ERRORS AND CORRECTIONS.

No. 2537, Page 12, should read: "Same as No. 2536."
" 2538, " 12, " " " Same as No. 2537."
" 2541, " 14, " " " Same as No. 2540."
" 2553, " 16, " " " Same as No. 2552."
" 2556, " 17, " " " Same as No. 2555."
" 2559, " 18, " " " Same as No. 2558."
" 2561, " 18, " " " Same as No. 2560."

Class VIII., Page 25, American Views, priced at $2.00, should be $1.00 per slide.

Class XLIV., Page 48, should read, "Class XLVI."

Class LXVIII., Page 76, should read, "Class LXX."

Gas Apparatus for one Oxy-Calcium Lantern, containing one large size Gas Bag 30×40, Retort, Connecting Pipe, Retort Stand, Wash Bottle, Tin Lamp, 8 feet Tubing, and the Oxy-Calcium Lamp, will be $36 00

Gas Apparatus for two Lanterns, with large Gas Bag 30×40, will be 46 00
Gas Apparatus for one Lantern, with small Gas Bag 24×30, will be 32 00
CATALOGUE

OF
Magnesium Stereopticons; Magnesium Lamps;
Oxy-Hydrogen Microscopes;
Oxy-Hydrogen Polariscopes;
Oxy-Hydrogen Kaleidoscopes;

Oxy-Hydrogen Stereopticons;
Oxy-Calciunm Stereopticons; Dissolving View Apparatus; Magic Lanterns;

AND
VIEWS FOR THE SAME.

Manufactured and sold Wholesale and Retail by
WILLIAM Y. MCALLISTER, Optician,
No. 728 Chestnut Street, Philadelphia.
**Magic Lanterns.**

The Magic Lantern, which was formerly used merely to amuse children by the exhibition of miserable caricatures and grotesque figures, has now assumed a different character by the new and superior photographic pictures prepared for this instrument; these views are made with distinctness, fidelity and artistic effect, unattainable in those formerly made. With a view of rendering the Magic Lantern a source of instruction and entertainment, the manufacturers have produced, at considerable expense, a variety of slides of a very superior description. They are painted, after being photographed, by skilful artists, in all the varied and brilliant tints for their true representation. The superior views in Palestine, and Sacred History, Portraits of Distinguished Persons, Events in the Early History of our own Country, and the stirring scenes which occurred in connection with our Civil War, with various others in this catalogue, are peculiarly adapted for this purpose, and may be placed before the eye of the spectator with a vividness and reality before unattainable. Persons engaged in giving instruction to the young are impressed with the value of pictorial representations in assisting them to fix ideas; and no instrument possesses such a power as the Phantasmagoria or Magic Lantern, which may more properly be called the Scientific Lantern, as it now has a place among the necessary adjuncts of the lecture and school room. There are no subjects, however intricate and difficult, that may not be readily illustrated by its use; and the superior style of painting in which the views are executed, classes them as genuine works of art.

There cannot be a more efficient mode of conveying a general knowledge on a variety of subjects, than by these views; and, in the hands of a skilful instructor, many lessons of vital importance may be inculcated with a force which no mere oral description can approach. Much more might be said of the advantages attending this mode of instruction and entertainment, but it is presumed that enough has been advanced to draw public attention to it. The judicious parent and enlightened instructor will fully appreciate its merits; and, without doubt, it will be extensively introduced into our colleges, academies and schools.

I have carefully availed myself of every improvement in the Magic Lantern, and am now enabled to offer them superior to any other make in this country, and on the most reasonable terms.

I have constantly on hand a very large assortment of slides, particularly scriptural, astronomical and comic, to which the attention of teachers, superintendents of Sunday schools and public lecturers is particularly invited.

**Dissolving View Apparatus.**

In the dissolving views the change seems almost miraculous, for whilst observing a view of a castle, abbey, or ruin, the operator has the facility for changing in so gradual a manner to an entirely different view, as from day to night, exterior to an interior, or from one city to another, that the audience is completely bewildered, and this is accomplished without leaving the room for one moment in darkness. Statuary
is seen with remarkable effect either upon a blue or black ground, and seems to be in entire relief from the wall or screen. A more intellectual entertainment than that produced by this apparatus can scarcely be conceived.

The Stereopticon.

The Stereopticon is a newly-invented instrument for producing Photographic Pictures greatly magnified, upon a wall or screen, with Stereoscopic effect. Any one who has seen an exhibition of this apparatus, must have been struck with the wonderful relief given to a landscape view or a piece of statuary, magnified fifteen or thirty feet high, having indeed almost as perfect a Stereoscopic effect as is produced by the Stereoscope itself.

The cause of this Stereoscopic effect is due: first, to the scenes and pictures being photographed from nature and solid objects, thereby being strictly correct representations both as regards light and shade, and true perspective; second, to the great intensity of the light, by which the darkest portions of the pictures are properly illuminated; and third, to the superior quality of the lenses with which the instrument is furnished.

Any Stereoscope picture on glass will answer, provided the ground or milky glass be removed from the back of the picture.

The Stereopticons made by me are made on entirely new and improved plans, every part of the apparatus being finished in the best and most substantial manner. They have given universal satisfaction where they have been sold. The cost of exhibiting is about $1 per night. Stereopticon No. 2500, is guaranteed to be the best instrument made in the United States; it will give more light, and the picture is brought out clear to the edge, the lenses being perfectly achromatic. The jets are mixed gas-jets, platinum tipped, and provided with safety-tubes; the condensers of the very best white glass, and the mahogany boxes on new and improved plans, so that Aquariums, Artificial Rainbows, Crystallization, filling a bottle upside down, &c., may be shown, which the apparatus of other makers will not do.

This instrument is warranted to show a Photograph three inches square, magnified up to twenty-five feet in diameter, perfectly satisfactory, clear and bright. It is the only instrument suitable for exhibitions in very large Halls, Theatres, or Academies of Music.

The Magnesium Light

Is now for the first time introduced to the public. The light is whiter and more brilliant than the Oxy-Hydrogen Light, and better adapted to show colors; but is not so intense. This light is especially adapted for parlor entertainments, teachers and lecturers. It is no trouble, is ready at any moment, requires no preparation, and gives a very brilliant and steady light. It costs exactly $2.75 per hour, running both wires, and can be used with only one wire, at half the cost, viz., $1.38 per hour,—
which, taking the first cost in view, is about the same as the Oxy-Hydrogen Light. It has not yet been arranged for exhibiting dissolving views. I recommend them as being very satisfactory and very desirable.

The following notice is from the Franklin Institute Journal.

(Report of the Franklin Institute.)

"The practical performance of this lamp is of the most satisfactory character. The quality of light is most excellent, comparing favorably with the best oxy-hydrogen arrangement; and the steadiness of the flame is all that could be desired for lantern exhibitions."

**Oxy-Hydrogen Microscopes.**

I am enabled to offer for the first time complete, magnifying up to 500 diameters. They can be sold complete or separate, and can be attached to any of the Stereopticons.

**Remarks about Magic Lanterns and Stereopticons.**

Letters are frequently received asking advice in regard to purchasing lanterns and slides, as to what subjects are best, &c. This depends entirely on the apparatus selected. If an oil-lantern is selected it is best to select colored photograph slides, oil paintings, and comic slides. Forty is the smallest number of paintings that will answer for an exhibition an hour and a half long. It is best to order plenty of comic slides, and to order more slides than are wanted; in case I am not able to supply all I can substitute others equally as good. Oil lanterns will not show plain photographs. Any of the oil lanterns are warranted to show a picture 4 feet in diameter, but no larger.

If an Oxy-Calcium Stereopticon is ordered, select any colored photographic pictures, and some few plain photographs, as well as dissolving views and statuary. I recommend the Oxy-Calcium Stereopticon, as being the most suitable for exhibitions, throughout the country; being very easily managed by one person and not so expensive as the Oxy-Hydrogen Stereopticons. They will show a picture 10 feet in diameter, with perfect satisfaction.

If an Oxy-Hydrogen Stereopticon is ordered, any picture in the catalogue will answer. These instruments are the best suited for exhibitions in cities and large towns, and persons ordering, should order a sufficient number of slides to change the programme every two or three nights. Photographs and statuary show best. They are guaranteed to show a picture from 15 to 30 feet in diameter, with perfect satisfaction.

Particular attention is called to the Magnesium Lantern, Oxy-Hydrogen Microscope Apparatus, and to the new Dissolving Views; also to Gustave Doré's Illustrations to Milton's Paradise Lost, Dante's Inferno, the Bible, &c. &c.
2500. A First Class Stereopticon. Mahogany Boxes 16 inches long and 9 inches wide, made on new and improved patterns, with large opening for slides, so that crystallization, chemical experiments, aquariums and artificial rainbows may be shown. Condensing Lenses 4½ inches diameter, brass rack adjustment, achromatic lenses, of very superior quality, and guaranteed to give a perfectly flat field, and to give perfect satisfaction, with improved gas-jets, tipped with platinum, and safety-tubes, India-rubber gas-bag 30 40, copper retort, wash-bottle, retort stand-lamp and connections; copper hydrogen generator; 14 inches diameter. Packed in two wooden boxes, with handles. This apparatus will exhibit Stereoscopic Pictures from 10 to 30 feet in diameter. $400 00

2501. Oxy-Hydrogen Stereopticon. Consists of two highly finished Mahogany Boxes, on raised walnut platform, with improved concentric jets, condensing lenses, 4½ inches diameter, rack adjustment for focus; fine achromatic lenses, two powers, high and low power; clock-work to revolve the lens; blue and red glass diaphragms for moonlight and sunset effects; India-rubber gas-bag for Oxygen gas, 40 inches long by 30 inches wide; copper retort, wash-bottle, lamp, India-rubber tubing, retort stand; copper generator for making Hydrogen gas; 14 inches diameter. Packed in two wooden boxes. $325 00
2503. Oxy-Hydrogen Stereopticon, on raised walnut platform; condensing lenses, 4 inches diameter; achromatic lenses, concentric jets, copper generator for making Hydrogen gas, India-rubber gas-bag, 30 x 40, copper retort, retort stand, wash-bottle, lamp and tubing. Packed in two wooden boxes........................................ $175 00

2503. Oxy-Hydrogen Stereopticon, on raised platform; condensing lenses, 4 inches diameter; concentric jets, copper generator for making Hydrogen gas, India-rubber gas-bag, 30 x 40, for holding the Hydrogen gas; India-rubber gas-bag, 30 x 40, for the Oxygen gas; copper retort, retort stand, wash-bottle, tubing, &c........................................ $160 00

**Oxy-Hydrogen Microscope.**

2504. Oxy-Hydrogen Microscope. Consists of a highly-finished mahogany box on a raised platform, having condensing lenses 41/2 inches in diameter; two magnifying powers and one fine achromatic power, with brass rack adjustment for focusing; magnifying power from 90 to 500 diameters, and can be increased still more by moving the instrument farther from the screen; Oxy-Hydrogen gas-jets, safety-tubes, gas-bag 30 x 40, for the Oxygen gas; gas-bag 30 x 40, for the Hydrogen gas; copper generator, for making the Hydrogen gas; copper retort, retort stand, wash-bottle, lamp and tubing; Animalene cage or water-trough, and twelve suitable objects........................................ $250 00

2505. Oxy-Hydrogen Polariscope Attachment, for the above microscope, could be used as a separate microscope; has one power........................................ $165 00

2506. Oxy-Hydrogen Kaleidoscope Attachment.................................................. 25 00

2507. Kaleidoscope Slider............................................................... 4 00
Objects for the Oxy-Hydrogen Microscope.

Each, 31.25.

**Insects.**

1. Water Spider.
2. Garden Spider.
3. Cockroach.
4. Rose Beetle.
5. Saw Fly.
7. Ichneumon Fly.
8. Dirt Mite.
10. Scorpion Fly.
11. House Fly.
13. Ear Wig.
15. Marsh Fly.

**Parasitic Insects.**

17. Flea.
20. Louse on Pig.
22. Louse on Horse.
23. Sheep Tick.

**Dissections of Insects.**

27. Skin of Butterfly.
28. Wings of Flies.
29. Spiracle of Beetles.
30. Tongue of Drone Fly.
31. Tail of Shrimp.
32. Mouth of Beetle.
33. Trachea of Beetle.
34. Tongue of Bee.
35. Kidney of Sheep.
36. Lung of Beetle.
37. Paddle of Boat Fly.

**Tanned Skins of**

38. Alligator.
40. Ox.
41. Man.

**Teeth of**

42. Man.
43. Ox.
44. Deer.
45. Shark.

**Bones of**

46. Man.
47. Mummy.
48. Tiger, &c.

**Fossil Bones of**

49. Elephant.
50. Rhinoceros.
51. Whale, &c.

**Sections of Wood.**

52. Clematis.
53. Mahogany.
54. Willow.

**Salts.**

55. Bichromate of Potash.
56. Sulphate of Copper.
57. Muriate.

**Various.**

58. Coal.
59. Coral.
60. Limestone.
61. Lace.
62. Silk.
63. Muslin.
64. Scales of Perch.
65. Lung of Whale.
66. Human Lung.
67. Epidermis of Crab.
68. Wing of Butterfly.
69. Feather of Ibis.
70. Petal of Geranium.
71. Seaweed.
72. Skin of Caterpillar.
73. A Frog.
74. A Toad.
75. Mouth of Tadpole.
76. Fern.

Directions to operate any of the above, same as for the Oxy-Hydrogen Stereopticon.
The Oxy-Hydrogen Light.

The Oxy-Hydrogen or Drummond Light was invented by Dr. Robert Hare, and is produced by a jet of hydrogen and oxygen gas, being ignited and impinged on a piece of unslacked white lime, when a flame of dazzling brilliancy is produced, equal in brilliancy to the light of two hundred solar lamps, and, with the exception of the Magnesium and Electric Light, the brightest light yet invented. The jets used for producing this light are of two kinds, the mixed gas-jets and the concentric jets; in the mixed gas-jets, the gases are mingled before coming to the orifice of the jet. In the concentric jets, each gas is brought to the orifice in separate pipes, and do not mingle until burning. The mixed gas-jet will give the brightest light, but is somewhat dangerous, requiring the use of safety tubes; with the concentric jet the light is not quite so bright, but is perfectly safe and more easily managed.

To make the Hydrogen Gas.

The most convenient method of making the Hydrogen Gas is by the use of the copper generator which is furnished with each Stereopticon.

It consists of a copper tank, into which a drum of copper slides, having two perforated false bottoms; to the centre of the top of this drum a metal pipe with stop-cock is screwed. When the generator is to be used for making the gas, unscrew the pipe from the top of the drum and withdraw the drum from the tank; the false bottoms are then taken out and dry sponge placed between the upper one and the top of the drum; then put ten pounds of pure zinc or scrap zinc in the drum, and return the lower false bottom to its place. Then pour into the tank twelve gallons of water and one gallon of strong sulphuric acid; stir the mixture with a stick, and allow it to stand for one hour; the drum with the zinc in it is then placed in the tank; the stop-cock and the metal pipe is then screwed in its place, with the stop-cock turned perpendicularly, so as to allow the air to escape. Let the gas escape for fifteen minutes. Unscrew the glass cup and fill it about half full of water; the use of this is twofold, first to purify the gas, and secondly, to prevent an explosion. It is intended to use the gas direct from the gasometer, with Nos. 2500, 2501, 2502. A small gas generator is used for making the gas, with No. 2503, which is collected in a gas-bag; furnished with the apparatus.

When the exhibition is over the zinc should be taken out of the drum and washed with clean water, and then placed in the sun to dry. The mixture of sulphuric acid and water should not be allowed to remain long in the tank; the sponge should also be taken out occasionally and washed and dried.

Where it is convenient, it would do as well to use the common house-gas (Carburated Hydrogen), it being much cheaper, less trouble and more easily obtained. The light is not quite so bright as that made with the pure hydrogen gas; the difference, however, is not sufficient to mar the exhibition.

The gas is easily collected in a bag from any of the pipes in a house, by means of a piece of tubing, which can be slipped over the burner.

A gas-bag 30 inches wide by 40 inches long will be furnished, at an additional charge of $18.00.
To make the Oxygen Gas.

The Oxygen Gas is made from a mixture of pure Chlorate of Potash and Black Oxide of Manganese; the black oxide of manganese is merely used to make the gas come over at a lower temperature.

Care should be taken that the chemicals are pure, and it would be as well to test each purchase by putting some of the chlorate of potash in an iron spoon and heating it over a spirit lamp until it is melted; then stir it into a wire with an iron wire some of the black oxide of manganese, and if these 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, however, the chemicals are pure, there will be no explosion, and the melted mixture will soon dry up, leaving a dark gray residuum.

Take 20 ounces of pure chlorate of potash, and break the larger crystals fine enough to pass easily into the retort, mix it with 4 ounces of black oxide of manganese, and then pour into the retort; blow through all the pipes, to be sure there is no obstruction in them; then place the retort on the retort stand; put the brass pipe in the neck of the retort and screw it firmly down; then unscrew the top of the wash-bottle and fill it one third full of water, screw the top on again and place the tin lamp under the retort, and light it. In a few minutes the bubbles will begin to come over; as soon as they come freely unite the wash-bottle and the gas-bag with the short piece of elastic tubing. If the bubbles come over too violently, remove the lamp for a few minutes until they come more moderately. When the bubbling ceases entirely stop the cock at the bag, unscrew the top of the wash-bottle and remove the lamp. The residuum in the retort should be washed out as soon as cool, and the retort well dried before it is used again.

It usually takes from twenty minutes to half an hour to make the gas.

To operate the Stereopticon.

Place the instrument in the position it is to occupy in the room, taking care to elevate it to one-half the diameter of the circle to be made on the screen. Then place the hydrogen generator or bag, and the oxygen gas-bag as near the instrument as possible; connect the tubing to the gas-bag or to the generator. Each tube is marked OX. and HYD., to prevent mistakes. The tubes are permanently fastened to the dissolving cock. Then connect the India-rubber tubing to the oxygen bag. The hydrogen gas is always the outside stop-cock, and is distinguished by having two rings cut around the cock. The oxygen gas is on the inside and has but one ring cut around the stop-cock. This is done in order that the stop-cocks may be distinguished without a light.

These disks are now wound up and set in motion; they revolve disks of unsacked white-lime, which are fitted in the cups in front of the jets. In the instruments which have no clock-work, the motion is given to the lime by turning the rods, which carry the cups containing the cylinders of lime. The cylinders should be about two inches long and half an inch in diameter.

Now put the press-board on the oxygen gas-bag, and on it lay from one to four
hundred pounds, to produce the proper pressure; turn the stop-cock to let the gas on. Place about thirty pounds weight on the top of the drum of the gas-meter, and turn the stop-cock parallel with the metal pipe. If the house-gas is used, it must be collected in a bag and placed under a press-board the same as the oxygen, and the same weight placed on it.

The heavier the pressure put on the bag the brighter the light will be, but it will also consume the gas in a much shorter time.

Next turn the dissolving stop-cock exactly in the middle, so that the gas is on equally for both lanterns, then turn on the hydrogen gas to each lantern, light it with a match, and let it burn for a few minutes, so as to thoroughly heat the lens; if the other gas is turned on too soon it will crack the lens; then turn on the oxygen gas; if the oxygen gas is turned on, and burns with a reddish flame, it should be turned down until the brightest light is obtained, by regulating both gases. The jet should be as close to the lens as possible, but not so close as to prevent the flame revolving.

In No. 2,500 the stop-cocks are immediately under the lantern and the jet.

In No. 2,501 the stop-cocks are at the back of the lantern. The dissolving cock is always placed at the back of the lanterns and underneath the platform. Now remove the cap from the front of the tube; if the circle which is then thrown upon the screen has a blue edge around it, the lenses are shown to be too near the jet, and the boxes must be pushed forward until it disappears; should there be a red edge around the circle, the lenses are too far from the jet, and must be brought nearer. If a blue or red spot should appear at either the top or bottom of the circle, the jet must be raised or lowered, by loosening the clamp screw underneath the lantern, until the spots disappear, or if they appear on either side, the jet must be moved from side to side until they disappear. When the circle is perfectly clear and free from spots, the jet must be clamped by tightening the screw.

Now put a picture in the opening in front of the large lenses, and adjust the focus by means of the millin head at the side of the tube. Now turn the dissolving cock to one side until the gas is entirely shut off from the lantern just prepared, leaving only a small jet of hydrogen, and proceed with the other lantern in the same way. When adjusted, turn the dissolving cock exactly in the middle, and see if both the circles are in the same place; if not, move the back of the boxes apart until the two circles exactly correspond, then clamp the boxes tightly in their place. The exhibition can now commence. A slide is then put in each lantern; one is then thrown upon the screen, and the other is to be shown the dissolving cock is turned slowly to one side, and while one picture slowly disappears, the other grows brighter and brighter, until it is left alone on the screen. To produce the colored background for stationary and other slides, a diaphragm is placed on the end of one of the tubes, and a piece of glass of the required color is slipped in; a picture is then placed in the other lantern, and the dissolving cock turned until the desired shade is obtained. Each lantern is arranged with a stop to bring the pictures exactly in the same place each time. In addition to this, however, the operator should mark each one of his pictures, so that he may know exactly when they are in proper position.

When the exhibition is over, or the weights are to be changed on the gas-bag or gasometer, the oxygen gas should always be turned off first and then the hydrogen. The gas should always be turned off at the bag.

The weights must never be removed or more weight put on the bag, without turning off the gas.

The distance of the instrument from the screen regulates the size of the picture; the greater the distance the larger the picture, but as the size is increased, the brilliancy is decreased.

The screen can be quickly put up in any room by procuring two strips of wood about two inches square, and long enough to reach from the floor to the ceiling; a side of the screen is tacked to each one of these strips, and they are then stretched apart, and wedged up tightly between the floor and the ceiling.

The effect is always better if the instrument and the audience are on the same side of the screen.
### Prices of Apparatus.

2508. Oxy-Hydrogen, mixed gas-jets, each ........................................ 25 00
2509. " concentric gas-jets, each ........................................ 12 00
2510. " dissolving cock, " ........................................ 12 00
2511. Copper Retort and connecting pipe ........................................ 6 00
2512. Wash-Bottle ........................................................... 4 00
2513. Tin Lamp ................................................................. 5 00
2514. Retort Stand ............................................................ 50
2515. India-rubber Tubing, per foot ........................................... 40
2516. India-rubber Gas-Bag, 30 x 40, with stop cock .......................... 18 00
2517. " " " 24 x 30, " " ".................................................. 14 00
2518. Brass Stop-Cocks for gas-bags ........................................... 3 00
2519. Copper Generators for making the Hydrogen Gas ..................... 16 00 and 25 00
2520. " large size, 14 inches in diameter ................................... 55 00
2521. Clock-work to revolve the line ........................................... 25 00

### Lenses.

2522. Plano-Convex Condensing Lenses, 4½ inches diameter, each ............ 7 00
2523. " 4 " " 4 " " 4 " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " " " 4 " 

### The Magnesium Light.

2524. Achromatic Lenses, and Brass Rack Fronts of the best quality, guaran-
teed to give satisfaction, and to give a perfectly flat field. ............. 60 00
2525. Achromatic Lenses, and Brass Rack Fronts, of two powers .......... 20 00
2526. Brass Rack Fronts and Lenses, of two powers ........................ 12 00
2527. Two Condensing Lenses, 4 inches in diameter, mounted in brass, for one lantern ............................................................... 10 00
2528. Two Condensing Lenses, 4½ inches in diameter, mounted in brass, for one lantern ............................................................... 18 00
2529. A pair of Condensing Lenses, 4 inches in diameter, mounted in brass, and Achromatic Lenses of two powers, with brass rack adjustment .. 30 00
2530. A pair of Condensing Lenses, 4 inches in diameter, mounted in brass, Magnifying Lenses of two powers, with brass rack adjustment .... 22 00

This light has but recently been brought before the public, and lamps have just been invented to use it with the Magic Lantern. It gives a very beautiful and
Single Stereopticon and Magnesium Lamp.

intensely brilliant white light, equal in brilliancy to two hundred and fifty solar lamps. The light is even brighter than the oxy-hydrogen light, and would undoubtedly supersede it but for the expense, and the thick white smoke, which must be conveyed away. The expense of burning is about three dollars per hour.

2531. Single Stereopticon, neat wood box, 4½ inch condensing lens, Jamin tubes, and the Magnesium Lamp.................................................$100 00
2532. Japanned Tin Lantern, 4 inch condensing lens, achromatic lenses, and the Magnesium Lamp.................................................. 90 00
2533. Magnesium Lamp................................................................. 50 00
2534. Magnesium Ribbon, for lamp, per ounce.................................. 3 25
2535. Muslin Tubing, for conveying the smoke away, per piece of five yards 3 00

Oxy-Calcium Stereopticons.

The Oxy-Calcium Light is produced by a jet of oxygen gas forced through the flame of an alcohol lamp on to a piece of lime. This light will exhibit the usual paintings on a screen 10 or 15 feet in diameter, with very brilliant effect. It is not so brilliant as the hydro-oxygen light, but it is much safer to manage. The apparatus is less bulky, less troublesome and less expensive, and is very easily managed. The light is equal in brilliancy to ten Argand lamps.

2536. Oxy-Calcium Stereopticon, for Dissolving Views. Two lanterns of tin, with McAllister's improved adjusting oxy-calcium lamps; condensing lenses 4 inches diameter, brass rack adjustment for focus; achromatic magnifying lenses of two powers, high and medium, mounted on a walnut platform six inches high, giving space below for slides; copper retort, retort stand, lamp, wash-bottle, tubing, dissolving cock and India-rubber gas-bag, 30×40, with stop-cock. Packed in a wooden box 25 inches long, 15 inches wide, and 25 inches deep, with iron handles to the box $120
2537. Same as No. 2536, but without the walnut platform........................ 115
2538. Same as No. 2531, but the lenses are not achromatic, the power is the same 110
Oxy-Calcium Stereopticon for Dissolving Views.

2539. Oxy-Calcium Stereopticon, for Dissolving Views. Two lanterns with McAllister's improved adjusting oxy-calcium lamps; tin sliding tube adjustment for focus; condensing lenses, 4 inches diameter; magnifying lenses, of two powers, high and medium; copper retort, purifier, gas-bag, etc. Packed in a box, the top of which is used as a stand when exhibiting. .......................................................... $90

The above are all packed in a box, the top of which is used as a stand when exhibiting.
Single Oxy-Calcium Lanterns.

2540. Stereopticon of Tin; condensing lenses, 4 inches in diameter; brass rack fronts; achromatic magnifying lenses of two powers, high and medium; McAllister’s improved adjusting lamp; copper retort; purifier, retort stand, lamp, tubing, and India-rubber gas-bag, 24×30. Packed either in a wooden box or trunk, as the parties desire. ........................................... 575

2541. Same as No. 2534, but the lens are not achromatic, the power is the same, 65

2542. Stereopticon of Tin; condensing lenses, 4 inches in diameter; plain adjustment for focus; magnifying lenses of two powers, high and medium; McAllister’s improved adjusting lamp; copper retort, retort stand, lamp, purifier, tubing, &c., India-rubber gas-bag, 24×30. Packed in wooden box.......................................................... 55

To operate the Oxy-Calcium Stereopticon.

To make the Oxygen Gas.

Proceed according to directions given on page 9, with the exception that the brass tube is merely slipped into the neck of the retort, that being ground to fit perfectly tight, and the same with the wash-bottle. This quantity will fill the large-sized gas-bag. For the small gas-bag (24×30), use half the quantity, and proceed as before.

Setting up and Operating.

Place the Stereopticon on the lid of the box, insert the brass slot under the screw-heads, and put the dissolving cock in the holes at the back of the lid; then elevate the Stereopticons to the place they are to occupy, taking care to have them one-half the diameter of the circle above the floor; fill each of the lamps with alcohol, and put a piece of lime in the holder back of the wick, then light the lamps and let the
lime get thoroughly heated before turning on the gas; now put the gas-bag filled with the oxygen gas under a press-board at the back of the lantern; on the board place about a 150 lb weight; now connect the India-rubber tubing fastened to the dissolving cock, with the gas-bag, and the two smaller pieces to the lamp; turn the dissolving cock exactly in the centre, and turn on the gas to one lamp; spread the wick so as to leave the orifice of the jet free and open. Should the gas make a hissing noise, it is caused by some particles of the wick obstructing the flow of gas; they should be removed at once; then adjust the lamp by pushing it nearer or farther, until the best light is obtained; then move the lamp backwards or forwards, or sideways, until you get a perfectly clear circle; if the top of the circle is black, the lamp is too low, and must be raised by means of the screw at the front of the lamp until it disappears. If the circle has red edges, the lamp is too far back, and must be moved forward; if the circle has blue edges, the lamp is too near, and must be pushed back. Now place a picture inverted in the opening made for that purpose, and adjust the focus by turning the milled head at the top, until the picture is clear; if the picture is not clear when the rack is out all the way, pull the slip-tube out until it becomes clear, and the instrument will need but little more adjustment during the exhibition. Adjust the other lantern in the same way; turn the dissolving cock so that the lantern you have adjusted first has no gas; the light will now be entirely on the lantern you are about to adjust; place a picture in it, and adjust as before; now turn the dissolving cock slowly to the other side, and while one picture gradually disappears, the other increases in brilliancy until it is alone upon the screen. The lanterns should now be moved apart until both circles match on the screen. Each lantern is furnished with a stop, so that each picture will come to the same place.

The size of the circle is regulated by the distance at which the lantern is from the screen; the greater the distance the larger the picture will be, but not so bright. When the lanterns are 16 feet from the screen the picture will be 10 feet in diameter, that is, using the highest power; with the medium power, the picture will be only 5 feet in diameter; or if the medium power is used and the lanterns are 33 feet from the screen, the picture will be 10 feet in diameter. This is often very convenient, if the operator wishes to throw the picture from the gallery of a church or hall, over the heads of the audience.

Each of the lanterns are furnished with three powers; two are however generally used; the third power gives a very small picture. The powers are arranged as follows. When the lenses in both slip-tubes are nearest the picture the power is the highest; by removing the smaller tube and reversing the position, that is with the lens outside instead of inside, as it was before, we have the second or medium power, and by removing the small tube entirely and reversing the large one, with the lens outside, we have a very low power.

With the above directions any person of ordinary intelligence may operate the lanterns with perfect satisfaction.

Prices of Apparatus.

2543. McAllister’s Improved Oxy-Calcium Adjusting Lamp, each................. $ 6.00
2544. Dissolving Cock,................................................. 3.00
2545. Copper Retort,.................................................. 6.00
2546. Retort Stand,................................................. 5.00
2547. Wash-Bottle,...................................................... 4.00
2548. Tin Lamp,......................................................... 5.00
2549. India-Rubber Gas-Bag, 30 x 40, with Stop-Cock,..................... 18.00
2551. India-Rubber Tubing, per foot,.................................. 40
Family Dissolving Lanterns, to Burn House-Gas.

This is a most convenient arrangement for a family—no trouble, and but little expense in exhibiting—can be got ready in a moment. The Lanterns pack in a box 25 inches long, 20 inches wide, and 18 deep. The top is used as a stand for the Lanterns when exhibiting.

2552. McAllister's Family Dissolving Lanterns. A pair of lanterns with condensing lenses, 4 inches in diameter, magnifying lenses, of two powers high and medium; brass rack adjustment for focus; Argand gas burner lamps, with dissolving cock. This apparatus is intended to be used with common house-gas; a piece of India-rubber tubing, 6 or 8 feet long, is furnished to unite with the gas-burner in the room. Packed in a box with handles, the top of which answers for a stand when exhibiting.................................................. $75

2553. Same as No. 2547, with achromatic lenses................................................. 90

2554. Pair of Lanterns, with 4-inch condensing lens, magnifying lenses, of two powers, high and medium; tin sliding-tube adjustment, for focus; Argand gas-burner lamps, with dissolving cock.................................................. 55
2555. A Pair of Phantasmagoria Lanterns, with brass rack adjustment for focus, springs to hold slides, coal-oil lamps, with condensing lenses 4 inches diameter; magnifying lenses of two powers, high and medium; the lanterns 10 by 8 inches square and 16 inches high—with the apparatus for producing the dissolving effect. Packed in a box with handles, the top of which answers for a stand when exhibiting.................. $55

2556. Same as No. 2530, with achromatic lenses .................... 80

2557. A Pair of Phantasmagoria Lanterns, with tin sliding-tube adjustment for focus, springs to hold slides, coal-oil lamps, with condensing lenses, 4 inches diameter; magnifying lenses of two powers, high and medium; the lanterns 10 by 8 inches square, and 16 inches high; with the apparatus for producing the dissolving effect. Packed in a box with handles, the top of which answers for a stand when exhibiting............. 45

To Operate the Dissolving Lanterns.

Adjust the Lamps and Lanterns as directed on page 19. The lanterns are then placed side by side on the platform, and fitted to the screw-heads placed to receive them; then turn on the light of one lantern, and when you have a perfect circle, proceed the same way with the other; now move the lantern apart at the back, until both circles correspond; now place the diamond shaped slide in the groove in front of the lanterns and move it so that one of the lanterns only shows on the screen; put in a picture, and focus, and then proceed the same way with the other lantern; now move the slide slowly from one side to the other, and one picture will dissolve into the other in a very beautiful manner.
Single Magic Lanterns, with Coal-Oil Lamps.

2558 and 2561.

2558. Improved Phantasmagoria Lantern, with brass rack adjustment; achromatic magnifying lenses of two powers; condensing lenses, 4 inches in diameter; spring to hold slides; coal-oil lamp; the lantern 10 by 8 inches square, and 16 inches high. $40

2559. Same as No. 2552, but the lenses are not achromatic. $30

2560. Improved Phantasmagoria Lantern, with tin sliding-tube adjustment; magnifying lens of two powers; condensing lenses, 4 inches in diameter; spring to hold slides; coal-oil lamp; the lantern 10 by 8 inches square, and 16 inches high. $29

2561. Magic Lantern, plain finish, condensing lenses, 3 inches in diameter; lenses as high a magnifying power as No. 2554; coal-oil lamp; the lantern 10 by 6 inches square, and 18 inches high. $13

The above Magic Lanterns are furnished either with Coal-Oil Lamps or Lard-Oil Lamps as desired. A Reflector accompanies each lamp.

Price of Apparatus.

2502. Solar Lamps, with Reflectors, to burn Lard or Lard Oil, each. $2.50
2503. Glass Chimney for Solar Lamp. $2
2504. Wicks for Solar Lamps, per oz. $0.30
2505. Coal-Oil Lamps, with Reflectors. $3.00
2506. Glass Chimney, for Coal-Oil Lamp. $2
2507. Scissors for trimming Lamps. $1.00
2508. Wicks for Coal-Oil Lamps, per doz. $1.00

Lenses, same as those priced for Oxy-Hydrogen Apparatus.
Directions for Using the Phantasmagoric Magic Lanterns.

The lamp should be carefully trimmed and filled with the best coal oil, the flame to stand as high as possible, so that it does not smoke. The greatest cleanliness should be observed, and when not in use the oil should be drained out. The lenses should now be taken out and thoroughly wiped; this should be done before each exhibition. The room being fully darkened, place the lantern on a table about six or eight feet from the screen or wall, then put the lamp in the lantern, and move it backwards or forwards until the circle is clear, when the lamp is known to be in its proper position. Much depends on this.

A much better light may be obtained if a little camphor is sprinkled over the oil before lighting the lamp; the flame becomes much whiter. The light is also better if the flame of the lamp is turned edgewise to the lens.

The slides are placed in an inverted position in the slit in front of the lantern and the focus adjusted by means of the rack-work. The farther the lantern is from the screen the larger the image will be, but the light will not be so bright.

The above directions answer as well for the lard-oil light, except that the flame being circular, it need not be changed in any way after being put in the lantern. It is often preferable to stretch the screen on a frame, or between folding doors, and for the lantern to be on one side of the screen and the audience on the other; in this case it is better for the screen to be wet with water, when it becomes more transparent.

To Produce the Phantasmagoric 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 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 Phantasmagoric 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.

Children's Toy Magic Lanterns.

2569. Small Magic Lanterns, with twelve slides accompanying each lantern, the paintings of various humorous designs for the amusement of children
                                                                                       $1, $3, $5 and $4

2570. Small Magic Lanterns, fine Japanned body, with twelve fine paintings,
        four on each slider
                                                                                       $5 00

2571. Small Magic Lanterns, fine Japanned body, with twelve fine paintings and
        two Chinese firework slides
                                                                                       $6 00

Extra Slides for Nos. 2570 and 2571.

2572. Artificial Firework Slides, each
                                                                                       50

2573. Plain Slides, four paintings on each
                                                                                       30
Pictures for the Oxy-Hydrogen and Oxy-Calcium Stereopticons.

The Stereopticons and Lanterns are priced without pictures. Persons ordering will merely have to give the number of the Stereopticons and Magic Lanterns; but in ordering slides it will be necessary first to give the class and then the numbers of the slides. If the numbers are written clearly, it will not be necessary to write any names, and thus avoid confusion.

In ordering slides, it frequently happens I cannot furnish all that are ordered, it being utterly impossible to keep so large a stock on hand. I have always a stock of over three thousand pictures constantly on hand, and can generally furnish nearly all that are ordered. If persons are in a hurry, it would be as well for them to allow us to substitute some other picture, when I am out of those they order, equally as good.

To give an exhibition an hour and a half in length requires at least thirty-five pictures, that being the smallest number it is possible to give an exhibition of that duration. With a greater number it is less fatiguing and less labor to entertain the audience.

Views of World-renowned Places of Interest. Taken from Nature, and prepared for the Stereopticon.

The following are Stereoscopic Views from nature, upon glass, transparent and not colored, expressly taken and prepared to produce a brilliant effect upon the screen when magnified by an Oxy-Calcium or Oxy-Hydrogen Stereopticon. 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."

Class I.—England and Scotland.

Finest Photographs on Glass. One Picture, three inches square, on each.

PER SLIDE, $2.00.

1. Panorama of London.
2. Tower of London.
5. Buckingham Palace.
7. The Ball Room, Buckingham Palace.
8. The Promenade Gallery, Buckingham Palace.
10. The Gallery of Paintings, Buckingham Palace.
11. A Chamber, Buckingham Palace.
15. Somerset House.
16. Lord Mayor's House.
17. Temple Bar.
18. Military Hospital at Greenwich.
19. Waterloo Place.
22. Windsor Castle.
23. Entrance to Windsor Castle.
25. Statue of Charles II.
26. Statue of George III.
27. Grand Avenue, Windsor Park.
29. Osborne House, Isle of Wight.
Stereopticon Views.

30. The Corridor to Osborne House.
31. View in the Gardens at Osborne House.
32. View of Cowes, Isle of Wight.
33. View of Carisbrooke Castle, Isle of Wight.
34. Fountains Abbey.
35. Tintern Abbey.
36. Rievaulx Abbey.
37. Dryburgh Abbey.
38. Bolton Abbey.
40. Byland Abbey.
41. Easby Abbey.
42. Calder Abbey.
43. Furness Abbey.
44. Newstead Abbey.
45. Melrose Abbey.
46. Chedstow Castle, Netley.
47. Cockermouth Castle.
48. Conway Castle.
49. Helmsley Castle.
50. Kenilworth Castle.
51. Greedab Abbey, Isle of Man.
52. Carnarvon Castle.
53. Beaumaris Castle.
54. Panorama of Edinburgh.
55. View in Princes St., Edinburgh.
56. Monument to Sir Walter Scott.
57. Monument to Dugald Stewart.
58. View of the Prison.
59. Holyrood Palace.
60. Ruins of the Chapel at Holyrood.
61. View of the Ruins of the Chapel of St. Anthony.
62. Exterior View Ruins, Melrose Abbey.
63. Interior View Ruins, Melrose Abbey.
64. Trossachs Hotel and Benvenue.
65. Loch Katrine.
66. Cascade at Inversnaid.
67. View on Loch Lomond.
68. Bridge at Dunkeld.
69. Falls at Dunkeld.
70. Balmoral Castle.
71. Panoramic View of Balmoral Castle and Valley.
72. Ball Room, Balmoral Castle.
73. Church at Balmoral Castle.
74. Abbotsford.

Class II.—France.

One Picture, three inches square, on each Slide.

PER SLIDE, $2.00.

1. Panorama of Havre.
2. " Dieppe.
4. " Rouen.
5. " Strasbourg.
8. " Toulon.
9. " the Seven Bridges of Paris.
15. " the Louvre, Paris.
33. Place du Hotel de Ville, Paris.
34. Place Vendome, Paris.
40. Pont Royal, (bridge over the river Seine,) Paris.
41. Pont Neuf, (bridge over the river Seine,) Paris.
42. Pont des Arts, (bridge over the river Seine,) Paris.
43. Pont d'Arcole, (bridge over the river Seine,) Paris.
44. Pont de la Concorde, (bridge over the river Seine,) Paris.
46. " Madeleine,"
47. " des Capucins,"
48. " des Italiens,"
49. " St. Martin,"
50. Rue Rivoli, (Street View,) "
51. Rue St. Eustache, "
52. Rue Royale, "
53. Rue de la Paix, "
54. Fountain St. Michael, "
55. Fountain St. Sulpice, "
56. Champs Elysée, "
57. Bois de Boulogne, "
58. National Military School, "
59. Tomb of the Emperor Napoleon.
60. Statue of Marshal Ney, "
61. Circus, Champs Elysee,"
62. The Exchange,"
63. Column of Juillet, "
64. Column of Vendome, "
65. Tower St. Jacques, "
67. Palace of Versailles.
68. Gardens of the Palace of Versailles.
69. Fountains in the Gardens of Versailles.
70. Palace of St. Cloud.
71. Statue of Joan of Arc at Rouen.
72. Statue of Peter the Hermit.
73. Versailles.—The Palace.
74. " Hall of Battles.
75. " Grand Cascades.
76. " Fountain of Neptune.
77. " Fountain of Apollo.
78. " Fountain of Latona.
79. " Grotto of Apollo.
81. " Statue of Marcus Sextus.
82. " The Trianon in Winter.
83. Pyrenees.—Valley of Luchon.
84. " Valley of Luz.
85. " Valley of Osan.
86. " St. Bertrand.
87. " Laruns.
88. " Cauterets.
89. " Cascade of Linaire.
90. " Cascade of Gavarni.
91. " The Hot Baths.
92. Marseilles.—Panorama.
94. " Triumphal Arch.

Class III.—Spain.

One Picture, three inches square, on each Slide.

PER SLIDE, $2.00.

1. Panorama of a Valley in the Pyrenees.
2. Statue of Henry IV.
4. Royal Palace at Madrid.
5. Palace of Justice, Madrid.
6. Perspective of the bridge at Madrid.
7. Panorama of Segovia.
8. View of the Cathedral at Segovia.
9. Panorama of Toledo.
10. Cathedral at Toledo.
11. Bridge at Toledo.
14. Fountain and Orange Grove, Cordova.
15. Panorama of Gibraltar.
16. Panorama of Seville.
17. The Cathedral at Seville.
18. City Hall at Seville.
20. Panorama of the Alhambra at Grenada.
21. Court of Lions in the Alhambra.
22. Cathedral of Grenada.
23. Vine planted by the Moors in the Governor's Garden.
25. Panorama of Malaga.
27. Panorama of Cadiz.
28. Cathedral of Cadiz.
29. The Gate of Cadiz.
30. Panorama of Barcelona.
32. Palace Royal at Barcelona.
Class IV.—Italy.

One Picture, three inches square, on each Slide.

PER SLIDE, $2.00.

1. Panorama of Nice.
2. Panorama of Turin.
4. Cathedral at Genoa.
5. Panorama of Milan.
6. Palace of Justice, Milan.
7. Cathedral at Milan.
8. Panorama of Como.
9. Cathedral at Como.
11. Panorama of Venice.
13. Rialto at Venice.
15. Giant Staircase at Ducal Palace.
16. Church of St. Mark, with Bell Tower.
17. Entrance to the Arsenal at Venice.
22. Panorama of Pisa.
23. Leaning Tower at Pisa.
24. Cathedral at Pisa.
27. Church of St. Peter's at Rome.
30. View of the Castle of St. Angelo.
32. View of the Coliseum at Rome.
33. View of the Arch of Titus at Rome.
34. View of the Arch of Constantine.
35. View of the Capitol at Rome.
37. Panorama of Naples.
38. General View of the Gulf of Naples.
40. Field of Lava from Mt. Vesuvius.
41. Palace of the King of Naples.
42. Ruins of Pompeii.
43. Temple of Venus, Pompeii.
44. Amphitheatre at Pompeii.
45. Isle of Capri, Bay of Naples.
46. Blue Grotto, Isle of Capri.
47. Panorama of Puzzolli.
49. Cathedral at Messina.
50. View of Mount Etna.
51. Panorama of Syracuse.
52. Panorama of Palermo.
53. View of the Royal Palace at Palermo.
54. Cathedral at Palermo.
55. View of Magenta.
56. View of Solferino.
57. Battle-field of Solferino.
58. Bronze Statue of Napoleon I., at Milan.
59. Isola Bella, Lake Maggiore.

Class V.—Switzerland.

One Picture, three inches square, on each Slide.

PER SLIDE, $2.00.

1. Panorama of Lucerne.
2. View of Lake Lucerne.
3. Panorama of Zurich.
4. Cathedral at Zurich.
5. View of Lake Zurich
6. Panorama of Valley of Brunnen.
7. Panorama of Interlaken.
11. Castle of Chillon.
13. The Simplon Road.
15. Lake Thun.
17. Cathedral at Berne.
18. Panorama of Fribourg.
19. Suspension Bridge at Fribourg.
23. Valley of the Mer de Glace and  27. Valley of St. Martin and Mt.
   Mont Blanc.   Blanc.
25. View of Savoy and Mont Blanc.

Class VI.—Germany, Russia, Norway, and Sweden.

One Picture, three inches square, on each Slide.

PER SLIDE, $2.00.

1. Panorama of Stuttgart.
2. Castle of Lichtenstein.
3. Palace of the King at Stuttgart.
5. Panorama of Castle of Heidelberg.
6. Panorama of Heidelberg.
8. Palace of the King at Munich.
9. Gallery of Sculpture at Munich.
10. La Bavaria at Munich.
11. Panorama of Vienna.
12. Imperial Gallery of Sculpture, Vienna.
13. Monument of Francis I.
15. Panorama of Prague.
17. Statue of Charles IV. at Prague.
18. The Great Palace at Prague.
19. Panorama of Salzburg.
21. "  "  "  Throne Room.
22. "  "  "  White Saloon.
23. "  "  "  Red Saloon.
24. "  "  "  Picture Gall'y.
25. "  "  "  Sculpt'c Gall'y.
26. "  "  "  Swiss Saloon.
27. "  "  "  Library.
28. The French Church, Berlin.
29. The Royal Museum, "
30. The Amazon Group.
31. Statue of Frederick William, "
32. Statue of Frederick the Great, "
33. Statue of Frederick the Elect'r, "
34. Brandenburg Gate, "
35. Chateau Royal, Potsdam.
36. The Old Palace, Potsdam.
37. The New Palace, Potsdam.
38. The Palace, Dresden.
39. The Theatre, "
40. The Bridge, "
41. The Catholic Church, "
42. Statue of Frederick, "
43. Panorama of Sonnenberg.
44. The Chapel of St. Anthony, Luxembourg.
45. The Cathedral, Cologne.
46. Panorama at Innspruck.
47. Cascade in the Tyrol.
48. Panorama at Frankfort.
49. Statue of Goethe.
51. Panorama of Hamburg.
52. View upon the Lake at Hamburg.
53. Panorama of Manheim.
54. Panorama of Nuremberg.
55. Panorama of Ratisbonne.
56. Cathedral at Ratisbonne.
57. Panorama of Mayence.
58. Panorama of Eppstein.
59. Panorama of Welsbaden.
60. Castle of Bieberich on the Rhine.
61. Panorama of Bingen.
63. Castle of Rheinstein.
64. Panorama of Furstenburg.
65. Castle of Bacharach.
66. Ruins of the Castle of Stalleck.
68. Panorama of Oberwessel.
69. Castle of Schoenberg.
70. Panorama of Saint Goarshausen.
71. Panorama of Rheinfels.
72. Panorama of Bobpart.
73. Castle of Stolzenfels.
74. Panorama of Coblenz.
75. Panorama of Cologne.
76. The Cathedral at Cologne.
77. Castle of Ehrenberg.
78. The Royal Palace, Brussels.
79. Panorama of Copenhagen.
80. The Exchange, Amsterdam.
81. Statue of King William, Amsterdam.
82. Church at the Hague.
83. Palace of the Czar, St. Petersburg.
84. Church of the Trinity, "
85. Church of St. Isaac, "
86. Triumphal Arch, "

Class VII.—Turkey, Greece, Egypt, and the Holy Land.

One Picture, three inches square, on each Slide.

PER SLIDE, $2.00.

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<td>Jerusalem—View taken within the present city.</td>
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<td>29.</td>
<td>Jerusalem—View taken within the present city.</td>
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<td>Tomb of Absaloin, at the foot of the Mount of Olives.</td>
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<td>Panorama of Nazareth.</td>
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<td>Ford of the Jordan, the site of the Baptism.</td>
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<td>Panorama of the city of Samaria.</td>
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<td>Panorama of the city and lake of Tiberias.</td>
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<td>43.</td>
<td>Ruins of Baalbec, the ancient Heliopolis.</td>
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Class VIII.—American Views.

One Picture, three inches square, on each Slide.

PER SLIDE, $2.00.

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<td>Panorama from Continental Hotel.</td>
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<td>Independence Hall, (old State House,) interior.</td>
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12. Woodland Cemetery.
13. Laurel Hill Cemetery.
15. Lapierre House.
17. Tomb of Dr. Kane, Arctic Explorer.
18. View near Chestnut Hill.
19. Instantaneous View of Market St.

**Pennsylvania.**

20. Washington's Head Quarters, Valley Forge.
22. Coatesville.
24. Harrisburg.
25. R. R. Bridge above Harrisburg.
27. Bridge across Susquehanna, Columbia.
28. A peep into Lancaster County.
29. Lancaster.
30. Distant View of Milltown.
31. Milltown Depot.
32. Lewistown.
33. Kishacoquillas Creek.
34. Altoona.
35. Logan House, Altoona.
36. The Round House, Altoona.
38. Marysville Bridge.
40. Chimney Rocks, Hollidaysburg.
41. Johnstown.
42. Cambria Iron Works.
43. Kittanning Point.
44. Stony Creek, near Johnstown.
45. Bellefonte.
46. Potter's Mills, near Bellefonte.
47. Bald Eagle Creek, Bellefonte.
49. Suspension Bridge, Pittsburgh.
50. Easton.
52. Inclined Plane on Broad Mountain.
53. Minnewaug Gap, Broad Mountain.
54. The Lion of Minnewaug Gap.
56. Coal Breakers, near Pottsville.
57. Chambersburg in Ruins after the Rebel Invasion.

**New York.**

58. Washington's Statue, Union Park.
59. Fifth Avenue.

60. View towards Astor Place from Cooper's Institute.
61. View towards Dr. Tyng's Church from Cooper's Institute.
62. View opposite City from Quarantine.
63. View of Harbor from the Battery.
64. Dutch Reformed Church.
65. Harlem River R. R. Bridge.
66. Genesee Falls, near Portage.
67. Glenn's Falls.
68. Ruins of Fort Ticonderoga.
69. Congress Springs, Saratoga.
70. Logan Spring at Elmira, N. Y.
71. View at Hancock.
72. Valley of the Susquehanna.
73. Smoky Hollow Falls.

**Hudson River.**

74. View from Breakneck Hill.
75. " Stony Point.
76. " West Point.
77. " Cornwall.
78. " Cold Spring.
79. View in the Glen at Cornwall.
80. Mount Taurus.
81. Sunny Side, residence of Washington Irving.
82. Residence of Mr. Grinnell.
83. Clinton Point.
84. West Point.
85. West Point with Cadet's Drill.
86. West Point Iron Foundry, Cold Spring.
87. Constitution Island.
88. Church of the Holy Innocents, West Point.
89. Indian Falls, near Cold Spring.

**Catskill Mountains.**

90. Kaaterskill Falls.
91. Catskill Mountain House.
92. Paw's Leap, or Dog Hole Falls.
93. Sylvan Lake.
94. Rip Van Winkle's Shanty.
95. Sleepy Hollow.
96. The Stony Cove.
97. View from the North Mountain.
98. View from the Mountain House.
100. Winter View.—Trees encrusted with Snow.
101. Winter View.—Icicles hanging from the Rocks.

**White Mountains.**

103. The Willey House.
104. The Flume House.
105. The Flume and Suspended Boulder.
106. The Basin.
107. The Pool.
109. Tuckerman’s Ravine Snow Arch in August.
110. Silver Cascade.
111. First View of the Summit House.
113. Mount Kearsarge.

Canada.

114. Montmorenci Falls.
115. Chaudiere Falls.
116. Loretto Falls.
117. Natural Staircase.
118. Monument to Gen. Wolf.

Boston.

120. Franklin’s Statue.
121. Bas-reliefs on Franklin’s Statue.
122. View up Park street, towards the State House.
123. View down Park street, from the State House.
124. Faneuil Hall.
125. View down Court street.
126. View from McClean’s Hospital.
127. The business place of Benjamin Franklin’s father.
129. Pemberton Place.
130. Old House in Dock Square.
131. Free Library.
133. View down Temple street.
134. Statue of Judge Story.
137. The Nahant House.
138. Prof. Agassiz and Friends at the door of his Residence.

New Jersey.

139. Passaic Falls, Patterson.
140. Bridge across Delaware, Trenton.

Baltimore.

141. Monument Square and Barnum’s Hotel.
142. The Battle Monument.
143. The Washington Monument.
144. View from St. Peter’s Church.
145. View of City, with Mr. Winan’s Residence in foreground.

Maryland.

146. Ellicott’s Mills.
147. Doughregan Manor, Mr. Carroll’s.
148. R. R. Bridge across the Patapsco.

Washington City.

149. War Department.
150. General Post Office.
151. U. S. Capitol.
152. President’s House.
153. Smithsonian Institute.
154. Treasury Building.
155. Statue of General Jackson.

Mount Vernon.

156. Washington’s Tomb.

City of Havana.

158. Panoramic View.

Niagara.

159. General View—Summer.
161. View from Suspension Bridge.
162. View from Canada Side.
163. American Falls from Goat Island—Summer.
164. American Falls from Goat Island—Winter.
165. American Falls from Canada side—Summer.
166. American Falls from Canada side—Winter.
167. British Falls from Goat Island—Summer.
168. British Falls from Goat Island—Winter.
169. Table Rock—Summer.
170. Table Rock—Winter.
171. Suspension Bridge—Railroad Track.
172. Suspension Bridge—Side View.
173. Suspension Bridge—Carriage Way.
175. Trees encrusted with Snow and Frozen Spray.
176. Icicles under the Horse Shoe Falls.
177. Clifton House—Distant View.
Statuary.

Class IX.—Statuary in the Crystal Palaces—Photographs directly from the Marble—London Exhibition of 1861.

One Picture, three inches square, on each Slide.

PER SLIDE, $2.00.

1. A Nymph preparing for the Bath. 41. A Nymph of Diana.
2. Apollo discharging his Bow. 42. Mercury.
3. The Tired Hunter. 43. Shakspeare.
4. Eve listening. 44. The Murder of the Innocents.
5. Una and the Lion. 45. A Vestal Virgin.
8. Maid of Saragossa. 48. Italy.
10. A Naiad. 50. Eve.
17. Aurora. 57. A Girl bearing Fruit.
24. The Emigrant. 64. Guardian Angel.
27. Musidora. 67. Priest of Bacchus.
29. Milo. 69. Melpomene.
30. Minerva. 70. Madonna of Munich.
32. David. 72. Iris Hecate or Lucifera.
33. The Mourners. 73. A Nymph.
34. Andromeda. 74. Ceres and Proserpine.
35. The Borghesse Flora. 75. Angel.
36. Ulysses. 76. Knight.
37. The First Whisper of Love. 77. Love.
38. Sabrina. 78. Venus.
81. Victory.
82. A Youth.
83. Voltaire.
84. Camillus.
85. Urania.
86. Belvidere Apollo.
87. Eros.
88. Ariadne.
89. Iphigenia.
90. Diana.
91. Night.
92. Morning.
93. Æsculapius.
94. Psyche.
95. Pomona.
96. A Fawn with Cymbal's.
97. Angel Watching.
98. David.
100. Diana.
101. Cupid and Psyche.
102. Thalia.
103. Zephyr wooing Flora.
104. Augustus.
105. A Roman.
106. Apollo.
107. A Victory.
108. Penelope.
109. Venus at the Bath.
110. A Bacchante.
111. A Victory.
112. Penelope and Telemachus.
113. Bacchus.
114. Æsculapius.
115. A Hunter.
117. The Three Fates.
118. The Chase.
119. The First Cradle.
120. A Neapolitan Dancer.
121. A Neapolitan Improvisatore.
122. Cain.
123. A Bather.
124. Milo of Crotona.
125. Eurydice.
126. Night.
127. Charity.
128. Venus disarming Cupid.
129. Charity.
130. Pudicita.
131. Ceres.
132. Magdalen.
133. Diana.
134. Agar.
135. A Hunter.
136. Hunter defending his Family.
137. Arabian Duquesne.
138. A Nereid.
139. Winter.
140. A Flower Girl.
141. Chateaubriand.
142. Trajan.
143. Louis XIV.
144. Peter Paul Rubens.
145. Anthous.
146. Demosthenes.
147. Zeno.
149. Pallas.
150. Cupid encircled by a Dolphin.
151. Venus de Medici.
152. Urania.
153. Shakspeare.
155. Earl of Chatham.
156. Massacre of the Innocents.
157. Matabbus and Camilia.
158. Aurora.
159. Sleeping Children.
160. Godiva.
161. Ajax praying for Light.
162. A Girl with Triangle.
164. The Pieta; by Bermine.
165. The Minstrel.
166. Michael Angelo.
169. Marriage of Virgin.
171. Bas-relief—The Last Supper.
172. Bas-relief—Adoration of the Magi.
175. John Bunyan.
176. St. Andrew.
177. St. John.
Class X.—Statuary and Views from the London Exhibition of 1862.

One Picture, three inches square, on each Slide.

PER SLIDE, $2.00.

1. Nave from the Western Dome.
2. Roman Court.
3. Venus.
4. Austrian Court.
5. Italian Court.
6. Dining Rooms.
7. Grecian Court.
8. The Queen.
9. The late Prince Consort.
10. Nave looking towards Western Dome.
12. Sybil.
15. Prussian Court.
17. Boy with Bird’s Nest.
18. Royal Berlin Porcelain.
19. View in Roman Court.
20. Tennyson.
22. Cupid and Venus.
23. Knitting Girl.
24. Defending the Pass.
25. Statuary in Entrance Hall.
26. Innocence.
27. Suppliant.
28. Maidenhood.
29. Cephalus and Aurora.
30. Sèvres China.
31. Head of Christ (carved ivory).
32. Vanity at the Toilet.
33. Prisoner of Love.
34. Roman Peasant Girl.
35. Group of Glass (Zollverein Court).
36. Sabrina.
37. Garibaldi.
38. Engraved Glass.
40. H. R. H. Prince of Wales.
41. South-East Picture Gallery.
42. Foreign Picture Gallery.
43. Lady Godiva.
44. Fortune Teller.
45. Calvary.
46. Tinted Venus.
47. Cupid Captive.
48. Cockfighting.
49. Milan Cathedral.
50. Angielta.
51. Sleep of Sorrow and Dream of Joy.
52. Zenobia Captive.
53. Double Refracting Iceland Spar.
54. Cupid Caught Flying.
55. Cabot.
56. Mercury.
57. Mother’s Kiss.
58. Constance and Arthur.
59. Exhibition as it is, 1863.
60. H. I. M. Napoleon III.
61. H. I. M. Empress Eugenie.
62. Royal Dresden Porcelain.
63. Religion.
64. Adam.
65. Night.
66. Boadicea.
67. Britomartis.
68. Eve at the Fountain.
69. Uncle Toby and Widow Wadman.
70. Paul and Virginia.
71. Dorothea.
72. Prodigal’s Return.
73. Cornelia.
74. Ino and Bacchus.
75. Birth of Thought.
76. Daughter of Zion.
77. Pandora.
78. Mercy on the Battle Field.
79. Hagar and Ishmael.
80. Cleopatra.
81. Reading Girl.
82. State Ceremonials.
83. South-Eastern Picture Gallery.
84. Venus Rising from the Sea.
85. Nymph and Cupid.
86. Mars, Venus, and Cupid.
87. View from Staircase.
88. Glass Court.
89. View under Western Dome.
90. Italian Trophy.
91. Norwegian Trophy.
92. Spanish Trophy.
93. American Trophy.
94. German Trophy.
95. Edward VI.
96. La Musidora.
97. Jephthah and Daughter.
98. Sybil.
100. Socrates.
The views from Class I. to X. inclusive are all uncolored photographs of the finest execution, and taken directly from the objects they represent. They are therefore the most suitable for the Stereopticon exhibition.

Class XI.—Statuary—Photographs Mounted in Wooden Frames.

*One Picture, three inches in diameter, on each Slide.*

PER SLIDE, $1.50.

1. The Three Graces.
2. The Greek Slave.
3. The Burd Family Monument.
4. Morning.
5. Night.
6. The Hunter.
7. The Huntress.
8. The Birth of the Rose.
9. The Veiled Vestal.
11. Psyche.
12. The Sister and Brother.
14. Flora.—
15. The First Cradle.
16. The Fruit Gatherer.
17. The Bavaria.
18. Badiocea.
20. Egeria.
22. Flora.
23. Virginius.
24. The Danaid.
25. A Mother’s Prayer.
27. Sicilian Dancers.
28. Cupid Asleep.
29. Una and the Lion.
30. The Hunter.
31. After the Bath.
32. Amazon attacked by a Lion.
33. Ceres.
34. Hope.
35. Apollo Belvidere.
36. Amor indignant.
37. The Last Drop.
38. The Fisher Boy.
39. The Pitcher Girl.
40. The Gladiator.
41. Venus Victrix.
42. Dante.
43. Torquato Tasso.
44. Flora.
45. Hebe.
46. Venus going into the Bath.
47. The Hunter Boy.
48. Innocence.
49. The Four Seasons—1. Spring.
50. The Four Seasons—2. Summer.
51. The Four Seasons—3. Autumn.
53. The Cymbal Player.
54. The Flower Girl.


To dissolve a statue from a blue or red to a black back-ground, a slide, containing a blue or red glass, is placed in one lantern and the statue slide in the other; if the dissolving apparatus is turned so the light will come only from the lantern which has the colored glass in it, there will be a disc, the color of the slide, thrown upon the screen. Now, by dissolving slowly, the statue will appear with a colored ground, and when the light is quite shut off from the lantern with colored glass, the statue will appear on a black ground.

Sets of Beautifully Colored Photographs.

These Sliders are Colored Photographs, copied from Engravings, and are finer than any made in Europe. They can be shown in any of the Lanterns.

Class XII.—The Ten Commandments—illustrated in 12 Pictures.

BEAUTIFULLY COLORED PHOTOGRAPHS.

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

Moses receiving the Tables of the Law.

Moses delivering the Tables of the Law to the people.

PER SLIDE, $2.75. PER SET, $33
Class XIII.—The Lord’s Prayer—Illustrated in Seven Pictures.

Original Designs by Nisle.

BEAUTIFULLY COLORED PHOTOGRAPHS.

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.”

PER SLIDE, $2.75. PER SET, $19.25.

Class XIV.—Bunyan’s Pilgrim’s Progress.

BEAUTIFULLY COLORED PHOTOGRAPHS OF FINE ENGRAVINGS.

One Painting, three inches in diameter, on each side.

PER SET, $33.

1. The Pilgrim and his Burden.
2. The Pilgrim at the Gate.
3. The Slough of Despond.
   Christian and the three Shining Ones.
   The Shining Light.
   The Pilgrim and the Lions.
4. The Bath of Sanctification.
5. Great Heart and the Pilgrims.
6. Fight between Great Heart and Grim.
7. The young Pilgrims catechized by
   3 Prudence.
8. The Pilgrims found Sleeping.
9. Vanity Fair.
10. Giant Pope.
12. Passing through the Waters.

Class XV.—Christian and her Daughters.

BEAUTIFULLY COLORED PHOTOGRAPHS OF FINE ENGRAVINGS.

Continuation of Pilgrim’s Progress—One Painting, three inches in diameter, on each Slide.

PER SET, $33.

1. Christiana and her Children.
2. The Letter.
3. The Man with the Muck Rake.
4. The Bath of Sanctification.
5. Great Heart and the Pilgrims.
6. Fight between Great Heart and Grim.
7. The young Pilgrims catechized by
   3 Prudence.
8. The Shepherd Boy in the Valley of Humiliation.
10. The Pilgrims at the House of Gaius.
11. Death of Giant Despair.
12. Christiana preparing to Cross the River.
Class XVI.—Schiller's Song of the Bell.

BEAUTIFULLY COLORED PHOTOGRAPHS.

PER SET, $24.75.

1. The Baptism. 6. The Fire Bell.
2. Happy Home. 7. The Tocsin.
3. Going to Church. 8. The Funeral Bell.
5. The Harvest Home.

Class XVII.—The History of Tobit and his Son.

BEAUTIFULLY COLORED PHOTOGRAPHS.

PER SET, $16.50.

1. Tobit deprived of sight by the sparrow.
2. Tobias, son of Tobit, leaving home with the angel.
3. Fish leaping from river Tigris to devour Tobias.
4. Tobias cures his father Tobit of blindness with gall of fish.
5. Raphael sent to heal Tobit and Sara.
6. With the incense offered the angel bears away the evil spirit.

Class XVIII.—The Drunkard’s Career and End.

BEAUTIFULLY COLORED PHOTOGRAPHS OF FINE ENGRAVINGS.

One Painting, three inches in diameter, on each Slide.

PER SET, $33.

1. Domestic happiness—the greatest of earthly blessings.
2. The temptation—“Lead us not into temptation.”
3. Introduction of sorrow. A loving heart made sad.
4. The rum-hole—a substitute for home.
5. Rum instead of reason.
6. Degraded humanity.
7. The cold shoulder by old friends.
9. Poverty and want.
10. Robbery and murder—the result of drunkenness.
11. Mania-a-potu—the horror of horrors.
12. The death that precedes eternal death.

Class XIX.—The Bottle.

BEAUTIFULLY COLORED PHOTOGRAPHS OF FINE ENGRAVINGS.

From the originals, by G. Cruikshank. One Painting, three inches in diameter, on each Slide.

PER SET, $22.

1. The bottle is brought out for the first time. The husband induces his wife “just to take a drop.”
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.

Class XX.—The Gambler’s Career.

BEAUTIFULLY COLORED PHOTOGRAPHS OF FINE ENGRAVINGS.

One Painting, three inches in diameter, on each Slide.

PER SET, $16.50.

1. The first seed of the passion planted in the young mind.
2. The development of the passion with higher stakes.
3. Finding himself always the loser, he resorts to false play.
4. He is detected and roughly handled by his friends.
5. Having finally lost his all, he leaves the gambling-house in despair and madness.
6. He ends his life in a mad-house, still occupied with his ruling passion.

Class XXI.—The History and Amusing Adventures of Renard, the Sly Fox.

BEAUTIFULLY COLORED PHOTOGRAPHS OF FINE ENGRAVINGS.

From the Celebrated Illustrations by Kaulbach, of Munich. One Painting, three inches in diameter, on each Slide.

PER SET, $41.25.

1. Renard leads Bruin to search for honey and entraps him.
2. Renard feigns death, deceives the crows, kills and eats them.
3. Renard deludes the storks, bites off their heads and eats them.
4. Renard entrapes the hares.
5. Renard plots the destruction of the chicken family.
6. Renard kills the chickens, but is taken prisoner.
7. Renard condemned to death.
8. Renard taken from prison to cure the king, and succeeds.
9. Renard’s cousin, a she-monkey, implores the king to pardon Renard.
10. Renard’s life spared, on condition that he fights with the wolf.
11. Renard greases his whole body, so that the wolf cannot lay hold on him.
12. Renard succeeds in blinding the wolf, and conquers him with ease.
13. Renard receives the homage of the courtiers and the people.
14. Renard decorated by the king, and appointed counsellor.
15. Renard lives henceforth a life of ease and opulence in his luxurious house.
Class XXII.—Barney Bryan’s Sketch Book.

BEAUTIFULLY COLORED PHOTOGRAPHS OF FINE ENGRAVINGS.

The highly Comic Illustrations by R. R. Scanlan. One Painting, three inches in diameter, on each Slide.

PER SLIDE, $2.75.

1. Barney Bryan on a Tour.
2. The Tenses—“Present.”
3. The Tenses—“Past.”
4. The Tenses—“Future.”
5. “The Old Times.”
7. “Hard times, Jim, when a man can’t raise a ‘ha’porth of lay.”
8. “Hall Porters of Modern Times.”
9. “Morning Calls.”
12. “Rejected Addresses.”
13. “Accepted Addresses.”
15. “Going Free.”
16. “Brig a-h-o-y! I’m blowed if I ain’t late.”
17. “Making a Jolly.”
18. “As you were, Gentlemen.”
19. “Eyes Right.”

Class XXIII.—The American in Europe.

BEAUTIFULLY COLORED PHOTOGRAPHS OF FINE ENGRAVINGS.

Amusing and Instructive Illustrations, by H. C. Crockett. One Painting, three inches in diameter, on each Slide.

PER SLIDE, $2.75.

1. The Pilgrim Refreshed.
2. Portrait of a Parisian Barricader.
3. The Parisian Chiffonier.
4. The Ferry.
5. Parisian Scavengers.
6. Jean Benard, the Parisian Rat-catcher.
7. Portrait of Baptist, the Chief of the Parisian Chiffonniers.
8. “Good Night.”
9. Searching for the door-lock on the wrong side.
10. The Music Lesson.
12. The Stone-mason.
14. The Pets.
15. The Great Wine Barrel at Heidelberg.
16. The Little Savoyard.
17. Pierre, the Boulogne Boatman.
18. The Blind Hermit.

Class XXIV.—The Fables of LaFontaine.

BEAUTIFULLY COLORED PHOTOGRAPHS OF FINE ENGRAVINGS.

Illustrated by Grandville. One Painting, three inches in diameter, on each Slide.

PER SLIDE, $2.75.

1. The Grasshopper and the Ant.
2. The Raven and the Fox.
3. The Frog that wished to be as big as the Ox.
5. The City Rat and the Country Rat.
7. The Thieves and the Ass.
8. Death and the Unfortunate.

Class XXV.—Representation of Celebrated Dogs and their Feats.

BEAUTIFULLY COLORED PHOTOGRAPHS OF FINE ENGRAVINGS.

Illustrated by Victor Adams. One Painting, three inches in diameter, on each Slide.

PER SLIDE, $2.75.

1. The Dog of Aubray attacking the assassins of his master.
2. Munito, the celebrated poodle dog who beat his master in playing dominoes.
3. The solitary mourner of the poor man.
4. The Dog of the Louvre watching the grave of his master.
5. The Cashier of the blind Musician.
6. The St. Bernard dog rescuing a traveller.

Class XXVI.—The Life and History of a Horse.

BEAUTIFULLY COLORED PHOTOGRAPHS OF FINE ENGRAVINGS.

Illustrated by Victor Adams. One Painting, three inches in diameter, on each Slide.

PER SLIDE, $2.75.

1. Happy life during his infancy. 2. The first trial on the turf. 3. Carrying the Commander in battle. 4. Somewhat worn out, is hitched to a Tilbury. 5. And afterwards does service as a hack-horse. 6. Degraded still lower, draws a one-horse stage-coach. 7. From whence he enters a treadmill. 8. And finally makes his last trip.

Class XXVII.—The Ill-fated Ship.

BEAUTIFULLY COLORED PHOTOGRAPHS.

PER SET, $16.50.

1. The Ship leaving the wharf. 2. The Ship sailing with a fair wind. 3. The commencement of a storm. 4. Height of a storm. 5. The Ship on fire. 6. The Raft.
Class XXVIII.—The Life of a Slave.

Beautifully Colored Photographs of Fine Engravings.
Illustrated in Eight Pictures. One Painting, three inches in diameter, on each Slide.

Per slide, $2.75.

1. The Overseer and the Slave in the rice field.
2. Separation from wife and child, by sale to a new master.
3. Inhuman treatment for slight offence.
4. Revenge.
5. He flies and is saved.
6. Is protected by the Union Flag.
7. Fights for liberty and encounters his former master.
8. Dies the death of a hero.

Class XXIX.—The Human Heart.

Beautifully Colored Photographs of Fine Engravings.
One Painting, three inches in diameter, on each Slide.

Per slide, $2.75.

1. Natural Man.
2. Man of the world.
4. Reflection.
5. Repentance.
7. Cross and Holy Spirit.
9. Immortality, or the crown of life.
10. Salvation alone through Christ.
11. Death-bed of the wicked.
12. Death-bed of the righteous.

Class XXX.—Scenes Illustrating Cooper's Novels.

Beautifully Colored Photographs of Fine Engravings.
From the excellent Sketches by Darley. One Painting, three inches in diameter, on each Slide.

Per slide, $2.75.

1. The Pioneers.—The Disputed Prize.
2. The Pioneers.—Grave of Chingachgook.
3. The Red Rover.—The Struggle.
4. The Red Rover.—The Death of Scipio.
5. The Last of the Mohicans.—The Waylaid Travellers.
6. The Last of the Mohicans.—The Prisoners.
7. The Pilot.—Wreck of the Ariel.
8. Wyandotte.—The Escape.
9. Wyandotte.—Revenge.
10. The Deer-Slayer.—The wounded Indian.
11. The Prairie.—The Cover.
12. The Prairie.—The Combat.
13. The Spy.—The Search.
15. The Headsman.—The Discovery.
16. The Chain-Bearer.—The Squatter.
17. Wept of Wish-ton-wish.—The Attack.
18. Wept of Wish-ton-wish.—The Assault.
19. The Bravo.—The Absolution.
21. The Water-Witch.—La Belle Barbiere.
23. The Sea-Lions.—The Lost Sealers.
24. Lionel Lincoln.—The Rescue.
25. Lionel Lincoln.—The Retreat.
26. The Pathfinder.—The Block.
27. The Pathfinder.—The Fugitive.
28. Homeward Bound.—The Arab.
29. Home as Found.—The Proposal.
30. The Monikins.—The Monkeys.
31. The Monikins.—Dr. Reasona.

BEAUTIFULLY COLORED PHOTOGRAPHS OF FINE ENGRAVINGS.

One Painting, three inches in diameter, on each Slide.

PER SLIDE, §2.75.

1. Portrait of Charles Wilkes, Commander, U. S. N.
2. Portrait of a Patagonian.
3. Portrait of a Native of Terra del Fuego.
4. Lima Gateway.
5. William L. Hudson, Commander, U. S. N.
6. Broom Road, Tahiti.
7. Emma Malietoa.
8. Malietoa.
9. Peacock in contact with Iceberg.
10. Vincennes in Disappointment Bay.
11. View of the Antarctic Continent.
12. View in New Zealand.
13. Tomb of a New Zealand Chief.
15. Town of Nucualofa, Tonga.
17. Interior of Garanintiou's House, Feegee.
18. Portrait of Queen of Rewa.
19. Portrait of Vendovi.
22. Tombs at Muthuato, Feegee.
23. Observatory Peak, Feegee.
24. Kamehameha, King of the Hawaiian Islands.
25. Hanapepe Valley.
27. Crater of Moku-a-woe-woe.
29. Concomely's Tomb, Astoria.
30. Chinook Lodge.
31. Scene at Oatafu Island.
32. Ficus or Banyan Tree.
33. Utirao.
34. Astoria, Columbia River.
35. Encampment on the Sacramento.
36. City of Manilla.
37. Manilla Cottage.
38. Chinese Temple, Singapore.
39. Cocoa Nut Grove at Bowditch Island.
40. Son of Sultan Sooloo.

Class XXXII.—The Chinese Empire Illustrated

BEAUTIFULLY COLORED PHOTOGRAPHS OF FINE ENGRAVINGS.

Being a series of Views from Original Sketches, displaying the Scenery, Architecture, Social Habits, etc., of that Ancient and exclusive Nation, by Thomas Allom, Esquire.

One Painting, three inches in diameter, on each Slide.

PER SLIDE, §2.75.

2. Temple of Buddah, Canton.
3. Raree Show at Lin-sin-choo.
5. Apartment in a Mandarins House.
6. Chinese Cat Merchants.
7. Rice Merchants.
9. Reeling the Cocoons, etc.
10. Dyeing and Winding Silk.
11. Playing at Shuttlecock with the Feet.
13. An Itinerant Barber.
16. A Devotee consulting the Sticks of Fate.
17. Great Temple at Canton.
18. A Mandarin paying a visit of Ceremony.
19. Scene from the play “Sun and Moon.”
20. Porcelain Tower, Nankin.
22. Punishment of the Cangue.
23. A Street in Canton.
25. Kite-flying.
26. Ceremony of Meeting the Spring.
27. The Imperial Travelling Palace at Hoo-kow-shan.
28. The Bridge of Nankin.
29. West Gate of Ching Keang Foo.
30. A Tartar of the Chinese Army.
31. The Tiger Guard.
32. Policeman and Prisoner.
33. Punishment of the Bastinado.
34. Punishment of the Bamboo.
35. Chinese Punishment of the Rack.
36. Street Punishment.
37. Chinese Barber.
38. Cleaning Cotton.
39. The Kin-shan or Golden Island.
40. The Rev. Robert Morrison and his assistants in the translation of the Bible into Chinese.

Class XXXIII.—Arctic Explorations in the years 1852, '53, '54 and '55, by Elisha Kent Kane, M.D., U. S. N.

BEAUTIFULLY COLORED PHOTOGRAPHS OF FINE ENGRAVINGS

One Painting, three inches in diameter, on each Slide.

PER SLIDE, $2.75.

1. Portrait of Dr. Kane, taken from Life.
2. The Look-out from Cape George Russell.
3. The Pack off Sylvia Island.
5. Fiskenaes, South Greenland.
6. Parting of Hawkers off Godsend Ledge.
7. Icebergs near Kosoak, (Life-boat Cove.)
9. Bonsal, Brooks, Dr. Kane, Dr. Hayes, Morton.
11. Tennyson's Monument.
12. The Escape off Wearymen's Rest.
13. The Broken Flakes (Balt Ice).
15. Kasarsoak, Sanderson's Hope, Upernavik.

Sets of Paintings.

THE FOLLOWING SETS ARE PAINTINGS ON GLASS, FINISHED IN THE HIGHEST STYLE.

Class XXXIV.—Movable Astronomical Diagrams.

The motion produced by Rack-Work.

1. The Solar System, showing the Revolution of all the Planets, with their Satellites, round the Sun.
2. The Earth’s Annual Motion round the Sun, showing the Parallelism of its axis, thus producing the Seasons.
3. The cause of Spring and Neap Tides, and the Moon’s Phases, during its revolution.
4. The Apparent Direct and Retrograde Motion of Venus or Mercury, and also its Stationary Appearance.
5. The Earth's Rotundity, proved by a Ship sailing round the Globe, and a line drawn from the eye of an observer placed on an eminence.

6. The Eccentric Revolution of a Comet round the Sun, and the appearance of its Tail at different points of its Orbit.

7. The Diurnal Motion of the Earth, showing the Rising and Setting of the Sun, illustrating the cause of Day and Night, by the Earth's rotation upon its Axis.

8. The Annual Motion of the Earth round the Sun, with the Monthly Luminations of the Moon.

9. The Various Eclipses of the Sun with the Transit of Venus; the Sun appears as seen through a Telescope.

10. The various Eclipses of the Moon; the Moon appears as seen through a Telescope.

Packed in a box, with lock and key. Per set, $40.

Class XXXV.—Astronomical Paintings without Motion.

1. The earth's rotundity (lever mov-

able.)

2. New Moon.

3. New Moon. First Quarter.

4. Full Moon.

5. The Moon's Phases.


7. Telescopic View of Mercury.

8. Telescopic View of Venus.

9. The Earth and Moon.

10. Telescopic View of Mars.

11. Telescopic View of Vesta, Juno, Ceres and Pallas.

12. Telescopic View of Jupiter and his Moons.

13. Telescopic View of Saturn and his Moons.

14. Telescopic View of Saturn with rings edgewise and his Moons.

15. Telescopic View of Uranus and his Moons.


Class XXXVI.—The Bible Illustrated.

In Twelve Slides, containing Thirty-nine Paintings, on Glasses two-and-a half inches in diameter, packed in a box.

Per set, $50.00.

1. Adam and Eve driven out of Paradise.

2. Hagar and Ishmael.

3. Abraham offering Isaac.

4. Rebecca at the Well.

5. Joseph sold into Egypt.

6. Joseph meeting his Father.

7. The finding of Moses.

8. The Ark of the Covenant.


10. The Altar of Incense.

11. David and Goliath.

12. David dancing before the Ark.


14. The Altar of Burnt Offering.

15. An Aaronite or Scribe.


18. The Brazen Serpent.


20. Samson and the Lion.


22. The Infant Samuel.

23. Elijah fed by Ravens.

24. The Good Samaritan.

25. The Annunciation.
27. Christ brought to the Temple. 34. Trial of Peter’s Faith.
28. The Flight into Egypt. 35. Herodias with Head of John the
32. The Lord of the Vineyard and 38. The Resurrection.
Laborer. 39. The Disciples at Emmaus.

Class XXXVII.—The Bible Illustrated.
In Twelve Slides, containing Thirty-six Paintings, not so finely executed
as Series XV.
PER SET, $30.00.

Class XXXVIII.—Shakspeare’s Seven Ages of Man.
A series of Seven beautifully executed Paintings, three inches in diameter.
1. The Infant. 3. The Lover. 5. The Squire. 7. Second Childhood.
2. The Schoolboy. 4. The Soldier. 6. Old Age.
PER SET, $45.00.

Class XXXIX.—Illustrations of Geology.
A series of Twenty-four Paintings, on Glasses three inches in diameter, in
a box, with a descriptive Lecture.
PER SET, $30.00.

Class XL.—Public Buildings and Views.
In Four Slides, containing Twelve Views of medium execution, on Glasses
two-and-a half inches in diameter
PER SET, $10.00.

The Drunkard’s Progress.
A series of Ten Paintings, three inches in diameter, in a Box.
2. Glass with a friend. 7. Forsaken by friends.
3. Glass to keep the cold out. 8. Poverty and disease.
5. Drunk and riotous. 10. Suicide.
PER SET, $20.00.

The Frolic.
A set of Six Paintings, three inches in diameter.
1. Dizzy.—“I feel a little dizzy.”
2. Foolish.—“Take a Smash and Try.”
3. Evidently Inebriated.—Talks to the chairs and tables.
4. Considerably Intoxicated.—Talks to the Gate Post.
5. Uncommon Drunk.—Supported by a Lamp Post.
6. Indubitably Dead Drunk.—In charge of the Police.
PER SET, $12.00.
Dissolving Views.

The following Views are beautifully Colored Paintings, and are the finest ever offered for Sale in this Country, producing effects entirely new.

They are sold only by me, and cannot be obtained elsewhere.

Class XLI.

1. **St. Goar on the Rhine.**—Landscape at night. Clouds passing. The moon sometimes appears and illuminates the landscape and buildings. Two slides, $10.50

2. **Icebergs in the Northern Sea.**—The ice is seen moved by the tide. A ship is seen being wrecked by the icebergs. Two slides, 7.00

3. **Ship at Sea.**—The ship is seen under full sail—the weather becomes stormy, and the ship wrecks on a cliff under repeated lightning. The sky clears. The wreck is seen in the background. The crew are saved in the boats. A rainbow appears gradually in the heavens. Five slides, 15.00

4. **Interior of the Cathedral at Cologne—By Day.**—Night comes on gradually, and the Church is seen filling with people. Two slides, 15.00

5. **Jerusalem, with the Cross of Christ in the foreground.**—The Cross remains, and the picture gradually changes to the Interior of the Church of the Holy Sepulchre. Then clouds form around the Cross, in which angels appear. Three slides, 18.00

6. **St. Peter's Church at Rome—By Day.**—Night comes on. The Church is seen by moonlight, and is then illuminated. Three slides, 13.50

7. **Summer Landscape in Switzerland.**—A cottage in the foreground takes fire and burns to the ground. The ruins are now seen by moonlight. Three slides, 14.00

8. **A Mill in England.**—The water-wheel is seen in motion, and the flowing water beneath. Winter sets in, and the wheel appears frozen fast. Two slides, 12.50

9. **Melrose Abbey—Scotland.**—The rising moon is seen through one of the windows, 5.50

10. **Stockholm by Moonlight.**—A steamer has just arrived, from which smoke ascends. The moon glists on the water. A boat, with passengers, is seen approaching the landing. Three slides, 9.00

11. **Porch of the Cathedral at Munster—By Moonlight.**—The window is illuminated, the door gradually opens, the interior is seen filled with people and High Mass is being performed. Two slides, 8.00

12. **The Rocks of Heligoland—By Day and Night.**—Travellers light a fire, the light from which is seen glimmering on the most elevated rocks, with a very beautiful effect. Three slides, 11.50

13. **Trenton Falls, New York.**—The water is seen pouring over the Falls and flowing away; this has a most beautiful effect. Two slides, 8.00
14. Bombardment of Sebastopol.—A Frigate steams up and opens the attack by firing a Columbiad. The Fort returns the fire, and the bombs are seen flying through the air. Three slides, $10.00
15. St. Petersburg by Moonlight.—The moon rises, and the glinting on the water is very beautifully shown. Two slides, 7.00
16. Interior of Dining Hall, Holyrood Palace.—Knights are seen seated at the table, drinking. One of the Knights has risen and is looking out of the window. The moon is seen rising, and the interior is seen by moonlight. Two slides, 7.00
17. Castle on Lago Maggiore.—A lover approaches in a boat to serenade, upon which a lady appears on the balcony. One slide, 4.50 and 6.00
18. Church of St. Nicholas, Hamburg.—Before the Great Conflagration.—The Church is then seen on fire, and is burnt to the ground; the ruins are seen by moonlight, and at last the new Church is seen, entirely finished. Four slides, 20.00
19. Tower of London, Day, Night and on Fire.—Three slides, 10.50 and 14.00
20. View in the Arctic Regions.—Night sets in, and the Aurora Borealis is seen in the Heavens. Three slides, 9.00
22. Water Mill in Pennsylvania.—The wheel is seen in motion; a swan swims on the water and drinks; the moon rises and glistens on the water; windows in the mill are now lit up; the ground is seen covered with snow, and the snow is seen falling. Five slides, 20.00
23. A Fleet of Vessels is seen sailing, and Vessel after Vessel passes under full sail; the waves are seen dancing merrily in the light. Two slides, 20.00

Class XLII.—Beautifully Colored Photographs of Fine Engravings, executed with great care in sets, so as to produce charming effects with the Dissolving View Magic Lantern or Stereopticon.

Sets of Dissolving Views.—Four Slides.

1. Fort Sumter in time of Peace—Daylight,
   Fort Sumter in time of Peace—Moonlight,
   Fort Sumter in time of War—On fire during the Bombardment,
   Fort Sumter in time of War—Fire and smoke rising. Four slides, $13.25

Sets of Three Slides.

2. Bay of Naples and Mount Vesuvius—Day,
   Bay of Naples and Mount Vesuvius—Night,
   Bay of Naples and Mount Vesuvius—Eruption, fire and smoke rising. Three slides, 10.50
3. Life near the North Pole—Day,
   Life near the North Pole—Night,
   Life near the North Pole—Moving Aurora Borealis. Three slides, 10.50
4. Castle of St. Angelo and Church of St. Peter at Rome—Day,
   Castle of St. Angelo and Church of St. Peter at Rome—Night,
   Castle of St. Angelo and Church of St. Peter at Rome—Illuminated and Fireworks. Three slides, 10.50
5. Christmas Eve at Home,
   Christmas Eve in Camp,
   Christmas Eve in Camp, Fire burning, smoke rising. Three slides, 10.50
SETS OF FOUR SLIDES.

6. The Four Seasons, { Spring, Summer, Autumn, Winter, } $11.00

7. Voyage of Life, { Childhood, Youth, Manhood, Old Age, } . . 11.00

8. Water Mill in the Alps—Winter, Water Mill in the Alps—Summer—Wheel moving. Two slides, 7.75

SETS OF THREE SLIDES.

9. The brave drummer boy and his father—Both enlist in the Union army,
The brave drummer boy and his father—In battle against the enemies of the Union,
The brave drummer boy and his father—Both mortally wounded; they die together on the battlefield. Three slides, . . 8.25

10. Love, Engagement, and Marriage—The first meeting,
Love, Engagement, and Marriage—Five years after the engagement,
Love, Engagement, and Marriage—Five years after marriage. Three slides, . . 8.25

11. The Hopeful Bride,
The Happy Mother,
The Mourning Widow. Three slides, . . 8.25

12. Courtship for the Second Wife,
Courtship for the Second Wife—The ghost of the first wife appears,
Courtship for the Second Wife—The Consternation. Three slides, 8.25

SETS OF TWO SLIDES.

13. Cause and Effect—Rowing against the tide,
Cause and Effect—Rowing with the tide. Two slides, . . 5.50

14. He who marries does well,
He who does not marry does better. Two slides, . . 5.50

15. Morning Star Rising,
Evening Star Setting. Two slides, . . 5.50

16. Grace Before Meat,
Grace After Meat. Two slides, . . 5.50

17. Expectation,
Satisfaction. Two slides, . . 5.50

18. Old Woman Reading,
Old Woman Reeling. Two slides, . . 5.50

19. Vase of Flowers in Bud,
Vase of Flowers in Full Bloom. Two slides, . . 5.50

20. Temptation,
Perdition. Two slides, . . 5.50

21. Castle of Drachenfels—Summer,
Castle of Drachenfels—Winter Night. Two slides, . . 5.00

22. Castle of Ehrenfels on the Rhine—Summer,
Castle of Ehrenfels on the Rhine—Winter. Two slides, . . 5.50

23. Conway Castle, England—Day,
Conway Castle, England—Moonlight. Two slides, . . 5.50

24. Windsor Castle—Day,
Windsor Castle—Moonlight. Two slides, . . 5.50
25. Isola Bella, Italy—Day. Isola Bella, Italy—Moonlight. Two slides. $5.50
Death-bed of the Wicked—Cardinal Richelieu's last moments occupied in card-playing. Two slides. 5.50
29. Abel's Sacrifice Received, Cain's Sacrifice Rejected. Two slides. 5.50
30. Noah Building the Ark, Noah Receiving Advice from Above. Two slides. 5.50
31. Noah's Sacrifice, Appearance of the Rainbow. Two slides. 5.50
32. Israelites Passing through the Red Sea, Destruction of Pharaoh and his Host. Two slides. 5.50
33. The Witch of Endor visited by Saul, The Witch of Endor Raising Samuel. Two slides. 5.50
34. Flower Pieces—Dahlias and Roses, Flower Pieces—Asters and Poppies. Two slides. 5.50
35. Fruit Pieces—Grapes, Fruit Pieces—Currants. Two slides. 5.50
36. English Bull Dogs, English Sheep. Two slides. 5.50

Class XLIII.—Paintings with Revolving Motion.

One Painting, three inches in diameter, on each Slide.

1. Bombardment of Fort Sumter; the Ironsides throwing shell, 5.00
2. View of Old Ruins, which, by being turned around, changes to Portrait of an Old Woman, 5.00
3. View of Rocks and Shrubbery, which, by being turned around, changes to Portrait of a Satyr, 5.00
4. Holland Windmill, with Revolving Fans, 5.00
5. Jeff. Davis before the war—a fierce-looking Soldier; by turning the slide, the same painting presents him after the war—a long-eared Jackass, 5.00
6. Ratcatcher—Man sleeping—awakes and swallows one rat after another in quick succession—very laughable, 4.50
7. Mount Vesuvius—Eruption—throws out fire and smoke—good for one lantern, 4.50
8. Snow slide—representing falling snow, each, 4.50

FINE PAINTINGS WITH SLIP MOTION.

One Painting, three inches in diameter, on each Slide.

9. MOVING WATERS.—Represents the waters moving in the Moonlight—a very beautiful and natural effect, 2.00
10. Good Night.—The words Good Night in a wreath of flowers—by moving a slip the words appear, 3.50
11. A Slide representing the Rolling up of a Curtain—intended for commencing an exhibition, 5.50
Class XLIV.—Chromatropes, 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.


From designs expressly made to introduce the colors of our glorious National Flag. We have five different patterns of this Chromatope.


A variety of entirely new and original patterns, of superior Chromatic and Geometrical effects. We have many different styles of this Chromatope.


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


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


The words "Good Night," encircled by a wreath of flowers in the centre of a Revolving Chromatope—very appropriate as a closing piece of an exhibition.

Class XLV.—Dissolving Chromatropes.

For use only in the Stereopticon and Dissolving Lanterns.


Arranged for Dissolving effect, for two lanterns, on two slides. One slider exhibits the National colors in Chromatropic effect, with black centre, for 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 Chromatope in succession.


Arranged for Dissolving effect, for two lanterns, on two slides. One slider exhibits the National colors in Chromatropic effect, with black 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,**

![Image of a portrait slider]

**Class XLIV.—Paintings with Levers, giving Laughable Motion to the Figures.**

**PER SLIDE, $2.50.**

1. Lady Riding.
2. Stag.
3. Woodman.
5. Cobbler at Work.
7. Man’s Face.
8. Horse Drinking.
10. Stone Breaker.
11. Large Ship by Night.
12. Small Ship and Lighthouse.
13. Boy on Donkey.
15. Stag Drinking.
17. Beggar.
18. See-Saw.
20. Gout.
22. Monk Praying.
23. Boy Cleaning Boots.
24. Reaper.
25. Fractions Child.
26. Monkey Dipping Cat.
27. Gent in Pegtops taking off Hat.
28. Horse Eating.
29. Children in Boat.
30. Grooming Horse.
31. Sam Weller Cleaning Boots.
32. Woman Beating Boy.
33. Lady Praying.
34. Ship in a Gale.
35. Fiddler.
36. Volunteer.
37. Monkey and Fish.
38. Doctor and Patient.

**Class XLVII.—Paintings with Double Levers and Slips, giving a variety of Laughable Motions to the Figures.**

**PER SLIDE, $4.50.**

1. Monkey and Fruit.
2. Monkey and Geese.
3. Monkey Playing Cards.
4. Monkey and Fish Globe.
5. Monkey Shearing Pig.
6. Monkey and Bird Cage.
8. Organ and Monkey.
9. Dancing Bear.
10. Music and Singing.
11. Dog and Bird.
12. Dog Smoking a Pipe.
13. Coastguard.
15. Charity Boy at Pump.
16. Lover Playing Fiddle.
17. Soldier and Lady.
18. Woman at Window and Cats.
19. Clown and Turkish Bath.
21. Sing and Dog.
22. Waltz.
23. Dancing Monkey.
Dioramic Paintings.

Class XLVIII.—Dioramic Paintings with Moving Figures.

On Slides, from twelve to fourteen inches long, with two 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., pass across the Scene.

Per Slide, $4.00.

1. Holyrood Chapel.
2. Dover Castle.
5. Conway Castle.
6. Coventry.
7. Lambeth Palace.
8. Sidon.
9. Smuggler's Cave.
10. Newstead Abbey.
11. Pyramids of Egypt.
12. Warwick Castle.
13. Thames Tunnel.
15. Noah Entering the Ark.
16. Menagerie.—Keeper pointing to the cage, in which various animals appear in succession.
17. Melrose Abbey.
18. Tintern Abbey.
20. Rome and the Tiber.
22. Nagasaki in Japan.
23. Castle of Chillon.

Class XLIX.—Paintings Illustrating the Following Nursery Tales:

1. Old Man, Son and Ass; or, The Folly of Trying to please Every One, eight paintings on two slides, $4.00
2. House that Jack Built, ten paintings on two slides, 4.00
3. Jack and the Bean Stalk, eight paintings on two slides, 4.00
4. Whittington and Cat, ten paintings on two slides, 4.00
5. John Gilpin, nine paintings on two slides, 4.00
6. Cock Robin, ten paintings on two slides, 4.00
7. Cinderella, eight paintings on two slides, 4.00
8. Robinson Crusoe, eight paintings on two slides, 4.00
9. Mother Hubbard, eight paintings on two slides, 4.00
10. Seven Ages of Man, seven paintings on one slide, 2.00
11. Blue Beard, four paintings on one slide, 2.00
12. Jack and the Bean Stalk, eight slides, per set, 11.00
13. Puss in Boots, twelve slides, per set, 15.00
14. Tale of a Tub, seven slides, per set, 10.50

Class L.—Comic Paintings with Movable Slip, giving Laughable Motion to the Figures.

Per Slide, $1.25.

1. Chinese Pyramid.
2. Acrobat Jumping Board.
3. Lady with Expanding Dress and Bonnet.
4. Dentist drawing Teeth.
5. Expanding Crinoline.
6. Dog Jumping through Hoop.
7. Barber Shaving.
8. Scotchman Dancing.
13. Family Jars.
15. Mischiefous Monkey.
16. Pink (Expanding).
17. Boy and Gunpowder Barrel.
18. Cook and Cal's Head.
20. Parson Driving Pig.
22. Turk's Head (Moving Eyes).
23. Windy Day.
24. Dutch Dentist.
25. Black Draught.
26. Punch and Bowl.
27. Parson Carving Pig.
30. Scotchman Taking Snuff.
31. Pair of Spectacles.
32. A Naval Engagement.
33. Topsy (Moving Eyes).
34. Cat Playing with a Mouse.
35. Opening Rose and Cupid.
36. Performance on Two Chairs.
37. Woman Smoking.
38. Clown Failing in Pieces.
40. Girl skipping.
41. Tailor and Goose.
42. Vesuvius in Eruption.
43. Harlequin in Pieces.
44. A Pigeon Pie.
45. Sailor Dancing.
46. Man with Growing Nose.
47. Harlequin in Bottle.
49. Serenade.
50. Blacksmith at Work.
51. Sambo Lecturing.
52. Cat, and Fish in Globe.
53. Treading in Father's Shoes.
54. Lamp Black.
55. Opening Rose.
56. Man Swallowing Rats.
57. Bottled Porter.
58. Adieu in Wreath of Flowers.
59. Boy and Butterfly.
60. Butterfly, Grub and Chrysalis.
61. Pair of Squatters.
63. Boy Riding Pig.
64. Ishman Driving Pig.
65. Tight Rope Dancer.
66. Acrobat Balancing Ball.
67. Woman—Cat's Head.
68. Lion and Horse.
69. Lion—Moving Eyes and Jaw.
70. Peacock.
71. Good Night—Herald.
72. Good Night—Pickwick.
73. Woman Beating Man.
74. Boy Robbing Till.
75. Sailor Dancing on Horse.
76. Policeman and Cook.
77. Bluebeard.
78. A Pear (Pair).
79. Fisherman Tossed by Bull.
80. Clown (Moving Eyes).
82. Clown Tumbling.
83. Monkey Dipping Cat.
84. Tailor and Cabbage.
85. Countryman and Dog Changing Heads.
86. Taking off Boots.
87. Woman with Growing Nose.
88. Magician and Ghost.
89. Clown Headless.
90. Miser and Burglar.
91. Boy Birdsnesting.
92. Clown on Donkey.
93. Greenwich Pensioner.
94. Sailor's Pigtail.
95. Farmer Carrying Pig.
96. Beggar.
97. Lovers in Boat.
98. Passion Flower.
99. Cauliflower and Woman's Head.
100. London Porter.
102. Light of Other Days.
103. Turk's Cap Flower.
104. Cook, Pudding and Woman's Head.
105. Tiger's Head.
106. Woman with Growing Nose and Chin.
108. Artist and Brigand.
109. Drinking Fountain.
110. A Chameleon.
111. Sailor Smoking.
112. Clown and Cannon.
113. Cook and Chimney sweep.
114. Rose and Fairy.
115. Lodging-house Bedstead.
116. Lion Jumping through Hoop.
117. A Witch.
118. British Port.
119. Domestic Shower Bath.
120. Capers.
121. Clown Jumping Bath.
122. Trespasser and Bull.
133. Performing Elephants.
134. Parrot pulling off Man's Wig.
135. Lamplighter.
137. Lecture on Tobacco.
139. Storm and Calm.
140. Nightmare.
141. Tulips.
142. Female Tight-Rope Dancer.
143. Harlequin in Box.
144. Tiger and Crocodile.
145. Man and Lions.
146. Boy and Sugar-cask.
147. Woman Shaving Man.
149. Boy Spinning Top.
150. Coal-black Rose.
151. Clown Hanging.
152. Cats on Tiles.
153. Frog Pie.
154. Big Drummer.
155. Old Tom.
156. Cutting Corns.
157. Chip of the Old Block.
158. Turtle Soup.
159. A Flying Beard.
160. Statue and Servant.
161. Fairy Chariot.
162. Cook and Flying Goose.
163. French Cook Cooked.
164. Summer and Winter.

Class LI.—Views in the Holy Land.

BEAUTIFULLY COLORED PHOTOGRAPHS OF FINE ENGRAVINGS.

One Painting, three inches in diameter, on each Slide.

PER SLIDE, $2.75.

1. Plan of Jerusalem.
2. Interior of the house of a Christian family in Jerusalem.
3. Sidon and Mount Lebanon.
4. Baths and City of Tiberias.
5. Arab Camp near Mount Tabor.
6. Colonnade at Sebasti, Samaria.
7. Wells and Remains of the Pool at Bethel.
8. Church at Shiloh.
10. Mount of Olives and Jerusalem.
11. Arch in the Via Dolorosa.
12. Lower Pool of Gihon.
15. Bethlehem.
16. Convent of Santa Saba.
17. Pool at Hebron.
18. Haram at Hebron.
19. Shrine of the Nativity.
20. Well at Nazareth.
22. Cesarea.
24. The Parthenon at Athens.
25. Scene near Ramla.
27. Mount Tabor.
28. Well near Emmaus.
29. Sarepta and the coast of Sidon.
30. Mount Carmel.
31. Vale of Nazareth.
32. Well of the Virgin.
33. Nazareth, looking towards Esdraelon.
34. Nain.
35. Plan of Esdraelon.
36. Jezeel, Mount Gilboa and Bethshan.
37. Tiberias.
38. The Lake of Tiberias.
39. Valley of Sichem and Nablous.
40. Mount Hermon.
41. Lake of Tiberias, from the Castle of Saphet.
42. The Hill of Samaria.
43. Samaritans Showing the Book of the Law.
44. Jacob's Well at Sychar.
45. Mount Gerizim and Valley of Nablous.
46. Selim, site of Shiloh.
47. Gibeath, from Michmah.
48. Ramleh, with the hills of Judea.
49. Gibeon, from Neby Samwil.
50. Anata (hill country) Judea.
51. Cavern where the holy cross was found.
52. Pool of Hezekiah, Jerusalem.
53. The Garden of Gethsemane.
54. Tombs in the Valley of Jehoshaphat.
55. Jews’ place of wailing, Jerusalem.
56. Pool of Siloam.
57. Mount of Olives, from the wall.
58. Mount Zion, from hill of Evil Council.
59. Roman and Mediaeval Masonry, Jerusalem.
60. Façade of the Tombs of the Kings.
61. Tower of Hippicus.
63. The Golden Gate.
64. Rachel’s Tomb.
65. Greek Church at Bethlehem.
66. Basilica at Bethlehem.
67. Etham near Bethlehem.
68. Fields at Bethany.
69. Solomon’s Pools near Bethlehem.
70. Zeboin and the Herodion.
71. Greek Bathing Place, near Jordan.
72. Halt above the north end of Dead Sea.
73. Hebron.
74. Ancient Masonry near Hebron.
75. Plain El-Rahan, Mount Sinai.
76. Suez, from the mouth of the ancient canal.
77. Samur.
78. Mars Hill at Athens.
79. Ruins of the city of Samaria.
80. Church and Sheik’s House at Eden.
81. Ancient Rome, from the Capitoline Hill.
82. Jerusalem from the Mount of Olives.
83. The river Jordan.
84. Jerusalem, as besieged by Titus.
85. Mount of Olives and Jerusalem, from the N. E.
86. Mt. Zion, Jerusalem, from the hill of Evil Council.
87. Scene on the river Nile at Philoe.
88. Map of Canaan as divided among the tribes, illustrating the period from Joshua to the death of Saul.
90. Ground Plan of Jerusalem.
91. View of Tyre.
92. Tarsus.
93. Tarsus, with Mount Taurus.
94. Falls of the Cydnus.
95. Damascus.
96. Antioch.
97. Mount Casius, from Selucia.
98. Larnaca.
100. Konich. (Iconium.)
101. Wall of Perga.
102. Arches in Alexandria, Troas.
103. Philippi.
104. Athens.
105. The Pireaus.
106. Isthmus of Corinth.
107. Corinth.
108. Ephesus.
110. The Acropolis Restored.
111. Amphipolis.
112. Thessalonica.
113. Mole of Puteoli.
114. Mytilene.
115. Miletus.
116. Rhodes.
117. Acre (Ptolomais).
118. Syracuse.
119. Straits of Messina.
120. The Palace of the Caesars.
121. Plan of Rome, Ancient and Modern Sites.
122. Map to illustrate St. Paul’s First Journey.
123. Map to illustrate St. Paul’s Second Journey.
The Old Testament Illustrated.

Class LII.—The Old Testament Illustrated.

Beautifully Colored Photographs of Fine Engravings.

One Painting, three inches in diameter, on each Slide.

PER SLIDE, $2.75.

1. The Earth without Form, and Void.
2. The Waters gathered in one place.
3. The Earth yields Grass and Trees.
4. God makes Sun, Moon and Stars.
5. God creates the Fowl and Fish.
6. God creates Cattle, creeping things and Beasts.
7. Creation of Adam.
8. Creation of Eve.
9. The Temptation.
10. “The Serpent beguiled me.”
11. The Expulsion.
12. The First Human Family.
13. Cain’s offering rejected.
15. Cain cursed.
16. Cain builds the first City.
17. Family of Cain.
18. Wickedness of Man before the Flood.
20. The Deluge.
21. Interior of the Ark.
22. Return of the Dove.
23. Noah’s Sacrifice.
25. Hagar.
26. Abraham and Hagar.
27. Abraham and the Three Angels.
28. Lot and his Daughters.
29. Destruction of Sodom and Gomorrah.
30. Hagar cast forth.
31. Hagar and Ishmael in the Desert.
32. Abraham offering Isaac.
33. Rebecca.
34. Rebecca at the Well.
35. Departure of Rebecca.
36. Meeting of Isaac and Rebecca.
37. Jacob and Esau.
38. Jacob’s Dream.
39. Rachel.
40. Jacob in the house of Laban.
41. Laban searching for the Images.
42. Meeting of Esau and Jacob.
43. Joseph thrown into the Well.
44. Joseph sold by his Brethren.
45. Joseph’s Coat shown to his Father.
46. Potiphar’s Wife.
47. Joseph and Potiphar’s Wife.
49. Joseph interprets Pharaoh’s dream.
50. Simon bound by order of Joseph.
51. The Cup found in Benjamin’s Sack.
52. Joseph makes himself known to his Brethren.
53. Joseph meeting his Father.
54. Joseph presenting his Father to Pharaoh.
55. Jacob blesses his twelve sons.
56. Moses in the Bulrushes.
57. Pharaoh’s Daughter.
58. Moses found by Pharaoh’s Daughter.
59. Angel appears to Moses in a Flaming Bush.
60. Destruction of Pharaoh’s Host.
61. Moses smites the Rock in Horeb.
62. Moses receives the Tablet at Mt. Sinai.
63. 1st Commandment.—Thou shalt have no other Gods before me.
64. 2d Commandment.—Thou shalt not make unto thee any graven images.
65. 3d Commandment.—Thou shalt not take the name of the Lord thy God in vain.
66. 4th Commandment.—Remember the Sabbath day to keep it holy.
67. 5th Commandment.—Honor thy father and thy mother.
68. 6th Commandment.—Thou shalt not kill.
69. 7th Commandment.—Thou shalt not commit adultery.
70. 8th Commandment.—Thou shalt not steal.
71. 9th Commandment.—Thou shalt not bear false witness against thy neighbor.
| 73. | 10th Commandment.—Thou shalt not covet thy neighbor's house, etc.  |
| 74. | Deborah.  |
| 75. | Jephthah's Daughter.  |
| 76. | Jephthah's Rash Vow.  |
| 77. | Samson.  |
| 78. | Samson and the Lion.  |
| 79. | Samson betrayed by Delilah.  |
| 81. | Samson pulling down the pillars of the Temple.  |
| 82. | Delilah.  |
| 83. | Ruth.  |
| 84. | Boaz and Ruth.  |
| 85. | Hannah.  |
| 86. | The Infant Samuel.  |
| 87. | Samuel and Eli.  |
| 88. | David slaying the Lion.  |
| 89. | David and Goliath.  |
| 90. | Saul presenting his Daughter to David.  |
| 91. | Abigail.  |
| 92. | Raising of Samuel by the Witch of Endor.  |
| 93. | David bringing the Ark from Kirjath-jearim.  |
| 94. | Nathan reproving David.  |
| 95. | Absalom entangled in the Oak.  |
| 96. | The Judgment of Solomon.  |
| 97. | The Queen of Sheba.  |
| 98. | Jezebel.  |
| 99. | The Ascent of Elijah.  |
| 100. | Elisha causes the Iron to Swim.  |
| 101. | Athaliah.  |
| 102. | Queen Esther.  |
| 103. | Esther and Ahasuerus.  |
| 104. | The Captives in Babylon.  |
| 105. | Shadrach, Meshach and Abednego in the Fiery Furnace.  |
| 106. | Daniel in the Lion's Den.  |
| 108. | The Sacrifice of the King of Edom's Son.  |
| 110. | King David.  |
| 111. | King Solomon.  |
| 112. | Prophet Isaiah.  |
| 113. | Prophet Ezekiel.  |
| 114. | Prophet Malachi.  |

**Class LIII.—New Testament Illustrated.**

**BEAUTIFULLY COLORED PHOTOGRAPHS OF FINE ENGRAVINGS.**

*One Painting, three inches in diameter, on each Slide.*

PER SLIDE, $2.75.

| 1. | The Virgin Mary.  |
| 2. | Our Saviour.  |
| 3. | Annunciation of the Virgin.  |
| 4. | Presentation of Christ in the Temple.  |
| 5. | Star of Bethlehem.  |
| 6. | Adoration of the Shepherds.  |
| 7. | Flight into Egypt.  |
| 8. | Christ Reasoning with the Pharisees.  |
| 9. | John the Baptist preaching in the Wilderness.  |
| 10. | Christ and the Woman of Samaria.  |
| 11. | The Sermon on the Mount.  |
| 12. | Christ Stilling the Storm.  |
| 13. | Christ Healing the Sick of the Palsy.  |
| 15. | Mary Anointing the Feet of Christ.  |
| 17. | The Transfiguration.  |
| 20. | The Raising of Lazarus.  |
| 22. | Christ Driving out the Money Changers.  |
| 23. | The Tribute Money.  |
| 25. | Christ Predicting the Destruction of Jerusalem.  |
| 27. | The Last Supper.  |
| 28. | Christ Blessing the Bread.  |
| 29. | Christ's Agony.  |
| 30. Christ in the Garden. | 37. Peter and John at the Beautiful Gate of the Temple. |
| 34. The Descent from the Cross. | 41. St. Matthew. |
| 37. Christ Appearing to Peter. | 44. St. John the Evangelist. |
| 41. "It is Finished." | 48. St. Andrew. |
| 42. "By whose stripes ye were healed." | 49. St. Stephen. |
| 43. "Be not Faithless, but Believing." | 50. St. Thomas. |
| 45. "Honor thy Father and thy Mother." | 52. St. Simeon. |
| 46. "Thine is the Kingdom, the Power and the Glory." | 53. The Lord's Prayer.—"Our Father which art in heaven." |
| 47. Ministering Angels. | 54. The Lord's Prayer.—"Thy will be done on earth as it is in heaven." |
| 48. The Prodigal's Return. | 55. The Lord's Prayer.—"Give us this day our daily bread." |
| 49. Parable of the Ten Virgins. | 56. The Lord's Prayer.—"Forgive us our debts as we forgive our debtors." |
| 50. Parable of the Good Samaritan. | 57. The Lord's Prayer.—"Lead us not into temptation." |
| 51. Parable of the Prodigal Son. | 58. The Lord's Prayer.—"Deliver us from evil." |
| 52. Parable of the Lord of the Vineyard. | 59. The Lord's Prayer.—"Thine is the kingdom, and the power, and the glory, forever. Amen." |

Class LV—The Women of the Bible.

**BEAUTIFULLY COLORED PHOTOGRAPHS.**

*One Painting, three inches in diameter, on each Slide.*

**PER SLIDE, $2.75.**

| 2. Ruth. | 11. Abigail. |
| 4. Rebecca. | 13. The Queen of Sheba. |
Class LV.—Our Saviour, with Prophets and Apostles.

BEAUTIFULLY COLORED PHOTOGRAPHS.

One Painting, three inches in diameter, on each Slide.

PER SLIDE, $2.75.

1. Our Saviour.
2. John the Baptist.
7. St. Peter.
15. Solomon.
16. Isaiah.
17. Ezekiel.
18. Malachi.

Class LVI.—Dore’s Illustrations to the Bible.

BEAUTIFULLY COLORED PHOTOGRAPHS. COPIES OF ENGRAVINGS FROM THE PENCIL OF G. DORE.

One Painting, three inches in diameter, on each Slide.

PER SLIDE, $2.75.

1. God creates Light. Gen. i. 3.
3. Expulsion of Adam and Eve from Paradise. Gen. iii. 23.
15. Hagar and Ishmael in the Wilderness. Gen. xxiv. 15.
18. Rebecca and Eleazar at the Well. Gen. xxiv. 15.
19. Isaac’s reception of Rebecca. Gen. xxvi. 64.
20. Isaac blesses Jacob. Gen. xxvi. 27.
30. Moses exposed on the Nile. Exod. ii. 3.
34. The Plague of Darkness. Exod. x. 22.
35. Death of the First-Born of Egypt. Exod. xii. 29.
36. Pharaoh entreats Moses to leave Egypt. Exod. xii. 31.
38. The Law proclaimed on Mount Sinai. Exod. xix. 10.
40. Punishment of Korah, Dathan and Abiram. Numb. xvi. 16.
41. Moses strikes the Rock. Numb. xx. 11.
42. The people plagued by Fiery Serpents. Numb. xxi. 6.
44. The Hebrews crossing the Jordan. Jos. iii. 14.
49. The Amorites destroyed by a shower of Stones. Jos. x. 11.
54. Gideon chooses his Band. Judges vii. 5.
55. Gideon frightens the army of Midian. Judges vii. 15.
58. Jephthah's Daughter meeting her Father. Judges xi. 34.
60. Samson conquering the Lion. Judges xiv. 5.
61. Samson killing the Philistines with the jaw-bone of an Ass. Judges xiv. 15.
62. Samson carrying off the gates of Gaza. Judges xvi. 3.
64. Death of Samson. Judges xvi. 25.
65. The Outrage at Gibeah. Judges xix. 27.
66. The Levite of Ephraim takes away the corpse of his wife. Judges xix. 28.
69. Boaz and Ruth. Ruth ii. 5.
70. Return of the Ark of God. 1 Sam. vi. 13.
71. Samuel causes Agag to be put to death. 1 Sam. xv. 32.
72. Saul casting his javelin at David. 1 Sam. xviii. 11.
73. David's Escape. 1 Sam. xix. 13.
74. David shows Saul that he has spared him. Sam. xxiv. 11.
75. Saul and the Witch of Endor. 1 Sam. xxvii. 14.
76. Death of Saul. 1 Sam. xxxi. 4.
77. The inhabitants of Jabesh-Gilead gather the corpses of Saul and his Sons. 1 Sam. xxxi. 11.
78. Combat of the Champions of Ishbosheth and David. 2 Sam. ii. 16.
79. David sends his Chariots armed with Scythes against the Ammonites. 2 Sam. xx. 18.
80. Death of Absalom. 2 Sam. xviii. 14.
81. David mourns Absalom. 2 Sam. xviii. 33.
82. Rizpah protects the Corpses of her Children. 2 Sam. xxii. 10.
83. Abishai saves David's Life. 2 Sam. xx. 15.
84. Solomon's Judgment. 1 Kings iii. 16.
85. Cedars of Lebanon intended for the building of the Temple. 1 Kings v. 2.
86. Solomon's reception of the Queen of Shéba. 1 Kings x. i.  
87. Solomon. 1 Kings iv. 32.  
88. The Prophet of Bethel. 1 Kings xiii. 11.  
90. Elijah causes the Priests of Baal to perish. 1 Kings xviii. 40.  
91. Elijah comforted by an Angel. 1 Kings xix. 5.  
92. Ahab kills one hundred thousand Syrians. 1 Kings xx. 29.  
93. Death of Ahab. 1 Kings xxii. 34.  
94. Jechosaphat sees the destruction of the host of Ammon and Moab. 2 Kings xx. 44.  
95. Elijah causes thunderbolts to fall on the Envoys of Ochozias. 2 Kings i. 9.  
96. Elijah in the Fiery Chariot. 2 Kings ii. 11.  
98. Death of Jezebel. 2 Kings ix. 30.  
99. The followers of Jehu find the head and extremities of Jezebel. 2 Kings ix. 34.  
100. Death of Athalia. 2 Kings xi. 16.  
101. Strangers devoured by Lions in Samaria. 2 Kings xvii. 25.  
102. An Angel destroys the host of Sennacherib. 2 Kings xix. 35.  
103. Nebuchadnezzar has the Sons of Zedekiah killed before their Father. 2 Kings xxv. 7.  
104. Cyrus returns the Vessels to the Temple of Jerusalem. Ezra i. 7.  
106. Artaxerxes liberates the Israelites. Ezra vii. 11.  
108. Nehemiah and his followers at the Gates of Jerusalem. Nehem. ii. 11.  
111. The family of Tobias see the Angel Raphael disappear. Tob. xii. 17.  
114. Queen Vashki refuses to obey the orders of Ahasuerus. Esther i. 10.  
115. Triumph of Mordecai. Esther vi. 11.  
120. Feast of Belshazzar. Dan. v. 1.  
121. Isaiah.  
122. Isaiah sees Babylon destroyed in a Dream. Isaiah xiii. 1.  
123. The Vision of Isaiah (Destruction of Leviathan). Isaiah xxvii. 1.  
126. Baruch.  
129. Daniel.  
136. Amos.  
138. Jonah exhorts the Ninevites to repent. Jon. iii. 4.  
139. Mich exhorts Israel to repent. Mica i. 1.  

159. St. John the Baptist preaching in the Wilderness. Matth. iii. 1.
160. The Baptism of Christ. Matth. iii. 16.
162. The Wedding at Cana. John ii. 1.
173. Christ healing the mute possessed by a Devil. Matth. ix. 32.
175. Christ walking on the Waters. Matth. xiv. 25.
176. The Miracle of the Loaves. Matth. xv. 32.
180. Arrival of the Good Samaritan at the Inn. Luke x. 34.
188. Resurrection of Lazarus. John xi. 34.
190. Christ clearing Jerusalem. Mark xi. 15.
192. The poor Widow's two mites. Mark xii. 41.
196. The Kiss of Judas. Matth. xxvi. 49.
197. Peter denies Christ. Matth. xxvi. 69.
201. Christ presented to the people. John xix. 15.
211. The Angel appearing to the Marys. Mark xvi. 5.
218. Paul on the way to Damascus. Acts ix. 3.
225. John at Patmos. Apoc. i. 9.
227. The Virgin crowned with stars. Apoc. xii. 1.
229. The last Judgment. Apoc. xx. 11.

Class LVII.—Illustrations to Milton's "Paradise Lost."

By Gustave Dore.

BEAUTIFULLY COLORED PHOTOGRAPHS OF FINE ENGRAVINGS.

One Painting, three inches in diameter, on each Slide.

PER SLIDE, $2.75.

1. The infernal Serpent and his host of rebel Angels hurled headlong from the ethereal sky. Book I., lines 44, 45.
3. Satan calls his host to action. B. I., l. 283 to 331.
4. Numberless bad angels hovering under the cope of Hell. B. I., l. 344–45.
5. Satan has a Council of the worthiest Demons called to Pandemonium. B. I., l. 572 and seq.
Illustrations of Milton's Paradise Lost.

7. After dismissal of the Council, the host of Demons wander through the infernal regions, peopled with Gorgons, and Hydras, and Chimeras dire. B. II., l. 520—628.
8. Satan at the Gates of Hell. B. II., l. 629 and seq.
10. God announces to the host of Heaven the mission of his Son. B. III., l. 274—349.
11. Satan alights on this world, B. III., l. 422, and visits the Paradise of Fools. B. III., l. 528.
12. Satan's descent from the ecliptic to Paradise. B. III., l. 736—743.
15. After bounding over the borders of Paradise, Satan finds it a happy rural seat of various view. B. IV., l. 247.
16. Adam and Eve refreshing themselves at the fountain. B. IV., 235, 236.
21. Adam and Eve see Raphael, sent by God to warn them of their danger. B. V., 308—313.
22. Raphael's interview with Adam and Eve. B. V., 371 and seq.
23. (Raphael relates:) The first fight of Michael and Gabriel against Satan and his angels. B. VI., 189.
24. The night of the Battle. B. VI., 207 and seq.
26. Satan resting after the combat. B. VI., 413—415.
27. Michael and his angels, encamping, place guards around. B. VI., 410—412.
28. Satan and his host, conquered, fall nine days through chaos. B. VI., 867—881.
29. Hell yawning, receives Satan and his host at last and closes on them. B. VII., 74, 75.
30. God creates the Earth and separates the dry land from the waters. B. VII., 307—309.
32. Leviathan. B. VII., 412—416.
33. The fowls multiply. B. VII., 417—420.
34. The seventh evening in Eden. B. VII., 581, 582.
36. Satan re-enters Paradise at night involved in mist, and looks for a hiding place. B. IX., 68—75.
37. Satan decides to employ the serpent. B. IX., 84—86.
38. Satan finds the serpent asleep. B. IX., 183, 183.
39. Satan has entered the serpent and approaches Adam and Eve. B. IX., 494, 495.
40. The serpent has beguiled Eve to eat of the forbidden fruit and slinks back to the thicket. B. IX., 789—786.
41. Adam and Eve bewail their sin. B. IX., 1121.
42. Adam and Eve hear the voice of God and hide. B. X., 97—101.
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., 208—210. (Relation of Raphael from No. 47 to 49.)
47. Noah begins to build a vessel of great bulk. B. XI., 729.
49. Moses brings down the tables of the law from Mount Sinai. B. XII., 236—238.

Class LVIII.—Illustrations to Dante’s Inferno.

By Gustavus Dore.

BEAUTIFULLY COLORED PHOTOGRAPHS OF FINE ENGRAVINGS.

One Painting, three inches in diameter, on each slide.

PER SLIDE, $2.75.

1. Portrait of Dante Alighieri.
2. The author finds himself in a gloomy wood, astray. Canto I. lines 1—3.
5. Dante meets the poet Virgil, who shows him the way to avoid a pursuing she-wolf. Can. I. 88—90.
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.
10. Charon meets them to ferry them over Styx. Can. III. 76—78.
12. They see the unbaptized, who live desiring without hope. Can. IV. 38, 39.
13. They meet the poets Homer, Horace, Ovid and Lucan. Can. IV. 83—85.
15. Here they see the punishment of carnal sinners, who are tossed about ceaselessly in the dark air by furious winds. Can. V. 32, 33.
18. The surprise of the lovers and their murder by her husband. Can. V. 128—133.
19. The author, through pity at this sad tale, falls fainting to the ground. Can. V. 137, 138.
20. Entering the third circle, where gluttons are punished, they encounter Cerberus, who is appeased by Virgil with a handful of earth cast in his maws. Can. VI. 24—26.
21. They pass a group lying in mire, drenched by constant hail, snow and discolored water, Cerberus rending them piecemeal. One of the group, Ciaccio, foretells the fate of Florence. Can. VI. 64 & seq.
23. Here one like doom awaits the prodigal and the avaricious; rolling great weights against each other with mutual upbraiding. Can. VII. 65—67.
24. Descent to the fifth circle, where the wrathful and gloomy are tormented in the Stygian Lake. Can. 36—41.
35. Arrived at the base of a great tower, Phelegas ferries them over. Can. VIII. 27—29.


27. Arrival at the city of Dis, (6th circle,) the entrance where to 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 poet's 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—59.

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 Piero delle Vigne, chancellor to Emperor Frederick II. Can. XIII. 84, and seq.

38. The second compartment contains also those who have violently consumed their goods, changed similarly; but chased by black female mastiffs. Can. XIII. 126—128.

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, 39.

41. The monster Geryon described. Can. XVII. 7—59.

42. The poets are carried on the back of Geryon, down to the eighth circle, divided in ten gulphs. Can. XVII. 87—93.

43. In the first gulf, sinners, who have seduced women, are scourged by demons. Can. XVIII. 35—39.

44. In the second gulf, 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 gulf 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—33.

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 gulf; which is to pace continually round the gulf under caps and hoods, gilt outside but leaden inside. Can. XXIII. 58—67.

53. Calaphas 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. 80—92.

55. The poet meets with three of his countrymen; one of whom undergoes a marvellous 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 withitter which they have to scratch off constantly. Can. XXIX. 79—81.

63. Two forgers tormenting each other. Can. XXX. 26—32.

64. Myrrha. Can. XXX. 38, 39. (See Ovid, Metamorphoses, lib. x.)

65. Arrival in the ninth circle, where traitors are confined, is surrounded by giants immersed in pits to the navel. They encounter Nimrod. Can. XXXI. 70—72.


67. Anteus takes them both in his arms and places them 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.


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 the 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.

Class LIX.—Illustrations to the Legend of the Wandering Jew.

By Gustave Dore.

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1. Christ on his way to Golgotha, pronounces judgment on the pitiless Ahasuerus, 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 senescences 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.
Illustrations to the Gospel.

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 Calvary.
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.

Class LX.—Illustrations to the Gospel.

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17. Parable of the good seed and the cockle. Matth. xiii. 24—30
25. Christ washing the feet of his disciples. John xiii. 1—16.
29. Christ thrice denied by Peter. Matth. xxvi. 70—75.
31. Barabbas released and Jesus delivered to be crucified. Matth. xxvii.
15—26.
33. Behold the man! (Ecce Homo!) John xix. 1—15.
36. The burial of Christ. Mark xv. 46, 47.

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12. The attack on the Traders.
14. The Court of Justice.
15. The Sentence.
16. The Punishment.
17. Architecture.
18. Wisdom.
22. Hospitality.
23. Pity.
24. Ministering the Sacrament.
27. The Furnace.
28. The Forge.
29. Seeking ways for Traffic.
30. Commerce.
31. Shipping.
32. The Healing Art.
33. The Apothecary.
34. The Philosopher.
35. The Astronomer.
36. The Hermit.
37. Death.
38. On the way to Heaven.
39. Come to me all ye that are weary and heavy laden.
40. The Fountain of Life.

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10. The Annunciation; by F. Gio da Angelico.
11. The adoration of the Magi; by F. Gio da Angelico.
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21. The adoration of the Magi; by Ghirlandaio.
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25. The Madonna with the Veil; by Raphael.
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31. Moses striking the Rock; by Raphael.
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8. The three jolly Beggars.
9. The three jolly Beggars returned home.
10. The three jolly Beggars carousing.
11. The gambols of the three jolly Beggars after their feast.
12. How to learn whether fish are fresh.
13. The fashions—No. 1.
14. The fashions—No. 2.
15. A prejudiced Traveller.
16. A visit to the Zoological—The Tiger.
17. A visit to the Zoological.—The Lion.
18. On the value of a carriage, wealth, and a title.
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15. Io and Jupiter.
17. Charles I.
18. Juno and Apollo.
20. The Writing Master.
21. The Dentist.
22. An Old Woman.
23. Cupid.
25. Metzu and Wife.
27. The Brothers.
29. The Spinner.
30. The Needle-Woman.
31. Ecce Homo.
32. The Cloister.
33. Proving Eggs.
34. The Angler.
35. Poultry attacked by a Hawk.
36. Jacob's Dream.
37. The Philosopher.
38. The Tooth-Drawer.
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62. Contentment.
63. Artist and his Dog "going halves."
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65. The Young Shrimpers.
66. Happy as a King.
67. Rustic Hospitality.
68. The Pet Lambs.
69. The Surprise.
70. The Prayer.
71. The Little Shepherds.
72. Rubens and his Sons.
73. The First Praying.
74. Raphael and Fornarina.
75. By the Well.
76. The Haystack.
77. The Drunken Husband.
78. The Little Family.
79. Haidee.
80. Medora.
81. Kaled.
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111. Watt and the Steam Engine.
112. Prairie Travellers attacked by Indians.
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118. Tragedy.
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122. Cattle.
123. Roebuck.
124. The Cocoa Merchant.
125. The Waffle Merchant.
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127. The Little Harvesters.
128. The First Alms.
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130. The Children's Breakfast.
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141. War.
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144. Deer Stalkers.
145. Deer Stalkers Returning.
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147. The Chieflain's Friends.
148. Charity.
149. Blowing Bubbles.
150. Teasing the Pet.
151. The Scholar.
152. The Tinker.
153. The Princess of Belgium.
154. The Young Amazon.
155. The Sisters.
156. Battle of Trafalgar.
157. Battle of Waterloo.
158. The Harvest Field.
159. The Dead Robins.
160. Shakspeare.
161. Shakspeare and his Friends.
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163. Anne Page—Slender and Shallow.
164. The Old Temeraire.
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177. Roe.
178. The Horse Fair.
179. Head of an Ass.
180. The Trapper's Last Shot.
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182. The See-Saw.
183. The Old Stile.
184. The Toilet.
185. The Artist Sketching in a Barn.
186. Whitewashing of the Negro.
187. The Quarrelling Card Players.
188. Wandering Minstrels.
189. Mazeppa attacked by Wolves.
190. The Extempore Artist.
191. Taken in the Act.
192. Love Profiting by a Chance.
193. The Little Pets.
194. The Showman in a Country Barn.
195. The Monkey using the Cat's paws.
196. The Fox and the Stork.
197. The Fox and the Sour Grapes.
198. John Knox and Mary, Queen of Scots.
199. Anne Boleyn and Archbishop Cranmer.
200. The First Day of Oysters.
201. The Oyster Stand.
202. Visit of Queen Victoria to the Arctic ship Resolute, December 16, 1856.
203. Baptism of the Covenanters.
204. Life at the Sea Side.
206. The Rustic Toilet.
207. Precept and Example.
208. The Invalid Soldier's Return.
209. The Sisters at the Holy Well.
210. The Mother's Grave.
211. The Dawn of Love.
212. The Piper.
213. The Swing.
214. The Pastor's Children.
215. Return from a Lion Hunt.
216. Russian Sleighing Scene.
217. Amor and Psyche.
218. Oh! or, The Astonished Rustics.
219. The Birthday.
220. The Reprimand.
221. Going Up Hill.
222. Grandpa's Return.
223. The Surrender of Calais.
224. The New Scholar.
225. Pilgrims at St. Peter's, Rome.
226. Rich and Poor.
227. The Partaken Sorrow.
228. The Image of Mamma.
229. Speaking Eyes.
230. The Pet of the Commons.
231. Paul and Virginia.
232. Sara la Baigneuse.
233. Mercy's Dream.
236. The Jolly Flat-boat Men.
237. Clear the Track.
238. The Trap Spring.
239. Bargaining for a Horse.
240. The Court of Death.
241. Master Fox and his Belle caught in a Storm.
243. Messrs. Black and Brown (Bears) at Snowballing.
244. The Exquisite—The Pet of the Ladies.
245. The Prize-Fighter—The Pet of the Fancy.
246. The Attack of the Monster—A magnified flea attacking a man.
247. The German Reformers at Speirs, April 19, 1529.
248. Frederick the Great.
249. Garibaldi.
250. Queen Victoria.
251. Napoleon Bonaparte.
252. Louis Napoleon.
254. Sir John Franklin.
255. Schiller.
256. Joseph John Gurney.
258. Richard Cobden.
259. Castle of Chillon.
260. Siesta after a hearty meal.
261. Driving home the Flock.
262. Innocent Love.
263. Mr. Brain reading the Paper.
264. Schiller's Song of the Bell.—The Baptism.
265. Schiller's Song of the Bell.—Happy Home.
266. Schiller's Song of the Bell.—Going to Church.
267. Schiller's Song of the Bell.—Marriage Bell.
268. Schiller's Song of the Bell.—Harvest Home.
269. Schiller's Song of the Bell.—Fire Bell.
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7. Eliot, First Missionary to the Indians.
8. The Boston Tea-Party.
12. The Battle at Bunker Hill.
13. Moli Pitcher at Monmouth.
14. Female Patriotism.
15. Treason of Arnold.
17. Lee's Cavalry at Guilford.
20. The Surrender at Yorktown.
22. Death of Captain Lawrence.
23. The Death-Warrant of Major Andre.
25. Death of General Wolfe, at Quebec.
27. Death of General Pike.
29. Drafting of the Declaration of Independence.
30. Indian Massacre at Cherry Valley.
31. Death of Tecumseh.
32. Mrs. Schuyler firing her Cornfields.
33. Decatur's Conflict at Tripoli.
34. The Battle of Chippewa.
35. The Battle of New Orleans.
36. General Taylor at Monterey.
37. Battle of Plattsburg Bay.
38. Battle of Princeton.
39. Death of Major Ferguson, King's Mountain.
40. Major Dix at the Battle of Buena Vista.
41. General Harrison and Tecumseh.
42. Fremont raising the Flag.
43. The Struggle on Concord Bridge.
44. Fall of Braddock.
45. Fall of Major Ruggold.
46. A Soldier's Wife at Fort Niagara.
47. Lafayette Wounded.
48. Col. Taylor at the Battle of Okee Chobee.
49. May's Charge at Resaca de la Palma.
50. Com. Perry at the Battle of Lake Erie.
51. Fremont's Party Surprised.
52. Tecumseh saving Prisoners.
53. Surrender of Burgoyne.
54. General Taylor at Buena Vista.
55. Action between the Constitution and Guerriere.
56. General Scott at Contreras.
57. Battle of Harlem.
58. General Jackson at Waterford.
59. General Stark at Bennington.
60. Col. Miller at the Battle of Chippewa.
61. Indian Massacre at Wilkesbarre.
63. Storming of Stony Point.
64. Interview between Generals Jackson and Weatherford.
65. Washington raising the British Flag at Fort Duquesne.
66. Lord Sterling at the Battle of Long Island.
67. General Marion and the British Officer.
68. William Penn Treating with the Indians.
69. Surprise of Fort Ticonderoga.
70. Washington at the Battle of Monmouth.
71. Declaration of Independence.
72. Interior of Independence Hall.
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7. James Monroe, 5th President of the United States.
8. John Quincy Adams, 6th President of the United States.
9. Andrew Jackson, 7th President of the United States.
10. Martin Van Buren, 8th President of the United States.
11. General Harrison, 9th President of the United States.
12. John Tyler, 10th President of the United States.
14. Zachary Taylor, 12th President of the United States.
15. Millard Fillmore, 13th President of the United States.
16. Franklin Pierce, 14th President of the United States.
17. James Buchanan, 15th President of the United States.
18. Abraham Lincoln, 16th President of the United States.
19. Andrew Johnson, 17th President of the United States.
20. Lincoln at Home—a beautiful picture of President Lincoln and his Son Thaddeus.
21. Mrs. Lincoln.
23. Daniel Webster.
25. Edward Everett.
27. Professor Longfellow.
28. Dr. Kane, the Arctic Explorer.
32. Horace Greeley.
33. Hon. J. P. Hale.
34. Hon. Hannibal Hamlin.
36. Stephen Girard.
37. Hon. Chas. Sumner.
38. Hon. Simon Cameron.
39. Hon. S. P. Chase, Chief Justice U. S.
41. Gov. Brownlow, of Tenn.
42. William Penn.
43. Benjamin Franklin.
44. Lewis Cass.
45. Thomas H. Benton.
Microscopic Objects enlarged from Nature.

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6. Proboscis of Fly.
8. The Sheep’s Tick.
12. Eye of Fly.
13. Sting of Bee.
15. Tongue of a Hornet.
16. Tongue of a Bee.
17. Parasite from a Fig.
18. Parasite from a Sparrow.
19. Scale from the Wing of a Butterfly.
20. Parasite of a Beetle.
22. Parasite of a Field Mouse.
23. Parasite of a Swallow.
24. Parasite of a Mole.
25. Flea of a Mole.
26. Flea of a Pigeon.
27. Eye of a Beetle.
28. Foot of a Fly.
30. Water Beetle.
31. Leaf Insect.
32. Scale from the wing of a Moth.
34. Spiracle of a Cockchafer.
35. Tongue of a Drone-Fly.
36. Trachea of the Silk-Worm.
37. Tongue of a Hornet.
38. Transverse Section of Bone.
39. Scale of a Fish.
41. Section of a Tooth.

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93. Joy.
94. Sorrow.
95. Alexander and Diogenes.
96. Jack in Office.
97. The Evening Prayer.
98. The Morning Kiss.
99. High Life.
100. Low Life.
101. Looking in.
102. Looking out.
103. The Joys of Home.
104. The Explanation of the Bible.
105. Fondly Gazing.
106. The Empty Cradle.
107. Overtasked.
108. Reading the Psalms.
110. The Bird is flown Away.
111. The Farmer’s Daughter.
112. The Mitherless Bairns.
113. Grandpa’s Siesta.
114. The Shepherd’s Daughter and her Pet Lamb.
115. The Jews-harp Lesson.
116. Feeding the Young Bird.
117. Family Happiness.
118. Sunday Afternoon.
119. The Harvest Field.
120. Impudence.
121. The Silesian Weavers.
122. Susannah Watched.
123. The Shepherd’s Bible.
124. Village School in an Uproar.
125. After Dinner.
126. The Boy with many Friends.
127. The Return of the Swallows.
128. The Rent Day.
129. The Blind Fiddler.
130. Blind Man’s Buff.
131. Village Politicians.
132. The Village Recruit.
133. Reading a Will.
134. Study.
135. Queen Victoria.
136. Prince Albert.
137. The Flute Lesson.
138. Politeness and Haughtiness.
139. Native Attractions.
140. The Knitting Lesson.
141. Deceiving Granny.
142. The Foyster’s Family.
143. Gutenberg Reading the First Proof of his Invention, A.D. 1400.
144. The Wife’s Prayer.
145. The Christian Maiden.
146. The Offering.
147. The Young Companions and their Hungry Friends.
149. Prize for Laziness.
150. The New Scholar.
151. Whittington Listening to the Sounds.
152. Momentous Question.
153. Persuasion.
154. The Gardener’s Daughter.
155. The Slave Market in Constantinople.
156. Highland Hospitality.
158. Village Church on Sunday Morning.
159. Young Foxes Receiving their Breakfast.
160. The Old Fox in a Tight Place.
162. The Life-Boat.
163. Age and Infancy.
164. The Straw Yard.
165. English Merrymaking in the Olden Time.
166. Come Along!

167. The Past and Present.
168. The Widow’s Prayer.
169. Every Beginning is Difficult, (Comic.)
170. Uncle Tom and his Wife, (Comic.)
171. The Travelled Monkey’s Return, (Comic.)
172. The Oncanveniance of Single Life, (Comic.)
174. The Irish Flute-Player: “The Jig.”
175. The Servant of All Work, (Comic.)
176. Will he take the Rose?
177. The Naugtoy Boy, (Comic.)
178. Amor Sharpening his Arrows.
179. L’amour Vaquineur.
180. Madona in the Chair.
181. Jesus Christ Teaching his Doctrine.
182. The Birth of Jesus Christ.
183. The Holy Family.
184. Christ the Consolator.
185. Christ the Remunerator.
186. Christ on the Cross.
187. The Great Day of His Wrat.
188. The Last Judgment.
189. The Judas Kiss.
190. The Great Teacher.
191. Joseph Sold by his Brethren.
192. Christ Crowned—Antique, Bas-relief.
193. The Burial of Christ—Antique, Bas-relief.
194. The Ascension of Christ—Antique, Bas-relief.
195. Christopher Columbus seeing the First Land.
196. Napoleon I. at the Bridge of Lodi.
197. Napoleon I. at the Battle of Waterloo.
198. The Snow-fields near the Berezina.
199. Napoleon at St. Helena.
200. Death-bed of Napoleon I.
201. Acquittal of the Seven Bishops, 1688.
202. Martin Luther Burning the Pope’s Bull of Excommunication, Dec. 12, 1520.
203. Psyche.
Class LXIX.—Views in Switzerland and Tyrol, with their Inhabitants.

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1. Castle Klam, on the Oberinn river, Tyrol. One of the oldest Feudal Castles, surrounded by gorgeous mountain scenery.
3. The Lake of the Four Cantons, Switzerland.
4. The Lake of Luzerne, Switzerland.
7. View on the River Drau, Tyrol. Towing a river boat.
8. View near Innsbruck, Tyrol. Horses taken to swim.
10. The Fountain at Zell on the Lake, Switzerland. Group of peasants round the Fountain.
15. View near Innspruck, Tyrol. Travellers halting before the Holy Image on the roadside to pray.
17. View near Wilbad, Tyrol. Driving cattle to pasture.
18. Interior of Alpine Shed. Shepherd girl watching the dawn of morn.
25. The Sheltering Tree, on the River Inn, Tyrol. Thunderstorm approaching.
28. Tyrolean Farmers at work, unloading hay.
Class LXVIII.—American Civil War.

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1. Portrait of Lieutenant General Scott.
2. Fort Sumter before the bombardment.
4. Bombardment of Fort Sumter from Fort Moultrie, April 12, '61
5. Fort Sumter on fire during the bombardment.
6. Interior of Fort Sumter during the bombardment.
7. The U. S. Blockading fleet at Pensacola Bay.
10. Destruction of the U. S. Men of War at the Navy Yard at Norfolk, Va., April 21, '61.
13. Inauguration of President Lincoln at Washington, March 4, '61
14. President Lincoln taking the Oath.
15. A rally around the old Flag.
17. Contra-band of War, (Comic Allegory)
18. General B. M. Prentiss, commander of the U. S. Troops at Cairo.
20. Colonel Ellsworth revenged.
22. Colonel Ellsworth in glory.
23. Columbia awake at last, (Comic Allegory)
25. Stampede among the Negroes in Virginia.—Their arrival at Fortress Monroe.
26. Bivouac of Texas Secessionists, with stolen U. S. wagons, etc.
27. Jeff. Davis going to war, and returning from war, (comic Allegory)
29. Sherman's Battery of light Artillery in Virginia.
30. Camp Defiance, S. E. point of Cairo.
31. The U. S. Army crossing the Long Bridge over the Potomac, May 24, '61.
32. Secession battery at Harper's Ferry, commanding the bridge & town.
33. Map of the Seat of War, 100 miles around Washington.
34. Camp Corcoran, on Arlington Heights.—The gallant 69th N Y. S. M. digging trenches.
85. The attack on the Secession Batteries at Aquia Creek, on the Potomac.
86. Bird's Point, Mo., opposite Cairo, occupied by U. S. Volunteers.
89. Lieutenant Greble in glory.
90. The Battle at Philippi, Va.—Total rout of the Secessionists.
91. Gallant conduct of Lieutenant Greble at the Battle of Great Bethel, Va., June 10, '61.
92. The Battle at Great Bethel.—Death of Lieut. Greble.
94. Leesburg Bridge, on the Potomac, below Harper's Ferry, lately held by the Virginians.
95. Camp of 1st Regiment N. Y. Volunteers, Colonel Allen, near Fortress Monroe.
96. Rebel troops arriving at, and departing from Martinsburg, Va.
97. Patriotic ladies making Havelocks for the Volunteers.
98. John Bull between two stools, (Comic)
100. The Political Brigadier General and the Masked Battery, (Allegoric)
101. Union men driven out of Missouri, encamped at Spring Lake, Iowa.
102. Parkersburg Junction at Grafton Station, Baltimore & Ohio R. R.
103. The conflict at Vienna.
105. General Cadwalader's division crossing the Potomac.
106. Scene near the entrenchments opposite Georgetown, 69th N. Y. S. M.
107. Southern chivalry tickling John Bull, by an offer of the Crown of Cotton to one of his scions, (Comic Allegory)
108. General Beauregard discloses the infamous designs of the United States Army upon a virtuous and ingenuous people, (Comic)
109. Tennessee Riflemen entering Winchester from Strasburg, on their way to join the Virginia Army.
110. The Battle of Romney.—Skirmish at the Bridge.
112. Col. Thomas' Brigade crossing the Potomac at Williamsport, Md.
117. The Secession Masked Battery near Vienna.—Gen. Schenck, with four companies of the 1st Ohio Reg. surprised and fired into.
118. The village of Falls Church, Va.—Arrival of the 2nd U. S. Cavalry, June 19, '61.
119. Arrival of the 1st and 2nd Conn. Regiments at village of Falls Church, near Vienna, Va.
120. Arrival of Gen. Tyler with the Conn. troops, near Vienna, to support Gen. Schenck's Ohio Regiment, after their surprise.
121. The day after the Battle of Romney.—The 11th Indiana Zouaves resting from the hard fight of June 11, '61.
122. Drumming out thieves from Fortress Monroe.
123. Engagement at Romney, Va., June 11, '61.—The 11th Indiana Zouaves crossing the bridge over the Potomac.
124. Portrait of Jeff. Davis.
75. Portrait of Major Gen'l John C. Fremont

76. Uncle Sam protecting his property against the encroachments of his cousin John. (Comic Allegory)

77. The Hercules of the Union slaying the great Dragon of secession. (Comic Allegory)

78. Jeff. Davis on the right platform, or the last act of secession. (Comic Allegory)

81. Col. M. Corcoran, commanding the 69th (Irish) Reg. N. Y. M.
82. The past and the present.—One Flag, one Country. (Allegoric)
83. Prof. Lowe's Balloon reconnaissance of the enemy's position, near Fairfax, Va.

84. Clarence Mackenzie, drummer boy in the 13th Brooklyn Reg., accidentally shot at Annapolis.
85. The advanced post of the U. S. Army, near Falls Church, Va.
86. Engagement of the Freeborn and Reliance at Matthews' Point, Va.—Death of Capt. Ward.

87. The Battle of Rich Mountain, Western Virginia.
88. The Battle of Beallington, Laurel Hill, Va.
89. General Scott giving his orders to his Aids for the advance of the Grand Army.
90. Infernal Machine discovered in the Potomac, near Aquia Creek.
91. Wilson's Zouaves in the covered way on the land front of Fort Pickens.
92. Lieut. Hall's compliments to the Secessionists.
93. Battle of Hoke's Run.—Col. Starkweather with his Wisconsin Regiment.
94. Frank Brownell, the avenger of Colonel Ellsworth.
95. Battle of Carthage, Mo.—Gallant attack of Col. Siegel's division on a superior force of Rebel troops.

96. Southern Volunteers. (Comic)
97. Southern Recruiting Office. (Comic)
98—102. The Star Spangled Banner.—Illustrated from drawings by F. O. C. Darley.

103. The Declaration of Independence.—Exact photographic copy of the original document preserved in the Patent Office at Washington. (Nos. 98—103 will be sold only in one set together.)

104. Portrait of Maj. Gen. McClellan, the hero of Western Virginia.
105. Two scions of Southern chivalry taking leave of their [colored] names. (Comic)

106. U. S. troops clearing the road from Vienna to Fairfax, toward Bull Run.
107. Commencement of the action at Bull Run.—Sherman's Battery of Riffled Cannon engaging the enemy's first masked Battery.
108. Colonel Hunter's attack at the Battle of Bull Run.
110. The height of the Battle at Bull Run.—General engagement of both Armies.

111. Col. Burnside's Brigade attacking the Rebel batteries at Bull Run.
112. Gallant charge of the 69th Reg. N. Y. S. M., upon a Rebel Battery at the Battle of Bull Run.
113. Charge of the Black Horse Cavalry upon the N. Y. Fire Zouaves at Bull Run.
114. The Ellsworth Zouaves routing the Black Horse Cavalry at Bull Run.
115. The gallant 69th Reg. N. Y. S. M., assaulting a Rebel Battery, masked with bushes, and carrying it at the point of the bayonet.
116. Rebels fiendishly bayoneting wounded Union troops after the Battle of Bull Run.
117. The 69th Reg. N. Y. S. M., charging the Rebels at the point of the bayonet at the Battle of Bull Run.
118. The Rebel troops firing upon the wounded Federal soldiers and Ambulances at the Battle of Bull Run.
120. Battle at Rich Mountain, Western Virginia.—The 13th Indiana Regiment charging down the pike and capturing a Cannon.
121. Camp Joe Holt, Ky.
122. Death of the Rebel Gen. Garnett at the Battle of Laurel Hill.
123. Major Gordon closing the eyes of Gen. Garnett at the Battle of Laurel Hill.
124. "Wild rats" (2d Mississippi Reg.) passing through Winchester.
125. The Infernal Machines found by the Union Ships in the waters of the Potomac.
126. Camp Johnson, near Winchester, Va.—The 1st Maryland Reg. playing at foot-ball before evening parade.
127. Camp life in the Confederate Army.—Mississippians practising with the Bowie-knife.
128. Lieut. General Scott and the Major Generals of the U. S. Army, McClellan, Dix, Fremont and Banks.
129. Col. Lewis Wallace, of the 11th Indiana Reg. and his Staff in service in Western Virginia.
130. Major Gen. J. A. Dix, U. S. A.
131. Gen. Franz Siegel, the hero of Missouri.
132. Splendid charge of the U. S. Cavalry at the Battle of Dug Spring, Mo.
133. Battle of Wilson's Creek, Mo., Aug. 10, '61.—Gen. Lyon leading into action the Iowa Reg., whose Colonel had been disabled.
134. Death of Gen. Lyon at the Battle of Wilson's Creek, Mo.
135. Gen. Siegel forcing his prisoners to draw off his Cannon at the Battle of Springfield, Mo.
137. The U. S. Frigate "St. Lawrence" sinking the privateer "Petrel" at sea, Aug. 1, '61.
140. Wheeling, Va., showing the Suspension bridge and embarkation of the German Rifles, Capt. Planke.
141. Recapture of the Schooner "Enchantress" by the Gun-Boat "Albatross."
142. The wounded Zouave in the Hospital at Washington.
143. Return of a foraging party to Philippi.
144. John Bull and the American Loan. (Comic)
   "No, Shylock, we did not come about the loan—we have money enough, and to spare, at home; but we thought, since our English brethren are ruled by such as your hirelings yonder, that we had better keep an eye on you."
John Bull.—"Yes, 'pon my soul, you're used up now. Better give up."
Jonathan.—"Why, you foreign Jackasses, I haven't begun to fight yet."
146. "Bull's Run." (Comic)
John Bull.—"Ah! Brother Jonathan, this War's all very well, but where am I going to get my Cotton? Look at Bull's Run."
Jonathan.—"Well, John it ain't half so bad as the Bull's Run of '76, you must confess—you shall have Cotton enough, if you're civil, but if you eat any pranks, we'll give you another touch of the Cotton bales as we did at New Orleans. You remember, John?"
147. An unwelcome Return. (Comic)
Three Months' Volunteer.—"What, don't you known me—your own husband?"
Daughter of Columbia.—"Get away! No husband of mine would be here while the
Country needs his help."

148. Jeff Davis, the Compromiser, in a tight place. (Comic)

149. Portrait of President Lincoln, from life.

150. Gen. Siegel and Gen. Lyon on horseback, charging the Rebels at
the Battle of Wilson's Creek, Mo.

151. Departure of the Great Southern Expedition, under Gen. Butler,
from Fort Monroe.

152. Portrait of Gen. Simon Cameron, Secretary of War.

153. "Recognition" or "No." (Comic)
John Bull to Napoleon III.—"Can you recognize that thing they call U. S. A. ?"
Napoleon.—"Well, I think I would, if 'twere not for that big fellow who stands in
front."

154. Confederate Bonds. (Comic)
Beggars.—"Ah! madam, do not insult the poverty of a poor old man by offering him
one of these Bonds."

155. Confederate Bonds. (Comic)
Southern Gent.—"Boy, give me a box of matches for this Confederate Bond."
Boy.—"No, sir—es! Matches is Cash. Confederate Bonds ain't."

156. The ultimate fate of Confederate Bonds. (Comic)

157. War Relics in the South, No. 1. (Comic)
On the Battle Field—Southern Brave.—"Here, Pompey, what'll you take for that
Sword?"
Pompey.—"Fi' dollars, massa, an' cheap at that."

158. War Relics in the South, No. 2. (Comic)
Southern Brave in New Orleans Tavern.—"Five of 'em came at me at once—I tipped
car over with my revolver, run my Bowie through the second—took the other
three prisoners, and then picked up this, which you may have for a quart of
Whiskey."

in Western Virginia.

160. Commodore Stringham, U. S. N.

161. Bombardment of Forts Hatteras and Clark by the U. S. fleet
under Com. Stringham.

162. Capture of the forts at Hatteras Inlet. Boats landing through
the Surf.

163. General view of Forts Hatteras and Clark, captured Aug. 29, '61.

164. The Flotilla of U. S. Gunboats for the protection of the Ohio
and Mississippi Rivers.

165. Gov. William Sprague of R. I.

166. Andrew Johnson, U. S. Senator from Tennessee.

167. John Bull since the Southern Rebellion. (Comic.) Dismissal of
the Negro from Exeter Hall.

168. The Sinews of War. (Comic Allegory.)
Jonathan North.—"There, John Bull, what do you think of that?"
John Bull.—"Lo! bless me, my dear fellow! I'd no idea you were so strong."

169. The great Compendium of the day. (Comic.)
Why does John Bull prefer southern thistles to northern corn? Because he is an ass.

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

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

172. The Rebellion in the South, and what they got by it.
178. Stop Thief! The Honorable and Neutral position occupied by the Hon. John C. Breckenridge, of Kentucky. (Comic.) Drawing his salary as U. S. Senator, and furnishing valuable information to Jeff Davis at the same time.

174. "Wash Day" in our Volunteer Army. (Comic.)
175. The Rebel General S. Johnston, commanding on the Mississippi.
177. Munson’s Hill, Va., as seen from Bailey’s Cross Roads.
178. Union Gun, Fog Bell and Light-house at Fortress Monroe.
179. Gallant Exploit of Capt. Strong, of the 2d Wisconsin Volunteers.
180. The Bivouac Fire at the outposts of our army on the Potomac.
182. Major General M'Clellan’s Body-Guard. (Sturgis Rifles.)
183. The ascent of Gauley Mountain, by the 12th Ohio Regiment.
184. Bailey’s Cross Roads, advanced post of the United States Army opposite Munson’s Hill.
185. "Slaughter of the Innocents," a foraging exploit in Mo. (Comic.)
186. View of the town of Paducah, Ky., at the confluence of the Ohio and Tennessee Rivers.
188. The Rebel iron-plated war steamer "Yorktown."
189. Cape Girardeau on the Mississippi, between Cairo and St. Louis, occupied by U. S. forces.
190. Fort Prentiss, at the extreme point of the peninsula of Cairo, commanding the Mississippi and Ohio rivers.
191. Rebel Earthworks in Va.—Union skirmishers in the foreground.
192. General Rosencrans and his staff. Joseph Derr, Jr., private Secretary; Capt. N. P. Richmond, Adjutant; Capt. C. Leib, Quarter Master; Capt. C. Kingsbury, Aid-de-Camp.
194. Scene at Newport News.—Negroes bringing in produce to sell to the soldiers.
196. Brigadier General Sturgis, U. S. A.
197. The battle of Lexington, Mo., fought on the 17, 18, 19 and 20th of September, 1861.
198. Charge of the Irish Regiment (Col. Mulligan) over the breastworks at Lexington, Mo.
199. The Rebel General Price.
201. Burning the Pensacola Dry Dock. off Port Pickens, Fla. Aug. 81, '61, by Lieut. Shipley, U. S. N.
203. Major General John E. Wool.
204. Major General Nathl Banks.
205. THE DEFENDERS OF THE UNION in council.—Excellent group of full length likenesses of our prominent military leaders, now in the field.
206. The Blockading Squadron at anchor in Hampton Roads, off Fortress Monroe.
207. The iron-clad War Steamer now building at Mystic, Conn.
208. War Map of Kentucky.
210. Cannonading on the outposts of the army of the Potomac.
211. U.S. Troops landing on the Kentucky shore, opposite Cairo, for the purpose of building Fort Holt.
212. Fort Holt, opposite Cairo, Ill.
214. Great Bridge of Boats, recently built across the Ohio river from Paducah to the Illinois Shore.
215. War Map of the Southern and Border States, showing the actual position of the National and Rebel forces, Blockading fleets, &c.
216. The "Monticello" shelling the Rebels near Hatteras, Oct. 5, '61.
218. Bivouac Feast.—A successful forage in the enemy's country, after the occupation of Munson's Hill.
220. Scene on the Potomac River near Aquia Creek.—U.S. Gunboat Flotilla conveying Merchant craft.
221. The American Patriot's Dream the night before the Battle.

"Strengthened on the ground the tell-tale soldier sleeps,
Beside theartial watch-fires a fatal grape.
And dreams that on the field of fame he reaps
Renown and honors, which he hastens 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 forewarning of the fates to those."

A beautiful movable slide, with fine effect, arranged for one lantern, price $3.00, and in two separate slides for two lanterns, $6.00, for the two.

224. Spirit of the North.—"The Flag of our Union forever."
225. "True Patriotism."
"Tell them to obey the laws and support the Constitution of the United States."

226. Altered conditions of affairs. (Comic)
Jeff Davis.—"I can call millions across the vast deep."
European Capitalist.—"Ferry boat, but will they come?"

227. Uncle Sam as the Prestidigitator. (Comic)
Uncle Sam.—"You see, ladies and gentlemen, there has been no preparation—yet here they come, ships, cannon, men and money."

228. A "Smash" for Jeff. (Comic)
229. John Bull's honest confession. (Comic)
Columbus.—"Now, it's no use coming round here, John, I haven't any cotton for you."
John Bull (an English Politician).—"Well, man, it ain't the cotton I care so much for just now, but if you would only purchase a few small articles to help me to buy bread for my starving children."

230. Economical Science explained to the Southern Planters. (Comic)
Southern Cotton Planter.—"Look here, Mr. Memminger, how are we going to feed our Nergars if the damned Government won't buy our cotton or let us sell it to some one else?"
Secretary Memminger.—"That, Gentleman, is a very interesting question in economical science, and I recommend you to study it closely.—As for the Government we have established, so far from being able to help you, it needs all your money and portable property, and I rather reckon it will take 'em by and by."

231. Corn is King! Abolition of "Cotton"! (Comic)
"It is susceptible of positive proof that we must receive, within the present fiscal year, more money from Europe than we have heretofore received for both food and cotton, and that supposing we shall not this year sell one pound of cotton to Europe, we shall yet have a large balance in our favor, which will be payable in specie."—N. Y. Herald.

232. The Valley of the Shenandoah, Va.
233. Lake coast defences, Fort Wayne, near Detroit, Michigan.
234. The inundation of part of the Camp of the 20th Reg't (Turners) near Hampton.
235. Burning of Big River Bridge by the Rebels.
236. The last meeting between Gen. Scott and the Cabinet.
237. Cooking in Camp.—The kitchen of the Fremont Dragoons, at Tipton, Mo.

238. Arkansas Troops, now under Beauregard, in Virginia.

239. Beef for the Army crossing the Long Bridge at Washington.


241. Passage down the Ohio River of General Negley’s Pennsylvania Brigade, bound for the seat of war in Kentucky.

242. Camp Zagony, encampment of Fremont’s Army near Wheatland, Mo., October 14, ’61.

243. Our Army at Edward’s Ferry, on the Potomac, opposite Leesburg.

244. Meeting of the “Contrabands” at Fortress Monroe, on their way to their day’s work.

245. The loyal inhabitants of Hatteras Island expelled from their homes by the Rebels and retreating to Fort Hatteras.

246. Return of 57 wounded soldiers of the National Army, captured at Bull Run.

247. Scene on the Chesapeake and Ohio Canal.—Troops going up to join General Banks’ command.


249. Our Fleet at the mouth of the Mississippi, attacked by Hollins’ Fleet of fire Ships, October 12, ’61.

250. Defeat of the Rebels on Santa Rosa Island, by a party of Wilson’s Zouaves.

251. Forming a plan of advance.—A sketch near Fairfax Court House, Va.

252. Advance of the Federal Army towards Lewinsville and Prospect Hill.

253. Recruiting for the War, in the City Hall Park, New York.


255. Scene near a Butler’s cart at Bailey’s Cross Roads, Va.


258. Cutting off a Confederate despatch-galley on the Potomac, near Freestone Point.

259. The Great Naval Expedition preparing for departure from Annapolis, Md.

260. A portion of the Naval Expedition, at night, sailing to Hampton Roads.

261. The U. S. Steamer “Winfield Scott” losing her masts in the gale, Nov. 1st and 2nd, ’61.

262. The U. S. Steamer “Isaac P. Smith” throwing her guns overboard in the gale.—The “Atlantic” lying to for her assistance.

263. Collision between the Steamer “Star of the South” and the “Peeress,” in the great storm, Nov. 2, ’61.

264. The rescue of Maj. Reynolds’ battalion from the “Governor” by the U. S. Steam Frigate “Sabine,” Nov. 2, ’61.


266. View of Fort Walker during the Bombardment.


268. The landing of the U. S. Troops from the Fleet off Fort Walker.

269. Sketch of the Southern gentleman, who being “insensible to fear” remained at Beaufort to receive the Federalists.—Supposed to be a relative of Gov. Pickens.
270. Sketch of Beaufort, Port Royal, and Forts Beauregard and Walker.—Scene of the operations of our Great Expedition.

271. Portrait of Captain S. F. Du Pont, U. S. N.


273. Portrait of Commodore Charles Wilkes, U. S. N.

274. The Rebel Commissioners brought on board the U. S. Sloop of War "San Jacinto" as prisoners.

275. Portrait of the captured Rebel Commissioner Mason.

276. Portrait of the captured Rebel Commissioner Slidell.


278. Capture of Secession Varminets. (Comic)

*Bull.—"What are you about sir? Picking Pockets, eh?"

Jonathan.—"Don't get wrathly, now! You shouldn't be carryin' skunks about with you, John! (And Jonathan necks the varminets accordingly.)"

279. Overhauled. (Comic)

San Jacinto Tor.—"Ah! Come right along here! What! Run away from your kind old Uncle, would yer! eh?"

280. The British Lion receiving the news of the seizure of Mason and Slidell. (Comic)

281. The British Lion getting mad. (Comic)

British Lion.—"S-h-i-t y-y-o-u 'ave deprived me of cotton—you 'ave withdrawn your custom—you 'ave boarded my ships—you 'ave insulted my flag—you 'ave pulled my nose, and you 'ave slapped my face! Beware, lest you horoscope the British Lion within me!!!"

282. Picket duty is not so hard after you get used to it. (Comic)

283. Blow for Blow. (Comic Allegory)

"Let little Jeff. Davis keep blowing his bubbles,
To nothing his mightiest efforts must dwindle,
For the spirit of Industry hastens his troubles,
By bursting his soft-soap balconies with her spindle."

284. Portrait of the fine old Liverpool merchant, who fancies that he is followed about everywhere by an "American Spy."


289. A short blanket. (Comic)

Old Sheet.—"While I cover my neck I expose my feet; and if I cover my feet I expose my neck. Ugh!"


291. Captain Thos. F. Meagher—Zouave corps of the 69th N. Y. S. V.

292. The little Volunteer.

293. 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 the UNION'S fame;
Then let your blood as free be given,
The head of UNION to maintain."

294. The Tomb and shade of Washington.

295. The hour of victory.

"Zouaves remember Ellsworth."

296. Brig. General Louis Blenker.—1st Reg't German Rifles.

297. One Flag—One Country—Zwei Lager. (Comic)

298. Brigadier General Lander.

299. Right Rev. Bishop Polk, of Tenn.

300. The spirit of '61. 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."
801. The Champions of the Union.—Portraits of 25 of the most prominent Generals of the Union Army.
802. Retreat of the Union Troops after the flight at Ball’s Bluff, Upper Potomac.
804. Working the barbette guns on Fort Pickens, during the engagement with the Rebel Forts, Nov. 22, ’61.
805. Fort Pulaski, at the entrance of the Savannah River.
806. Ancient Spanish Martello Tower upon Tybee Island, mouth of Savannah River.
807. Night attack on the National Forces at Salem, Mo., by the Rebels, and bloody repulse of the same, Dec. 8, ’61.
808. Battle of Belmont, Mo., opposite Columbus, Ky., fought November 7, ’61.
809. Working the guns ’tween decks on the “Wabash” during the bombardment of the Forts at Beaufort Harbor.
810. Scene in the principal Square at Savannah on the arrival of the news of the occupation of Tybee Island.
811. Grand Review of 70,000 Union Troops by General McClellan, near Mason’s Hill, Va.
812. Cavalry collecting forage outside the lines in Virginia.
813. View of the interior of Fort Beauregard, Hilton Head Island.
815. The Bivouac Fire on the Potomac.
816. Col. Rankin’s Lancer Regiment, now at Detroit, Mich.
817. U. S. Cavalry scouting in the neighborhood of Fairfax Court House, Va.
818. Scene on board the Rebel Steamer “Nashville,” when out of danger.
819. Destruction of the “Harvey Birch” by the Rebel Steamer “Nashville.”
820. Jonathan stopping the Southern rat holes by his stone fleet. (Comic)
821. First Military Execution in the Army of the Potomac.—Death of Johnson for desertion.
822. The Washington Chromatropo. A new and beautiful design, with a photographic copy of Stuart’s Washington in centre and the stars and stripes revolving around it in glorious array. The price of this exquisite Chromatrope is $5 50.
823—830. A series of 6 splendid Chromatropes, entirely new patterns from designs expressly made to introduce the colors of our glorious National Flag in a variety of patterns. Price, $5 00 each.
831. Capture of the Privateer “Royal Yacht,” by a volunteer crew from the U. S. Frigate “Santee.”
832. Falls of the Potomac, from the Maryland shore.
834. Exhibition of National prisoners, in the Hospital at Richmond, Va.
835. The Great Southern Expedition.—Entrance of General Stevens’ Brigade into Beaufort, on the evening of Dec 5, ’61.
836. View of the entrance to Charleston harbor during the sinking of the Stone Fleet, on the 20th of December, ’61.
837. Christmas amusements of our troops in camp.—The Whirligig of the soldiers.
338. Battle of Mill Creek, Ky.—Defeat of the Rebels under Generals Zollicoffer, Jan. 19, '62.
339. Colonel Fry shooting the Rebel General Zollicoffer, during the Battle of Mill Creek, Ky., Jan. 19, '62.
340. Corcoran in a Southern prison.
341. Scene in the Military Market at Beaufort, S. C., after its occupation by the U. S. Troops.
345. Scene in the parlor of Mr. Barnwell's House at Beaufort, the Contrabands taking the place of their masters.
346. New Year's day among the (colored) Aristocracy at Beaufort, S. C.
347. Portrait of the Rebel General Zollicoffer, killed at the Battle of Mill Creek, Jan. 19, '62.
348. The new Zoological specimens. (Comic)

(Scene in the Zoological Gardens, London.—John Bull is showing his foreign friend Napoleon, the wonders of the place.)

NAPOLEON.—“Diable! Vat strange beasts! Vat you call him, Mr. Bull?”

JOHN BULL.—(Mournfully) “Them is two Hambassadors I just got from Hamerica. Nasty expensive halimals! I could have laid the Atlantic Cable with what they cost me.”

349. “Masterly Inactivity,” or six months on the Potomac. (Comic)
350. The dark side of the War.—Refugees from Southern Missouri, driven from their homesteads by the Rebels, encamped near Gen. Siegel's division, near Rolla.
351. The Pirate “Sumter” firing at the Brig “Joseph Parks,” of Boston.
353. Destruction of a Schooner off Cumberland Inlet, Geo., by the boats of the “Alabama.”
354. View of Ship Island, La., with the Union Fleet in view.
355. Detachment from the U. S. War Steamer “Mount Vernon,” burning a vessel under the Guns of Fort Caswell, near Wilmington, N. C.
356. Embarkation of General McCallum's Brigade, at Cairo, the advance of the Great Mississippi Expedition, Jan. 10, '62.
357. Map of Pamlico and Albemarle Sounds, showing the strategic points and railway connections.
358. The vessels of General Burnside's Expedition off Fortress Monroe, the night before their departure.
360. The Burnside Expedition.—The General giving orders during the storm off Hatteras.
361. Portrait of Brigadier General Burnside.
362. Portrait of Flag Officer Goldsborough.
363. The Burnside Expedition.—Bombardment of Fort Bartow, Roanoke Island.
364. The Burnside Expedition.—The wreck of the “City of New York,” off Hatteras Inlet.
365. Shipping horses on board the U. S. Transports, for the Burnside Expedition.
366. The Burnside Expedition.—Dinner time on board one of the troop ships.
367. The Burnside Expedition.—Gallant charge of Hawkins Zouaves upon the Rebel Batteries on Roanoke Island.
368. The Union Gun-boats advancing up the Tennessee River, to the attack of Fort Henry.
370. Interior view of Fort Henry during the Bombardment, bursting of a rified 42 pound Gun.
373. Portrait of Brig. General Foster.
374. Portrait of Captain W. D. Porter of the "Essex."
376. The "Nashville" and "Tuscadora" at Southampton, England.
377. The U. S. Sloop-of-War "Tuscadora" in Southampton waters, waiting for the sailing of the "Nashville."
380. Nigger quarters within the Federal lines, at Hilton Head, S. C.
381. The Grand Reception of Mason and Slidell, by John Bull, in England. (Comic)
382. The Naval Arm, or a blow in the rear. (Comic)
383. The last of L. L. D. Russell, the prophet. (Comic)
384. A Mississippi Tiger lately captured in Kentucky. (Comic)
385. England's Monarch. (Comic)
386. Davis' vagrant Acrobats on a professional tour through the Southern Cities. (Comic)
387. The Burnside Expedition.—Destruction of Com. Lynch's Fleet by the Union Gun-boats, near Roanoke Island.
388. Panorama of the Seat of War, in 4 plates.
1.—Birds-eye view of Virginia, Maryland, Delaware and the District of Columbia.
389 Birds-eye view of the Seat of War.
2.—North and South Carolina, and part of Georgia.
3.—Louisiana, Mississippi, Alabama and part of Florida.
391. Birds-eye view of the Seat of War.
4.—Florida, and part of Georgia and Alabama.
392. The Union victory at Fort Royal, Nov. 7, '61.—The raising of the U. S. Flag at Fort Walker, S. C.
393. Fate of the Rebel Flag. (Allegory)
394. Our Heaven-born Banner. (Allegory)
395. Army Map of the Seat of War in Virginia. —Showing the Battle-Fields, Fortifications, etc., on and near the Potomac River.
396. Map of Eastern Virginia and part of Maryland.
397. Portrait of Brig. General George A. McColl.
399. Brig. General Irwin McDowell, U. S. A.
400. Gallant charge of the 2nd and 4th Iowa, and 11th and 25th Indiana Regiments, and capture of the Rebel Batteries of Fort Henry.
401. The Burnside Expedition.—Decisive bayonet charge of the 9th N. Y. V., on the 8 gun Battery, Roanoke Island.
402. Gallant charge of the 17th, 48th and 49th Illinois Volunteers, on the out-works of Fort Donelson.
403. The hand to hand fight over Schwartz's Battery at Fort Donelson.
404. Charge of the 8th Missouri and 11th Indiana Zouaves at Fort Donelson, Feb. 15, '62.—Regaining and holding ground lost on the morning of the same day.
405. Decisive bayonet charge of the Iowa 2nd Regiment on the Rebel Entrenchments at Fort Donelson.
406. Group of Rebel prisoners captured at Fort Donelson after the surrender.
407. View of the principal works at Fort Donelson.—Morning of the surrender.—Exhibition of white flags on the works.—Capitulation.
408. The Burnside Expedition.—The “Picket” leading the Burnside Expedition over Hatteras Bar during the storm.
409. Explosion of a cannon on board the Gun-boat “Hetzel,” during the engagement with Fort Bartow, Roanoke Island.
410. The correspondence of Generals Grant and Buckner, at Fort Donelson, illustrated. (Comic)
411. The Inauguration at Richmond. (Comic)
412. Southern “Shiverly.”

Secesh Hero.—“Come on, you damned Yankees! We’ll whip yer out of yer boots, fifty to one! Come on—we’ll cut yer hearts out! We Southerners give and ask no mercy!”

413. Southern “Shiverly.”

Secesh Hero.—“U-n-a! Q-n-a-r-r-t-r-r!”

414. The Union Ball. (Allegoric)

415. The Secession Ball. (Allegoric)

416. Correct representation of the Ericsson Steam Battery “Monitor.”
418. The Ericsson Steam Battery “Monitor” driving off the “Merrimac.”

419. Portrait of Major General Buell.
420. Portrait of Brigadier General Shields.
421. Portrait of Lieutenant Worden, U. S. N., Commander of the “Monitor.”
422. Portrait of Brigadier General Curtis.
423. Portrait of Brigadier General Garfield.

425. Major General U. S. Grant, commanding our troops at the capture of Ports Henry and Donelson.
426. Major General J. A. Garfield, the victor of Prestonburg.
427. The Rebel General S. B. Buckner.
428. Camp California, 57th N. Y. V., three miles south of Alexandria, Va.
429. The Rebel Steamer “Nashville” running the Blockade at Beaufort, N. C.
430. General McClellan and Staff passing along the lines after the occupation of Manassas—Enthusiastic reception by the troops.
432. The Battle of Winchester, Va.—Decisive charge upon the Rebels at the stone wall.
434. The Battle of Pea Ridge, Arkansas.—The final advance of our troops, March 8, ’62.
435. Battle at Pea Ridge, Arkansas.—Federal troops driving off the Confederate savages, who were scalping our wounded.
436. Siege of Island No. 10.—Night Bombardment by the U S Mortar-boats, March 18, ’62.

438. The U. S. transport "Terry" pushing her way through the swamps and bayous, back of Island No. 10.

439. Major General David Hunter, U. S. A.—Commanding the South-Western Department.

440. Battle at Pittsburg Landing, Tenn., near Corinth, Miss.

441. Portrait of Commodore Foote.

442. Commodore Foote's game of Ten-Pins with Beaufregard.

"Set them up again Beaufregard." (Comic.)

443. Major General Pope.

444. The War on the Mississippi.—The Steamer "Carondelet" running the Rebel Batteries at Island No. 10, April 4, '62.

445. The War on the Mississippi.—Night expedition to Island No. 10. Spiking a Rebel Battery.

446. Uprising of the North! An anniversary picture, April 12, '62.


448. The War on the Mississippi.—The Rebel forces, over 5,000 men, at Tiptonville, Tenn., surrendering to General Paine, April 8, '62.


450. That's so! 

Brother Jonathan to Old Secesh.—"You call yourself a first rate power, you're only walking about to save your funeral expenses." (Comic.)

451. The last Act of the Drama.

GRAND TABLEAU.—The Demon of discord decends 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!

452. Bombardment of Fort Macon.


454. Details of the Battle of Pittsburg Landing.—Recapture of Artillery by the 1st Ohio Regiment, April 7, '62.

455. Details of the Battle of Pittsburg Landing.—The last line of the National defences from which the enemy was repulsed, Sunday evening, April 6, '62.

456. The Expedition against New Orleans.—Commodore Farragut's Squadron and Captain Porter's Mortar Fleet entering the Mississippi River.

457. Portrait of Commodore Farragut.


459. Rebel prisoners at Camp Winfield Scott, near Yorktown.

460. The re-occupation of Norfolk, Va., by the Union forces under Gen. Wool, May 10, '62.—Burning of the Gosport Navy Yard.

461. The War on the lower Mississippi.—First day's bombardment—the National Schooners off Forts Jackson and St. Philip.

462. The Great Naval Battle on the Mississippi.—Passage of the second division of the National Squadron past Fort St. Philip, April 24, '62.

463. Panoramic view of New Orleans, with the National Fleet at anchor in the river, April 25, '62.

464. The War on the lower Mississippi.—The Rebel Steam Ram "Manassas" endeavoring to sink the U. S. Steamer "Mississippi."

465. The end of the "Merrimac."—Blown up by its Commander on the morning of May 11, '62.
465. Evacuation of Corinth.

466. A deluded brother—Our Rebel relative. (Comic)

"Humanitarian. — "Now, my dear, misguided friend, you are quite mistaken in killing our wives and children! But, come home and dine with me and we will talk the matter over."

468. The War on the Mississippi. — Landing of the Flag of Truce on the levee, New Orleans, to demand the surrender of the city to the Federal Government.


470. The Army of the Potomac.—The Rebels evacuating Mechanicsville under the fire of Union Batteries.

471. War in the Shenandoah Valley.—Gallant attack of 150 of the Pennsylvania Buck-tails, led by Co. Kane, upon a portion of "Stonewall" Jackson's Rebel Army, June 6, '62.

472. Charge of the 88th and 69th N. Y. V. (Irish Brigade) at the Battle of Fair Oaks.

473. Battle-field of Fair Oaks.—Bringing the wounded Soldiers to the rail-road cars.

474. Gen. Beauregard's new way of firing the Southern heart.—"Ske-daddle boys, the Yankees are cutting off our retreat. (Comic)

475. The War in North Carolina.—Removing sunken Schooners from Core Sound by the N. Y. Submarine Engineering Co.

476. War in the Shenandoah Valley.—General Banks' Division recrossing the Potomac from Williamsport, to attack the Rebel Army under Gen. Jackson.

477. War in the Shenandoah Valley.—The Army of Gen. Fremont on its march up the Valley.—Wounded and ragged Soldiers.

478. War in the Shenandoah Valley.—Battle of Cross Keys, June 8, '62.—Fremont's Army routing the Rebel Army under Gen. Jackson.

479. War in the Shenandoah Valley.—Battle of Cross Keys.—Splendid Charge of the Union Cavalry, causing a complete stampede of the Rebels.

480. The Army of the Potomac.—Griffin's and Martin's Batteries pouring canister into the Rebel ranks at Gaines' Mills, June 27, '62.

481. The Army of the Potomac.—Rush's Lancers breaking the Rebel lines at the Battle of the Chickahominy, Friday evening, June 27, '62.

482. The Army of the Potomac.—Splendid Bayonet Charge of Col. Ballier's Regiment at the Battle of the Chickahominy, June 28, '62.

483. The Army of the Potomac.—The Battle at White Oak Swamp Bridge, June 30, '62.—Mott's and Randall's Batteries checking the advance of the Rebels.

484. The Army of the Potomac.—Capture of a flag from the 5th Tenn. by the 13th N. Y. Regiment, at the Battle of Golden's Farm.

485. The Army of the Potomac.—Battle of Malvern Hill, Virginia, July 1, '62.—The Rebels repulsed by the Union Artillery.

486. Attack on Vicksburg, Miss., by the Gun-boats and Mortar Fleets, June 25, '62.

487. The Battles before Richmond.—Battle of Malvern Hills, July 1, '62.—Final Repulse of the Rebels.

488. The Battles before Richmond.—Battle of Charles City Cross Roads, June 30.—Fought by Gen's. Heintzelman and Franklin.

489. The Battles before Richmond.—Defeat of the Rebels at Malvern Hills, by General Hooker, August 5, '62.
492. Accurate view of 13 inch Shell Mortar, as used by U. S. Government, weight of Mortar, 17,000 lbs.
495. The Battle of Cedar Mountain, fought August 9, '62.
497. The Battle of Baton Rouge.
500. Death of Brig. General Stevens, while leading a Charge at the Battle near Centreville.
501. Morgan's Guerrilla Band sacking a Western town,
502. Hagerstown, Md., while occupied by the Rebels.
503. The Squirrel Rifles from Greene County, Ohio, departing from Xenia on their march to Cincinnati, Sept. 5, '62.
504. The Squirrel Rifles entertained by the people of Cincinnati, before crossing over to Kentucky.
505. Union Volunteers crossing from Cincinnati to Covington on a bridge of coal boats, Sept. 5, '62.
506. Arrival and departure of National Soldiers on their way to Washington, at the Volunteer Refreshment Saloon, Philadelphia.—Sol-partaking of refreshments.
507. Interior of the Union Refreshment Saloon, Philadelphia.—Sol-partaking of refreshments.
508. Battle of Frog Gap, South Mountain, Md.—Gen. Hatch's Brigade driving the Rebels over the top of a mountain towards Sharpsburg.
509. Enthusiastic reception in Maryland of the Author of those effective lines "My Maryland." (Comic)
510. Battle of Antietam.—Burnside's Division carrying the bridge over Antietam Creek and storming the Rebel position, September 17, '62.
511. Battle of Antietam.—Brilliant and decisive Bayonet Charge of Hawkin's Zouaves, on the Rebel Battery on the hill—Utter rout of the Rebels.
512. The Rebel raid into Pennsylvania.—Stuart's Cavalry on their way back to the Potomac.
513. The Rebel General Thomas J. (Stonewall) Jackson.
514. Portrait of Major General Philip Kearney.
515. The Battle of Corinth, October 4, '62.—The struggle over Robinson's Battery—Stanley's Division coming up to the support.
517. General McClellan surrendering the command of the Army to General Burnside.
519. Major Gen. Burnside, assuming command of the Army of the Potomac,issuing orders to his Staff.
520. View of Fredericksburg, Va.
521. Bombardment of Fredericksburg, Va., by the Army of the Potomac, Dec. 11, '62.
523. The Forlorn hope—Scaling the hill and driving off the Rebel riflemen, Dec. 10, '62.
524. Terrific Charge of the Union Troops, (Sumner's Division) upon the Rebel fortifications, on the terrace behind Fredericksburg, Dec. 13, '62.

525. The dead around the Regimental Flag of the 8th Ohio, in front of the stonewall, at the Battle of Fredericksburg.

526. The Decisive Charge of the Union Army, under General Rosencranz, on the Rebel centre at the Battle of Murfreesboro', Tenn.

527. The Banks' Expedition—Re-occupation of Baton Rouge, the Capitol of La., Dec. 17, '62.


529. Daring and desperate attack—Surprise and capture of the U. S. Gun-boat "Harriet Lane," in Galveston Harbor, Texas, Jan. 1, '68, and blowing up of the "Westfield."

530. The Pirate "Alabama" alias "290."

531. The U. S. War Steamship Vanderbilt, in search of the Pirate Alabama.

532. Brother Jonathan calls on the Lancashire Weaver.

Brother Jonathan.—"Well! here I am, old fellow! Though I've got a little trouble at home, I don't forget my friends, you see!"


534. Hands off! Brother Jonathan's Collection of Nautical Curiosities, at which John Bull and Nap. take a peep. (Comic.)


537. Henry A. Wise, Ex-Governor of Virginia.

538. Major General David Hunter.

539. Hon. Salmon P. Chase, Secretary of the Treasury.


543. Lieut. Lowell Putnam.

544. John A. Andrew, Governor of Massachusetts.

545. Hon. Edwin M. Stanton, Secretary of War.


547. Major General Sam. P. Heintzelman.

548. " " Robert E. Lee, Confederate Army.

549. " " O. M. Mitchell, U. S. A.


552. Major General Joseph Hooker, U. S. A.

553. Commodore Charles H. Davis, U. S. N.

554. Major General William B. Franklin.

555. " " John A. McClernand.

556. " " Edwin V. Sumner.


560. " " Fitz-John Porter.


562. " " Isaac I. Stevens.

563. " " James Shields.

564. " " Egbert L. Viele.

565. " " J. Dolson Cox.
666. Brigadier General Silas Casey.
667. " " Carl Schultz.
669. " " Abram Duryea.
671. " " Daniel E. Sickles.
672. " " Abner Doubleday.
676. Captain Thomas R. Haines, 1st N. Y. Cav.
678. " " John S. Crocker.
680. Capt. John Foot, 2nd Minn. V.
681. Colonel Joseph B. Carr, 2nd N. Y. V
682. Major Stemmer.
685. Officers of our Navy, 1861.
686. President Lincoln and his Cabinet.
687. Sam. Houston, Ex-Governor of Texas.
689. Meeting of Union and Rebel Pickets on the Rappahannock.
690. 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.”

591. A Soldier’s return.
592. Fruitless attempt of the Army of the Potomac to move toward the Rappahannock on the 20th of January, ’63.
596. The Capture of Arkansas Post, Arkansas.—General S. G. Burbridge planting the Stars and Stripes on the Rebel Fort Hindman.
598. The head of the Canal, opposite Vicksburg, being cut by command of General Grant.
599. The Federal Ram “Queen of the West” attacking the Rebel Gun-boat “Vicksburg,” off Vicksburg.
600. A scene in one of the battles before Vicksburg.
601. The loss of the “Queen of the West.”
602. Admiral Porter’s second Dummy frightening the Rebels at Vicksburg.
603. Destruction of the Clipper Ship “Jacob Bell” by the British Pirate “Alabama.”
604. Jonathan keeping John Bull’s account. (Comic.)
605. The attack of the U. S. Iron-clads on Fort Sumter and the Rebel Batteries in Charleston Harbor, April 7, ’63.—View from one of the Monitors.
606. The Union Iron-clad Fleet opening fire upon Fort Sumter April 7, ’63.—View from one of the Rebel Batteries.
608. The Storming of Marye's Hill—The famous Stonewall position near Fredericksburg.
609. Major General Hooker, Commander of the Army of the Potomac, and his personal staff.
610. Battle of Champion Hill, May 16, '63—The formidable position of General Pemberton carried by the U.S. Army, under General Grant.
611. Battle of Baker's Creek—Defeat of the Rebel Army under Pemberton.
612. The Storming of the outer works of the Fortifications of Vicksburg.
613. Major General Ulysses S. Grant and Staff, before Vicksburg.
615. Charge of Gen. Buford's Cavalry upon the enemy, near Beverly Ford, on the Rappahannock.
617. Siege of Vicksburg—Logan's Division digging into Fort Hill, protected by Sharpshooters.
618. Siege of Vicksburg—Sherman's attack on the Rebel works, May 22, '63.
619. Siege of Vicksburg—Blowing up the Rebel Fort "Hill."
620. Siege of Port Hudson—Bird's eye view of the great river battery, 800 yards from the Rebel works.
621. Invasion of Pennsylvania—Action at Wrightsville and destruction of the Columbia Rail-Road Bridge, June 28, '63.
622. The Invasion of Pennsylvania—Rebels shopping in Chambersburg, Pa.
624. The Invasion of Pennsylvania—Battle of Gettysburg—Charge of the Rebels on Cemetery Hill, Thursday, July 2, '63.
625. The Invasion of Pennsylvania—Desperate charge and repulse of the Louisiana Tiger Brigade on one of the Federal Batteries at Gettysburg, July 3, '63.
626. The Rebel Privateers—The Tacony destroying Fishing Schooners off Portland, June, '63.
627. The Rebel Privateers towing the U.S. Revenue Cutter "Caleb Cushing" out of Portland Harbor, June 27, '63.
628. The Steamers "Forest City" and "Chesapeake" attacking the "Caleb Cushing," June 27, '63.
629. The Rebel Privateers—Mr. Secretary Welles at dinner. (Comic)

Mr. S. W.—"How is this John—no fish to-day?"

John Thomas.—"No, Sir! The Alabama has seized all the fishing boats about here, and Capt. Semmes has cut up all the fish."

632. The New York Riots—Hanging a Negro in Clarkson Street.
634. The Riots at New York—The Rioters burning and sacking the Colored Orphan Asylum.
635. Triumphal entrance of General Grant's Army into Vicksburg, July 4, '63.
686. The Invasion of Pennsylvania—The Battle of Gettysburg—Longstreet's attack upon the Union Left, and repulse of the Rebels.

687. The Invasion of Pennsylvania—General Buford's action with Stuart's Rebel Cavalry, at Boonsboro', July 9, '63.

688. The Battle of Gettysburg—General Hancock, lying wounded on the Battle-field, still giving orders to his aids.

689. The opening of the Mississippi—The Negro slaves of Jeff. Davis arriving at Chickasaw Bayou, from his Plantation on the Mississippi.

690. The Invasion of Maryland and Pennsylvania. (Comic.)

   Friend Penn to Jeff. Davis.—"Take a little Mead!"

691. The Telegraphs and Old-World Tyrants. (Comic.)

   U. S. to John and Nip.—"There, what dye you think of these Victories?"

   John Bull.—"Oh! There's nothing in it! As a conscientious Neutral, I'm bound to say you are always defeated; you can't win! My friend Jeff.—Nip. (interrupting.)—"Don't irritate him—he looks dangerous."


693. Major General Lewis Wallace.


695. " George L. Hartaff.

696. " John Sedgwick.


698. " John C. Foster.


700. Brigadier General A. Ashbough.


702. Major General Gilmore.

703. Shutting up Shop (Comic)

   Uncle Samuel.—"What! shutting up shop, eh?"

   Managing man of the Copperhead House.—"Yes, taint no use. Sence the news from Ohio and Pennsylvania, we haint seen a customer, and the boss says to shut up quickly before New-York ruins us outright."

704. The State Elections. (Comic)

   Pennsylvania.—"Friend Ohio, I thought thee hadst got rid of this noxious weed, as I, of mine; and yet I see an ugly pumpkin growing upon thy land.

   Ohio.—"Not upon my land, I guess! It's the Vallandigham Punkin as I've tossed over into my neighbor's field, and he's been and took root, you see, among the Canady thistles."

705. Things "Down in Dixie." (Comic)

   Rebel Cavalry.—"Landlord, can you give me a fresh mule? This one's used up."

   Landlord.—"No, sir-re, mury a fresh mule! But I've got a salt one in this here barn, if that's any use to you."

706. The War in East Tennessee—Reception of General Burnside by the Unionists of Knoxville.

707. The War in Texas—Disabling and Capture of the Union Gun-boats Sachem and Clifton, in the attack on Sabine Pass, September 8, '63.

708. The Battle near Chattanooga—General Thomas' Corps' hand to hand fight.

709. The Battle of Bristow Station—Capture of a Rebel Battery.

710. Capture of Chattanooga—Rosecranz's Army crossing the Tennessee River to occupy the town.


712. The Siege of Charleston—Bombardment of Forts Sumter and Wagner by the U. S. Military and Naval Forces, Aug. 17, '63.

713. The Siege of Charleston—Bombardment of Fort Moultrie by the Iron-clads, September 8, '63.
664. The Siege of Charleston—Attack on Battery Gregg, Sept. 5, '63.
665. The Siege of Charleston—Night attack on Fort Sumter by a detachment from the Gun-boats in Charleston Harbor
666. The Siege of Charleston—Attempt to blow up the "Ironside" by a Rebel torpedo.
667. The Siege of Charleston—The morning call to the Rebels from the Union Batteries.
668. The Siege of Charleston—The last night before Fort "Wagner." The head of the sap.
669. The Siege of Charleston—View from the Sea-face of Fort Wagner.
670. The Siege of Charleston—The "Swamp Angel" Battery opening on Charleston with Greek Fire.
671. The Siege of Charleston—The "New Black Island" Batteries, 4½ miles from Charleston.
672. The War on the Mississippi—The "Black Hawk," Admiral Porter's Flag-ship.
673. The destruction of the City of Lawrence, Kansas, and the massacre of its inhabitants by the Rebel Guerillas.
674. The Ruins of the City of Lawrence, Kansas.
675. Armed citizens attacking Quantrill's Guerilla Bands, after the destruction of Lawrence, Kansas.
676. Moseby's Guerillas destroying a Sutler's train.
677. Southern Exiles on their way North.
678. The War in the South-West—Guerillas hunting Union men with blood-hounds.
681. The War in Georgia—The Battle of Chickamauga, Sept. 19 and 20, '63, between Generals Rosecrans and Bragg.
682. The War in Georgia—The Battle of Chickamauga—General Thomas' men repulsing the Charges of the Rebels.
683. The Army of the Cumberland—Charge of the 1st Wisconsin and 2nd Indiana Cavalry on the Rebels, October 2, '63.
684. New Year's Day Contraband Ball at Vicksburg, Miss.
685. New Year's Morning of a Union Soldier on picket duty near the Potomac.
686. Emancipated Slaves, white and colored. (The children are from the schools established in New Orleans, by order of Major-General Banks.
687. The advance of the Army of the Potomac, in the early spring of '64.
689. An incident of Gettysburg. The last thought of a Dying Father—the pictures of his children pressed to his heart.
690. Exact copy of the picture of the children, as found in the hands of the father.
691. The War in Tennessee—Hooker's battle above the clouds, and capture of the rebel position on Lookout Mountain, Nov. 28, '63
692. The War in Mississippi. The 1st Miss'ippi Negro Cavalry bringing into Vicksburg rebel prisoners captured at Haines' Bluff.
693. The War in Tennessee—Union pickets approached by rebels in cedar bushes near Chattanooga.
694. Guerilla warfare—Rescue of a wounded officer from a band of guerillas.
695. The prisons at Richmond—Union troops, prisoners at Belle Isle, in a starving condition.

696. Photographic proof of Rebel cruelty towards Union prisoners. Photographs of our starved soldiers arrived at Annapolis from Belle Isle.

697. The Army of the Potomac. Capture by Sedgwick’s corps of the Rebel works on the Rappahannock near the railway bridge.

698. General View of Chattanooga—Our Union Encampments.


700. Full length picture of Lieut. General U. S. Grant, on horseback, assuming command of the Army of the Potomac.

701. The War in Virginia—General Custer’s 5th Regulars, Captain Ash, charging into Stuart’s camp, near Charlottesville.

702. The Raid on Richmond—Gen. Kilpatrick’s forces setting out.


704. Union Scouts in the Swamps of Louisiana.

705. The War in Tennessee—Rebel massacre of Union troops at Fort Pillow, April 12, ’64.

706. Union Refugees camped in the Swamps of Louisiana.

707. The War in Louisiana—Merrymaking of liberated slaves on Tarleton’s plantation, Bayou Teche, after the arrival of the Union troops.

708. The War in North Carolina—The Rebel Ram Albemarle sinking the Southfield, at Plymouth, April 19, ’64.

709. Columbia leading on her Sons to victory—Allegorical picture of fine effect.

710. Army of the Potomac sleeping on their arms—Night Scene in one of the camps.

711. Army of the Potomac—Bartlett’s brigade, of Warren’s corps, charging the enemy.

712. The War in Virginia—Battle of Spotsylvania Court House, May 8, ’64.

713. The War in Virginia—Major General Wadsworth fighting in the Wilderness.

714. The War in Virginia—An incident in the Battle of the Wilderness—The Rebel Generals Johnson and Stuart taken to the rear by Negro cavalry.

715. The steamship “Sassacus” ramming the Rebel Ram “Albemarle.”

716. The War in Virginia—Sheridan’s great battle with J. E. B. Stuart at Yellow Tavern: the Rebel raider’s last flight.

717. The War in Georgia—Battle of Resaca, May 14, ’64. Geary’s 2nd brigade charging up the mountain.

718. Butler’s Campaign in Virginia—Fort Darling on James river, with the rebel obstructions—our Torpedo brigade at work.

719. The War in Virginia—Principal and decisive charge of the Union troops at the battle of Coal Harbor, June 1, ’64.

720. The War in Virginia—The battle at Bethesda Church between Crawford’s Division, 5th corps, and the Rebels, May 30, ’64.

721. The War in Virginia—Repulse of Lee’s night attack on Smith’s Brigade, Hancock’s corps, June 8, ’64.

722. The War in Virginia—Butler’s Lines, south of the James river, with troops in position near our centre, awaiting an attack previous to the arrival of Grant’s army, June 8, ’64.

723. General Sherman’s Campaign—The Rebel assault on Logan’s position in the battle at Dalton, May 2, ’64.

724. The War in Virginia—Transportation of Hancock’s corps across the James river, at Wilcox’s Landing.
725. The War in Virginia—The 22nd colored regiment, Duncan’s brigade, bringing in the captured guns, after carrying the first line of Rebel works before Petersburg, June 16, ’64.

726. Rebel Deserter coming within the Union Lines before Petersburg.

727. The sinking of the Pirate ‘‘Alabama’’ by the ‘‘Kearsage,’’ Captain Winslow, off Cherbourg, June 19, ’64.

728. Portrait of Captain Winslow, commanding the Kearsage.

729. The War in Virginia—The 18th corps carrying a portion of Beauregard’s Line in front of Petersburg.

730. Night Scene in the trenches before Petersburg, June, ’64.

731. The Pirate Florida burning the barque ‘‘Gloconda’’ off Cape Henry, July 8, ’64.


733. The War in Virginia—Roemer’s Battery, 3rd division, 9th army corps, shelling Petersburg.

734. The War in Georgia—Capture of Lost Mountain by General Hooker, June 16, ’64.

735. Invasion of Maryland, 1864—Rebels driving off cattle, and plunder taken from the farmers.

736. The War in Georgia—General Sherman’s attack on the enemy’s centre, near Marietta.


738. The War in Georgia—View of Atlanta from the Signal Station.

739. The War in Virginia—Return of Kautz’s Cavalry Expedition from its raid in Virginia.

740. The Invasion of Maryland, 1864—Capture of a train of P. W. & B. R. R. at Magnolia, July 11, ’64.

741. Major General Franklin carried off in a buggy as a prisoner.

742. Escape of Gen. Franklin from his guards at night, near Towsontown.

743. General Franklin hiding in the woods to avoid scouts.

744. General Franklin’s reception by Maryland farmers.

745. The sack of the Blair Mansion, Md.—Rebels carousing near the Garden Vase.

746. Scene near Washington during the Rebel Raid—Night attack July 11, on Fort Stevens, while the President was there.

747. The War in Georgia—The attack of the 14th, 16th and 20th army corps on Kenesaw Mountain, June 22, ’64.

748. The War in Virginia—View of Petersburg from Capt. Davis’s Battery, 1st Connecticut Artillery.

749. Brilliant charge of the 20th army corps on the Rebel works near Atlanta, June 25, ’64.

750. The War in Virginia—Capture of four 20 pounders Parrott guns by Miles’ brigade, Barlow’s division, July 27, ’64.

751. The War in Virginia—The 48th Pennsylvania, Lieut. Colonel Pleasants, 9th army corps, mining the enemy’s works.

752. The War in Virginia—Explosion of the Mine under the enemy’s works at Petersburg, July 30, ’64.

753. The War in Virginia—The 9th army corps charging on the enemy’s works after the explosion of the Mine, July 30, ’64.

754. The British built Pirate Semmes and Mother Britannia. (Comic) Britannia—‘‘Did the nasty, lanky Yankee sink his pretty ship? Never mind, then—his mammy shall build him another.”

755. Southern Chivalry on the Rampage. (Comic.)

756. Quite the reverse. (Comic.)

“Johnston has Sherman just where he wants him.”—Richmond Enquirer.
757. About the size of it. (Comic.)

Gen. Grant.—"Well, and what if it should come to a Kilkenney fight? I guess our Cat has got the longest tail!

758. Surrounded. (Comic.)

Jeff, as the crook-backed tyrant, thinks he sees six Richmonde in the field,—and for once he is right.

759. Look here upon this picture—Union prisoners in Dixie.

760. And on this—Rebel prisoners North.

761. The Lake in Danger. (Comic.)

Jeff Davis (said).—"In spite of all my Bragg (over Beauregard) I'm afraid of getting on a Lee shore, for little Bob is getting the worst of it."

762. General Grant turning Lee's flank. (Comic.)

763. Cold Comfort. (Comic.)

Jeff Davis (reading the Pope's letters).—"Well, it is very good of his Holiness to call me 'Illustrious President,' and all that, but it would have been more to the purpose if he had sent me his cast-off clothes and some broken victuals."

764. Hard times in Old Virginia. (Comic.)

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

F. F. V. Barkeeper.—"Which will you have. Twenty-five or thirty dollars a pony?"

765. Wreck of the ship "Confederacy." (Comic.)

Jeff Davis.—"Say, Memminger, can you pray?"

Memminger.—"No, I can't. Can you?"

Jeff.—"No. But something's got to be done darn'd quick."

766. 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.

767. The hardest shell yet. (Comic.)

Jeff Davis' breakfast spoiled by a shot from Baltimore.

768. The Hind of the Halabana. (Comic.)

Brother Jonathan.—"There goes another of your tubs, old lady! It's no odds what flag you sail them under—under they go! Fact is, we have an old habit of whipping your ships, and it's mighty hard to get rid of old habits."

769. Pirate Semmes saved by the British Neutral Deerhound. (Comic)

770. The Political L. Blondin. (Comic.)

Mr. Lincoln said recently, that he was like Blondin on the tight-rope, with all that was valuable in America—the Union—in a barrow. Some of the speculators cried "A little faster, Mr. Lincoln." Another said, "A little slower, Mr. Lincoln." A third said, "Straighten your back a little more." Others shouted, "Stoop a little lower." Others cried, "A little to the South." Some, "A little more North." What would be thought, if, when Blondin was in the performance of his dangerous task, the spectators bothered him with advice, and even went so far as to shake the rope? So with me—keep quiet, and I'll wheel my barrow across.

771. Farragut's fleet passing the forts and obstructions at the entrance of Mobile Bay, August 5, '64.

772. Farragut's Naval Victory in Mobile Bay—The flagship "Hartford" engaging and capturing the rebel Ram "Tennessee."

773. American Naval Officers going into action—New style invented by Commodore Farragut. (Comic.)

774. The capture of Atlanta, Ga., by General Sherman.

775. That obstinate U. S. G.—A conversation before Petersburg. (Comic.)

Jeff. Davis.—"Say, General, you promised to fight it out on this line if it took all the Summer. Now, we've got to the Fall. I guess you'll be moving!"

U. S. G.—"Nary an inch. I mean to stay all Winter, and have just sent for a stove."

776. A Peace proposition. (Comic.) Scene: Uncle Sam's Store—Rebel Commissioners: Look here, we own up to it—(Suggested by some paragraphs in the Richmond "Sentinel"—we've been wrong. We took your arsenals and your treasure, and we've cost you sights of money. Now, we've got nothing left, and you have plenty. Let's shake hands and divide the stock fairly—you keep half and give us half. Then we'll forgive you and live friendly.
777. The Monster "Rebellion" beaten out flat. (Comic.)

Grant, Sherman, Farragut and Company hammering away at Old Secesh.

778. Farragut at Mobile. (Comic.)

Rebel Col. Anderson: "There is the key to Mobile; indeed, you have such a "tak-
ing way," it is impossible to refuse, though it is our loss."

Farragut: "All right; your loss is our Gain."


780. Interior View, Union Avenue, of the Buildings of the Great Central Fair, held in Philadelphia, June, 1864.

781. The Ruins of Chambersburg after the Rebel Invasion, July, '64. The Court House.

782. The Ruins of Chambersburg, Pa., after the Rebel Invasion, July, '64. —The Bank Buildings.

783. General View of the Ruins of Chambersburg, after the Rebel Invasion, July, '64.

784. View of Bottoms, near Richmond, Va., the place where Union prisoners had to suffer.


786. War Map of the operations near Richmond.

787. The Triumph of Liberty and Justice over Slavery and Vice—Allegoric representation of the present struggle and its end.

788. Our Foreign Relations—Allegoric representation of attitude assumed by the Great Powers towards the United States during the present struggle.

789. Major General Sheridan.

790. Major General Hancock.


792. Sheridan's Great Battle at Fisher Hill.

793. Bombardment of Fort Morgan, Mobile Bay, by the U. S. land and naval forces.

794. Harry Davis capturing the Battle-Flag of the 13th Louisiana Regiment, at the battle of Ezra Church.

795. Fort Morgan, Mobile Bay, just after the surrender, Aug. 29, '64.


798. Grant's Campaign—Union sharp-shooters in the trenches before Petersburg.

799. The Contraband Camp at City Point—An evening Prayer Meeting.

800. Grant's Campaign—Administering the oath of allegiance to Rebel prisoners near Dutch Gap.

801. General Sherman's Victory—Rebel prisoners being conducted to Atlanta from Jonesborough.

802. General Sherman's Victory—Rebels moving south from Atlanta.

803. Sheridan's Campaign—An incident at the battle of Winchester. A faithful dog watching and defending the dead body of his Rebel master.

804. Sheridan's Campaign—The General riding along the lines after the battle of Winchester.


806. Grant's Campaign—Charge of the 5th corps on the Rebel redoubt at Peabody's farm. Sept. 30, 1864.

807. Grant's Campaign—The battle at Chaplin's farm, Sept. 29, 1864.

808. Grant's Campaign—Battle of Poplar Spring Church, Sept. 30, 1864. Warren's corps carrying the enemy's fort on the left.
809. Night after the battle—Collecting the wounded.
810. Sheridan’s Campaign—Scene at General Crook’s head-quarters. The loyal Dunkard’s getting passes to go north.
811. The Raid at St. Alban’s, Vt., by Rebels from Canada, Oct. 19, 1864. Interior of St. Alban’s Bank—raiders demanding the funds of the bank.
812. Reception at the War Department at Washington, Oct. 29, ’64. View of head-quarters for Colored Troops, Chestnut Street.
815. The captured Rebel privateer “Florida,” and the United States Steamer “Wachusett.”
816. McClellan’s Platform. (Allegoric.)
817. Abraham Lincoln’s Platform. (Allegoric.)
818. The old Bull Dog on the right track—General Grant on the Weldon R. R. (Comic.)
819. General Bombshells, the true peace-makers; or, the war path the true one. (Comic.)
820. The Forlorn Hope—The ship “Secession” in the breakers. (Allegoric.)
821. John Bull and Nap can’t wind up the Confederacy another time. (Comic.)
822. Compromise with the South. (Allegoric.)
823. Getting the names of voters in the Wilderness—Night Scene. (Allegoric.)
824. “Rally round the Flag, Boys,” illustrated.
825. Major General Wm. T. Sherman.
826. Major General George H. Thomas, U. S. A.
827. Commodore David D. Porter, U. S. N.
828. Major General W. T. Sherman, U. S. A.
829. Election day in the Army of the Shenandoah.

Scene at the Polls—Gen. Sheridan, Gen. Crook, and other officers, casting their votes.

830. The Soldiers Thanksgiving Dinner in Camp.
831. Sherman’s Campaign. Paying off soldiers at Atlanta, before starting on the grand march across the Southern States.
832. Kilpatrick’s last charge at Waynesborough, Ga., Dec. 4, 1864.
833. Charge of 3d Brigade, 1st Division, 16th Corps, at the Battle of Nashville, Tenn., Dec. 15, 1864.
834. General Sherman’s grand march through Central Georgia towards Savannah.
835. The Storming of Fort M’Allister, by General Hazen’s Division of Sherman’s Army, Dec. 13, 1864.
836. General Sherman’s Army entering Savannah, Ga., Dec. 21, ’64.
837. The wives, daughters and servants of the Chivalry of Savannah, accepting aid from the U.S., Commissary. Street scene.
838. Final and triumphant assault on Fort Fisher, near Wilmington, N. C., Jan. 15, 1865.
839. Admiral Porter’s Fleet, celebrating the Surrender of Fort Fisher.
840. The Army of the Potomac, receiving the news of the Capture of Fort Fisher.
841. Another Outrage in Neutral Waters. (Comic.)

[While the gallant pirat, Morris, is enjoying the hospitality of the (Neutrals Brazilians at Bahai, Uncle Sam walks off with his ship.)

John Bull—“Ho! there goes another of my proteges! If this thing goes on, he shall soon be a Bankrupt!”]
842. Jeff Davis', November Nightmare. (Comic)
843. Christmas Presents to Uncle Sam. (Comic)
   A worsted Hood, from Thomas. A large City, called Savannah, by Sherman.
844. General Sherman's great feat—leaping through the "Empty Shell" Confederacy. (Comic)
845. Uncle Abe's Valentine, sent by Columbia. (Comic.)
   An envelope full of broken Chains.
846. John Bull's occupation gone. (Comic.)
   John Bull (Coster-monger). "My hero! Market shut up! An I've got to trundle
   my combustibles and other vegetables back 'home again!"
847. Belshazzar Bull and the Handwriting on the Wall. (Comic.)
   B. Bull. "Oh, dear! What's that? What does it mean any way!"
   L. Nec. (Chief Interpreter.) "Parbleu! It means mischief to one or both of us!"
848. Blockade Runners estopped—a view of the entrance of Cape
   Fear river. (Comic.)
   Imperial Blockade Runners! Oh! How 'e've do! We only came to congratulate
   You? We don't want to sell nothing—ob, no."
   Uncle Sam. "That's so! But say, kin You tell me how this (Armstrong) Gun
   came here?"
849. The Occupation of Charleston, S. C., by the United States troops,
   under General Schimmelpfennig, Feb. 18, 1865.
850. The raising of the Stars and Stripes, on Ft. Sumter, Feb. 18, '65.
851. The Capture of Fort Anderson, near Wilmington, N. Carolina,
   Feb. 19, 1865.
852–853. Our Peacemakers Chromatope. Arranged for Dissolving
   effect, for two lanterns.
   No. 852. Exhibits the National colors in Chromatropic effect with blank centre, for the
   one Lantern.
   No. 853. Intended for the other Lantern, contains on a moveable 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 Chromatope in succes-
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854–855. Portrait Sliders, of our principal Generals, adapted for the
   use of the Dissolving Chromatope
   Each Slider contains five life-like and finely colored portraits of distinguished
   Generals. Price, each Slider with five portraits, $7.
   No. 860. Movable Slider, containing five portraits of distinguished Heroes, who lost
   their lives for the preservation of the Union. Price $7.
861. Quarters of Union Officers, exposed to the Federal fire in
   Charleston, South Carolina.
862. Our released Prisoners at Charleston, S. C., exchanging their
   rags for new clothing.
863. Serving our rations to our exchanged Prisoners, on board of the
   "New York."
864. "Thank God!" Reception of our exchanged Prisoners, on board of the
   Eliza Hancock, Nov. 18, 1864.
865. Escape of Lt. Col. Flory, 46th Indiana Volunteers, and Captain
   Loring, U.S.N., from captivity, in Texas.
866. The Prison Pen at Millen, Ga., as it appeared previous to the
   arrival of General Sherman's army.
867. Interior View of Fort Lafayette, New York harbor.
868. Camp of Confederate Prisoners at Elmira, N. Y.
869. Interior View of Fort Fisher, near Wilmington, N. C., during
   the second bombardment.
870. Marching of the 56th Mass. Colored Regiment—singing John
871. Sherman's march through South Carolina. Advance from
   McPhersonville, Feb. 1, 1865.
875. Sherman's march through South Carolina. Charge of Weaver's Brigade across the Saltkehatchie, S. C.
876. Contrabands accompanying Sherman's march through Georgia.
877. Interior View of the State Bank of South Carolina, Charleston, showing the effect of our shells.
878. View of Ft. Sumter, Charleston harbor, as it appeared Feb. 18, '65.
879. The Old Flag again on Sumter raised (on a temporary staff formed of an oar and a boat hook) by Capt. H. M. Bragg, of Gen. Gilmore's staff, Feb. 18, 1865.
883. President Lincoln taking the oath at his Second Inauguration, March 4, 1865.
884. The Grand Bombardment of the Fortifications around Petersburg, during the night before the final attack, March 31, '65.
885. The Union Army entering Petersburg, April 3, 1865.
886. The Union Army entering Richmond, Va., April 3, 1865.
887. President Lincoln riding through Richmond, April 14, 1865, amid the enthusiastic cheers of the inhabitants.
888. General Phil. Sheridan with his brave troops cutting off Lee's retreat.
889. General Sheridan at the battle of Five Forks, April 1, 1865.
891. Scene in the House of Representatives, at Washington, after the passage of the Act abolishing Slavery in the United States, January 31, 1865.
892. After the War. (Comic.) Uncle Sam's College—the Noodles and Doodles of Europe getting a notion or two.
893. Jeff Davis uncalmly contemplating. (Comic.)
"Our country is now environed with perils which it is our duty calmly to contemplate."—Extract from Jeff. Davis' last Message.
894. Blessings in Disguise. (Comic.)
Jeff Davis' To Darn: "Savannah, Charleston and Wilmington are fallen! Our armies are relieved of outpost duty, and are falling back upon the last ditch. Sherman and Grant are doomed. Let us await the issue with fitting composure. Alas! be praised."
895. Prospects of the Southern Sambo. (Comic.)
Lee—"Hold on there, driver, we want Sambo now to fight for Liberty and Independence. You can thresh him as much as you like when he comes back."
896. The proposed "first step to peace." (Comic.) North and South polishing off the innocent Neutralists.
897. 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."
898. An unpleasant state of things. (Comic.)
Louis Nap. to John Bull—"Ah! Mestare Davis, he 'ave drive his coach on ze track; his horse break down—ze engineer Mestare Sherman drives ze Union Locomotive o'er fast—ze coachman cannot get out of ze way—ze coach will go all to one smash like matches, oh! Mestare Bull?"
890 That Lion in Sherman's path. (Comic.)

Sherman—"I am glad to find this southern Lion so tractable a beast. I shall saddle him with some of the burdens of the war, and make a peacable, industrious and useful animal of him, when I get him in the fold with the rest of them, at Richmond."

900. The Union Quadrille—last figure—All hands round. (Comic.)

Jeff—"Peace! Peace! We are starving—we are whipped!"

Leo—"Forgive us our sins."

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

902. That audacious boy, Sherman, presents Columbia with a viper's nest from South Carolina. (Comic.)

903. The tallest Ruler on the globe is inaugurated at Washington. The lesser luminaries of Europe assisting deferentially. (Comic.)

904. Assassination of President Lincoln in his private box at Ford's Theatre, "Washington, April 14, 1865." Assassination of President Lincoln. The murderer leaping upon the stage, and catching his spur in the flag which hung before the President's box.

906. The dying moments of President Lincoln, on Saturday morning, April 15, 1865. The death-bed surrounded by the members of the Cabinet and distinguished generals. The murderer Booth escaping on horseback from the rear of the theatre, after the murder of the President.

908. Funeral services over the remains of President Lincoln, as they lay in state in the east room of the White House, April 19, '65. Pres. Lincoln's funeral procession in N. York city, April 25, '65.

910. Funeral honors of President Lincoln. The Catafalque passing up Broadway, New York, April 25, 1865.

911. President Lincoln at home. One of the best likenesses of the late President. His son Thaddeus reading at his side.

912. 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 in two pictures for dissolving lanterns, and also in one picture for one lantern, with slider movements.

913. The Murderer's Doom. Miserable death of J. Wilkes Booth, the assassin of President Lincoln shot through the head by Sergeant Boston Corbett, in a barn on Garrett's farm, near Port Royal—near the Rappahannock, April 25, 1865.

914. The Murderer's Doom. The dying Murderer drawn from the barn in which he had taken refuge.

915. Portrait of Sergeant Boston Corbett, the man who shot Booth.

916. John Wilkes Booth, the assassin of President Lincoln.


918. Mrs. Surratt, with the Conspirators and Assassins, hooded and ironed, proceeding to the Penitentiary at Washington, from the steamer Keyport.

919. Lewis Payne, the Assassin of Mr. Seward, awaiting his trial in the Penitentiary at Washington, guarded by a sentry of the 20th Reserve Corps.

920. President Lincoln's funeral. Building erected for the reception of his remains at Cleaveland, Ohio.

921. President Lincoln's funeral. The Catafalque at the City Hall, Chicago, Ill.

922. President Lincoln's funeral. Reception of the Remains at Chicago, Ill.

923. President Lincoln's funeral. Catafalque in the City Hall, Springfield, Ill.
The Tomb of Pres. Lincoln—Funeral Service at Springfield, Ill.

President Lincoln's former home at Springfield, Ill.

Portrait of Mrs. Lincoln.

Surrender of General Lee to Lieut. General Grant

Charge of the 9th Army Corps on Fort Mahone, April 3, 1865.

Scene of the Negotiations between Generals Sherman and Johnston, April 18, 1865.

Interior of Libby Prison, with Lee's soldiers confined after the surrender.

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 bygones be bygones; I don't think we will be likely to fall out again, as the bone of contention has been removed."

Uncle Sam's Rat Trap.  (Comic.)

_Lieut. General Grant—"The result of last week must convince you of the hopelessness of further resistance."

_General Lee—"Though not entirely of the opinion you express, I surrender."

Jeff's Flight.  Jeff Davis making tracks for the Last Ditch.  (Comic.)

Jeff's Flight.  Jeff sees a jibbet across every path.  (Comic.)

Jeff's Flight.  Jeff is caught in the Last Ditch in his wife's Petticoats.  (Highly comic.)

Jeff's Flight.  The stern statesman is caught in his wife's petticoats.  Trage-comic end of the wicked rebellion.

Jefferson Davis as an unprotected female.  (Comic.)

"He is one of those rare types of humanity born to control destiny, or to accept, without murmur, annihilation as the natural consequence of failure."—_N. Y. Daily News_, May 16, 1865.

Jeff Davis on the right platform.  Prognosis of 1861, No. 78 of Catalogue seems to be come out all right.

Portrait of Andrew Johnson, Acting President of the U. States.

Portrait of Wm. H. Seward, Secretary of State.

The Lincoln Chromatope.

A correct likeness of our lamented President in centre of revolving Chromatope.

"Good Night" Chromatope.  $5 50.

Good Night enunciated by wreath of flowers in centre of revolving Chromatope.

Capture of Jefferson Davis, at Irwinsville, Ga., at day-break of May 10, 1865, by Col. Pritchard and men, of Wilson's Corps.

Jeff's Last Shift.  (Comic.)

Jeff caught at last.  Hoop Skirts and Southern Chivalry.  (Comic)

The capture of an unprotected Female, or the close of the Rebellion.  (Comic.)

President Lincoln and Family at Home.

Allegoric Representation of the meeting of Washington and Lincoln.

Portrait of President Lincoln, surrounded by the National Emblems, in mourning.

Portrait of Lieut. General U. S. Grant, surrounded by the victorious National Emblems.

953. The Grand Review at Washington, May 24, 1865. Sherman saluting at the head of his staff in front of the President's Stand.


955. Execution of the Conspirators at Washington, July 7, 1865.—The drop has fallen.

956. Monument erected on the field of the First Battle of Bull Run.

957. Gettysburg Battle Monument, raised in commemoration of the Union Soldiers who fell in the fight of Gettysburg, July 1st, 2d and 3d, 1863.


959. The Great Trial of the 19th Century. Jeff and his abettors arraigned before Uncle Sam. (Comic.)

960. The American Museum of the Future. Uncle Sam and family viewing his "Curiosity Shop" a few years hence. (Comic.)
Masonic Lanterns

Masonic Lanterns furnished at the same price as the ordinary Magic Lanterns.

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<tr>
<th>Description</th>
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<tr>
<td>Slide of the Resurrection for Masonic Lanterns</td>
<td>$2.75</td>
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<tr>
<td>Slide of the Ascension, movable for Masonic Lanterns</td>
<td>5.50</td>
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Prices of Apparatus.

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<thead>
<tr>
<th>Description</th>
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<tbody>
<tr>
<td>Oxy-Hydrogen, mixed Gas Jets</td>
<td>best 25.00</td>
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<tr>
<td>Oxy-Hydrogen, mixed Gas Jets, suitable for any Lantern</td>
<td>18.00</td>
</tr>
<tr>
<td>Oxy-Hydrogen, Concentric Jets, suitable for any Lantern</td>
<td>12.00</td>
</tr>
<tr>
<td>Oxy-Hydrogen, Dissolving Cock</td>
<td>12.00</td>
</tr>
<tr>
<td>Clock Work to revolve the Limes</td>
<td>25.00</td>
</tr>
<tr>
<td>Copper Generators, for making Hydrogen Gas</td>
<td>$16.00, 25.00, 55.00</td>
</tr>
<tr>
<td>Oxy-Calculator Lamp,</td>
<td>6.00</td>
</tr>
<tr>
<td>Oxy-Calculator Dissolving Cock</td>
<td>3.00</td>
</tr>
<tr>
<td>India Rubber Gas-Bag, 30 x 40, with stop-cock</td>
<td>18.00</td>
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<tr>
<td>India Rubber Gas-Bag, 24 x 30, with stop-cock</td>
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<td>Stop-Cocks for Gas-Bags</td>
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<tr>
<td>Stop-Cocks for Gas-Bags, with Screw Connections</td>
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<tr>
<td>Copper Retort, with Brass Connecting Pipe</td>
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<tr>
<td>Retort Stand</td>
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<td>Wash Bottle</td>
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<td>Tin Lamp</td>
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<tr>
<td>India Rubber Tubing, per foot</td>
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<tr>
<td>Lard-Oil Lamp, with Reflector</td>
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<tr>
<td>Coal-Oil Lamp, with Reflector</td>
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<tr>
<td>Wicks for Lard-Oil Lamp, per doz.</td>
<td>30.00</td>
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<tr>
<td>Chimneys for Lard-Oil Lamp, each</td>
<td>20.00</td>
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<tr>
<td>Chimneys for Coal-Oil Lamp, each</td>
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<tr>
<td>Wicks for Coal-Oil Lamp, per doz.</td>
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<tr>
<td>Scissors for Trimming Lamps, per pair</td>
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<tr>
<td>Lime Cylinders, for Nos. 2500 to 2507, per doz.</td>
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<tr>
<td>Lime Squares, per doz.</td>
<td>2.00</td>
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<tr>
<td>Chlorate of Potash, per lb.</td>
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<tr>
<td>Black Oxide of Manganese, per lb.</td>
<td>15.00</td>
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<tr>
<td>Air-Tight Glass Jars for holding limes, each</td>
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<tr>
<td>Muslin Screen, 7½ feet square, without frame</td>
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<tr>
<td>Muslin Screen, 9 feet square, without frame</td>
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<tr>
<td>Muslin Screen, 15 feet square, without frame</td>
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<tr>
<td>Muslin Screen, 24 feet square, without frame</td>
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<tr>
<td>Sulphuric acid, per lb.</td>
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<tr>
<td>Zinc, per lb.</td>
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Lenses.

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<tr>
<td>Plano-Convex Condensing Lenses, 4½ inches diameter, each</td>
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</tr>
<tr>
<td>Plano-Convex Condensing Lenses, 4 inches diameter, each</td>
<td>4.50</td>
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<tr>
<td>Achromatic Lenses, and Brass Rack Fronts of the best quality, guaranteed to give perfect satisfaction, and to give a perfectly flat field,</td>
<td>60.00</td>
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<tr>
<td>Achromatic Lenses and Brass Rack Fronts of two powers,</td>
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<tr>
<td>Brass Rack Fronts and Lenses of two powers,</td>
<td>12.00</td>
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<tr>
<td>Two Condensing Lenses, 4 inches in diameter, mounted on brass for One Lantern</td>
<td>10.00</td>
</tr>
<tr>
<td>Two Condensing Lenses, 4½ inches in diameter, mounted in brass for One Lantern</td>
<td>18.00</td>
</tr>
<tr>
<td>A pair of Condensing Lenses, 4 inches in diameter, mounted in brass, and Achromatic Lenses of two powers, with Brass Rack Adjustment,</td>
<td>30.00</td>
</tr>
<tr>
<td>A pair of Condensing Lenses, 4 inches in diameter, mounted in brass, Magnifying Lenses of two powers, with Brass Rack Adjustment,</td>
<td>22.00</td>
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