
- “ 14. Fight on the Bayou Teche, La.—Destruction of Rebel Gunboat.
- Feb. 14. Ram “ Queen of the West ” attacking Rebel Gunboat.
- “ 17. do. do. Captured by the Rebels.
- March 9. Siege of Vicksburg—Porter's “ Quaker ” Gunboat frightening the Rebels.
- “ do. Battle of Champion Hill, May 16.
- “ do. do. Baker's Creek.
- “ do. Storming the Outer Works.
- “ do. Logan's Division digging into Fort Hill.
- “ do. Sherman's Attack.
- July 4. do. Triumphal Entry of Grant's Army.
- “ Siege of Charleston—10 different views.
- May 3. Battle of Chancellorville, Va.
- June 9. do. Beverly's Ford, Va.—Charge of Buford's Cavalry.
- “ 17. Capture of Rebel Ram “ Atlanta ” by the “ Wehawken.”
- “ 15. Invasion of Pennsylvania—Rebels Shopping in Chambersburg.
- July 1. do. Rebels Shelling Carlisle.
- “ 3. Battle of Gettysburg—Charge of the Rebels on Cemetery Hill.
- “ do. Repulse of the Louisiana Tiger Brigade.
- “ do. Repulse of Longstreet's attack on the field.
- “ do. Gen. Hancock lying wounded, giving orders.
- “ do. The Dead Soldier, with the picture of his children in his hand.
- “ do. Exact copy of the picture of the children of the Dead Soldier.
- “ Siege of Port Hudson—Bird's-eye view of the Great River Battery.
- “ 17. Battle of Honey Springs, Arkansas.
- August 20. Sacking of Lawrence, Kansas, and Massacre by Rebel Guerrillas.
- Sept. 9. Capture of Chattanooga.
- “ 10. Battle of Chickamauga, Ga.
- Octo'r 14. do. Bristow Station, Va.
- Nov. 23. do. Lookout Mountain, Ga.
- “ 27. do. Mission Ridge, Ga.
- “ do. Sedgwick's Corps at the Railway Bridge, Rappahannock.

1864.

- January 1. New Year's Morning of a Union Soldier on picket duty.
- “ do. Ball of Contrabands.
- “ Gen. Kilpatrick's Cavalry setting out on a raid towards Richmond.
- April 8. Battle of Pleasant Hill, La.—Rebels repulsed.
- “ 12. Fort Pillow—Cruel Massacre of Colored Troops.
- May 6. Battle of Dalton, Ga.
- “ do. the Wilderness, Va.
- “ 8. do. Spottsylvania Court House, Va.
- “ 11. do. Yellow Tavern, Va., between Sheridan and Rebel Gen. Stuart.
- “ 14. do. Resaca, Ga.
- “ 30. do. Bethesda Church, Va.
- June 1. do. Coal Harbor, Va.
- “ 14. do. Pine Knob, Ga., and killing of Rebel Gen. Bishop Polk.
- “ Siege of Petersburg—10 different views.
- “ 16. Battle of Lost Mountain, Ga., under Hooker.
- “ 19. The “ Kearsarge ” sinking the Pirate “ Alabama,” off Cherbourg, France.
- “ 22. Battle of Kenesaw Mountain, Ga.
- “ 25. Siege of Atlanta, Ga.—Brilliant charge of the 20th Corps.
- July 3. Battle near Marietta, Ga.—Sherman's attack on the enemy's centre.
- “ 12. Rebel raid near Washington—Night attack on Fort Stevens.
- “ 30. Ruins of Chambersburg, Pa.—Burnt by the Rebels.
- August 5. Farragut's Naval Victory in Mobile Bay.
- “ do. New style of going into action (comic).
- “ ) 22. Bombardment of Fort Morgan, Mobile Bay.
- “ 25. Battle of Ream's Station, on the Weldon Railroad, Va.
- Sept. 2. Capture of Atlanta, Ga., by Gen. Sherman.
- “ 13. Battle of Winchester, Va.—The dead Rebel and his faithful dog.

- 1864.
- Sept. 22. do. Fisher Hill, Va.—Union forces under Sheridan.  
 " 29. do. Chapin's Farm, Va., do. under Grant.  
 " 30. do. Poplar Springs Church, Va.  
 do. do. Peeble's Farm, Va.
- Octo'r 19. Raid on St. Albans, Vt., by Rebels from Canada.  
 " 27. Rebel ram "Albemarle" destroyed by Torpedo boat, under Lieut. Cushing, U. S. N.
- Nov. 25. Thanksgiving Day in Camp.
- Dec. 4. Battle of Waynesborough, Ga.—Kilpatrick's Cavalry Charge.  
 " 13. Storming of Fort McAllister, Ga.  
 " 15. Battle of Nashville—Charge of the 16th Corps.  
 " 21. Capture of Savannah, Ga.—Sherman's Army entering the city.
- 1865.
- Jan. 15. Triumphant Assant on Fort Fisher—Entrance of Cape Fear River, N. C.  
 Feb. 17. Capture of Columbia, S. C., by Gen. Sherman.  
 " 19. do. Fort Anderson, near Wilmington, N. C.  
 " 18. Charleston, S. C., occupied by U. S. Troops under Gen. Schimmelpfenning.  
 " 21. do. 53th Mass. Colored Regt. singing "John Brown's soul."
- March 20. Battle of Bentouville, N. C.
- April 1. do. Pine Forks.  
 " do. Richmond—Entrance of the Union Army.  
 " 4. do. President Lincoln riding through the streets.  
 " 9. Surrender of Gen. Lee to Gen. Grant.  
 Surrender of Gen. Johnston to Gen. Sherman.  
 " 14. Fort Sumter re-occupied.  
 Assassination of President Lincoln, with moveable effect for the figure of Booth, \$3.75  
 " 15. Death-bed of do.  
 Miserable death of the assassin Booth.  
 Apotheosis of Abraham Lincoln.  
 Columbia weeping over the coffin, the Army and Navy weeping at her side. Abraham Lincoln's effigy appears in the heavens above, surrounded by a halo and stars. This picture, of fine effect, is furnished on two sliders for dissolving lanterns, \$5.50, and also in one slide for single lantern, with moveable effect, \$3.75.
- May 10. Capture of Jeff. Davis at Irwinsville, Ga. The *stern statesman* is caught in his wife's petticoats. Trago-comic end of the wicked rebellion.  
 " 23. Grand Review at Washington of the Army of the Potomac, Major-General Meade commanding.  
 " 24. Grand Review at Washington of the Army of the Cumberland, Major-General Sherman commanding.

Etc., Etc., Etc.

*Particular attention is asked to the War Views under Sections B, C, D and E, many of which are highly interesting, and add much to the variety of an exhibition—also the Patriotic Chromotopes, Patriotic Dissolving Views, etc.*

## B.—INCIDENTS OF CAMP LIFE AND SOLDIER LIFE.

- The Prisons at Richmond—Union Prisoners in a starving condition—(75,000 were starved to death while Gen. Lee was in command of the Rebel armies).  
 Photographic Proofs of Rebel Cruelty—Photographs of our Starved Soldiers arrived at Annapolis, from Belle Isle.  
 Look upon this picture—Union Prison'rs in Dixie. And on this—Rebel prisoners North.  
 Group of Emancipated Slaves, *white and colored*, from the Schools in New Orleans, established by Gen. Banks.  
 Merry-making of Liberated Slaves in Louisiana.  
 The American Patriot's Dream, the night before the battle. On two sliders for dissolving apparatus, \$5.50—or, one slide for single lantern, with movable effect, \$3.75.  
 " Stretched on the ground the toil-worn soldier sleeps  
 Beside the lurid watch fire's fitful glare;  
 And dreams that on the field of fame he reaps  
 Renown and honors which he hastes to share  
 With those beloved ones who gathering come  
 To bid their hero, husband, father, "welcome home."  
 Fond Dreamer! may thy blissful vision be  
 A true foreshadowing of the fates to thee."

Etc., Etc., Etc.

- The Bivouac Fire.  
 The Bivouac Feast—a successful Forage in the Enemy's country.  
 Wash Day in the Army.  
 " Picket duty is not so hard after you get used to it." (Comic.)  
 Cooking in Camp.  
 Punishment Drill in the Army.  
 Christmas Eve in Camp—The Soldier by the Camp Fire.  
 Christmas Eve at Home—His Wife Praying at the bedside of his children.  
 The Soldier's Return.  
 Meeting of Union and Rebel Pickets.  
 Wounded Zouave in the Hospital.  
 McClellan's Grand Review of 70,000 Troops.  
 Ericsson's "Monitor."  
 The "Black Hawk"—Admiral Porter's Flag ship.  
 Rebel Ram "Merrimac."

**C.—VIEWS OF PLACES OF INTEREST IN CONNECTION WITH THE REBELLION.**

|                                   |  |
|-----------------------------------|--|
| Libby Prison, Richmond.           | Volunteer Refreshment Saloon, Philadelphia—  |
| Belle Isle, do.                   | Exterior—Arrival and Departure of Soldiers.  |
| Dutch Gap Canal.                  | Volunteer Refreshment Saloon, Philadelphia—  |
| City Point.                       | Interior—Soldiers partaking of refreshments. |
| Prison Pen at Millen, Ga.         | Camp of Rebel Prisoners, Elmira, N. Y.       |
| Fort Warren, in Boston Harbor.    |  |
| Fort Pulaski.                     |  |
| Lincoln's Home, Springfield, Ill. |  |
| Etc.,                             | Etc., Etc.                                   |

**D.—PICTURES OF AN ALLEGORICAL, EMBLEMATICAL AND COMICAL CHARACTER.**

The American Eagle on the National Shield—a beautiful picture—very appropriate for the closing piece of the exhibition.

A Rally around the old Flag.  
The Flag of our Union Forever.  
God, our Country and Liberty.

“Up with the Standard and bear it on,  
Let its folds to the wind expand.  
Remember the deeds of Washington,  
And the Flag of our Native Land.”

“Rally Round the Flag, Boys.”  
Our Heaven-born Banner.

Fate of the Rebel Flag.  
Columbia Awake at Last.  
Columbia Leading on her Sons to Victory.  
The Triumph of Liberty and Justice over Slavery and Vice—Allegoric Representation of the End of the Rebellion.

The Last Act of the Drama.

GRAND TABLEAU.—The Demon of Discord descends to perdition—the head of the Secession Alligator is severed from his body—Old Secesh lies prostrate with the Zouave's bayonet at his throat. Numerous small Rebel devils floored—whilst the good genius Lincoln is victorious, and the Union triumphant forever.

Jeff. Davis on the right Platform (the Gallows).

Jeff. Davis Going to War and Returning from the War. (He first appears as a fire-eating brave, and then, by reversing the slide, the same picture presents him as a cowardly jackass.)

True Patriotism—“Tell them to obey the Laws, and support the Constitution.”

The Spirit of the Union.

“Lo! on high the glorious form  
Of Washington lights all the gloom,  
And words of warning seem to come  
From out the portal of his tomb.  
Americans! your fathers shed  
Their blood to rear their UNION'S fame;  
Then let your blood as free be given,  
The bond of UNION to maintain.”

The Tomb and Shade of Washington.

The Hour of Victory—“Zouaves, remember Ellsworth.”

The Ultimate Fate of Confederate Bonds—Sold for Old Rags—Cast out and trodden under the feet of men.

A Mississippi Tiger captured in Kentucky. (Comic.)

Southern Chivalry on the Rampage. (Comic.)

Uncle Sam as the Prestidigitateur. (Comic.)

Uncle Sam.—“You see, ladies and gentlemen, there has been no preparation; yet here they come, ships, cannon, men and money.”

An Unwelcome Return. (Comic.)

Three Months' Volunteer.—“What, don't you know me—your own husband?”

Daughter of Columbia.—“Get away! No husband of mine would be here while his Country needs his Ae'p.”

The Furlough South. (Comic.)

Rebel returns to the bosom of his family. Being clad in the stolen uniform of one of our gallant defenders, he is mistaken by his wife for a “Yank,” and received accordingly.

One of the Effects of the War. (Comic.)

*Army Contractor's Wife.*—"And say, young man, put me up a Diamond Necklace and a couple of Gold Watches, along with them other things."

Hard Times in Old Virginia. (Comic.)

*Reb. Soldier.*—"Say, give us some old rye?"

*F. F. Barkeeper.*—"Which will you have, twenty-five or thirty dollars a pony?"

The Rebellion in the South, and what they got by it.

*Officer.*—"What in h—ahem! have you got that flour barrel around you for?"

*Zouave.*—"Waiting for my shirt to dry, Cap'n."

*Officer.*—"Then why in h—ahem! don't you put on your pants?"

*Zouave.*—"Ain't got any, Cap'n! It's the other regiment what received the pants; we got the shirts."

Jeff. Davis and the European Shylock.

*J. D.*—"I can call millions across the vast deep."

*Shylock.*—"Ferry goot, but will dey comes?"

Mr. Lincoln's "little story" about Blondin on the Tight Rope.

"Keep quiet, friends, and I'll wheel my barrow across."

After the War. (Comic.) Uncle Sam's College—the Noodles and Doodles of Enrope getting a notion or two.

Jeff. Davis "Calmly Contemplating." (Comic.)

"Our country is now environed with perils which it is our duty calmly to contemplate."—*Extract from Jeff. Davis' Last Message.*

Blessings in Disguise. (Comic.)

*Jeff. Davis' Te Deum.*—"Savannah, Charleston and Wilmington are fallen! Our armies are relieved of out-post duty, and are falling back upon the last ditch. Sherman and Grant are doomed. Let us await the issue with fitting composure. Allah be praised."

The proposed "First Step to Peace." (Comic.) North and South polishing off the innocent

Neutrals.

Old Mother Britannia and her daughter, Miss Canada. (Comic.)

*Miss Canada.*—"O, dear! Mother Britannia, here is Uncle Sam, wanting to run away with me. Help!"

*Mother Britannia.*—"Bless the girl, I wish to heaven somebody would, and have done with it."

The Narrow Path over the Last Ditch. (Comic.)

The Return Home. (Comic.)

*Columbia.*—"Tell me, soldier, did you not pass a Wayward Sister of mine on the road?"

*Returning Soldier.*—"I did. I fetched her a good part of the way myself; but she says she don't require my services any more now; and here she comes over the hill."

Reconciliation between the North and South. (Comic.)

*Miss South.*—"Oh, dear Sam, you've been in the right all along, and I acknowledge that I am to blame; but I'll never do it again."

*Uncle Sam.*—"Let by-gones be by-gones; I don't think we will be likely to fall out again, as the bone of contention has been removed."

The Eve of War. Allegoric representation of Fort Sumter, March, 1861.

The Dawn of Peace. Allegoric representation of Fort Sumter, March, 1865.

Etc., Etc., Etc.

### III.—PORTRAITS OF PROMINENT OFFICERS AND LEADING MEN ON THE SIDE OF THE UNION.

|                    |         |           |         |            |                        |
|--------------------|---------|-----------|---------|------------|------------------------|
| President Lincoln. | General | Fremont.  | General | McClellan. | Colonel Ellsworth.     |
| " Johnson.         | "       | Garfield. | "       | Rosecrans. | Lieut. Frank Brownell  |
| Secretary Stanton. | "       | Gilmore.  | "       | Schnrz.    | " Greble.              |
| " Welles.          | "       | Grant.    | "       | Scott.     | Admiral Davis.         |
| General Anderson.  | "       | Halleck.  | "       | Sheridan.  | " Dupont.              |
| " Burnside.        | "       | Hancock.  | "       | Sherman.   | " Farragut.            |
| " Butler.          | "       | Hooker.   | "       | Sickles.   | " Foote.               |
| " Butterfield.     | "       | Hunter.   | "       | Sigel.     | " Goldsborough         |
| " Corcoran.        | "       | Kearney.  | "       | Thomas.    | " D. D. Porter.        |
| " Dix.             | "       | Lyon.     | "       | Viele.     | " Stringham.           |
| " Doubleday.       | "       | Meade.    | "       | Wallace.   | " Wilkes.              |
| " Duryea.          | "       | Meagher.  | Colonel | Baker.     | Serg't Boston Corbett. |
| " Franklin.        |         |           |         |            |                        |
|                    |         | Etc.,     | Etc.,   | Etc.       |                        |

**PORTRAITS OF CELEBRATED PERSONS,**

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|   |  |
|---|--|
| George Washington, by Stuart.   | Rev. Henry Ward Beecher, D. D.         |
| George Washington, by Peale.  | Rev. H. W. Bellows.                    |
| Martha Washington.  | Hon. W. L. Dayton.                     |
| John Adams, 2d President of the U. S.   | Horace Greeley.                        |
| Thomas Jefferson, 3d do.  | Hon. J. P. Hale.                       |
| James Madison, 4th do.  | Hon. Hannibal Hamlin.                  |
| James Monroe, 5th do.   | Geo. D. Prentiss, of Kentucky.         |
| John Quincy Adams, 6th do.  | Stephen Girard.                        |
| Andrew Jackson, 7th do.   | Hon. Chas. Sumner.                     |
| Martin Van Buren, 8th do.   | Hon. Simon Cameron.                    |
| General Harrison, 9th do.   | Hon. S. P. Chase, Chief Justice, U. S. |
| John Tyler, 10th do.  | Gov. Andrew, of Mass.                  |
| James K. Polk, 11th do.   | Gov. Brownlow, of Tenn.                |
| Zachary Taylor, 12th do.  | William Penn.                          |
| Millard Fillmore, 13th do.  | Benjamin Franklin.                     |
| Franklin Pierce, 14th do.   | Lewis Cass.                            |
| James Buchanan, 15th do.  | Thomas H. Benton.                      |
| Abraham Lincoln, 16th do.   | Frederick the Great.                   |
| Andrew Johnson, 17th do.  | Queen Victoria.                        |
| Lincoln at Home—a beautiful picture of President Lincoln and his Son, Thaddeus. | Napoleon Bonaparte.                    |
| Mrs. Lincoln.   | Louis Napoleon.                        |
| Henry Clay.   | Duke of Wellington.                    |
| Daniel Webster.   | Garibaldi.                             |
| Stephen A. Douglas.   | Sir John Franklin.                     |
| Edward Everett.   | Schiller.                              |
| Washington Irving.  | Rev. C. H. Spurgeon.                   |
| Professor Longfellow.   | Richard Cobden.                        |
| Dr. Kane, the Arctic Explorer.  | Joseph John Gurney.                    |

**IMPORTANT EVENTS IN AMERICAN HISTORY.**

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|  |  |
|--|--|
| The Landing of Columbus.                                     | Drafting of the Declaration of Independence.   |
| Embarkation of the Pilgrim Fathers.                          | Indian Massacre in Cherry Valley.              |
| English Puritans escaping to America.                        | Death of Tecumseh.                             |
| The First Landing of the Pilgrims, 1620.                     | Mrs. Schuyler Firing her Corn Fields.          |
| Landing of Roger Williams.                                   | Decatur's Conflict at Tripoli.                 |
| Landing of Hendrick Hudson.                                  | The Battle of Chippewa.                        |
| Elliott, First Missionary to the Indians.                    | The Battle at New Orleans.                     |
| The Boston Tea Party.  | General Taylor at Monterey.                    |
| The Battle at Lexington.                                     | Battle of Plattsburg Bay.                      |
| Putnam leaving the Plow.                                     | Battle of Princeton.                           |
| Putnam's Escape.   | Death of Major Ferguson, King's Mountain.      |
| The Battle at Bunker Hill.                                   | Major Dix at the Battle of Buena Vista.        |
| Moll Pitcher at Monmouth.                                    | General Harrison and Tecumseh.                 |
| Female Patriotism.   | Fremont Raising the Flag.                      |
| Treason of Arnold.   | The Struggle on Concord Bridge.                |
| Capture of Major Andre.                                      | Fall of Braddock.                              |
| Lee's Cavalry at Guilford.                                   | Fall of Major Ringgold.                        |
| Washington at Valley Forge.                                  | A Soldier's Wife at Fort Niagara.              |
| Washington, Henry and Pendleton going to the First Congress. | Lafayette Wounded.                             |
| The Surrender at Yorktown.                                   | Col. Taylor at the Battle of Okeo Chobee.      |
| Washington Crossing the Delaware.                            | May's Charge at Resaca de la Palma.            |
| Death of Captain Lawrence.                                   | Com. Perry at the Battle of Lake Erie.         |
| Death Warrant of Major Andre.                                | Fremont's Party Surprised.                     |
| Battle of Camden.  | Tecumseh saving Prisoners.                     |
| Death of General Wolfe at Quebec.                            | Surrender of Burgoyne.                         |
| Defense of Fort Moultrie.                                    | General Taylor at Buena Vista.                 |
| Death of General Pike.                                       | Action between the Constitution and Guerriere. |
| Patrick Henry in the Virginia Assembly.                      | General Scott at Contreras.                    |
|  | Battle of Harlem.                              |

General Jackson at Waterford.  
 General Stark at Bennington.  
 Col. Miller at the Battle of Chippewa.  
 Indian Massacre at Wilkesbarre.  
 Washington taking command of the Army,  
 1775.  
 Storming of Stony Point.  
 Interview between Generals Jackson and  
 Weatherford.

Washington Raising the British Flag at Fort  
 Duquesne.  
 Lord Stirling at the Battle of Long Island.  
 General Marion and the British Officer.  
 William Penn treating with the Indians.  
 Surprise of Fort Ticonderoga.  
 Washington at the Battle of Monmouth.  
 Declaration of Independence.  
 Interior of Independence Hall.

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#### Genesis.

1. The Earth without Form and Void.  
 The Waters gathered in one place.  
 The Earth yields Grass and Trees.  
 God makes Sun, Moon and Stars.  
 God creates the Fowl and Fish.  
 God creates Cattle, creeping things and Beasts.
2. Creation of Adam.  
 do. of Eve.
3. The Temptation.  
 "The Serpent beguiled me."  
 The Expulsion.

#### CHAP.

#### Genesis.

4. The first Human Family.  
 Cain's Offering rejected.  
 Death of Abel.  
 Cain Cursed.  
 Cain Builds the First City.  
 Family of Cain.
6. Wickedness of Man before the Flood.  
 Noah's Ark.
7. The Deluge.  
 Interior of the Ark.
8. Return of the Dove.  
 Noah's Sacrifice.

11. Babel.  
 16. Hagar.  
     Abraham and Hagar.  
 18. Abraham and the Three Angels.  
 19. Lot and his Daughters.  
     Destruction of Sodom and Gomorrah.  
 21. Hagar cast forth.  
     Hagar and Ishmael in the Desert.  
 22. Abraham offering Isaac.  
 24. Rebecca.  
     Rebecca at the Well.  
     Departure of Rebecca.  
     Meeting of Isaac and Rebecca.  
 25. Jacob and Esau.  
 28. Jacob's Dream.  
 29. Rachel.  
     Jacob in the House of Laban.  
 31. Laban searching for the Images.  
 33. Meeting of Esau and Jacob.  
 37. Joseph thrown into the well.  
     Joseph sold by his Brethren.  
     Joseph's Coat shown to his Father.  
 39. Potiphar's Wife.  
     Joseph and Potiphar's Wife.  
 40. Joseph interprets the Dreams of the Butler  
     and the Baker.  
 41. Joseph interprets Pharaoh's Dream  
 42. Simon bound by order of Joseph.  
 44. The Cup found in Benjamin's Sack  
 45. Joseph makes himself known to his Bre-  
     thren.  
 46. Joseph meeting his Father.  
 47. Joseph presenting his Father to Pharaoh.  
 49. Jacob blesses his Twelve Sons.  
     *Exodus.*  
     2. Moses in the Bullrushes.  
     Pharaoh's Daughter.  
     Moses found by Pharaoh's Daughter.  
     3. Angel appears to Moses in a Flaming Bush.  
 14. Destruction of Pharaoh's Host.  
 17. Moses smites the Rock in Horeb.  
 31. Moses with the Ten Commandments.  
     *Judges.*  
     4. Deborah.  
 11. Jephthah's Daughter.  
     Jephthah's Rash Vow.  
 13. Samson.  
 14. Samson and the Lion.  
 16. Samson betrayed by Delilah.  
     Samson grinding Corn in the Prison.  
     Samson pulling down the Pillars of the  
     Temple.  
     Delilah.  
     *Ruth.*  
     1. Ruth.  
     2. Boaz and Ruth.  
         *1st Samuel.*  
     1. Hannah.  
     2. Infant Samuel.  
     3. Samuel and Eli.  
     7. David Slaying the Lion.  
     David and Goliath.  
 18. Saul presenting his Daughter to David.  
 24. Abigail.  
 28. Raising of Samuel by the Witch of Endor.  
     *2d Samuel.*  
     6. David bringing the Ark from Kirjeth-jearim.  
 12. Nathan Reproving David.  
 18. Absalom entangled in the Oak.  
     *1st Kings.*  
     3. The Judgment of Solomon.
10. The Queen of Sheba.  
 16. Jezebel.  
     *2d Kings.*  
     2. The Ascent of Elijah.  
     6. Elisha causes the Iron to Swim.  
 11. Athaliah.  
     *Esther.*  
     2. Queen Esther.  
     Esther and Ahasuerus.  
     *Psalms.*  
 137. The Captives in Babylon.  
     *Daniel.*  
     3. Shadrach, Meshach and Abednego in the  
     Fiery Furnace.  
     6. Daniel in the Lion's Den.  
     *Jonah.*  
     1. Jonah cast into the Sea.  
     The Sacrifice of the King of Edom's Son.  
     Jeremiah on the Ruins of Jerusalem.  
     King David.  
     King Solomon.  
     Prophet Isaiah.  
     Prophet Ezekiel.  
     Prophet Malachi.
- Our Saviour, by *Paul de la Roche.*  
 " by *Guido.*  
 " by *Carlo Dolce.*  
 " by *Vecellio.*  
 " by *Morales.*  
 Madonna au Poisson, by *Raphael.*  
 " del Lago, by "  
 " San Sisto, by "  
 " of the Chair, by "  
 " of the Candeabra "  
 " by *Rubens.*  
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 " by *Murillo.*  
 " by *Guido.*  
 " by *Romano.*  
 " by *Aurifez.*  
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 " by *Sassuferrato.*  
 Mary Magdalen, by *Guido.*  
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 " by *Polma.*  
 Annunciation of the Virgin.  
 Presentation of Christ in the Temple, by *Bar-  
 tolemeo.*  
 Star of Bethlehem, by *Warren.*  
 Adoration of the Shepherds, by *Guido.*  
 Flight into Egypt, by *Titian.*  
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 Vinci.*  
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 Christ and the Woman of Samaria, by *Guido.*  
 Christ and the Woman of Samaria, by *Herbert.*  
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 Christ stilling the Storm, by *Loutherborouj.*  
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 venel.*  
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 " of the Laborers in the Vineyard.  
 " of the Wicked Husbandman.  
 " of Lazarus at the Gate.  
 Peter and John at the Beautiful Gate of the Temple.  
 The Angels Releasing the Apostles in Prison.  
 Paul Preaching at Athens.  
 St. Matthew.  
 St. Mark.  
 St. Luke.  
 St. John the Evangelist.  
 St. John the Baptist.  
 St. Peter.  
 St. Paul.  
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 St. Simeon.

## VIEWS IN THE HOLY LAND.

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- |   |  |
|---|--|
| Plan of Jerusalem.  | Nazareth Looking towards Esdralon.           |
| Interior of the house of a Christian Family in Jerusalem. | Nain.  |
| Sidon and Mount Lebanon.                                  | Plain of Esdralon.                           |
| Baths and City of Tiberias.                               | Jezreel, Mount Gilboa and Nablous.           |
| Arab Camp near Mount Tabor.                               | Mount Hermon.                                |
| Colonnade at Sebaste, Samaria.                            | Lake of Tiberias, from the Castle of Saphat. |
| Wells and remains of the Pool at Bethel.                  | The Hill of Samar'a.                         |
| Church at Chiloh.   | Samaritans showing the Book of the Law.      |
| Tomb of the Virgin.                                       | Jacob's Well at Sychar.                      |
| Mount of Olives and Jerusalem.                            | Mount Gerizim, and the Valley of Nablous.    |
| Arch in the Via Dolorosa.                                 | Seilun, site Shiloh.                         |
| Lower Pool of Gilon.                                      | Gibeah, from Michmach.                       |
| Exterior View of the Church of the Holy Sepulchre.        | Ramleh, with the Hills of Judea.             |
| Interior do. do.  | Gibeah, from Neby Samwil.                    |
| Bethlehem.  | Anata (hill country) Judea.                  |
| Convent of Santa Saba.                                    | Cavern where the Holy Cross was found.       |
| Pool at Hebron.   | Pool of Hezekiah, Jerusalem.                 |
| Haram at Hebron.  | The Garden of Gethsemane.                    |
| Shrine of the Nativity.                                   | Tombs in the Valley of Jeho-haphat.          |
| Well at Nazareth.   | Jews' place of wailing, Jerusalem.           |
| Fair at Khan-et-Tujjar.                                   | Pool of Siloam.                              |
| Cesarea.  | Mount of Olives, from the wall.              |
| Harbor of Rhodes.   | Mount Zion, from Hill of Evil Council.       |
| The Parthenon at Athens.                                  | Roman and Mediaeval Masonry, Jerusalem.      |
| Scene near Ramla.   | Facade of the Tombs of the Kings.            |
| Map of Palestine.   | Tower of Hippicus.                           |
| Mount Tabor.  | Enclosure of the Harem, Jerusalem.           |
| Well near Emmaus.   | The Golden Gate.                             |
| Sarepta and the Coast of Sidon.                           | Rachel's Tomb.                               |
| Mount Carmel.   | Greek Church at Bethlehem.                   |
| Vale of Nazareth.   | Basilica at Bethlehem.                       |
| Well of the Virgin.                                       | Etham, near Bethlehem.                       |
|   | Fields at Bethany.                           |
|   | Solomon's Pools, near Bethlehem.             |

Zekoa and the Herodion.  
 Greek Bathing Place, near Jordan.  
 Halt above the north end of Dead Sea.  
 Hebron.  
 Ancient Masonry, near Hebron.  
 Suez, from the mouth of the ancient Canal.  
 Plain El-Rahan, Mount Sinai.  
 Samur.  
 Marshall at Athens.  
 Ruins of the City of Samaria.  
 Church and Schick's house at Eden.  
 Ancient Rome, from the Capitoline Hill.  
 Jerusalem, from the Mount of Olives.  
 The river Jordan.  
 Jerusalem, is besieged by Titus.  
 Mount of Olives and Jerusalem, from the N. E.  
 Mt. Zion, Jerusalem, from the Hill of Evil Council.  
 Scene on the River Nile at Philoe.  
 Map of Canaan as divided among the tribes, illustrating the period from Joshua to the death of Saul.  
 Map of Palestine at the commencement of the Christian Era, illustrating the gospel, acts of the apostles, etc.  
 Ground Plan of Jerusalem.  
 View of Tyre.  
 Tarsus.  
 Tarsus, with Mount Tarsus.  
 Falls of the Cydnus.

Damascus.  
 Antioch.  
 Mount Casius, from Seleucia.  
 Darneca.  
 Antioch in Pisidia.  
 Konieh. (Iconium.)  
 Wall of Perga.  
 Arches in Alexandria Trona.  
 Philippi.  
 Athens.  
 The Piracus.  
 Isthmus of Corinth.  
 Corinth.  
 Ephesus.  
 Wall of Damascus.  
 The Acropolis Restored.  
 Amphipolis.  
 Thessalonica.  
 Mole of Putcoli.  
 Mytilene.  
 Miletus.  
 Rhodes.  
 Acre (Ptolomais).  
 Syracuse.  
 Straits of Messina.  
 The Palace of the the Cæsars.  
 Plan of Rome, ancient and modern sites.  
 Map to illustrate St. Paul's first journey.  
 " " " second "  
 " " " third "

### THE TEN COMMANDMENTS.

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1. 1st *Commandment*.—Thou shalt have no other Gods before me.
2. 2d *Commandment*.—Thou shalt not make unto thee any graven image.
3. 3d *Commandment*.—Thou shalt not take the name of the Lord thy God in vain.
4. 4th *Commandment*.—Remember the Sabbath day to keep it Holy.
5. 5th *Commandment*.—Honor thy father and thy mother.
6. 6th *Commandment*.—Thou shalt not kill.
7. 7th *Commandment*.—Thou shalt not commit adultery.
8. 8th *Commandment*.—Thou shalt not steal.
9. 9th *Commandment*.—Thou shalt not bear false witness against thy neighbor.
10. 10th *Commandment*.—Thou shalt not covet thy neighbor's house, etc.
11. Moses receiving the Tables of the Law.
12. Moses delivering the Tables of the Law to the people.

### THE LORD'S PRAYER.

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1. "Our Father which art in heaven."
2. "Thy will be done on earth as it is in heaven."
3. "Give us this day our daily bread."
4. "Forgive us our debts as we forgive our debtors."
5. "Lead us not into temptation."
6. "Deliver us from evil."
7. "Thine is the kingdom, and the power, and the glory, forever. Amen."

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| 5. The Shining Light.                    | 11. Christian Arming.           |
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| 3. The Man with the Muck Rake.               | 10. The Pilgrims at the House of Gaius.               |
| 4. The Bath of Sanctification.               | 11. Death of Giant Despair.                           |
| 5. Great Heart and the Pilgrims.             | 12. Christiana preparing to Cross the River.          |
| 6. Fight between Great Heart and Grim.       |   |
| 7. The young Pilgrims catechised by Prudence |   |

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2. He is discharged from his employment for drunkenness. "They pawn their clothes to supply the bottle."
3. An execution sweeps off the greater part of their furniture. "They comfort themselves with the bottle."
4. Unable to obtain employment, they are driven by poverty into the streets to beg, and by this means still supply the bottle.
5. Cold, misery and want destroy their youngest child. "They console themselves with the bottle."
6. Fearful quarrels and brutal violence are the natural consequences of the frequent use of the bottle.
7. The husband, in a state of furious drunkenness, kills his wife with the instrument of all their misery.
8. The bottle has done its work—it has destroyed the infant and the mother; it has brought the son and daughter to vice and to the streets, and has left the father a hopeless maniac.

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6. Degraded humanity.
7. The cold shoulder by old friends.
8. Rumseller's gratitude.—Rejection instead of injection.
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| "                         | "                       | "                      | La Belle Barbriere. |
| The last of the Mohicans. | The Prisoners.          | The Sea Lions.         | The Polar Sea.      |
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| " the Chair, "                             | Daughter of Herodias, "                |
| " the Fish, "                              | St. Agnes, "                           |
| " the Candelabra, "                        | St. John, "                            |
| " the Lake, "                              | Christ Crowned, by <i>Guido</i> .      |
| Transfiguration, "                         | Madonna, "                             |
| Christ in the Garden, "                    | Magdalen, "                            |
| Burial of Christ, "                        | Adoration of the Shepherds, "          |
| Portrait of Raphael, "                     | Christ and the Woman of Samaria, "     |
| Madonna, by <i>Rubens</i> .                | Assumption of the Virgin, "            |
| Raising of Lazarus, "                      | Duke Adolph, by <i>Rembrandt</i> .     |
| Descent from the Cross, "                  | Portrait of himself, "                 |
| Christ Rejected, "                         | Madonna, by <i>Da Vinci</i> .          |
| " By whose stripes ye were healed," "      | Last Supper, "                         |
| Satyr's and Nymphs, "                      | Christ Reasoning with the Pharisees, " |
| The Holy Trinity, "                        | Christ Wounded, by <i>Correggio</i> .  |
| St. Cecilia, "                             | Magdalen, "                            |
| Madonna, by <i>Murillo</i> .               | The Gamesters, "                       |
| Infant St. John, "                         | St. Sebastian, "                       |
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| Boys Eating Melons, "                      | Flight into Egypt, by <i>Titian</i> .  |
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| Cardinal Azzolini, "                       | Christ appearing to Peter, "           |
| Madonna, by <i>Caracci</i> .               | Christ Rejected, "                     |
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 The Children's Breakfast, "  
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 The Lucky Escape, by *Witherington*.  
 A Day's Sport in the Highlands, by *Cooper*.  
 John Knox reproving the Ladies of Queen  
 Mary's Court, by *Chalon*.  
 Preparing Moses for the Fair, by *Maclisa*.  
 Noah's Sacrifice, "  
 The Prodigal's Return, "  
 The Loan of a Bite, by *Mubready*.  
 The Wolf and the Lamb, "  
 Parting of the Sons of Edward IV., "  
 Sickness and Health, by *Webster*.  
 The Young Brood, by *Linnel*.  
 Medora, by *J. W. Wright*.  
 Kaled, "  
 Angiolina, "

- Leila, by *J. W. Wright*.  
 The Little Monitor, by *Henriette Browne*.  
 Coucou—A la Voila, by *F. Buller*.  
 The Best Companion, by *Lepaulle*.  
 Return of the Militiaman, by *Richter*.  
 The Mother's Welcome, by *Posack*.  
 The Casket, by *Baxter*.  
 Hearts Ease, "  
 The Marriage Contract, by *Greuze*.  
 The Village School, by *Baume*.  
 The Play Ground, by *Hartwig*.  
 Falstaff Mustering his Recruits, by *Schroedter*.  
 Othello Relating his Adventures, by *Couper*.  
 The Taming of the Shrew, by *Leslie*.  
 Sir Roger de Coverley and the Gipsies, by *Leslie*.  
 Scene from the Beggar's Opera, by *Newton*.  
 Lear and Cordelia, "  
 Banditti with Prisoners, by *Eastlake*.  
 Greek Fugitives, "  
 Christ Blessing Children, "  
 The Ruins of Carthage, by *Linton*.  
 Return of a Victorious Grecian Armament, by *Linton*.  
 The Smuggler's Intrusion, by *Wilkie*.  
 The Jew's Harp, "  
 The Maid of Saragossa, "  
 Death of the Red Deer, "  
 "The Glorious Company of the Apostles Praise Thee," by *Hayler*.  
 "Honor thy Father and thy Mother," by *Barraud*.  
 "Suffer Little Children," etc., by *Barrand*.  
 "We Praise Thee, O God," "  
 "Thine is the Kingdom, the Power," etc., by *Reynolds*.  
 Little Samuel at Prayer, by *Reynolds*.  
 Defiance—or, Come up to the Scratch, by *Batemann*.  
 Watt and the Steam Engine, by *Lander*.  
 Prairie Travelers attacked by Indians, "  
 The Mother's Shadow, by *Sant*.  
 The Soldier's Home, "  
 Young Scotland, "  
 The First Born, by *Cope*.  
 A Tight Cork, by *Koniger*.  
 Tragedy, by *Fairrier*.  
 The Young Recruit, by *Thom*.  
 The Cottage Door, by *Westall*.  
 Prince Arthur and Hubert, by *Northcote*.  
 Cattle, by *Rosa Bonheur*.  
 Roebuck, "  
 Limier Briquet Hound, "  
 Roo, "  
 The Horse Fair, "  
 Head of an Ass, "  
 The Trapper's Last Shot, by *Wranny*.  
 Delirium Tremens, by *Magee*.  
 The See-Saw, by *Webster*.  
 Rebecca at the Well, by *Emore*.  
 The Old Stile, by *Dukes*.  
 The Toilet, by *Solomon*.  
 The Artist Sketching in a Barn, by *Kelsof*.  
 Whitewashing of the Negro, by *Begas*.  
 The Quarreling Card-Players, by *Hasenclever*.  
 Wandering Minstrels.  
 Mazeppa attacked by Wolves.  
 The Extempore Artist
- Taken in the Act.  
 Love profiting by a Chance.  
 The Little Pests.  
 The Showman in a Country Barn.  
 The Monkey using the Cat's paws.  
 The Fox and the Stork.  
 The Fox and the Sour Grapes.  
 John Knox and Mary, Queen of Scots.  
 Anne Boleyn, and archbishop Cranmer.  
 The First Day of Oysters, by *Frazier*.  
 The Oyster Stand, by *G. Smith*.  
 Jesus and the Samaritan Woman, by *Herbert*.  
 Christ Blessing Children, by *Sir Benj. West*.  
 Visit of Queen Victoria to the Arctic ship Resolute, Dec, 16, 1856, by *Simpson*.  
 Baptism of the Covenanters, by *Harvey*.  
 Life at the Seaside, by *Früh*.  
 Bed-time Prayer of a Child, "  
 Ruth in the Fields of Boar, "  
 The Rustic Toilet, by *Pool*, "  
 Precept and Example, "  
 The Invalid Soldier's Return, by *Paton*.  
 The Sister's at the Holy Well, by *Topham*.  
 The Mother's Grave, by *T. Brooks*.  
 The Dawn of Love, "  
 The Piper, by *Goodall*.  
 The Swing, "  
 The Pastor's Children, by *Hasenclever*.  
 Return from a Lion Hunt, by *Vernet*.  
 Russian Sleighing Scene, "  
 Amor and Psyche, by *Steinbeck*.  
 Oh! or the Astonished Rustics, by *Madon*.  
 The Birthday, by *Huebner*.  
 The Reprimand, by *Cuisinier*.  
 Going Up Hill, by *Delarue*.  
 Grandpa's Return, by *Grenier*.  
 Hagar and Ishmael, by *Koehler*.  
 The Surrender of Calais, by *Selous*.  
 The New Scholar, by *Edmonds*.  
 Pilgrim's at St. Peter's, Rome, by *De la Roche*.  
 Rich and Poor, by *De Dreu*.  
 The Partaken Sorrow, "  
 The Image of Mamma, by *Schlesinger*.  
 Speaking Eyes, "  
 The Pet of the Commons, by *Horsley*.  
 Paul and Virginia, by *Comberworth*.  
 Sara la Baigneuse, by *Mueller*.  
 Mercy's Dream, by *Huntington*.  
 Signing Death-Warrant of Lady Jane Grey, by *Huntington*.  
 P. Henry in Virginia House of Burgesses, 1765, by *Rothermel*.  
 The Jolly Flat-boat Men, by *Bingham*.  
 Clear the Track, by *Schuessele*.  
 The Trap Spring, by *Mound*.  
 Bargaining for a Horse, "  
 The Court of Death, by *Peale*.  
 Master Fox and his Belle caught in a Storm.  
 Mexican News, by *Woodville*.  
 Messrs. Black and Brown (Bears) at Snowballing.  
 The Exquisite—the Pet of the Ladies.  
 The Prize-fighter—the Pet of the Fancy.  
 The Attack of the Monster—(a magnified flea attacking a man.)  
 The German Reformers at Speirs, April 19, 1529.  
 Castle of Chillon.

**MICROSCOPIC OBJECTS ENLARGED FROM NATURE.—\$2.75 per Slide.**

*These are not Paintings, but exact Photographs from the objects themselves.*

The Human Louse.  
The Crab Louse.  
The Bed-bug.  
The Flea.  
The Fly.  
Proboscis of Fly.

The Sheep's Tick.  
Hunting Spider.  
Parasite of Chicken.  
The Common Mosquito.  
Eye of Fly.  
Sting of Bee.

**DISSOLVING VIEWS.**

Photographed from fine engravings, selected and executed with great care, so as to produce a charming effect in Dissolving.

*These cannot be used with a single Lantern, as it requires a pair of Dissolving Lanterns, or Stereopticons, to produce the Dissolving effect.*

THE FOLLOWING ARE IN SETS OF TWO SLIDES EACH:

**\$5.50 per set.**

Christmas Eve in Camp—Christmas Eve at Home (2 slides).  
American Patriot's Dream—Soldier asleep by the Camp fire, and a vision of his home and family appears in the clouds (2 slides).  
Vase of Flowers in Bud—changes to Vase of Flowers in Bloom (2 slides).  
Flower Pieces—Dahlias und Roses—Astor and Poppies (2 slides).  
Fruit Pieces—Grapes—Currants (2 slides).  
Cain and Abel Sacrificing—Cain's Sacrifice Rejected (2 slides).  
Passage of the Israelites Through the Red Sea—Destruction of Pharaoh's Host (2 slides).  
Noah Building the Ark—Receiving advice from above (2 slides).  
Noah's Sacrifice—Appearance of the Rainbow (2 slides).  
Saul Visits the Witch of Endor—the Witch Raising Samuel (2 slides).  
Death-Bed of the Righteous (John Wesley's last moments occupied in Praying,) and Death-Bed of the Wicked (Richelieu's last moments occupied in Card-Playing (2 slides).  
English Bull-Dogs, and English Sheep (2 slides).  
Rowing with the Tide—Rowing against the Tide.—Two Lovers in a Boat (2 slides).  
The Enemy at his Hiding Place—The Enemy at the Door (2 slides).  
He who marries does well—He who does not marry does better (2 slides).  
The Evening Star and the Morning Star (2 slides).  
The Pets (2 slides).  
Temptation and Perdition (2 slides).  
Castle of Drachenfels on the Rhine—Summer—Winter (2 slides).  
Windsor Castle, England—Day—Moonlight (2 slides).  
Conway Castle, England—Day—Moonlight (2 slides).  
Isola Bella, Italy—Day—Moonlight (2 slides).  
Castle of Chillon on Lake Geneva—Day—Winter—Moonlight View (2 slides).  
The Water Mill in the Alps—Winter and Summer (2 slides).  
Backwoods Settlement—The First Beginning—The Increase (2 slides).  
Grace before Meat—Grace after Meat (2 slides).  
Expectation—Satisfaction (2 slides).  
Old Woman Reading—changes to Old Woman Reeling (2 slides).  
St. Peters and the Castle of St. Angelo, Rome—Day—Night (2 slides).  
Life near the North Pole—Day—Night, with Aurora (2 slides).  
The Emancipation Proclamation. *Before* the Proclamation is represented by a slave, with a sad, mournful countenance. *After* the Proclamation shows the same face, with a broad grin, displaying a fine set of ivories. Taken from life (2 slides).

THE FOLLOWING ARE IN SETS OF THREE SLIDES EACH:

**\$8.25 per set.**

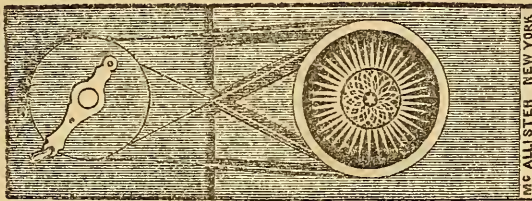
Fort Sumter—In Peace—Moonlight Effect—On Fire during the Bombardment (3 slides).  
The Brave Drummer Boy and his Father—Both enlist in the Army, fight, and are mortally wounded, and die together on the field of battle (3 slides).  
Young Rebels—Shooting a Prisoner—Defeated—Forced under Uncle Sam's Rule (children in mischief discovered and punished by their mother) (3 slides).  
Courtship and Marriage—(3 slides)—The First Meeting—The Declaration—The Consequences.  
Courtship for the Second Wife—Ghost of the First Wife appears and creates the utmost consternation (3 slides).  
The Hopeful Bride—The Happy Mother—The Mourning Widow (3 slides).  
Bay of Naples, and Mount Vesuvius—Day—Night—and Eruption (3 slides).

THE FOLLOWING ARE IN SETS OF FOUR SLIDES EACH:  
 \$11.00 per set.

The Voyage of Life—Childhood, Youth, Manhood, Old Age (4 slides).  
 The Four Seasons—Spring, Summer, Autumn, Winter (4 slides).

Movable slide to give Fire effect.....\$5 00  
 “ to give Firework effect..... 5 00  
 “ to give Aurora effect..... 5 00

These may be used in combination with any of the Dissolving sets where such effects may be desirable.



**CHROMATROPE, OR ARTIFICIAL FIRE-WORKS.**

These Sliders are singularly curious, the effect being very similar to that of the Kaleidoscope. The pictures are produced by brilliant designs being painted upon two circular glasses, and the glasses being made to rotate in different directions. An endless variety of changes in the pattern are caused by turning the wheel—sometimes slowly—then quickly—backward—and forward.

“THE NATIONAL FLAG,” CHROMATROPE.—\$5 00 Each.

From designs expressly made to introduce the colors of our glorious National Flag. Five different patterns of this chromatrope.

“THE GEOMETRICAL” CHROMATROPE.—\$5 00 Each.

A variety of entirely new and original patterns, of superior Chromatic and Geometrical effects. Twenty-five different styles of this Chromatrope.

“THE WASHINGTON” CHROMATROPE.—\$5 50 Each.

A new and beautiful design, with a Photographic Likeness of Washington in the centre, (copied from Stuart’s celebrated painting in the Boston Athenaeum), and the stars and stripes revolving around it in glorious array.

“THE LINCOLN” CHROMATROPE.—\$5 50 Each.

A correct likeness of our lamented President in the centre of a Revolving Display of brilliant colors.

“THE GOOD NIGHT” CHROMATROPE.—\$5 50 Each.

The words “Good Night,” encircled by a wreath of Flowers in the centre of a Revolving Chromatrope—very appropriate as a closing piece of an exhibition.

**SLIDES WITH REVOLVING MOTION.**

\$5 00 per slide.

Bombardment of Fort Sumter; the Ironsides throwing shell.  
 View of Old Ruins, which, by being turned around, changes to Portrait of an Old Woman.  
 View of Rocks and Shrubbery, which, by being turned around, changes to Portrait of a Satyr.  
 Holland Windmill, with Revolving Fans.  
 Etc., Etc., Etc.

## DISSOLVING CHROMATROPES.

*For use only in the Stereopticon and Dissolving Lanterns.*

"OUR PEACEMAKERS," DISSOLVING CHROMATROPE.—\$12 50

Arranged for Dissolving effect, for two lanterns, on two slides. One slider exhibits the National colors in Chromatropic effect with blank centre, for the one Lantern. The other slider intended for the other Lantern, contains on a movable slider, five life-like portraits of President Lincoln Major Generals Grant and Sherman, and Admirals Farragut and Porter, which appear in the centre of the Chromatropes in succession.

"OUR DEPARTED HEROES," DISSOLVING CHROMATROPES.—\$12 50

Arranged for Dissolving effect, for two lanterns, on two slides. One slider exhibits the National colors in Chromatropic effect, with blank centre for the one Lantern. The other slider, intended for the other Lantern, contains on a movable slider, five life-like portraits of distinguished heroes who lost their lives for the preservation of the Union.

EXTRA PORTRAIT SLIDES.—\$7 50.

Adapted for the use of the Dissolving Chromatropes. Each slider contains five life-like portraits of distinguished Generals.



### COMIC SLIDERS, WITH MOVABLE SLIP, GIVING NATURAL MOTION TO THE FIGURES.

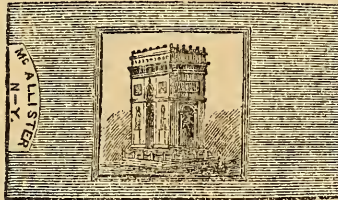
\$1.25, and some of superior execution, \$1.50 per slide,

- |   |  |
|---|--|
| Barber Shaving.   | Growing Tongue—Man's.  |
| Beggar takes off his hat.                                       | "    Woman's.  |
| Black Draught—Man taking Medicine.                              | Hen-pecked Husband beaten by his Wife.   |
| Bottled Porter—A man in a Porter Bottle.                        | "How-d'ye-do"—Man takes off his hat and displays "How-d'ye-do" on a Scroll.          |
| Cauliflower—Changes to a Woman's Head.                          | Impudent Monkey—Pulls off an Old Woman's Cap.  |
| Chameleon—Changes its colors.                                   | Insect Changes—Catterpillar—Crysalis—Butterfly.                                      |
| Chastisement—Schoolmaster and Pupil.                            | Kissing—Man kissing a Woman.   |
| Chinese Gymnasts.   | Lily—Changes to a girl's head.   |
| Clown Dancing.  | Lion attacking a horse.  |
| " moving his Eyes.  | Lion—Moving eyes and mouth.  |
| " falls to pieces.  | Boot Black.  |
| " turns somersaults.  | Man and Donkey—change heads.   |
| Cook and Pig's Head—the heads change.                           | Mexican Ratcatcher—Man sleeping with his mouth open, and a rat runs down his throat. |
| Cow tossing a Dog.  | Naval Combat between French and English Ships.                                       |
| Crimolue expanding and contracting.                             | New style Photograph—Man's head changes to a long-eared Donkey.                      |
| Crispin, the Cobbler.   | Night—Wagon passes over a bridge by moon-light.                                      |
| Dentist pulling a tooth.  | Nightmare made visible.  |
| Family Jars—Woman beating her Husband.                          | Old Head on Young Shoulders—Boy and his Grandmother change heads.                    |
| Female Circus Rider.  | Old Soldier—Minus an eye, leg and arm.   |
| Ferocious Pig—Intruders, Beware.                                | Patent Flat—Girl with new fashion bonnet.  |
| Fiend, with moving eyes.  | Peacock—Spreads his feathers.  |
| Flowers—the colors change.                                      | Pear and Pair—A Pear changes to a Man and Woman.                                     |
| Girl jumping rope.  |  |
| Good night—The words in a wreath.                               |  |
| " Man takes off his hat, and displays "Good Night" in a Scroll. |  |
| " Musicians and the word "Good Night."                          |  |
| Growing Chin—Man's.   |  |
| Growing Nose—Man's.   |  |
| " Woman's.  |  |

Parson Carving the Pig—It bites his nose.  
 Punch with his family on his nose.  
 Robber and Traveler—Your money or your life.  
 Row, boys, row—Man rowing a boat.  
 Rum Punch—Punch Bowl and Mr. Punch.  
 Sailor Riding a Pig—He is upset.  
 Sailor Dancing.  
 Silence—Little girl with moving eyes.  
 Snip, the tailor—Sewing a coat.  
 Smoke—Old Aunt Chloe and her Pipe.  
 Star spangled Banner—Sailor nailing the Flag to the mast.  
 Stocks Down—A man with his feet in the stocks.

Strong Beer—Boy sitting on a keg is blown up.  
 Swell—A man whose clothes grow very large.  
 Tailor and Cabbage—Head of cabbage changes to a tailor.  
 Tight Boots—Boy pulling off a man's boot, falls on the floor.  
 Topsy—Negro woman's head with moving eyes.  
 Uncle Ned—A negro man dancing.  
 Windy Day—Old Woman's Bonnet and Wig blown off.  
 Woman exchanges her head for a cat's head.  
 Young America—Child standing in his father's shoes and smoking a pipe.

**STEREOSCOPIC VIEWS OF WORLD-RENOWNED PLACES OF INTEREST.**



TAKEN FROM NATURE, AND PREPARED FOR THE STEREOPTICON.

The following are *Stereoscopic Views* directly from nature, upon glass, transparent, expressly taken and prepared to produce a brilliant effect upon the screen, when magnified by an Oxy-Calcium or Oxy-Hydrogen Stereopticon, with Achromatic Lenses, such as Nos. 400, 401, 403, 411, 413, 415, 417, 419. The light of a Coal Oil Lamp is not sufficiently intense to produce a satisfactory picture. Of the great variety of Stereoscopic Pictures the following have been selected as among the most interesting and suitable ones, and constitute what has been most appropriately called the "STEREOPTICON EXHIBITION."

**FOREIGN VIEWS.**

\$2.00 Each.

**ITALY.**

- Rome—Panorama.
- St. Peter's Cathedral.
- "    "    High Altar.
- "    "    Tomb Pope Pius [VII].
- Trajan's Column.
- The Forum.
- Arch of Constantine.
- " of Septimus Severus.
- Coliseum.
- Castle of St. Angelo.
- The Vatican.
- Temple of Vesta.
- Temple of Antonine and Faustin.
- Fountain of Monte Pincio.
- Naples—Panorama.
- Cloister of St. Martin.
- Royal Palace.
- Beds of Lava at Vesuvius.
- Ruins at Puzzuoli.
- Venice—Panorama.
- The Rialto.
- Bridge of Sighs.
- Ducal Palace.
- "    Courtyard.
- "    Giants' Stairway.
- Church of St. Mark.

- Florence—The Baptistery.
- The Campanile.
- Cloister of St. Mark.
- " of St. Maria Novella.
- Place de la Signoria.
- Tomb of Lorenzo de Medicia.
- Gardens of Pitti Palace.
- Statue Gallery.
- Milan—Model of the Cathedral.
- Arch of Peace.
- Pisa—Leaning Tower.
- Baptistry.
- Como—Panorama.
- Pompeii—Ruins of Temple of Venus.
- Poestum—Ruins of Temple.
- Taormina—Ruins of Theatre.
- Etc., Etc., Etc.

**SWITZERLAND.**

- Geneva.
- Schaffhausen.
- Berne.
- Zurich.
- Lausanne.
- Lucerne.
- "    Thorwaldsen's Lion.
- Constance.
- Mont Blanc.



**AMERICAN VIEWS.**

\$1.00 Each

- |   |   |
|---|---|
| <p>New York—Washington Statue.<br/>Harlem High Bridge.<br/>Central Park.</p> <p>Philadelphia—Girard College.<br/>Deaf and Dumb Asylum.<br/>Fairmount Water Works.<br/>Independence Hall.<br/>Laurel Hill Cemetery.<br/>Woodlands Cemetery.<br/>Tomb of Dr. Kane.</p> <p>Boston—Franklin Statue.<br/>John Hancock House.<br/>View from State House.<br/>Prof. Longfellow at Home.</p> <p>Washington City—President's House.<br/>U. S. Capitol.<br/>Smithsonian Institute.<br/>Treasury Building.</p> <p>Mount Vernon—The Mansion House.<br/>Washington's Tomb.</p> <p>White Mountain—Tip Top House.<br/>The Willey House.<br/>The Summit House, in Winter.<br/>The Flume.<br/>The Basin.<br/>Snow Arch.<br/>Mount Mashington.<br/>" Frost Work.<br/>Crystal Cascade.<br/>Jackson Cascade.<br/>Gibbs' Falls.<br/>Glen Ellis Falls.<br/>The Sentinel</p> | <p>Column Rock.<br/>Table Rock.<br/>Pulpit Rock.<br/>Echo Lake.<br/>Ammonoosuc Falls.<br/>Old Man of the Mountain.</p> <p>Niagara—General View of the Falls.<br/>American Falls.<br/>British Falls.<br/>Table Rock.<br/>Suspension Bridge, Railroad Track.<br/>" Carriage Way.<br/>Trees encrusted with Snow.<br/>Icicles hanging from the Rocks.</p> <p>Charleston, S. C.—Ruins of the Cathedral.<br/>Ruins in Broad Street.<br/>The Sister Churches.<br/>The Mills House.<br/>Old Market House.<br/>Post Office and Palmetto Tree.<br/>Tomb of Calhoun.<br/>Interior of Castle Pinckney.</p> <p>Fort Sumter—Exterior, showing effects of Bombardment.<br/>Interior, Officers' Quarters.<br/>The Celebration, April 14, 1865.</p> <p>Frigate New Ironsides.<br/>The Monitor Casco.<br/>Winter Quarters of the Army.<br/>Bomb Proof Quarters at Fort Burnham.<br/>A Battery Ready for Action.</p> |
|---|---|

\* *New Views constantly added to the Collection.*

**SLIDES WITH LEVER MOTION TO THE FIGURES.—\$3.00 per Slide.**

- |   |  |
|---|--|
| <p>Horse Drinking—Moves his head.<br/>Cow Drinking—Moves her head.<br/>Man that takes off his hat.<br/>Swan—Moves head and neck.<br/>Mary, Queen of Scots, at Prayer.<br/>Boot-black, blacking boots.<br/>Stag—scratches its back with its horns.<br/>Etc.,</p> | <p>Man breaking stone.<br/>Lady riding.<br/>Cobbler at work.<br/>Beggar taking off his hat.<br/>Ship at anchor rocked by the waves.<br/>Lecturer on Phrenology touching the bumps.<br/>Etc.,</p> |
|---|--|

**DOUBLE LEVER SLIDES, OR WITH TWO MOTIONS.—\$4.00 per Slide.**

- |   |              |
|---|--------------|
| <p>Thief—A monkey steals the dinner dessert.<br/>Man, that first moves his arm, then raises it to his head and removes his hat.<br/>Old Man Begging, makes a bow and takes off his hat.<br/>Etc.,</p> | <p>Etc.,</p> |
|---|--------------|

**MOVING DIORAMIC SLIDES.**

*On Slides, from 12 to 14 inches long, with 2 Glasses, on one of which the scene is painted, and on the other the figures. The glass containing the figures is moved in a groove, and the Figures, Vessels, etc., appear to pass across the scene.*

- |   |  |
|---|--|
| <p>Arch of Trajan, Procession of Monks.....\$4 00<br/>Holyrood Abbey—people passing..... 4 00<br/>Melrose Abbey..... 4 00<br/>Tintern Abbey—boats moving past..... 4 00<br/>Fingal's Cave, "..... 4 00<br/>Nagasaki, in Japan, "..... 4 00<br/>Andernach on the Rhine, "..... 4 00<br/>Smuggler's Cave, "..... 4 00<br/>Edystone Light House, "..... 4 00<br/>Rome and the Tiber, "..... 4 00</p> | <p>Tower of London—boats moving past. ...\$4 00<br/>Castle of Chillon, "..... 4 00<br/>Stag Hunt—horses and dogs moving..... 4 00<br/>Mad Bull—people chasing him..... 4 00<br/>Menagerie—keeper pointing to the cage in<br/>which various animals appear in<br/>succession..... 4 00<br/>Israelites Crossing the Red Sea..... 6 00<br/>Noah and the Animals Entering the Ark . 6 00</p> |
|---|--|



**STATUARY.—\$1.50 per Slide.**

Head of Christ by Thorwaldsen.  
 Morning, do.  
 Night, do.  
 Spring, do.  
 Summer, do.  
 Autumn, do.  
 Winter, do.  
 The Cymbal Player.  
 The Flower Girl.  
 Flora.  
 Psyche.  
 Clio.  
 Spring Season.  
 Solitude.  
 Woodman's Companion.  
 Apollo.  
 The Little Market Girl.  
 Industry.  
 The Three Companions.  
 Sympathy.  
 The Invalid.  
 The Two Companions.  
 The Flower Girl of Paris,  
 Courtship.  
 Una and the Lion.  
 The Hunter.  
 After the Bath.  
 Amazon attacked by a Lion.  
 Ceres, by Vautier.  
 Hope, by Granger.  
 Apollo Belvidere.  
 Amor Indignant.  
 The Last Drop.  
 The Fisher-boy.  
 Our Saviour—after La Roche.  
 The Little Companion.  
 Devotion.  
 Bed-time Prayer.  
 Innocence.  
 The Pet Dove.  
 Faith.  
 Nature's Toilette.  
 Highland Belle.  
 America.  
 Prodigal Son.

Summer.  
 Autumn.  
 The Dancers.  
 Roman Emperor Calligula.  
 Toilet Stand.  
 Roman Vase.  
 Etruscan Vase.  
 The Mischievous Brothers.  
 The Four Evangelists—St. Mathew.  
 " " St. Mark.  
 " " St. Luke.  
 " " St. John.  
 Faith, by Palmer.  
 Evening, do.  
 Morning, do.  
 Shakspeare.  
 Ariadne and the Tiger.  
 Feeding the Pet Dove.  
 Three Graces, by Canova.  
 Burd Family Monument, by Steinhanser.  
 Greek Slave, by Powers.  
 A Mother's Prayer, by Guthbert.  
 Jupiter and Hebe, by Bernard.  
 Sicilian Dancers.  
 Cupid asleep.  
 The Pitcher-girl.  
 The Gladiator.  
 Venus Victrix.  
 Dante.  
 Torquato Tasso.  
 Flora.  
 Hebe.  
 Venus going into the bath.  
 The Hunter-boy.  
 Roman Emperor Cavacalla.  
 Minerva.  
 Rubens.  
 Michael Angelo.  
 Highland Mary.  
 Fisherman's Daughter.  
 Marguerita.  
 The Muse of Painting.  
 Children's Joy.  
 Our Saviour—after Guido.

**BLUE GLASS SLIDES, AND RED GLASS SLIDES, Price \$1.00 Each.**

For use in Showing Statuary, in the Dissolving Lanterns and Stereopticons; produces the Statuary upon a Blue or Red Background giving a beautiful and novel effect. (The colored glass slide is placed in one Lantern, producing a plain colored surface on the screen—the Statuary slide is then placed in the other Lantern, and by the dissolving arrangement is shown upon the colored background, then slowly dissolved out.)

MISCELLANEOUS VIEWS.

FINELY COLORED PHOTOGRAPHS.—\$2 75 per Slide.

Copies of Choice Pictures of Old and New Masters.

|  |               |  |                     |
|--|---------------|--|---------------------|
| Madonna with the Veil.....               | Rap' ael      | Young Foxes receiving their break-             |                     |
| Madonna with the Bird.....               | "             | fast.....                                      | Gauerman            |
| Moses striking the Rock.....             | "             | A Fox in a tight place.....                    | "                   |
| Abraham and the three Angels.....        | "             | Age and Infancy.....                           | Telton              |
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 35 Parting of Raphael from Adam and Eve—B. VIII, 652, 653.  
 36 Satan re-enters Paradise at night involved in mist, and looks for a hiding place—B. IX, 63-75.  
 37 Satan decides to employ the Serpent—B. IX, 81-86.  
 38 Satan finds the Serpent asleep—B. IX, 182, 183.  
 39 Satan has entered the Serpent and approaches Adam and Eve—B. IX, 434, 435.  
 40 The Serpent has beguiled Eve to eat of the forbidden fruit—B. IX, 780.  
 41 Adam and Eve bewail their sin—B. IX, 1121.  
 42 Adam and Eve hear the voice of God and hide—B. X, 97.  
 43 Satan's return to his Heaven-banished host—B. X, 436-441.  
 44 Satan is hissed instead of applauded at the relation of his deed, and he and his host are transformed into Serpents—B. X, 504-519.  
 45 Sin and Death going on their mission to destroy—B. X, 610.

- 46 Adam and Eve perceive the approach of Michael, sent to expel them from Paradise—B. XI, 203-210. (Relation of Raphael from No. 47 to 49.)  
 47 Noah beings to build a vessel of great bulk. B. XI, 729.  
 48 The Flood—B. XI, 747-749.  
 49 Moses brings down the tables of the law from Mount Sinai—B. XII, 236-233.  
 50 Adam and Eve expelled—B. XII, 641-644.

## ILLUSTRATIONS TO DANTE'S INFERNO.

BY GUSTAVE DORE.

FINELY COLORED PHOTOGRAPHS.—\$2 75 per Slide.

- 1 Portrait of Dante Aligh'eri, born 1265.
- 2 The author finds himself in a gloomy wood, astray—Canto I, lines 1-3.
- 3 Is hindered by a panther from ascending a mountain—Can. I, 29-32.
- 4 A Lion puts himself in his path in another direction—Can. I, 43-44.
- 5 Dante meets the poet Virgil, who shows him the way to avoid a pursuing she-wolf—Can. I, 88-90.
- 6 Virgil proposes to show to Dante Hell, and they depart thence—Can. I, 132.
- 7 They proceed at Nightfall—Can. II, 1-3.
- 8 The apparition of his Beatrice bids him forth on his errand—Can. II, 70-71.
- 9 Dante, following Virgil, comes to the Gate of Hell. They read the inscription: "All hope abandon, all ye who enter here."—Can. III, 9.
- 10 Charon meets them to ferry them over Styx—Can. III, 76-78.
- 11 Charon compelling ungodly souls to enter his vessel—Can. III, 101-104.
- 12 They see the unbaptised, who live desiring without hope—Can. IV, 33, 39.
- 13 They meet the poets Homer, Horace, Ovid and Lucretian—Can. IV, 83-85.
- 14 Entering the SECOND circle they see Minos, judging—Can. V, 4.
- 15 Here they see the punishment of CARNAL SINNERS—Can. V, 20.
- 16 The author accosts Francesca de Rimini—Can. V, 72.
- 17 She tells him how she fell in love with her brother-in-law—Can. IV, 123-125.
- 18 The surprise of the lovers and their murder by her husband—Can. V, 123-135.
- 19 The author, through pity of this sad tale, falls fainting to the ground—Can. V, 137-133.
- 20 Entering the THIRD circle, where GLUTTONS are punished, they encounter Cerberus—Can. VI, 24-26.
- 21 They pass a group lying in mire, drenched by constant hail, snow and discolored water, Cerberus rendering them piecemeal. One of the group, Ciaccio, foretells the fate of Florence—Can. VI, 64.
- 22 Descent into the FOURTH circle. Virgil appeases Pluto—Can. VI, 64.
- 23 Here one like doom awaits the PRODIGAL and the AVARICIOUS—Can. VII, 65-67.
- 24 Descent to the FIFTH circle, where the WRATHFULL and GLOOMY are tormented in the Stygian Lake—Can. VII, 112-120.
- 25 Arrived at the base of a great tower, Phlegyas ferries them over—Can. VIII, 27-29.
- 26 On their passage they meet Phillippo Argenti, whose fury and torment is described—Can. VIII, 39-43.
- 27 Arrival at the city of Dis (SIXTH circle), the entrance whereto is denied by many demons.—Can. VIII, 110-113.
- 28 They encounter the hellish furies—Can. IX, 46.
- 29 An Angel opens the Gates of Dis to them—Can. IX, 87-89.
- 30 Here they find that HERETICS are punished in Tombs burning with intense Fire—Can. IX, 124-126.
- 31 Dante, by permission of his guide, holds discourse with Farinata degli Uberti and Cavalcanti. The former predicts the poets exile from Florence—Can. X, 40-42.
- 32 Dante arrives at the verge of a rocky precipice enclosing the SEVENTH circle. Here he sees the Sepulchre of Pope Anastasius, the Heretic—Can. XI, 8-10.
- 33 The SEVENTH circle is guarded by the Minotaur—Can. XII, 11-14.
- 34 In the seventh circle the VIOLENT are punished in a river of blood. The centaurs guard the border of the river and oppose Dante's passage—Can. XII, 55-60.
- 35 The poets approach them—Can. XII, 73, 74.
- 36 They enter the SECOND COMPARTMENT of the seventh circle, which contains self-destroyers, changed into knotty trees, whereon Harpies build their nests—Can. XIII, 11.
- 37 They converse with Pierro delle Vigne, chancellor to Emperor Frederic II—Can. XIII, 34.
- 38 The second compartment contains also those who have violently consumed their goods, changed similarly; but chased by black female mastiffs—Can. XIII, 126-123.
- 39 Arrival at the THIRD COMPARTMENT of the seventh circle, a plain of dry hot sand where the VIOLENT against GOD, NATURE and ART are punished by showers of eternal fire—Can. XIV, 37-39.

- 40 Here they meet Brunetto Lantini, the former master of Dante—Can. XV, 28, 29.  
 41 The monster Geryon described. Can. XVII, 7-59.  
 42 The poets are carried on the back of Geryon, down to the EIGHT circle, divided in 10 gulphs. Can. XVII, 87-95.  
 43 In the FIRST gulph sinners, who have SEDUCED women, are scourged by demons—Can. XVIII 35-39.  
 44 In the SECOND gulph FLATTERERS are condemned to remain immersed in filth—Can. XVIII, 101-106.  
 45 They see Thais, the harlot—Can. XVIII, 130-132.  
 46 In the THIRD gulph are punished those guilty of SIMONY, by being fixed head downwards in certain apertures, so that only the legs appear without, their soles burning with flames—Can. XIX, 14-35.  
 47 In the Gulph Malebolge PUBLIC PECULATORS are plunged in a lake of burning pitch—Can. XXI, 51-53.  
 48 Demons guard further progress; but Virgil appeases them—Can. XXI, 70.  
 49 Other sinners of the same kind similarly punished—Can. XXII, 125, 126.  
 50 Ciampolo, trying to escape, is caught—Can. XXII, 137-139.  
 51 The enraged demons pursue Dante; but he is saved by Virgil—Can. XXIII, 52-54.  
 52 Punishment of HYPOCRITES in the SIXTH gulph; which is to pace continually round the gulph under caps and hoods, gilt outside, but leaden inside—Can. XXIII, 58-67.  
 53 Caiaphas is seen fixed to a cross on the ground so that all tread on him in passing—Can. XXIII, 917-920.  
 54 Arrival in the SEVENTH gulph, where ROBBERS are tormented by venomous and pestilent serpents—Can. XXIV, 89-92.  
 55 The poet meets with three of his countrymen; one of whom undergoes a marvelous transformation in his presence—Can. XXV, 59-61.  
 56 Passing to the EIGHTH gulph, they see the punishment of EVIL COUNSELLORS, each enveloped in a flame—Can. XXVI, 46-49.  
 57 In the NINTH gulph they see SOWERS OF SCANDAL, SCHISMATICS and HERETICS differently maimed—Can. XXVIII, 30, 31.  
 58 They find here Piero da Medicina—Can. XXVIII, 68 seq.  
 59 Bertrand de Born, beheaded and holding his own head in his hand—Can. XXVIII, 116-119.  
 60 The author sees more misery in this gulph—Can. XXIX, 1-3.  
 61 Punishment to FORGERS in TENTH gulph—Can. XXIX, 52-56.  
 62 They are covered with tetter which they have to scratch off constantly—Can. XXIX, 79-81.  
 63 Two forgers tormenting each other—XXX, 26-32.  
 64 Myrrha—Can. XXX, 38, 39.  
 65 Arrival in the NINTH circle where TRAITORS are confined, is surrounded by giants immersed in pits to the naval. They encounter Nimrod—Can. XXXI, 70-72.  
 66 They meet Ephialtes—Can. XXXI, 85.  
 67 Anteus takes them both in his arms and places them both at the bottom of the pit—Can. XXXI, 133-135.  
 68 The ninth and last or frozen circle is divided into four parts. The first is a frozen lake out of which the heads of traitors project—Can. XXXII, 20-25.  
 69 Dante encounters the traitor Bocca. Can. XXXII, 97-100.  
 70 How Ugolino chaws the skull of Archbishop Ruggieri—Can. XXXIII, 13-15.  
 71 Ugolino and his Sons starved in the Tower of Pisa—Can. XXXIII, 62, 63.  
 72 Ugolino and his Sons in utter despair—Can. XXXIII, 61-68.  
 73 The sons all dead, the father dies too. Can. XXXIII, 71-74.  
 74 FOURTH and last round of NINTH circle. Those who have betrayed their BENEFACTORS are wholly covered by ice—Can. XXXIV, 10-13.  
 75 They pass by a mysterious way again to the upper world—Can. XXXIV, 127-129.  
 76 Arrive safely under the starry heavens—Can. XXXIV, 133.

ILLUSTRATIONS TO THE LEGEND OF THE WANDERING JEW.

BY GUSTAVE DORE.

FINELY COLORED PHOTOGRAPHS.—\$2 75 per Slide.

- 1 Christ on his way to Golgatha pronounces judgment on the pitiless Ahasnerus, to wander till Judgment day.
- 2 Too late he feels, by look, and deed, and word, How often he has crucified the Lord.
- 3 Spell-bound, they gather far and near to scan The weird senescence of that wondrous man.
- 4 In vain they offer wine with drunken jest; He may not enter for a moment's rest.

- 5 On, through morass and slough, he strives to fly  
From hateful memories of days gone by.
- 6 The end releases other men from strife;  
His fate is ceaseless toil and deathless life.
- 7 Now when fantastic visions fill the air  
Sorrow surrenders to a dull despair.
- 8 Transfixed with awe, he feels his God is nigh;  
And, conscience-stricken, looks on Cavalry.
- 9 Secure he stands, and fearless gazes round,  
Where arrows fall and corpses strew the ground.
- 10 On thro' the storm he speeds, 'midst drowning cries,  
Whilst helpless vessels sink before his eyes.
- 11 Trees intertwined with snakes he walks beneath,  
Safe thro' dark valleys ripe with hideous death,
- 12 The Judgment Day! He hears the trumpets' blast.  
And, prostrate, owns his Saviour's love at last.

## ILLUSTRATIONS TO THE GOSPEL.

BY F. OVERBECK.

FINELY COLORED PHOTOGRAPHS.—\$2 75 per Slide.

- 1 The Annunciation to Mary—Luke i, 26-28.
- 2 The salutation of Elizabeth to Mary—Luke i, 39-56.
- 3 The naming of John the Baptist—Luke i, 57-67.
- 4 The birth of Christ—Luke ii, 1-20.
- 5 The presentation of Jesus in the Temple—Luke ii, 22-40.
- 6 The offerings of the Wise Men—Matth. ii, 1-12.
- 7 The flight into Egypt advised by an Angel—Matth. ii, 13-15.
- 8 The slaughter of the Innocents—Matth. ii, 16-19.
- 9 Jesus in the workshop of Joseph—Luke ii, 51, 52.
- 10 Jesus in the Temple—Luke iii, 41-51.
- 11 John baptises Jesus—Matth. iii, 1-17.
- 12 The wedding at Cana. Water made into wine—John ii, 1-11.
- 13 Jesus healing the Sick—Luke iv, 38-40.
- 14 The calling of Matthew—Matth. ix, 9.
- 15 Jesus' feet anointed by a sinner—Luke vi, 36.
- 16 Jesus preaching from a ship—Matth. xxiii, 1-3.
- 17 Parable of the good seed and the cockle—Matth. xiii, 24-30.
- 18 Who is the greatest in the Kingdom of Heaven?—Matth. xviii, 1-4.
- 19 Jesus in the house of Mary and Martha—Luke x, 38-42.
- 20 The return of the Prodigal Son—Luke xv, 11-32.
- 21 Christ raises Lazarus—John xi, 32-46.
- 22 Christ entering Jerusalem—Matth. xxi, 1-11.
- 23 Jesus speaks against the Pharisees—Matth. xxiii, 1-33.
- 24 The five wise and the five foolish virgins—Matth. xxv, 1-13.
- 25 Christ washing the feet of his Disciples—John xiii, 1-16.
- 26 John leaning on Jesus' bosom—John xiii, 23-30.
- 27 The Apostles asleep—Matth. xxvi, 36-46.
- 28 Christ bound and led to judgment—John xviii, 12-15.
- 29 Christ thrice denied by Peter—Matth. xxvi, 73-75.
- 30 Herod and Pilate made friends—Luke xxiii, 5-12.
- 31 Barrabas released and Jesus delivered to be crucified—Matth. xxvii, 13-23.
- 32 Christ scourged—John xix, 1.
- 33 Behold the man! (Ecce Homo!)—John xix, 1-15.
- 34 Christ bearing the Cross—John xix, 16, 17.
- 35 The Crucifixion of Christ—John xix, 16-22.
- 36 The burial of Christ—Mark xv, 46, 47.
- 37 The resurrection of Christ—Matth. xxviii, 1-15.
- 38 Christ appears to Thomas—John xxii, 24-29.
- 39 Christ commending his flock to Peter—John xxi, 15-17.
- 40 The ascension of Christ—Luke xxiv, 50, 51.

SELECTIONS FROM BENDEMANN'S FRIEZE IN THE ROYAL PALACE  
IN DRESDEN.

FINELY COLORED PHOTOGRAPHS.—\$2 75 per Slide.

- |  |   |
|--|---|
| 1 The first care bestowed on the newly born. | 22 Hospitality.   |
| 2 The School for Boys.                       | 23 Pity.  |
| 3 The Training of the Gir's.                 | 24 Ministering the Sacrament.                             |
| 4 The Dawn of Love.                          | 25 Cultivation of the Grape Vine.                         |
| 5 The Married Couple.                        | 26 The Mine.  |
| 6 The Visit to the Wine Cask.                | 27 The Furnace.   |
| 7 The Plough.                                | 28 The Forge.   |
| 8 The Mowers.                                | 29 Seeking Ways for Traffic.                              |
| 9 The Gathering of the Sheaves.              | 30 Commerce.  |
| 10 The Shearing of the Sheep.                | 31 Shipping.  |
| 11 The Hostile Invasion.                     | 32 The Healing Art.                                       |
| 12 The Attack on the Traders.                | 33 The Apothecary.  |
| 13 Justice.                                  | 34 The Philosopher.                                       |
| 14 The Court of Justice.                     | 35 The Astronomer.  |
| 15 The Sentence.                             | 36 The Hermit.  |
| 16 The Punishment.                           | 37 Death.   |
| 17 Architecture.                             | 38 On the Way to Heaven.                                  |
| 18 Wisdom.                                   | 39 Come to me all ye that are weary and<br>heavily laden. |
| 19 Government.                               | 40 The Fountain of Life.                                  |
| 20 Courage.                                  |   |
| 21 Compassion.                               |   |

PRE-RAPHAELITE PICTURES BY ITALIAN MASTERS.

FINELY COLORED PHOTOGRAPHS.—\$2 75 per Slide.

- |  |                            |                                      |                                     |
|--|----------------------------|--------------------------------------|-------------------------------------|
| Virgin and Child by.....                         | <i>Cimabue</i> , born 1240 | Portrait of Savanarola .             | <i>Fra Bartolomeo</i> , b. 1469     |
| Birth of Christ.....                             | <i>Giotto</i> , " 1265     | Four Saints.....                     | <i>Andrea del Sarto</i> , born 1488 |
| Adoration of the Magi.....                       | " "                        | The Annunciation.....                | <i>Angelico</i>                     |
| Presentation in the Temple...                    | " "                        | The Adoration of the Magi.....       | "                                   |
| Treason of Judas.....                            | " "                        | The Flight into Egypt.....           | "                                   |
| Resurrection.....                                | " "                        | The Raising of Lazarus.....          | "                                   |
| Portrait of Dante.....                           | " "                        | The Treason money paid to Judas..... | "                                   |
| Baptism of Christ.....                           | <i>Verrocchio</i> , " 1422 | Christ Scourged.....                 | "                                   |
| The Last Supper.....                             | <i>Da Vinci</i> , " 1444   | The Burial of Christ.....            | "                                   |
| Vanity and Modesty.....                          | " "                        | The Ascension of Christ.....         | "                                   |
| Virgin adorning her Child..                      | <i>Perugino</i> " 1446     | The Adoration of the Shepherds.....  | <i>Credi</i>                        |
| The Prayer in the Garden of Olives"              | " "                        | The Adoration of the Magi.           | <i>Da Fabriano</i> b. 1332          |
| The Preparation for the Burial of<br>Christ..... | " "                        | The Burial of Christ.....            | <i>Gadd</i>                         |
| The Adoration of the Shepherds..                 | " "                        | The Birth of Christ.....             | <i>Lippi</i> , born 1605            |
|  | <i>Ghirlandio</i> , " 1449 | The Virgin adorning the Child.....   | <i>Panicale</i>                     |
| The Adoration of the Magi                        | " "                        | The Three Arch Angels gazing Tobit.  | <i>Pollaiuolo</i>                   |
|  |                            | The Slaughter of the Innocents       | <i>Mattea de Sienna</i>             |

GRISSETT'S GROTESQUES, OR JOKES DRAWN ON WOOD.

With Rhymes: by TOM HOOD.

FINELY COLORED PHOTOGRAPHS—\$2 75 per Slide.

- |  |   |
|--|---|
| 1 Duke and Earl.                         | 11 The Gambols of the Three Jolly Beggars<br>after their feast. |
| 2 A shocking Bear.                       | 12 How to Learn how Fish are Fresh.                             |
| 3 The Poachers—No. 1.                    | 13 The Fashions—No. 1.  |
| 4 The Poachers—No. 2.                    | 14 The Fashions—No. 2.  |
| 5 The Frozen Phantom.                    | 15 A Prejudiced Traveler.                                       |
| 6 The Test of Friendship.                | 16 A Visit to the Zoological—The Tiger.                         |
| 7 Mrs. J.                                | 17 A Visit to the Zoological—The Lion.                          |
| 8 The Three Jolly Beggars.               | 18 On the value of a carriage, wealth and a<br>title.           |
| 9 The Three Jolly Beggars returned Home. |   |
| 10 The Three Jolly Beggars carousing.    |   |

- |    |  |    |  |
|----|--|----|--|
| 19 | Education thrown away.                         | 27 | Monkey's Manners.                        |
| 20 | Taking the Veil.                               | 28 | Ragged Bob and the Bear.                 |
| 21 | A Lesson to Humanity.                          | 29 | A Limited Company.                       |
| 22 | The Monkey Locksmith.                          | 30 | Tom Timmins or the Reward of Politeness. |
| 23 | A sensation story—the nightmare of the Miser.  | 31 | Artist and Patron.                       |
| 24 | A sensation story—The repentance of the Miser. | 32 | The Money Spinner.                       |
| 25 | A Dream of Respectability—No. 1.               | 33 | Cock-a-doodle-doo.                       |
| 26 | A Dream of Respectability—No. 2.               | 34 | Reynard's Recruit.                       |
|    |  | 35 | A Yarn.                                  |
|    |  | 36 | An absurd moral.                         |

### THE ALPINE REGIONS OF SWITZERLAND AND TYROL.

FINELY COLORED PHOTOGRAPHS—\$2 75 per Slide.

- |    |  |    |   |
|----|--|----|---|
| 1  | Castle Klam on the Oberinn River.        | 18 | View near Salzburg.                             |
| 2  | View on the Alps in Steiermark.          | 19 | View of a Tyrolese Cottage.                     |
| 3  | Winter View on the Alps, near Meiringen. | 20 | View near Aussee.                               |
| 4  | The Lake of the Four Cantons.            | 21 | Interior View of an Alpine Shanty.              |
| 5  | The Lake of Luzerne.                     | 22 | The Lake of Brienz.                             |
| 6  | View in the Alps.                        | 23 | Graubunden Lake.                                |
| 7  | View on the River Gosson.                | 24 | Lake of Interlaken.                             |
| 8  | View on the River Inn.                   | 25 | Interior of an Alpine Cow-House.                |
| 9  | View near Inspruk.                       | 26 | Lake of Gmunden.                                |
| 10 | Tyrolese Hunters.                        | 27 | Cottage in the Alps, near Snowcap Mountain.     |
| 11 | The Fountain at Salzburg.                | 28 | View of the River Inn.                          |
| 12 | On the Konigs-Lake.                      | 29 | Castle of Wolfstein.                            |
| 13 | View near Berechtsgaden.                 | 30 | Tyrolese Village in the Lowlands, Winter Scene. |
| 14 | View near the Martinswand—Winter.        | 31 | Tyrolese Farmers at Work unloading.             |
| 15 | View near Salzburg.                      |    |   |
| 16 | View of the Lake of Thun.                |    |   |
| 17 | Entrance to Meran.                       |    |   |

### RURAL LIFE IN SWITZERLAND.

FINELY COLORED PHOTOGRAPHS—\$2 75 per Slide.

- |    |                                    |    |                            |
|----|------------------------------------|----|----------------------------|
| 1  | Girl Milking Cows.                 | 13 | The Surprise.              |
| 2  | Ferrying Cattle across the Lake.   | 14 | Angling in the Brook.      |
| 3  | Return from the Alps in Autumn.    | 15 | The Young Beggars.         |
| 4  | Noonday's Rest near the Lake.      | 16 | Feeding the Poney.         |
| 5  | Approach of Evening.               | 17 | Rural Happiness.           |
| 6  | Loading Hay.                       | 18 | Journey through the Woods. |
| 7  | Enjoying the Breeze of the Lake.   | 19 | The Mill in the Alps.      |
| 8  | Sheltering Tree—Storm approaching. | 20 | Alpine Cottage.            |
| 9  | Watching the Dawn of Morning.      | 21 | A Tyrolese Shanty.         |
| 10 | Tenderly Nursing.                  | 22 | Rest in the Field.         |
| 11 | Milking the Goats.                 | 23 | A Family of Goats.         |
| 12 | The Frugal Breakfast.              |    |                            |

### FINDEN'S TABLEAU.

*From Paintings by Stephanhoff and Corbould.*

FINELY COLORED PHOTOGRAPHS—\$2 75 per Slide.

- |   |                       |    |                         |
|---|-----------------------|----|-------------------------|
| 1 | The Harvest Home.     | 7  | Returning from Milking. |
| 2 | Return from the Fair. | 8  | The Gleaner.            |
| 3 | The Love-Token.       | 9  | The Stolen Child.       |
| 4 | The Rustic Token.     | 10 | The Village Amannensis. |
| 5 | Home.                 | 11 | The Stolen Letter.      |
| 6 | The Love-Charm.       | 12 | Hop Gathering.          |

## ILLUSTRATIONS OF BIBLE HISTORY.

(Additional to those on page 18.)

FINELY COLORED PHOTOGRAPHS.—\$2 75 per Slide.

|  |                                      |
|--|--------------------------------------|
| Jacob blessing the Sons of Joseph.               | The Judas Kiss.                      |
| Children of Israel gathering Manna.              | Christ teaching his Doctrines.       |
| Falling down of the Walls of Jericho.            | Christ rewarding the Faithful.       |
| Slaughter of the Innocents.                      | Christ before Pilate.                |
| The Widow's Oil Multiplied.                      | The Crucifixion, by <i>Raphael</i> . |
| The Holy Family, by <i>Sir Joshua Reynolds</i> . | The Resurrection.                    |
| Birth of Christ                                  | The Three Marys walking to the Tomb. |
| "White Shepherds watched their flocks by night." | The Ascension.                       |

## ILLUSTRATIONS OF AMERICAN HISTORY.

(Additional to those on page 17.)

FINELY COLORED PHOTOGRAPHS.—\$2 75 per Slide.

The Early Home of Lincoln.  
Franklin at the French Court.  
The Marriage of Pocahontas.  
The First Prayer in Congress, 1774.  
Battle of Bunker Hill.  
The First Blow for Liberty, by *F. O. C. Darley*.

*To the Memory of the Patriots of 1776.*

"There once the embattled farmers stood,  
And fired the shot heard round the world!"

The Challenge—Union Sailor nailing the Flag of the Union to the Mast-Head.  
Death Bed of Lincoln.

## DISSOLVING VIEWS.

(Additional to those on page 26.)

IN SETS OF TWO SLIDES EACH—\$5 50 per set.

The Little Coquette—The Little Gourmande (2 slides).  
The Childish Joy—The Childish Sorrow (2 slides).  
The Hard Lesson—Reading the Psalms (2 slides).  
The Young Mother fondly gazing on her First-Born—Changes to same sitting by the Empty Cradle, after the Death of her Child (2 slides).

"Fondly gazing on that young face,  
With anxious thoughts of future years;  
The mother watched each budding grace,  
And mused on all her hopes and fears!"

"Gone! from a world of pain and woe!  
Gone! from death—from sin's alloy.  
Gone! from temptation's wiles and, oh!  
Gone! Gone! from grief to endless joy!"

The Morning Kiss—The Evening Prayer (2 slides).  
Alexander and Diogenes—Jack in Office (Dogs)—(2 slides).  
High Life—Low Life (Dogs)—(2 slides).  
Looking In—Looking Out (2 slides).  
Jeff in power, surrounded by his Generals—Jeff powerless, surrounded by his Captors (2 slides).  
Oil Stocks Up!—Oil Stocks Down! (2 slides).  
The First Christmas Morning—The Star appearing to the Shepherds (2 slides).

### INSTRUCTIONS FOR THE OXY-HYDROGEN STEREOPTICONS.

**DIRECTIONS FOR MAKING THE HYDROGEN GAS.**—For this purpose a Generator is furnished with the apparatus, consisting of an outer copper tank, with an inner copper drum. This drum has a perforated false bottom—and in the top of it is screwed a brass tube with stop-cock.

Withdraw the copper drum, remove the false bottom, and place within the drum any convenient quantity of Zinc, in small pieces; then replace the false bottom, and the Zinc will be retained.

Pour in the outer Copper Tank about 4 quarts of water, and add to that about 2 pounds of Sulphuric Acid (common Oil of Vitriol). Stir the mixture with a stick, and let it stand for 15 to 20 minutes, that the acid may be thoroughly and uniformly diluted.

Replace the copper drum in the tank, securing it in position by the clamping rods.

Into the Purifier pour water to the depth of about 3 inches. Connect the top opening of the Purifier with the Generator, and the side opening with the Gas Bag (by means of the flexible tubes.)

Turn on the Cock at the Generator, and also that at the Bag.

The Gas will now begin to pass over, and can be seen bubbling up through the water in the Purifier, and the process will continue until the Bag is full, or until the materials in the Generator are exhausted.

After having made the Gas, shut off the Cock at the Bag, and also that at the Generator, and detach the Purifier.

Remove the inner copper drum, and wash it and the Zinc with clean water.

Empty the Acid from the Copper Tank—if it is fresh, pour it into a Bottle for future use. But if it is not fresh it is better to throw it away than to run the risk of a failure from poor acid.

Wash the Tank with clean water.

*It is recommended to make the Hydrogen in the open air, to avoid damage to clothing or furniture from the spilling of the acid, which is almost unavoidable.*

The Gas furnished by the Public Gas Works answers equally as well as pure Hydrogen Gas. Therefore, in cities and towns where there are Gas Works, the manufacture of Hydrogen can be dispensed with, and the Hydrogen Gas Bag can be filled by making connection between the bag and a gas burner, with a piece of the India Rubber Tubing.

### DIRECTIONS FOR MAKING THE OXYGEN GAS.

*(The illustration on page 8 represents the apparatus, the Pressure Board of course being removed when making the Gas.)*

Place in the Retort 16 ounces of *Chlorate of Potash*, in coarse powder, and add to it 6 ounces of *Black Oxide of Manganese*. Shake the Retort, that the ingredients may be well mixed.

Next, blow through all the pipes and connections, so as to satisfy yourself that there is nothing to obstruct the free passage of the Gas.

Pour about one pint of water into the wash bottle, and fit the metal pipe into the opening at the top; this pipe is connected by the India Rubber Tubing with the longer metal pipe which you now fit into the top of the Retort. Press these pipes, and the fittings will be completely gas-tight.

Light the spirit lamp under the Retort, and in a few minutes bubbles of gas will begin to come up through the water in the Wash Bottle, and the Wash Bottle is now to be connected with the Gas Bag by the piece of India Rubber Tubing, as shown in the illustration.

If the Gas comes over too violently, remove the lamp and replace it when the flow of gas becomes more moderate, and keep it under the Retort until the bubbles cease to come over.

You then turn the cock at the Bag—detach the Bag from the Wash Bottle. Next, remove the metal pipe from the Wash Bottle—and, last of all, remove the Spirit Lamp.

When the Retort has cooled, wash out the residuum in the Retort, and stand the Retort upside down, that it may be entirely dry before it is used again, as it is absolutely necessary that there shall be no moisture in the Retort while the Gas is being made. With good chemicals the Bag can be filled with Gas in about twenty minutes.

Failures often occur from using impure chemicals. To test them, melt a small quantity of the Chlorate of Potash, in an iron spoon, over a Spirit Lamp, and stir into it with an iron wire some of the Black Oxide of Manganese.

If the materials are not good an explosion will take place, and a whitish mass with red spots in it will be left in the spoon—if they are pure, there will be no explosion, and the melted mixture will soon dry up, leaving a dark gray residuum.

*For price of Chemicals, etc., see price list on page 48.*

DIRECTIONS FOR SETTING UP AND OPERATING THE OXY-HYDROGEN STEREOPTICON.

The OXY-HYDROGEN STEREOPTICON is packed in a substantial, hinged Packing Case, with Lock and Key, about 24 inches square, and 30 inches long, dovetailed, and planed smooth inside and outside. This contains the Stereopticon, with Gas Bags, etc., complete, and also affords sufficient space for the sliders and screen. The lid of the box is made with slip hinges, so that it can be removed in an instant. This lid serves as a platform for the apparatus, and to the inner side of it is attached the dissolving key, etc.

The first thing to be done is to put up the Screen (on page 48 is price list of Screens). The Screens are made with a wide hem, and with loops placed two feet apart all around the four sides of the Screen. By these loops the Screen can be attached to a wooden frame, though perhaps the most convenient plan is to pass a rope or stout cord through the loops on the upper edge of the screen, and suspend the rope from the sides of the room or hall; if in a church, the rope can generally be attached to the side windows or galleries. Tie the loop at the upper *left* hand corner to the cord or rope, and to the loop at the upper *right* hand corner attach a light cord, by drawing which the Screen can be stretched evenly; and by the loops on the sides and lower edge, it can be held firmly. Before hanging it up it should be dipped in water, as this will render it closer, and more transparent, and therefore show the views to better effect. The apparatus can be placed either in front of the Screen or behind it, as may be most convenient, depending upon the proportions and internal arrangements of the room or hall.

The size to which the picture is to be magnified is next to be determined. The further the apparatus is from the Screen, the larger will be the picture on the Screen. The apparatus is furnished with a set of Low Power, and also a set of High Power Magnifying Lenses, giving about the following results. The Low Power Lenses, with the Screen at the

|   |                 |
|---|-----------------|
| Distance of 10 feet from the apparatus, will make a picture of about..... | 3 feet diameter |
| “ “ 20 “ “ “ “ “ “ “ “ “ “ .....  | 6 “ “ “         |
| “ “ 30 “ “ “ “ “ “ “ “ “ “ .....  | 9 “ “ “         |
| “ “ 40 “ “ “ “ “ “ “ “ “ “ .....  | 12 “ “ “        |
| “ “ 50 “ “ “ “ “ “ “ “ “ “ .....  | 15 “ “ “        |

And the High Power Lenses, with the Screen at the

|   |                 |
|---|-----------------|
| Distance of 10 feet from the apparatus, will make a picture of about..... | 6 feet diameter |
| “ “ 20 “ “ “ “ “ “ “ “ “ “ .....  | 12 “ “ “        |
| “ “ 30 “ “ “ “ “ “ “ “ “ “ .....  | 18 “ “ “        |
| “ “ 40 “ “ “ “ “ “ “ “ “ “ .....  | 24 “ “ “        |
| “ “ 50 “ “ “ “ “ “ “ “ “ “ .....  | 30 “ “ “        |

The apparatus must be at a proper distance from the Screen to produce the views of the desired dimensions, and elevated from the floor, so that the lenses shall be on a level with the centre of the Screen. This can generally be accomplished by placing the packing case on its side on a desk or table, slipping the lid off its hinges, and placing this on the side of the packing case. The lid is intended to serve as a platform, the Dissolving Key, etc., being permanently attached to it, while the views to be used in the exhibition can be conveniently placed within the case.

Place the Lanterns on the Platform, each on its own pivot. Set the Safety Bottles in their sockets, having water in each to the depth of about one inch.

Place the Oxy-Hydrogen jets in the Lanterns with a cylinder of good hard lime in the lime carrier of each.

On the floor in front of the apparatus place the Gas Bags, each under its pressure board. On the Oxygen Bag there should be about 200 pounds weight, and the same on the Hydrogen if house gas is used; if, however, pure Hydrogen (made from Zinc and Sulphuric Acid) is used, there should then be from 250 to 300 pounds weight on the Hydrogen.

The best way to provide the weights for a traveling exhibition is to procure two good stout Bags, such as are used for grain or salt, and carry these along with the apparatus, and fill them with dirt or sand, which can be thrown out at the close of the performance, and the Bags packed up with the apparatus.

With the long flexible tube marked HYD, connect the Hydrogen Bag with the top opening of the Hydrogen Safety Bottle—then connect the side opening of the same with the Dissolving Key, and that again with the cock of each jet marked H. All the flexible tubes which form the Hydrogen connections are distinctly marked *HYD* at each end.

With the long flexible tube marked OXY, connect the Oxygen Bag with the top opening of the Oxygen Safety Bottle, then connect the side opening of the same with the Dissolving Key, and that again with the cock of each jet marked O. All the flexible tubes which form the Oxygen connections are distinctly marked *OXY* at each end.

Turn the cock at each Bag, and also the cocks at the jets full head on, and set the lever of the Dissolving Key so as to send the gases equally to each jet.

If the pipes are all clear and unobstructed, the gases will be seen bubbling up through the water in each of the Safety Bottles. Move the lever of the Dissolving Key from side to side, and notice if the bubbles in each of the Safety Bottles continue to come up without interruption (if there is any interruption, the tubes must be detached and examined, as well as the jets, to ascertain where the obstruction is, and to remove the cause.) Allow the gases to pass through in this way for the space of about one minute, so as to expel all the atmospheric air from the tubes.

Then stop the Gases at each jet, and turn on a little Hydrogen to each jet (by the cocks marked H), and light it with a match as it issues from the jet. Allow the Hydrogen to burn thus for about two minutes, that the lime cylinders may be gradually heated up; the Lime Cylinders generally require to be about  $\frac{1}{2}$  inch from the jet, but this will vary with different samples of lime; the lime carriers therefore are mounted on a sliding bar for ease of adjustment.

Move the Lever of the Dissolving Key to the right, until it is stopped by the Pin. This will send almost all the flow of each Gas to the Jet in the Right Hand Lantern, thus reducing the flame in the Left Hand Lantern to a small size—merely enough to keep up the light.

Next, turn on *very gradually* the OXYGEN to the Jet in the Right Hand Lantern (by the cock attached thereto marked O), and then increase the flow of each gas *very gradually*, until the light is brilliant and dazzling. To obtain this requires the gases to be very delicately proportioned to each other—too much, either of Oxygen or of Hydrogen, will reduce the intensity of the light and waste gas. When the light is perfect, there will be scarcely any flame visible, but the front surface of the Lime Cylinder will be of such a dazzling brightness that the eye cannot look directly at it without injury. Never look, therefore, at the lime itself, but observe its reflection in the condensing lens, and its condition can be seen exactly. *Always follow this rule.*

Then move the Lever of the Dissolving Key to the extreme left, and adjust the jet in the Left Hand Lantern, in the same way as directed above.

Place a View in the Left Hand Lantern, and adjust the focus.

Move the jet back and forth from the Condensing Lenses, and slide it up and down on the rod until the picture on the screen is evenly illuminated, then secure it by the clamping screw.

Move the Lever of the Dissolving Key, and transfer the Gases to the jet in the Right Hand Lantern.

Place a View in the Right Hand Lantern, adjust the focus, and adjust the jet as directed above.

Turn the Lever of the Dissolving Key half way, and each picture will be seen on the screen. Move the Lanterns on the pivot in front, so as to bring both pictures on the same space.

Then by moving the Lever of the Dissolving Key from one side to the other, thereby transferring the gases from one jet to the other, the pictures will beautifully dissolve, one into the other—one will fade away, and the other replace it on the screen in a manner which never fails to astonish and delight an audience.

While a picture in one lantern is before the audience, and the explanation of it is being made, quietly withdraw the slide from the other lantern, and replace it by another, and dissolve by moving the lever of the Dissolving Key. To show Statuary upon a colored ground, place the colored Glass Slide in one lantern, which will produce a colored screen—then place a Statuary Slide in the other lantern, and move the lever of the Dissolving Key, and the statuary will appear on the colored background, and can be slowly dissolved out in the same way.

The Lime Cylinder must be turned occasionally during the exhibition, to present a new surface—and the proportions of the gases will require adjusting every now and then.

At the close of the exhibition, or if it should be necessary during the exhibition to make any change in the position of the Gas Bags, turn off both gases—the Oxygen first, and then the Hydrogen.

### MATERIALS, Etc.

|   |              |        |
|---|--------------|--------|
| Lime Cylinders, prepared from fine Pennsylvania Marble, for Oxyhydrogen Stereopticons, in air-tight Tin Canisters, containing 12 limes.....     | per canister | \$2 00 |
| Lime Squares, prepared from fine Pennsylvania Marble for Oxy Calcium Stereopticon's in Tin air-tight canisters, containing 12 limes.....        | per canister | 2 00   |
| Chlorate of Potash, <i>chemically pure</i> , per pound.....   |              | 75     |
| Black Oxide of Manganese, <i>chemically pure</i> , per pound.....   |              | 20     |
| Chemicals, ready mixed, in Packages—each package containing proper quantity to make Gas sufficient for an evening's exhibition—per package..... |              | 1 00   |
| First quality India Rubber Gas Bag, 21 by 30 inches—with Stop Cock, each.....   |              | 18 00  |
| First quality India Rubber Gas Bag, 30 by 40 inches—with Stop Cock, each.....   |              | 24 00  |
| India Rubber Tubing, per foot.....  |              | 50     |
| Improved Lamp to burn Lard, or Lard Oil, with Reflector, each.....  |              | 5 00   |
| Glass Chimney, for do.....  |              | 25     |
| Coal Oil Lamp, each.....  |              | 2 50   |
| Glass Chimney, for do.....  |              | 25     |
| Scissors, for trimming Lamps.....   |              | 1 00   |
| Wicks, for do. per dozen.....   |              | 40     |
| Muslin Screen, 9 feet square.....   |              | 9 00   |
| “ “ 12 “ “.....   |              | 13 00  |
| “ “ 15 “ “.....   |              | 18 00  |
| “ “ 18 “ “.....   |              | 24 00  |
| “ “ 27 “ “.....   |              | 35 00  |

Magnesium Lamps, for burning Magnesium Wire.....\$50 00

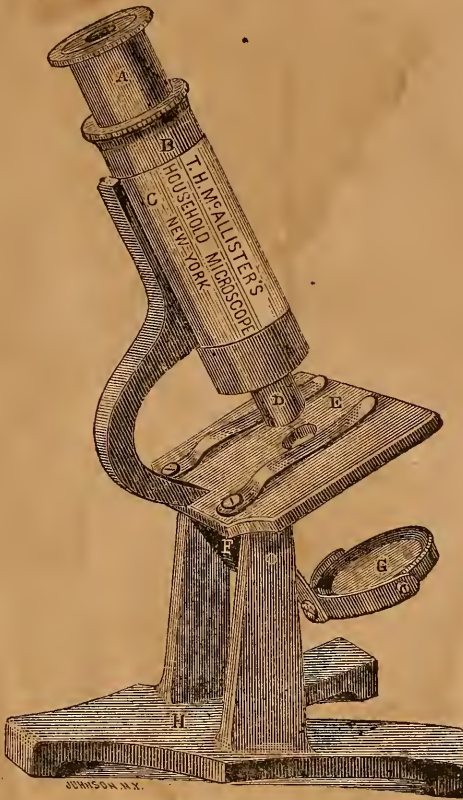
Magnesium Wire, for above Lamps.....per ounce \$3 50

These Magnesium Lamps can be attached to any of the Lanterns or Stereopticons. They give a brilliant light, but give out an abundance of smoke, which must be led off to a chimney and the expense of burning each Lamp is about \$3.00 per hour.

# T. H. McAllister's Household Microscope.

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- B—The Body of the Instrument.
- C—The Brass Collar, in which the Body moves easily for adjustment of the focus.
- D—The Magnifying Lens; or "Objective."
- E—The Stage; on which the object is placed—with springs to hold the object.
- F—The Axis of inclination; by which the instrument can be readily brought to any convenient angle for observation.
- G—The Mirror; with Universal Motion—for illumination of transparent objects.
- H—The Base; firmly supporting the instrument.

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WITH LAMP TO BURN LARD OIL, SWEET OIL, OR SPERM OIL.

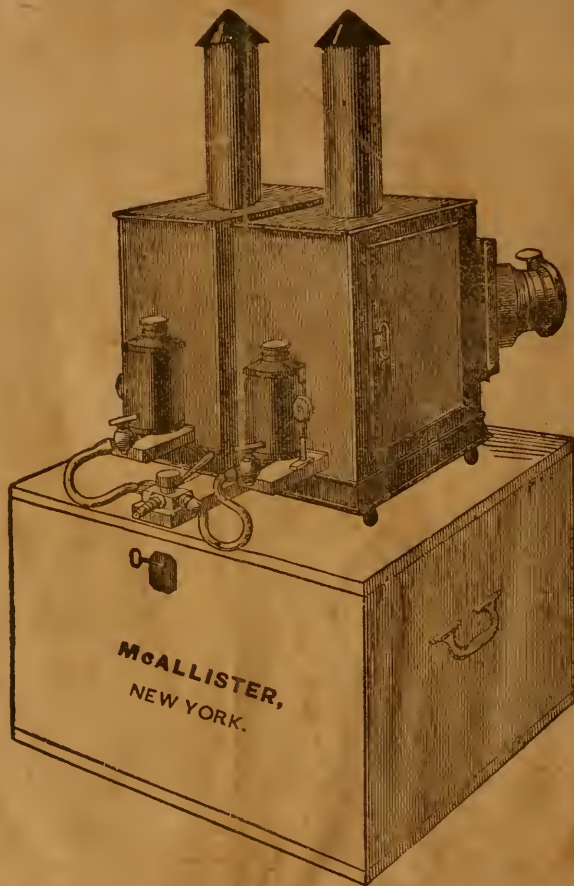
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- No. 3, with Condensing Lenses, 2 1-4 inches diameter, 10.00

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