

Fig. 1. Many panoramas, such as this from 1885, were about wars and battles.



Fig. 2. A panorama painting of a battle (early 19th century).

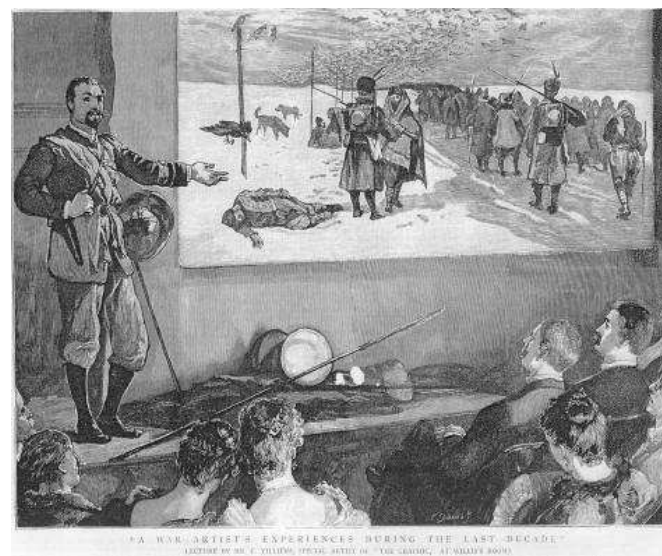


Fig. 3. Frederic Villiers (dressed in his war correspondent attire) giving a lantern lecture in 1887, probably on the Plevna campaign. (ILN?)



Fig. 4. Unlike most photographs, paintings could capture the heat of battle in dramatic style. (Denis Dighton, 'Battle of Waterloo' (1815). NAM)

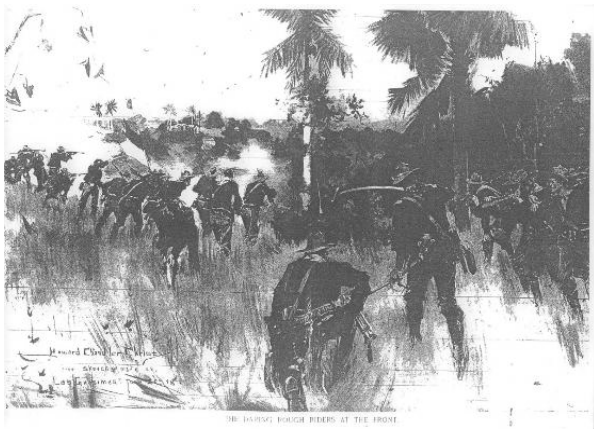


Fig. 5. Similarly, magazine artists stressed the drama and moments of action, as in H. Christy's view of Americans advancing in the Spanish-American War. (LW 8 Sep 1898)



Fig. 6. Artists could show key moments of action which no camera had caught. The destruction of the *Maine*, February 1898. (LW 3 Mar 1898)

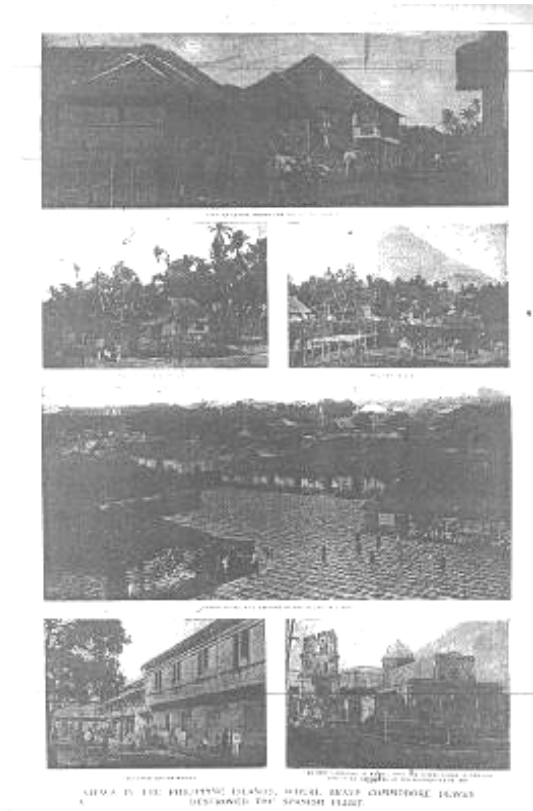


Fig. 7. Critics suggested that the use of photographs in periodicals, by contrast, simply made the pages ‘black with unintelligent photos’. This page of photographs of the Philippines appeared just after Dewey’s naval victory at Manila Bay. (LW 12 May 1898)

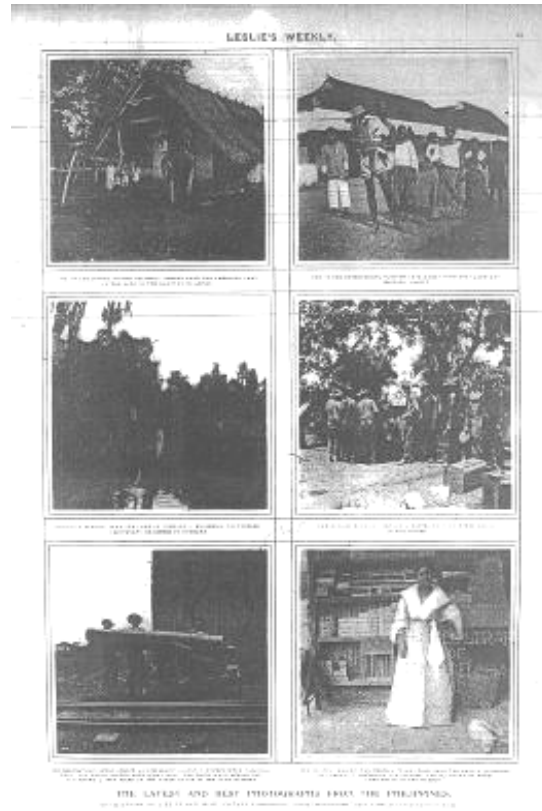


Fig. 8. News from the Philippines was again represented in this way (photographs showing the background or context) at the time of the outbreak of war between Philippine nationalists and America. (LW 20 Jul 1899)



Fig. 9. Other visual media represented warfare in the 19th century. The opening slide from a mass-produced war-related slide set (c.1900).



Fig. 10. Nineteenth century painters sometimes employed symbolism in war subjects – especially about Napoleon. (Jean-Pierre Franque, ‘Allegoric sur l'etat de la France avant le retour d'Egypte’, 1810. Louvre)

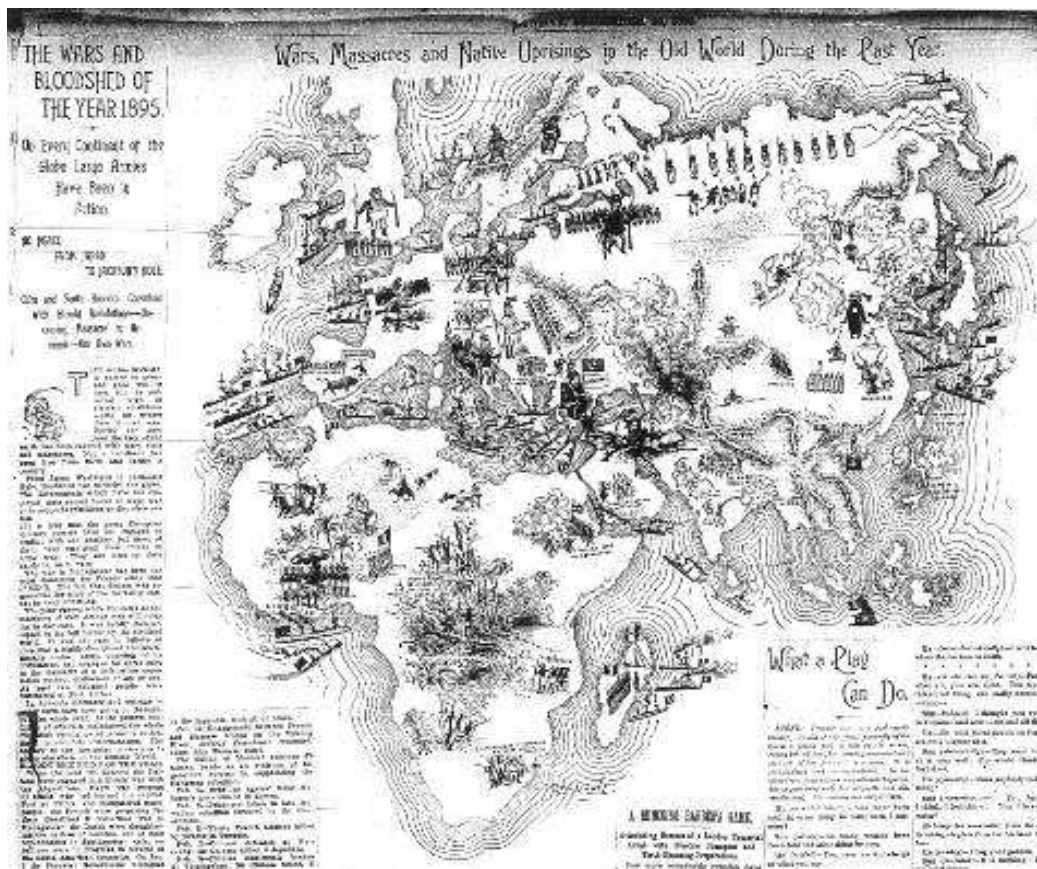


Fig. 1. The cinema was born into a world of conflict. These maps showing where wars, massacres, uprisings, riots, etc had taken place during the past year, were published just as the Lumière brothers were preparing to give their first public film shows. (New York World 15 Dec 1895)
Map 1. The Old World



Fig. 2. Map 2. North and South America.



Fig. 3. 'Remember the Maine'.

Leslie's Weekly cover of 17 March 1898, featuring the then ubiquitous figure of Uncle Sam.



Fig. 4. Uncle Sam also

figured in this allegorical war film of 1898, by filmmaker Edward Amet.

"GENUINE WAR FILMS"
(CHINA ORISIS).

The following Films of the Departure of the Transport Jelunga for China were taken by Special Permission of the Admiralty, granted to us only, and are, therefore, unique:—

199. **UP TO THE EAST.** Length, 160ft. 2s.
200. **BLUEJACKETS FOR CHINA.** Length, 76ft. 2s 10s.
201. **DEPARTURE OF THE JELUNGA.** Length, 60ft. Price, 2s 10s.

The three Films joined together make a most Magnificent Up-to-Date Show.

"FAKED WAR FILMS"
(CHINA ORISIS).

A Series of Four Highly Sensational and Stirring Scenes of the Chinese Crisis, showing Boxer Barbarity, as follows:—

191. **ATTACK ON A MISSION STATION.** Length, 57ft. Price, 2s 7s.
192. **ATTEMPTED CAPTURE OF AN ENGLISH NURSE AND ORPHLINS.** Length, 60ft. Price, 2s.
202. **ASSASSINATION OF A BRITISH GENTRY.** Length, 61ft. Price, 2s 1s.
211. **THE CLEVER CORRESPONDENT.** Length, 54ft. Price, 2s 14s.

JOHN WRENCH and SON,
40, GRAY'S INN ROAD,
LONDON, W.C.

Telegraphic address, "Optigraph, London."
Telephone, No. 1,611, Holborn.

HUGHES'S MOTO-PHOTOSCOPE DOUBLE-ACTIONED REVERSING CINEMATOGRAPH.
Note.—Does not tear or injure Films.

An Innovation for Showmen. Superb Mechanism, Brilliant Steady Pictures, 50ft. Silent, Safe, Flickerless. Magnificent Results. Simplicity itself. Pictures simply reversed by turning the Handle the other way. Illustrated Particulars, 1d.

STREET CINEMATOGRAPHS,
WINTER or SUMMER. A Great Success. A Palpable Hit. A Huge Draw. HUGHES'S PATENT PHOTO-SCOPE. Single or Duplex Street Cinematograph, Twenty and Forty can see at one time. Further Improvements Special Screened Sight-boxes. Far beyond anything yet attempted. Pictures approaching Limelight, out-of-doors, cost only 1d. Hour. Greatest Money-taker of the Nineteenth Century. Prices, 22s 10s and 23s 10s. Illustrated Particulars, 2d. Illustrated Cinematograph List Post Free, 6d.

W. O. Hughes, Brewster House, 82, Mortimer-road, Ringland, N. Specialist in Optical Projection. Established over Thirty Years. 200 War Views in Transport for the Lantern, 1s 5d each (Coloured). A Great Addition to Cinematograph Shows.

FILMS.
FILMS.
FILMS.
FILMS.
FILMS.
FILMS.
FILMS.

GENUINE CHINESE FILMS.
GENUINE CHINESE FILMS.
GENUINE WAR FILMS.
GENUINE WAR FILMS.
FAKED WAR FILMS.
FAKED WAR FILMS.
Comic and General Subjects.
Comic and General Subjects.
The Latest Success,
ALADDIN AND THE WONDERFUL LAMP.
76ft. long, in Forty-five Tableaux.

Send for my Up-to-Date Lists.

PHILIPP WOLFF,
40, STRAND, LONDON,
PARIS, NEW YORK, BERLIN.
Telegrams, "Isilmex, London."

Fig. 5. Ads by two film companies using the term 'faked war films' (in contrast to 'genuine war films'), demonstrate that this was a contemporary term, and not merely later, historical usage. (*The Era*, 4 Aug 1900.)

JUST ADDED, for the Present Visit, Magnificent Scenes in GREAT BRITAIN AND IRELAND
A Grand Marine Panorama,
LIVERPOOL to NEW YORK in Two Minutes
By the new Canadian, the "LUCANIA,"
NIAGARA at all Seasons and under all Aspects,
THE ARCTIC REGIONS-YELLOWSTONE PARK-PANAMA CANAL-CHILI.
BLOCKADE OF CRETE. BOMBARDMENT OF CANEA.
TURKO-GREEK WAR
The Great Battles of Maroussa, Meri, and Volatino.
DR. JIM'S LAST STAND.
CAPE TOWN-THE TRANSVAAL-JOANNEBURG-GOLD MINES-LION HUNT IN AFRICA.
Cyclone in the Indian Ocean, Appalling Realization of Shipwreck and Saving of the Crew.
AUSTRALIA AND NEW ZEALAND.
THE JAP-CHINA WAR.
Every event of importance to date, including
THE GREAT NAVAL BATTLE OF THE YALU.
Mongolia and Burma-India and the Hindoo-Pandah, Teheran, and Reception by
the Shah of the Afghan Boundary Commission-The French Beers and Biting Camel-
Egypt-Turkey before the Christian Era-The Great White Cam-Resistible Mail-St.
Petersburgh-The Land of the Midnight Sun-Switzerland-France, Notre Dame-Funerail
of President Garnet-Rural England-A Ghost Story and its Sequel.
LONDON-Imperial Institute Grounds-Rotten Row in the Season-
THE ROYAL WEDDING OF THE DUKE & DUCHESS OF YORK.
Terminating with a most superb, magnificent, and gorgeous Pantheon.
H.M. THE QUEEN'S DIAMOND JUBILEE PROCESSION.
Royal Procession at its brightest.
Illumination of St. Paul's Cathedral.
This Myriorama includes some most beautiful Panoramic Diorama, Pantheon, and
Mechanical Effects, the greater portion painted by CHARLES W. POOLE.
UPWARDS OF 100 PICTORIAL GEMS
On the Largest possible Projection of Canvas for General Exhibition.
The Entertainment is accompanied by an accomplished and grand Oboe, who is a first class and an
experienced traveler also by G. W. POOL.
AMAZING AMUSEMENT AGGREGATION,
APPROPRIATE AND SEIZING MUSIC BY THE BANDS.
The whole forming the Greatest, Grandest, Best, most Remarkable and Fascinating Panorama ever conceived
MESSRS. POOLE BROTHERS
(Successors to POOLE & FOULDS and H. GORFER'S, Established 1827),
ARE the largest Pantheon and Diorama Proprietors in the World, and have in their various studios
Established of almost every subject. They have at the present time six of these entertainments
before the public, four of which were exhibited in various parts of London at one and the same
time during the summer of 1878, and was in 1879. The marvellous opinion of the Press and Public
placed these entertainments in the very highest rank for artistic merit, variety of subjects, marvellous
scenical effects and finished detail. None of these entertainments are alike in any particular, and as
they will vary the various times and places in consequence of which the public can always rely upon seeing a
new entertainment with everything of importance added to date of exhibition.
Mr. POOLE is exhibiting the present exhibition in the Pantheon, where will pride to Messrs. POOLE'S
pantheon during the last half century, viz., LONDON AND GERMANY, "Crowning Stone," "Upper India,"
The Russian War," "The Indian Mutiny," Alexander Sooty's Pantheon, "China and Japan," "The
Ancient Egyptians," "Chinese War," "Assassination War," "The Holy Land," "The
Nile," "The great History of Emmerich, the "Pantheon and Antiquities," "The Franco-German
War," "The New World, Route to India," "The Thames in the Snow," "The Nile and Livingstone's
Exploration," "The Russo-Turkish War," "Kulu War," "Alphon War," "Universal War," "The
Empire and Russian Campaigns," and other grand works, painted by the first artists of the age and
begs to assure his patrons that they, by their united efforts, in breadth of drawing, depth of coloring,
wonderful mechanical effects, and high finish, surpass all previous efforts.
The Drawings are from Original Sketches and Photographs.
The Artists engaged on this gigantic work, including the names of SEKAVYAN, EUSTON, W. TAYLOR,
SARG, NICH, ROBERTS, WING, COLLETT, V. JOHNSON, GILLIES, FENWICK, HALL, GOSWICK, HARRIS,
LEITCH, DUNDON, HOBBS, BOWMAN, AARLSON, T. WHITNEY, GRAY, W. SCOTT, H. GOSWICK, A.
CLARKSON, HARRIS, J. J. MANSFIELD, FRANK, and ALFRED CLARKSON, &c. &c. &c. &c. &c. &c. &c. &c. &c.
The Pictures are absolutely faithful to the places and events they represent. The
Drawings and Photos are from the very best sources, as works of art they have never
been equaled in any particular. The series of Paintings have taken several years
in completion, and cost over £10,000.
OPEN EVERY EVENING. SAT PERFORMANCES AS ANNOUNCED IN ADVERTISEMENTS.
Originator, Proprietor, and Director of this Exhibition. CHAR. W. POOLE

Fig. 1. Pooler's Myriorama shows (c.1897) included a presentation on the 'Turko-Greek War'. (NFA)



Fig. 2. A venue in West Street, Brighton in 1897, with a sign advertising 'Greco Turkish [War]... Animated Photographs' (i.e. Villiers' films). (SEFVA). Detail below:



Fig. 3. The British consulate in Volo. (From Villiers' autobiographical volume of 1902).

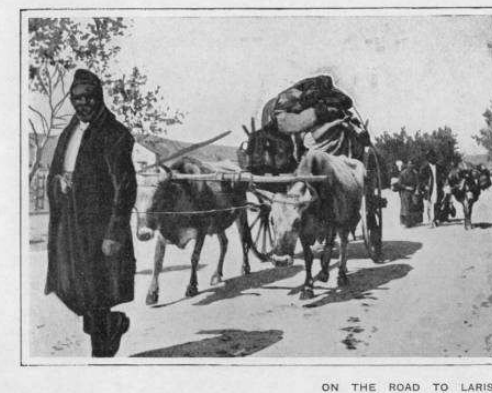


Fig. 4. Greek refugees from the 1897 war. (From Villiers, 1902).

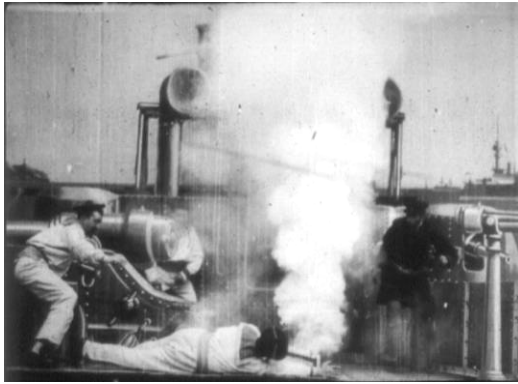


Fig. 5. *Combat Naval en Grèce* (Méliès, 1897). (CNC and NFTVA)

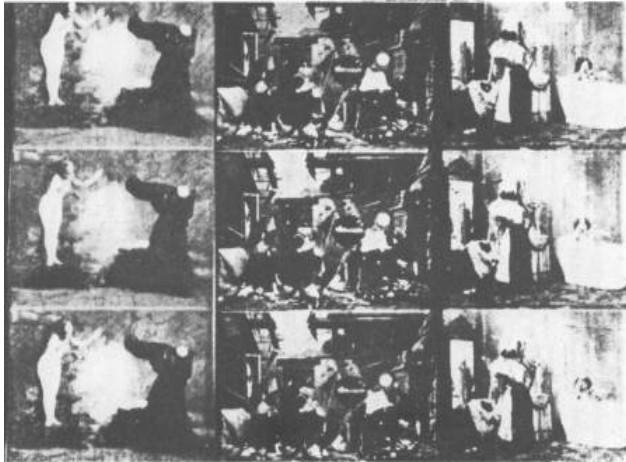


Fig. 6. Frames from three Méliès films of 1897, including (centre) the interior scene of battle (sometimes screened by showmen as the Greco-Turkish War). (*Photograms of the Year*, 1897).



Fig. 7. A frame from a surviving print of the same Méliès film. (CNC).



Fig. 8. De Neuville's painting of the Franco-Prussian war, 1870-71. The similar setting and action suggest that the Méliès film (Fig.7) is of this war, and not of the Greco-Turkish War.



Fig. 1. The drama of battle. The charge of the 21st Lancers during the Battle of Omdurman, from a sketch by Maud in the *Illustrated London News*.

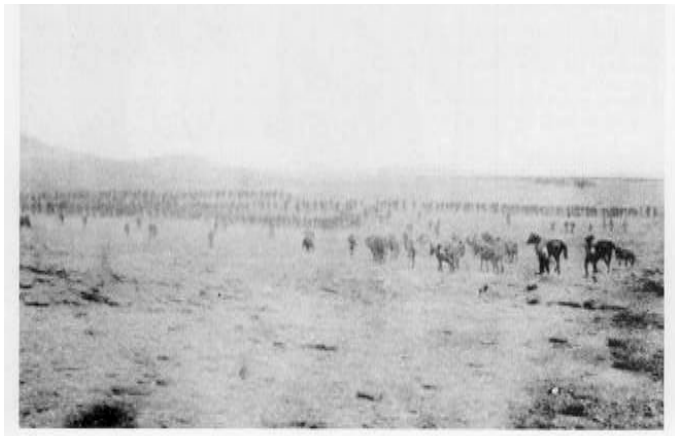


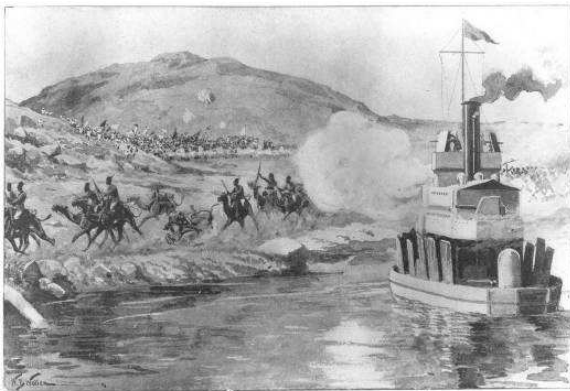
Fig. 2. A photograph taken during the battle. It shows the distant formations of troops and smoke rising from the battlefield (but captures none of the drama of the drawn representation).



Fig. 3. War correspondents during the Sudan campaign, including (centre) René Bull and Frederic Villiers. The tent was apparently Villiers' own design.



Fig. 4. Villiers' bicycle being wheeled across the desert. (A previously unpublished image from the NAM).



OUR BOATMEN IN THE HARBOR. THE STEAMSHIP "MELIK" SAVING THE EXILED POPULACE FROM THE ASSAULTS OF THE DERVISHES.
From "Pictures in our Personal History" Series, No. 10, by Villiers.

Fig. 5. Villiers' sketch of the *Melik* in action against the Dervishes. (ILN 1 Oct 1898)



THE BATTLE OF OMDURMAN. THE BATTLEFIELD NEAR OMDURMAN. THE BATTLEFIELD NEAR OMDURMAN. THE BATTLEFIELD NEAR OMDURMAN.

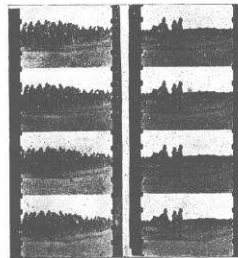
Fig. 6. Another view of the battle, this from the *Melik* itself, and therefore probably from a sketch or description (albeit uncredited) by Villiers. (ILN 24 Sep 1898)



Fig. 7. J.M. Benett-Stanford.

"A Film from the Front."

WE have recently had occasion to call attention to the new and popular films which Mr. Philip Wolf is constantly publishing, and we are pleased to have the opportunity of illustrating the, by now very popular, "Cinderella" film. The illustrations speak



for themselves, and description is unnecessary. We have ourselves used these films in public entertainments with great success, especially among the juvenile section of the audience. A still more recent film which, owing to the circumstances under which it was taken, has a great amount of interest attached to it, is a film taken on the battlefield of Omdurman. We give below a letter which Mr. Wolf sends us, written by the operator, proving conclusively that the film is a genuine one.

"Sir,—The cinematograph film that you have just taken by me on the battlefield of Omdurman.

Fig. 8. The only surviving frames from Benett-Stanford's Omdurman film are in a rare photographic journal. (PD Nov 1898)

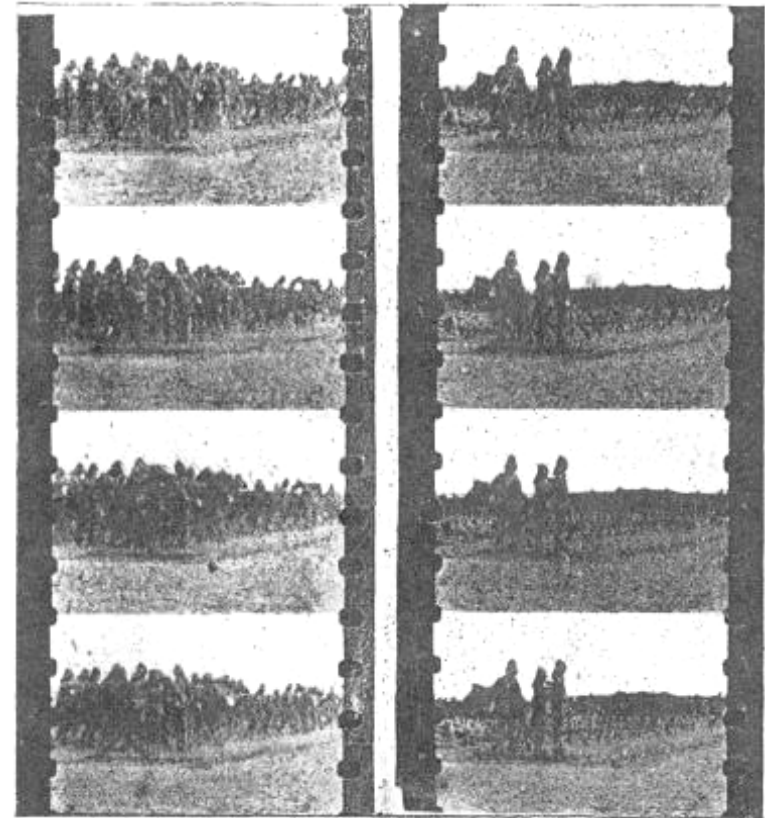


Fig. 9. Detail.

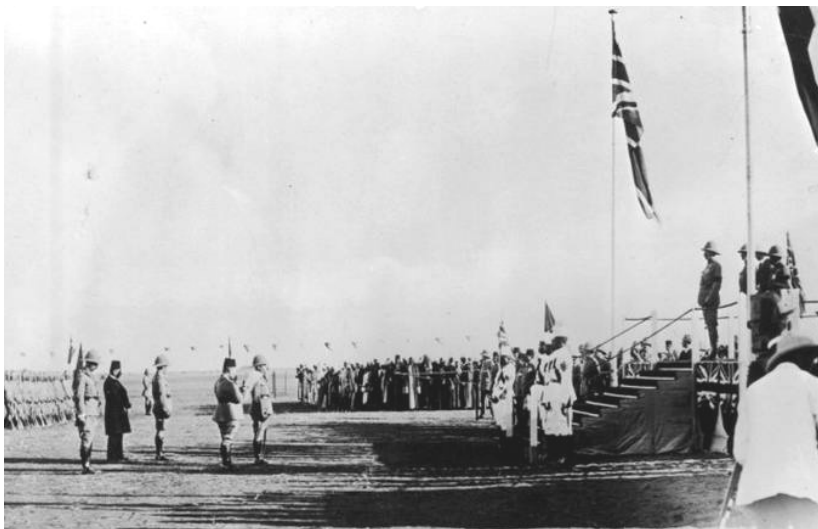


Fig. 10. A ceremony in the Sudan – probably just after the Battle of Omdurman. A man standing on the extreme right edge of the picture (in a white jacket) seems to be operating a film camera. (Hulton/Getty) See detail in adjacent column.



Fig. 11. Detail. Note the rectangular box of the camera (beyond his hat), and the leg of the tripod to his left.



Fig. 12. The Scots' Guards marching through Cairo, either before or after the Battle of Omdurman. (NFTVA)



Fig. 13. Another part of the same film.



Fig. 1. The latest war news displayed on notice boards outside the offices of the *Journal* and the *Tribune*, New York City. (*Graphic* 21 May 1898)

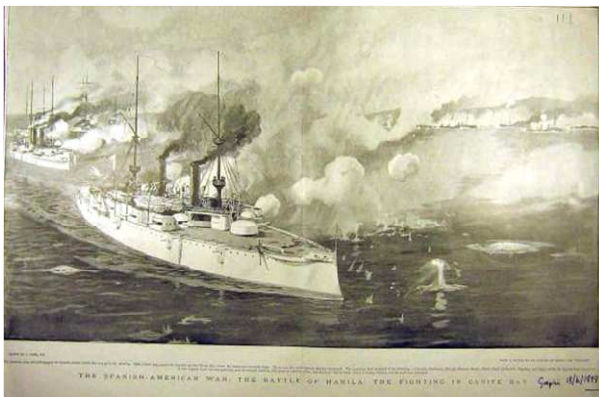


Fig. 2. Artist's impression of the Battle of Manila Bay (*Graphic* 21 May 1898)

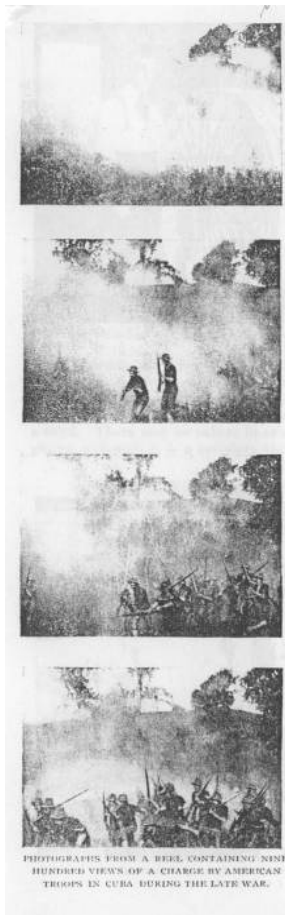


Fig. 3. Frames from an unidentified film (Biograph?) of US troops in the war in Cuba. (*Quaker*, 1899)

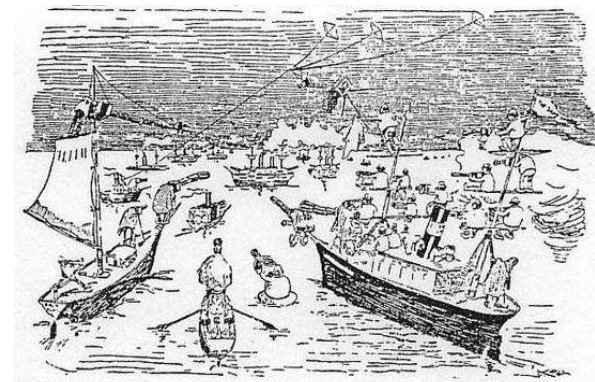


Fig. 4. In this cartoon, cameramen call out to the US fleet: 'Hold on! Don't let the battle begin until we are ready'. (*Photogram* May 1898; apparently from the *NY World*)

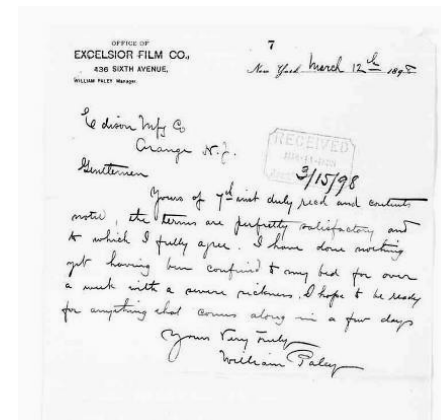


Fig. 5. William Paley to the Edison Manufacturing Company, March 1898, agreeing to their terms and stating that he had been sick. (ENHS)

7

RECEIVED
 APR. 20 - 1898
 ENHS

COPY.

New York, April 20, 1898.

Messrs. F. E. Maguire & Co.,
 Lord's Court Bldg.,
 New York City.

Gentlemen:-

For and in consideration of \$500.00, receipt of which is herewith acknowledged, I agree to go to Key West and Havana and take position on one of the "Journal's" yachts, and to take animated pictures of the hostilities at that point. It is specifically understood that the \$500.00 herein mentioned is an advance against negatives and royalties of any films I may make at this or any other time for the Edison Mfg. Co. I agree in the event that peace is declared, and that no further interest is likely to be shown in war pictures, to return to New York at the earliest possible period, and to return such unexpended balance of the \$500.00 herein mentioned as is possible for me to make, it being understood that I only desire reasonable living expenses during this trip.

I also agree to use my best efforts to keep F. E. Maguire & Co. fully aware of what I am doing, of subjects taken, together with proper descriptions in connection therewith, and to send the negatives to the Edison Mfg. Co. at the earliest possible moment.

Very truly yours,
 Signed, *J. B. Paley*

Fig. 6. Paley to Edison's representative, 20 Apr 1898, agreeing to film the war for an advance of \$500. (ENHS)



Fig. 7. Paley filming at Tampa as troops prepare to embark for Cuba (transport ships are docked beyond the rail line). (Photoplay, 1917)

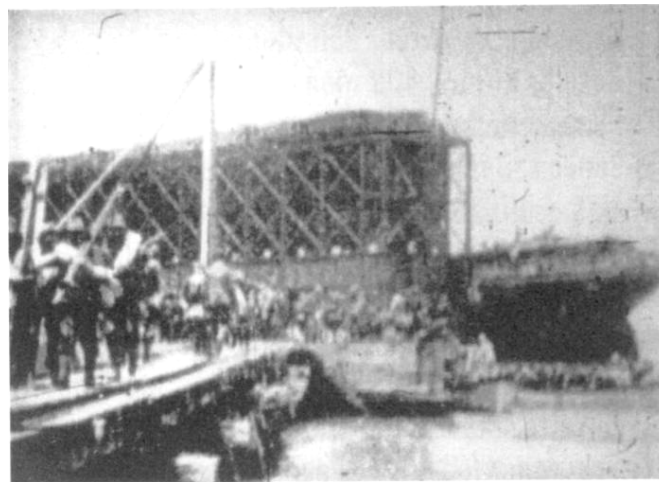


Fig. 8. Frame from Paley's film of US troops coming ashore at Daiquiri, Cuba. (Library of Congress)

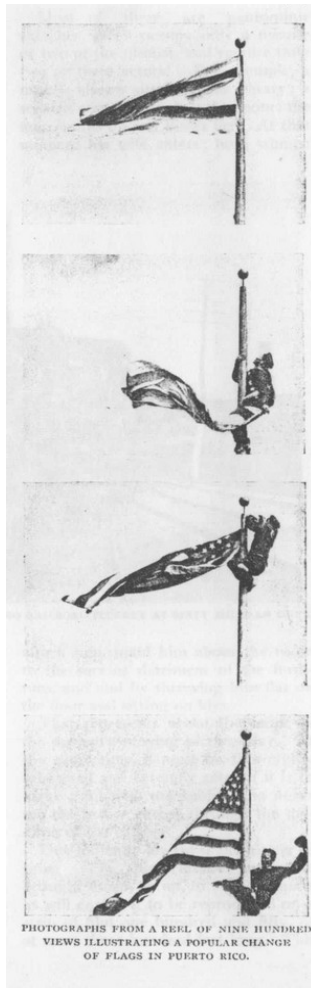


Fig. 1. Frames from one of several 'flag films' made during the Spanish-American War. (*Quaker*, Oct 1899)



Fig. 2. Frame from Edward Amet's allegorical film, *Freedom of Cuba* (1898). Note that Cuba is portrayed as a child.



Fig. 3. Production still of Amet's fake war film of 'soldiers' off-duty in camp. (Lake County Discovery Museum [LCDM])



Fig. 4. Photograph taken during the filming of Amet's *Battle of San Juan Hill* (LCDM)

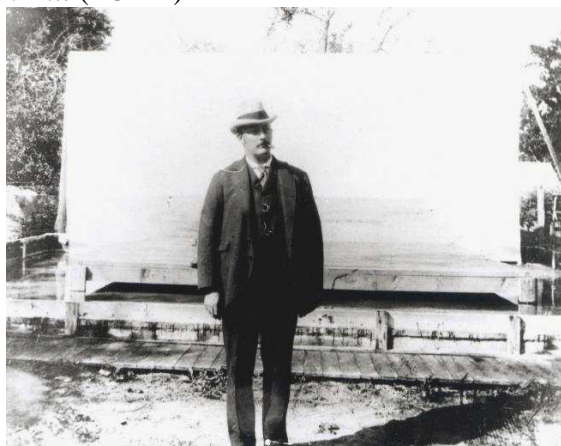


Fig. 5. Amet at pool and backdrop used for filming his fakes. Presumably photographed years after the war. (LCDM)

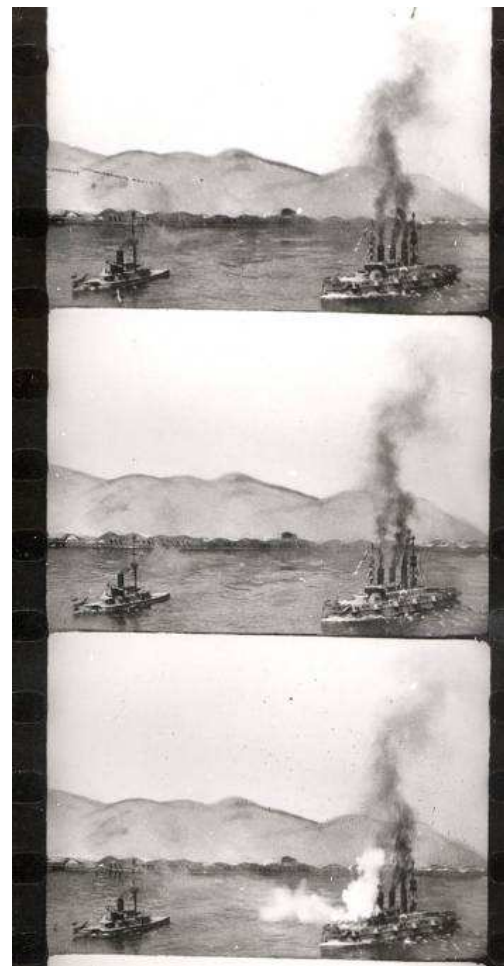


Fig. 6. Frames from Amet's *Battle of Matanzas*. (LCDM)



Fig. 7. A theatre at the Omaha Exposition, 1898, showing film of the Battle of Matanzas (presumably Amet's fake version). (Nebraska S.H.S.)

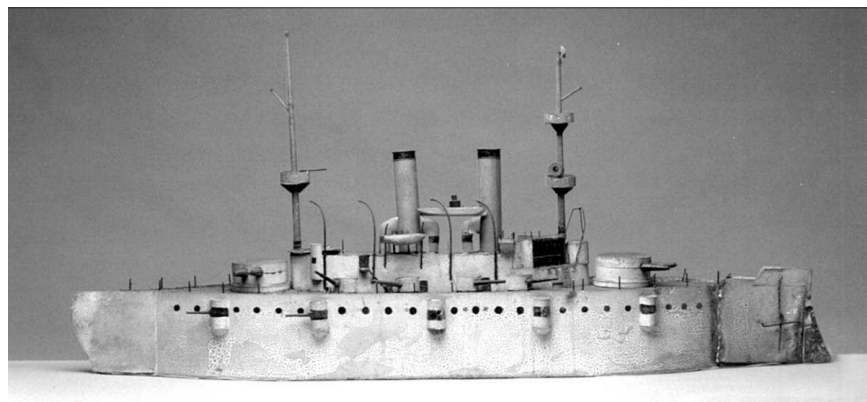


Fig. 8. Model of 'USS Olympia', allegedly used for Amet's war filming. (LCDM)

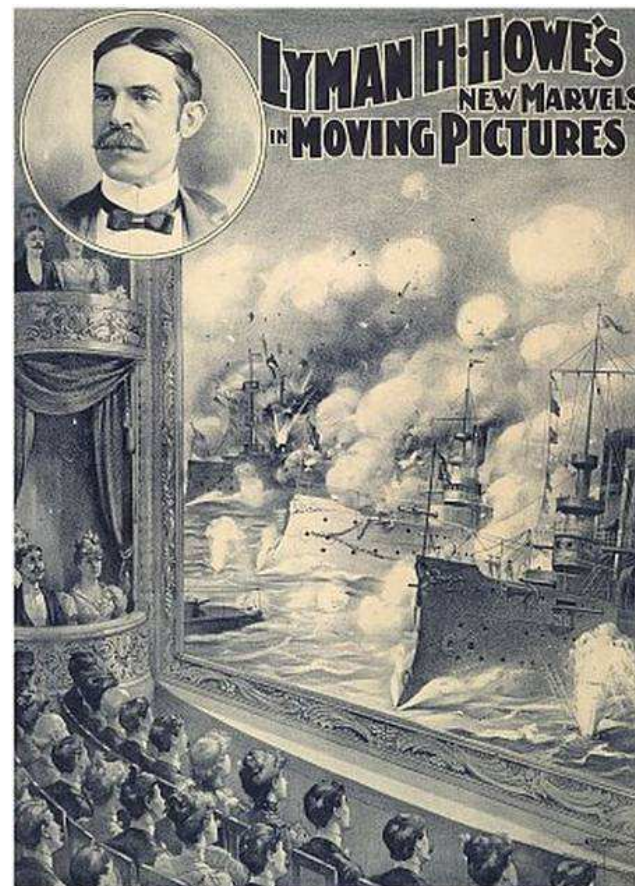


Fig. 9. Poster advertising Lyman Howe's show: the film being projected was probably one of Amet's model-based fakes.



Fig. 1. The war frenzy in America. A music-hall audience cheering as the manager announces the latest war news. (*Graphic*, 14 May 1898)



Fig. 2. A 'war show', possibly somewhere in the mid-West. ('Magniscope', states one sign, referring to Amet's projector which was being used).

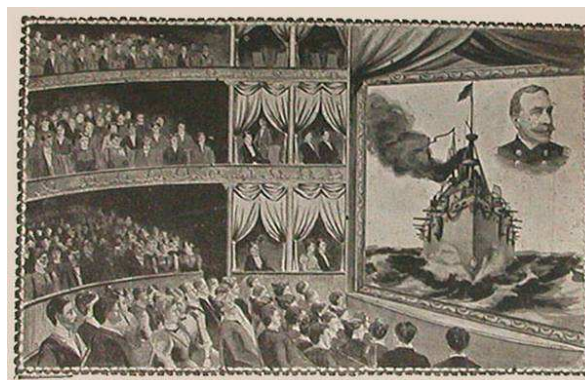


Fig. 3. A show (at the Lyceum?) featuring a montaged (lantern) image of Admiral Dewey and a US battle ship.



Fig. 4. Kleine’s catalogue, 1902, suggested combining war films and lantern (‘stereopticon’) slides.

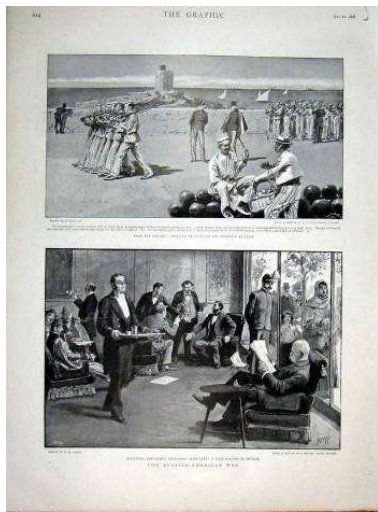
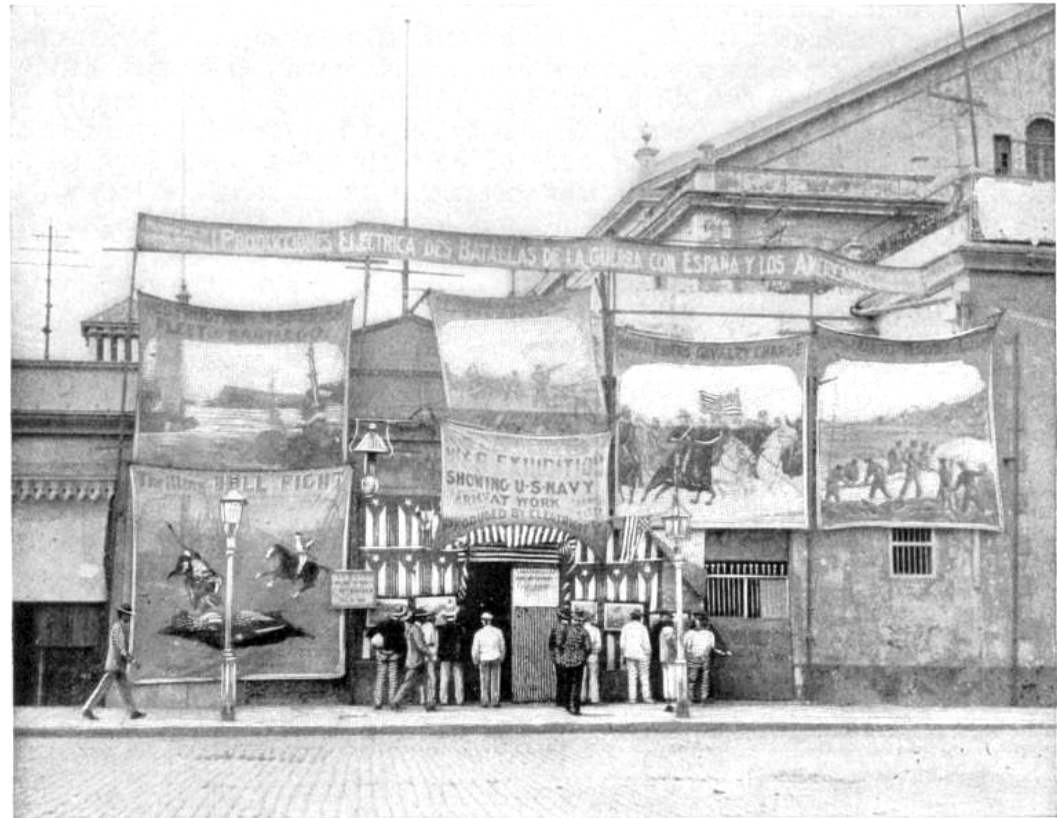


Fig. 5. In Spain there was great interest in the war, but relatively little ‘war fever’ compared to the USA. (*Graphic*, 21 May 1898)



A CINEMATOGRAPH EXHIBITION OF WAR SCENES, BULL FIGHTS, ETC., IN HAVANA.
SCENES IN CUBA UNDER THE AMERICAN MILITARY OCCUPATION.

Fig. 6. Exterior of a film show in Cuba the year after the conflict – including, interestingly, several war-related films. (*Munseys*, 1899)

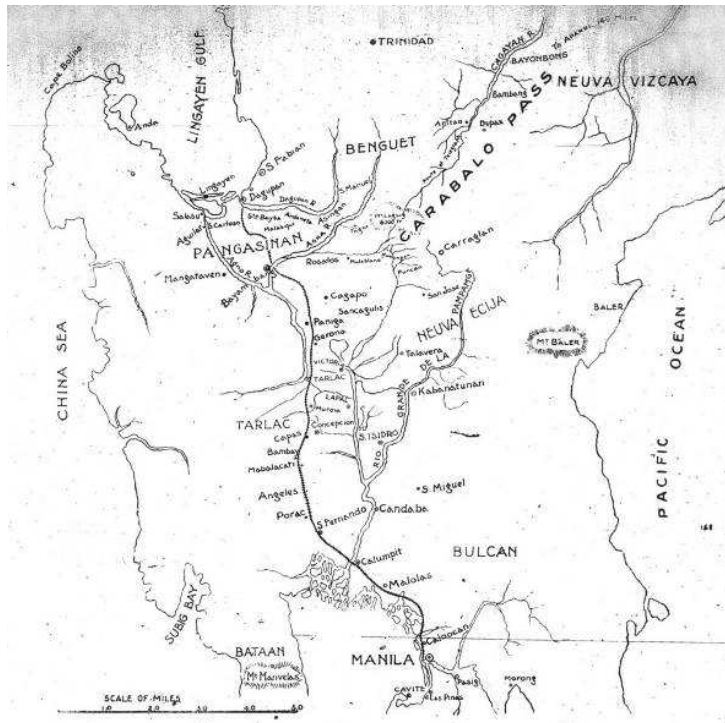


Fig. 1. Map of the central part of Luzon. Virtually all of the filming of the Philippine War took place between Lingayen Gulf to the north and Manila and Cavite to the south (roughly following the line of the railway). (LW)

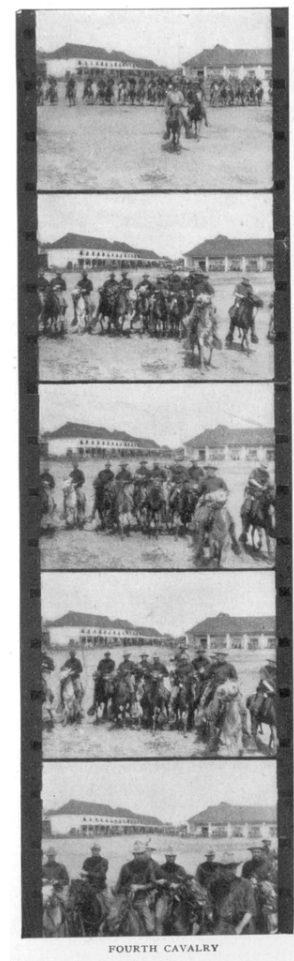


Fig. 2. One of Burton Holmes' films, showing American forces in the Philippines, 1899, charging past camera. (BH Lectures, 1901)



Fig. 3. Joseph Rosenthal with local people during his filming assignment in the Philippines in 1901. (Warwick Trading Co. catalogue, 1901)

11 BROADWAY, NEW YORK
 THE Mutoscope and Biograph Company
 841 Broadway
 New York, August 23, 1899

Hon. Geo. D. Hasklejohn,
 Asst. Secretary of War,
 Washington, D. C.

Dear Sir:--

Our Company has decided that if we can secure the co-operation of your Department, we will send a biograph camera and outfit to Manila for the purpose of taking moving pictures of military scenes in the Philippine Campaign. All we want of the Department is transportation from San Francisco to Manila and return for our representative and his biograph camera outfit, and would like the officers in charge to extend such reasonable facilities for taking pictures as they can consistently do. In return for this, our company will furnish a Mutoscope and sample sets of the scenes taken to the War Department, so that officials of the Department may see for themselves the actual moving steps of important scenes in the Philippines, which will make a very interesting addition to the archives of your Department. Should you regard this matter favorably we would like transportation for our Mr. C. Fred Ackerman and his camera outfit from San Francisco to Manila and return on Government transports, and such letter or letters as you can consistently give to officers in Manila to assist him in his work there. We have shown throughout the country

Fig. 4. Letter from H.N. Marvin, Vice-President of AM&B, to the Assistant Secretary of War, 23 Aug 1899, proposing to send a Biograph cameraman to cover the war. (National Archives)

WAR DEPARTMENT,
 WASHINGTON, September 7, 1899.

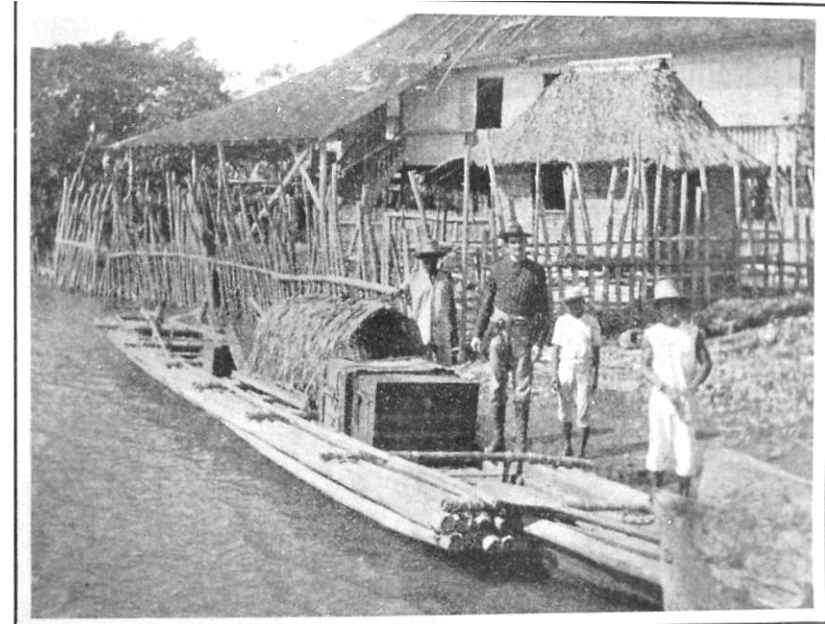
American Mutoscope and Biograph Company,
 H. N. Marvin, Vice President,
 841 Broadway, New York.

Sir:

In reply to your letter of August 23, 1899, in which you request transportation from San Francisco to Manila and return for your representative (Mr. C. Fred Ackerman) and his biograph camera outfit for the purpose of taking moving pictures of military scenes in the Philippine Campaign, and offer in return for such transportation to furnish to the War Department a Mutoscope and sample sets of the scenes taken, I have the honor to state that transportation, not including subsistence, from San Francisco to Manila and return will be furnished to Mr. C. Fred Ackerman on a Government transport in consideration of your company furnishing to the War Department a Mutoscope and a sample set of all scenes taken.

I inclose this letter in duplicate and request that you will have it executed by your company as indicated in order that it may constitute a contract under Section 3744, Revised Statutes, and return one copy so executed for file in

Fig. 5. Letter of reply from the Secretary of War himself, Elihu Root, to Marvin, 7 Sep 1899, agreeing to Marvin's request, and offering assistance to AM&B's cameraman, C. Fred Ackerman. (National Archives)



OUTFIT OF THE AMERICAN MUTOSCOPE AND BIOGRAPH COMPANY LEAVING DAGUPAN FOR THE DANGEROUS JOURNEY TO CALESIAO.

Fig. 6. C. Fred Ackerman standing beside his large crates of Biograph equipment, during his trip north to Lingayen Gulf when his camera broke down. (LW 10 Feb 1900)

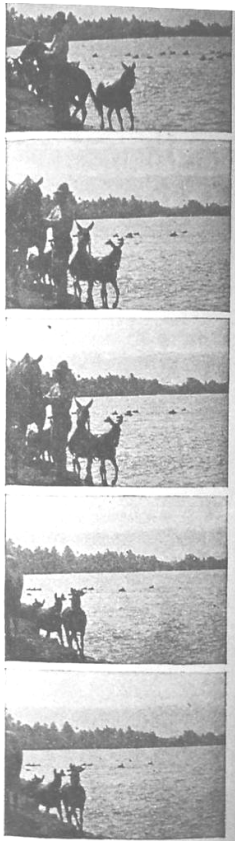


Fig. 7. Frames from one of Ackerman's 'arranged' films, re-enacting a march by General Bell's troops (and their mules) through the mountains of Pangasinan province. (*Everybody's*, 1901)



THE SON AND MOTHER OF AGUINALDO, RECENTLY CAPTURED. C. FRED ACKERMAN, "LESLIE'S WEEKLY'S CORRESPONDENT ON THE LEFT"-(SEE HIS STORY ON PAGE 106.)

Fig. 8. C. Fred Ackerman posing with Aguinaldo's son and mother who had been captured by American forces. (LW 10 Feb 1900)

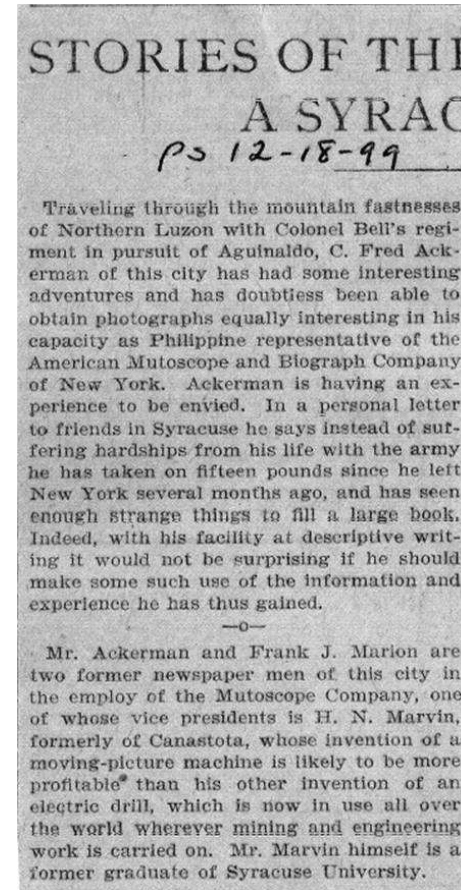


Fig. 9. Newspaper article about the adventures of Ackerman while filming the Philippine War. (*Post Standard*, Syracuse, 18 Dec 1899)



Fig. 11. Details. Note the significant words, ‘Our new possessions’, including ‘the Philippines... Hawaii and Porto Rico’. The picture to the right probably represents the Philippines.

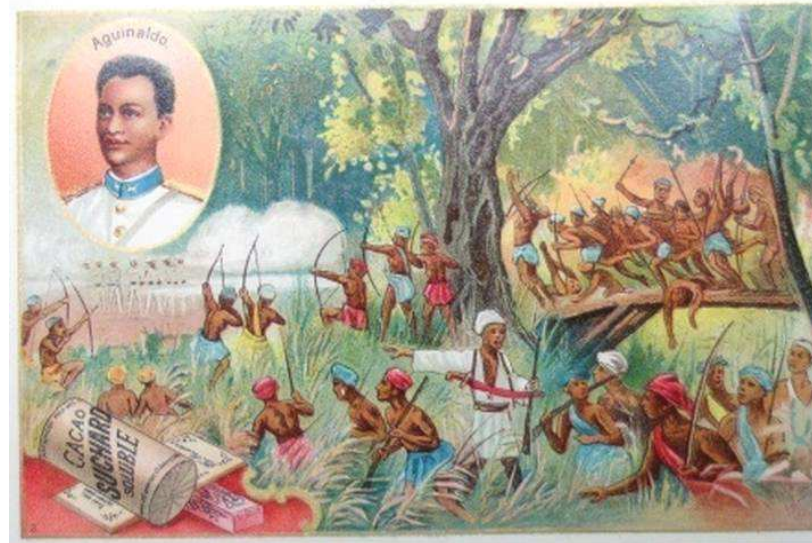


Fig. 10. Poster advertising a lantern show with some films (c1900), partly about America’s new colonial conquests. (LoC)

Fig. 12. A card from a commercial series by Suchard. Note the depiction of the Filipino fighters as semi-savages, using bows and arrows – actually very far from the truth. (Courtesy Martin Loiperdinger)



Fig. 1. Artists as well as cameramen experienced a new, kind of 'invisible' warfare in the vast battlefields of South Africa. Melton Prior sketching the battle at Nicholson's Nek. (ILN 30 Oct 1900)

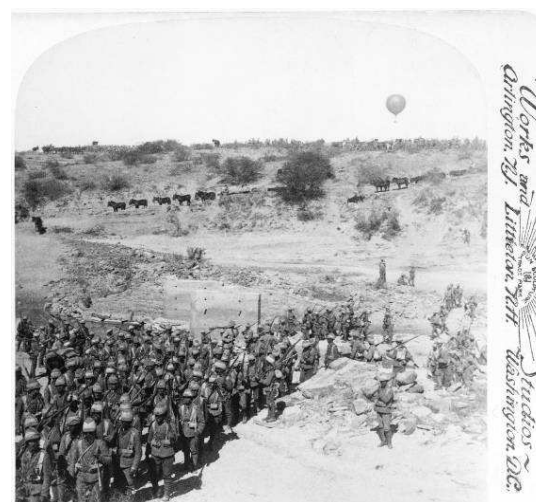


Fig. 2. Because of the long distance nature of this conflict, most photographers at the Boer War could only record troop movements and the like, rather than battlefield action. (Underwood)



Fig. 3. In order to gain a sense of action under fire, some photographers (and film cameramen) 'arranged' troops artificially for their cameras. (Anon)



Fig. 4. Surgeon-Major Beavor, soldier and Boer War cameraman.



Fig. 5. Beavor's film of his regiment, the Scots' Guards, entering Bloemfontein, March 1900. (NFTVA)

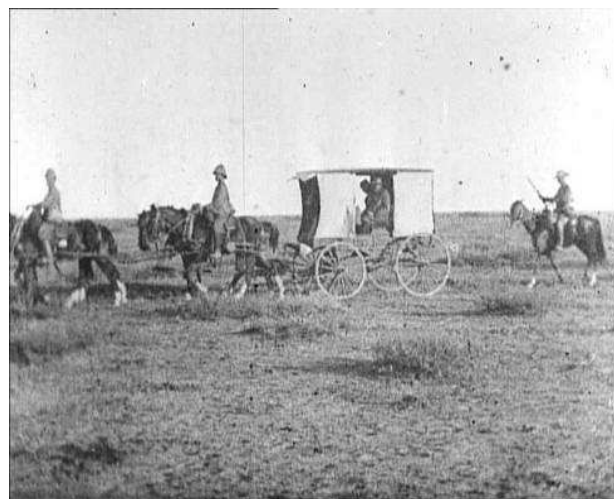


Fig. 6. Beavor's film of captured General Cronjé being taken away in a cart, Feb 1900. (NFTVA)



Fig. 7. Artist Mortimer Menpes drew Cronjé on the same occasion (and indeed saw Beavor filming the captured General).



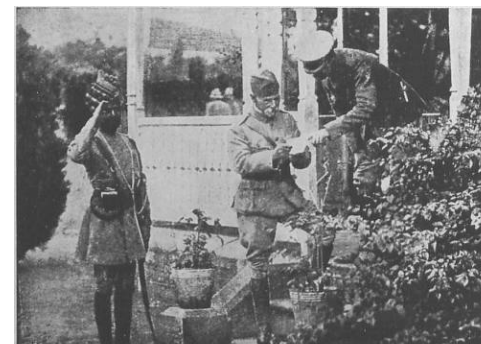
MR. DICKSON AND HIS STAFF, WITH THE BIOGRAPH OUTFIT, PROCEEDING TO THE BATTLE FIELD IN SOUTH AFRICA.

Fig. 8. The Biograph crew in their camp. Dickson is standing near to the left cart wheel. (LW 1 Mar 1900)



AFTER GETTING OUR PICTURES WE RETURN TO CHIVELLY.

Fig. 9. The Biograph camera set up on the battlefield. (*The Biograph in Battle*)



Lord Roberts and his Indian orderly. The Commander-in-Chief has just received a dispatch.

Fig. 10. Dickson's 'arranged' shot of General Roberts in Pretoria receiving a dispatch.



Fig. 11. Joseph Rosenthal, cameraman for the Warwick Trading Co. (WTC), was feted by the British press (and not only in Jewish publications) on his return to England.



Biroscope Equipment—Pack Horse.
Methods of accumulating photographic lenses, such as flying columns.

Fig. 12. Detail of the same: Rosenthal with the basic filming kit that he had developed for mobile work.



Fig. 13. Edgar Hyman also covered the war for WTC, and was photographed on the same occasion as Rosenthal.



Fig. 1. Lantern

slide from a set about the Boer War. (Private collection)



Fig. 2. Ibid. The themes of such slides – courage, sacrifice, nobility, etc – were also found in films of the war.

Reproductions of Incidents of the Boer War.

—◆◆◆—
*(Arranged under the supervision of an
experienced military officer from the front).*

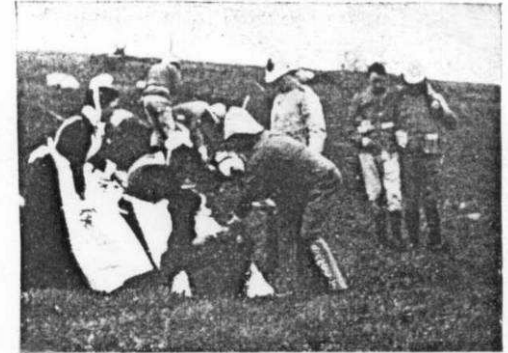


Fig. 3. Robert Paul made a series of fakes about the war – based on expert advice, he claimed. (Paul catalogue)



Fig. 4. Frame from one of Paul's surviving fakes, *Attack on a Picquet*. (MACE)

ADVERTISEMENTS.

Local Films Hundreds
Now Ready. Now Ready.

6d. Per Foot.

New Comic Films always coming out.

THE

BOER WAR FILMS

In the BIG SHOWS are our make.

~~~~~

**Look out for New Gags, we are  
doing them.**

~~~~~

*The well-known Kenyon's Penny-in-the-Slot-Business
will from January 1st, 1902, be carried on by us, and
Exhibition Proprietors may look out for some new money
making ideas.*

Mitchell & Kenyon,

Norden Film Works,
22, Clayton Street,
BLACKBURN.

Fig. 5. M&K's Boer War fakes were on sale a year and more after the conventional phase of the war had ended, testimony to their popularity. (*Showman's Yearbook*, 1902 [Bodleian])

BOER ATROCITIES.

To the Editor.

DEAR SIR,—I lately received by post a circular from one of our leading makers of cinematographic films, containing details of what they call one of their latest films. It is headed "Boer Atrocities," and it reads as follows:—

"The opening of this picture shows a Transvaal mine with a sentinel on guard, and Boer commandant in foreground. Three other Boers appear, bringing with them a captured British soldier, whom they search, and find concealed beneath his tunic a Union Jack, the sight of which drives them mad; the commandant seizes the flag, and covers it with abuse. The British soldier, infuriated, attempts to recover it, but in the struggle is thrown to the ground and shot in cold blood. The Boers retire, evidently pleased with their dastardly act, leaving only the sentinel. Another 'Tommy,' attracted by the sounds of firing, crawls on hands and knees to the spot where his comrade lies dead, and perceiving the flag lying by his side, reaches over to it, and reverently lays it on the dead body. He then looks round and observes the sentinel, who turns on hearing his approach; but before he can raise an alarm the Britisher draws a revolver from his belt, and shoots him dead. Seeing that he has aroused the other Boers, he fires his remaining cartridge into a box of dynamite, blowing to atoms everything around. When the smoke clears away a scene of devastation meets the eye, which gradually fades, being replaced by a tableau representing Britannia with a giant Union Jack as background, which gradually rises half way, and shows the British Fleet sailing defiantly on the high seas."

Perhaps some reader can inform me what good the issue of such films can do? In my opinion the issue of such has only a demoralising tendency, for it is false. It is a made-up scene, a playing to the gallery, and a means of instilling hatred in the heart of the young under the guise of what many are pleased to call patriotism. It is to be hoped that films of this character will not find a place in the Englishman's repertoire.

Yours, etc.,
FAIRPLAY AND HONESTY.

Fig. 6. Letter of complaint to a trade journal about the demonisation of the Boers in Gaumont's fake war film, *Boer Atrocities*. (OMLJ, Nov 1901)



Fig. 7. A modern day view of Buttes-Chaumont park in Paris. It was probably in this hilly location that the Pathé series of Boer War fake films was shot.

EPISODES
OF THE TRANSCAAL WAR

521	1. Capture of a Boer spy	65
523	2. Execution of the same	50
Camp..... 523	3. Capture of a Gun by the Boers	65 1 12 6
Candide..... 524	4. A Skirmish at Glencoe and Repulse of the Boers	65 1 12 6
Canette..... 525	5. Assault on a Hill at Glencoe	65 1 12 6
Canevas..... 526	6. Boer position taken near Mafeking	70 1 5
Caniche..... 527	7. Capture of Guns on the Tugela by the Boers one bursting.	65 1 12 6
Cinif..... 528	8. Episode during the Battle of Modder River	50 1 5
Canne..... 529	9. Episode during the battle of Spion Kop	65 1 12 6
Canon..... 530	10. Boers take up the offensive	65 1 12 6
Chagrins..... 538	11. Explosion of a Mine	65 1 12 6

Fig. 8. Pathé's series, as listed in their British catalogue.

**EDISON FILMS WHEN USED ON THE : : : :
EDISON PROJECTING KINETOSCOPE**
GIVE THE BEST RESULTS. Edison's Improved Projecting Machines are now the best in the world. SEND FOR ILLUSTRATED CATALOGUE.

NEW BOER PICTURES
ORDER BY WIRE.

CHARGE OF BOER CAVALRY - - - - - 50ft., \$7.50.
Shows a wild charge of Mounted Boers up a steep hill. The action of the picture is spirited, and photographically, it is an excellent film. The opening scene shows a Boer militia with the Boer cavalry in the distance, galloping rapidly to the front. They cross the crest of the ridge just as the film ends.

CAPTURE OF BOER BATTERY - - - - - 100ft., \$15.00.
By the Cecil Rhodes. In the foreground are two immense guns manned by the Dutch burghers. Smoke effects are fine. The British are seen in the distance, approaching rapidly, easily distinguished by their kilts and bare legs. They sweep all before them, leaving the guns smoking and shattered as they pass the Boer lines.

BOERS BRINGING IN BRITISH PRISONERS - - - - - 75ft., \$11.25.
Boers are on horseback, and pass over the top in slow marching order with their prisoners, who trudge along on foot, looking very dejected.

ENGLISH LANCERS CHARGING AT MODDER RIVER, 75ft., \$11.25
This scene shows the British Infantry and Cavalry attacking the Boers and being repulsed. Very stirring.

BOER COMMISSARY TRAIN TREKKING - - - - - 25ft., \$4.00.
Shows a Boer supply wagon train moving down a mountain road.

RED CROSS AMBULANCE ON THE BATTLE FIELD, 100ft., \$15.00
Shows an ambulance drawn by two spirited horses galloping across the field, escorted by Red Cross Nurses, who pack up the dead and wounded of both sides and bring them off.

BATTLE OF MAFEKING - - - - - 75ft., \$11.25.
This scene shows the Boers attacking the British; and after surrounding and killing the greater part of them, they capture the remainder.

PARADE ON N. Y. SPEEDWAY MAY 5, 1900 - - - - - 150ft., \$22.50. | **RACING ON N. Y. SPEEDWAY MAY 5, 1900.** - - - - - 150ft., \$22.50
We also have a **SHOW, long life** - - - - - \$15.00. | Showing New York Millionaires racing their horses. - - - - - \$10.00.
The most wonderful version of Cinderella - - - - - \$10.00.
The story published in *Illustrated* - - - - - \$10.00.

EDISON MANUFACTURING CO.,
ORANGE, N. J.
NEW YORK OFFICE : : 135 FIFTH AVENUE.
Write for New Supplement.
NEW TRANSCAAL SUBJECTS NOW PREPARING.

STORY OF THE SILVER SLIPPER (60ft., \$10.00.)
OFF FORTY-FIVE HOURS (50ft., \$7.50.)
WHILE THE FOX IS AWAY (50ft., \$7.50.)
BURRO PACK TRAIN BY RAIN ST. DAWSON CITY, (50ft., \$7.50.)
ON THE ROCKS (50ft., \$7.50.)
TWO OLD FOLS, The Finniest Picture Ever Made. (60ft., \$7.50.)

THE NEW KISS..... 50
THE MAULERS..... 50
CHING LING FOO OUTRIGGER..... 50
THE SOUVENIR CONQUEROR..... 50
THE BULL FIGHT..... 50
FAUST AND MARRIAGE..... 50
THE MESSIAH..... 50
THE ARTIST'S DREAM..... 50
UNCLE JOSE'S SHIRTLEAF..... 50

UNCLE JOSE IN A SPOOK HOTEL..... 100
SNOW BELLING SCENE..... 50
PANORAMIC VIEW OF THE BAY..... 50
THE FRENCH AT THE BARRIERS..... 50
SAL PALACE..... 175
GRUESOME SWAMP..... 175
Grabbal from Life..... 100
We also have a good list of lengths.

The price of films is \$7.50 for 50ft. lengths. Longer lengths in proportion. Thirty new subjects ready.

Fig. 9. Ad by Edison Mfg. Co. (NY Clipper, 12 May 1900)

LUBIN'S FILMS ARE THE BEST FILMS
ON ANY MACHINE.
SPECIAL ANNOUNCEMENT.

All orders received during the month of May will be subject to a discount of ten per cent. Order now and get the benefit of this liberal offer.

FOREIGN FILMS AT THE SAME PRICE AS AMERICAN FILMS.

Having made special arrangements with the Foreign Film Manufacturers, we are now prepared to furnish FRENCH, ENGLISH and GERMAN subjects at the same price as our films. Send for list.

NEW BOER WAR FILMS NOW READY.

SAPHO Film, from 50 to 500 feet, a brilliant subject. Alladin and the Wonderful Lamp, from 50 to 350 feet. BULL FIGHT, from 50 to 550 feet. CINDERELLA, 400 feet, and 100 other new films. Send for list.

TAKE NOTICE—We take new means of calling the attention of prospective purchasers to motion pictures that are only toys and fit for home use only. We will exhibit them on a large scale and supply dealers throughout the country, who place their own name on them. WE DO NOT RECOMMEND THEM FOR PRACTICAL EXHIBITIONS. Write to us for special terms for our wonderful CINDERELLA, WIFE and WIFEHOY STEREOPTICON COMBINED, the only practical life motion picture machine in the world. Lightest in weight, easiest to run, simplest in construction and practically noiseless.

Fig. 10. Lubin ad, which appeared just below Edison's. (NY Clipper, 12 May 1900)



Fig. 1. The Boer War was widely represented in the visual media, including in advertising.



Fig. 2. Special displays of war news appeared outside the offices of the *Illustrated London News*. (*Illustration*, 5 May 1900)

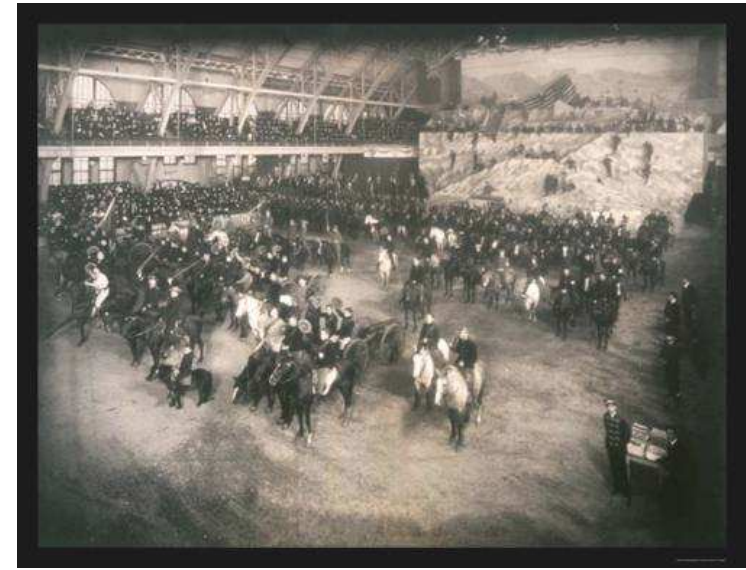


Fig. 3. For years after the war, there were stage productions and pageants referring to the events, such as this live show in Chicago in 1905.



Fig. 4. Lantern slide makers produced Boer War slides in a wide variety of formats, styles and genres: photographic, life model, and (as here) drawn.



Fig. 5. There was widespread popular support for the war in Britain. The relief of Mafeking, for example, was celebrated with near hysteria – here pictured in Portsmouth. (*Graphic* 26 May 1900)



Fig. 6. As well as filming at the front, cameramen filmed departing troops, sometimes in near close-up. (*Today*, 23 Nov 1899)



Fig. 7. Detail.



Fig. 8. War films were shown everywhere in Britain. (NAM) From Banff...



Fig. 9. ...to Birmingham.

In continental Europe there was overwhelmingly a pro-Boer and anti-British sentiment.

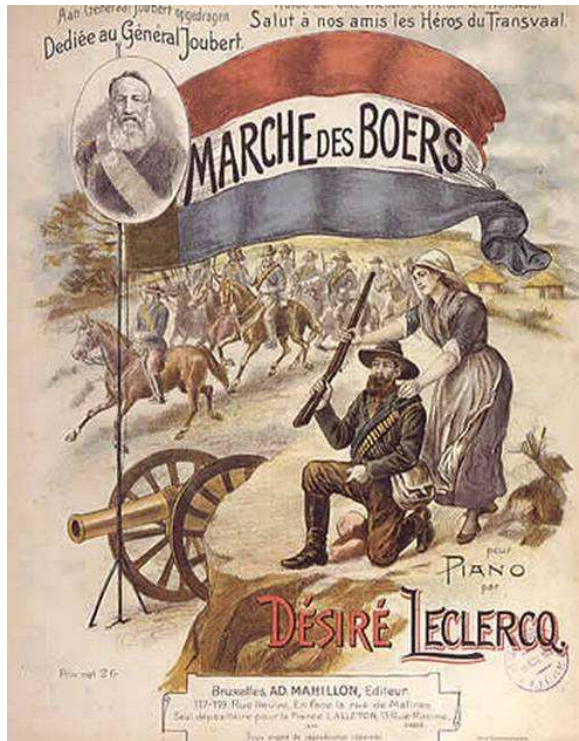


Fig. 10. The Boers were feted in popular culture with the same fervour that the British backed their own side.



Fig. 11. The anti-British tone reached its height in France and the low countries, and the British authorities grew alarmed when Queen Victoria herself was pilloried.

Le cinématographe de la Scala n'a pas fonctionné depuis le 31 mars dernier, jour où la première d'une piécette a été donnée au dit théâtre.

Les projections dont il est question ne comprenaient cette saison, en tant que vues animées se rapportant à la question transvaalienne qu'un "départ d'un commando boer de Pretoria" et une "artillerie boer à la frontière"; ses vues représentaient uniquement des mouvements de troupes; elles ont été données sans incident d'après mes renseignements et ne comportent rien d'anormal.

Quant au cortège, il s'agit de vues du passage de S M la Reine Victoria et de son escorte à Londres, lors du Jubilé; cette dernière projection n'étant plus d'actualité n'a pas été produite cette saison, d'après les renseignements recueillis.

Toutefois le dit cinématographe dont le fonctionnement reprendra le 16 et a donné cette année le portrait de M Chamberlain et l'apparition de ce portrait soulevait parfois des sifflets dans le public.

Depuis un quinzaine de jours il y a eu outre à la Scala un artiste qui se grime de manière à imiter des personnages les plus en vue. Il se fait entre autres les têtes de MM Kruger et Chamberlain; le public applaudit la première et siffle le second.

Il n'a pas été et il n'est pas donné à la Scala, que nous ayons relevé, d'exhibition irrévérencieuse envers la famille royale anglaise et le public ne s'y est pas livré jusqu'à présent d'après mes renseignements à d'autres manifestations que celles rapportées plus haut.

Bruxelles le 13.4.1.

(s) ?

Fig. 12. Told of an alleged insult to the Queen in a film show in Brussels, the British ambassador complained, prompting the local police to commission a report. (PRO)



Fig. 13. Ad for a lantern show about the Boer War in Russia. (Rashit Yangirov)



Fig. 14. Many Boer War films were shown in the USA (this is in Tacoma, Washington), where public sympathies were more evenly divided than in pro-Boer Europe. (LoC)

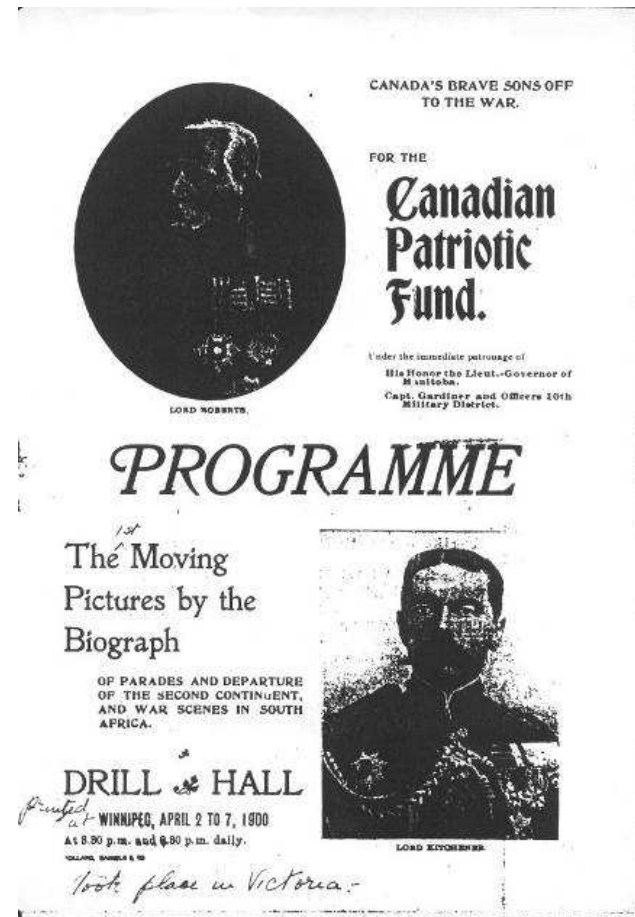


Fig. 15. In Canada (then part of the British Empire) film shows helped to raise funding for the cause, and for the Canadian troops who fought on the British side. (CIHM)



Fig. 1. French troops departing to China from Marseille (*Le Petit Journal*, 26 August 1900)

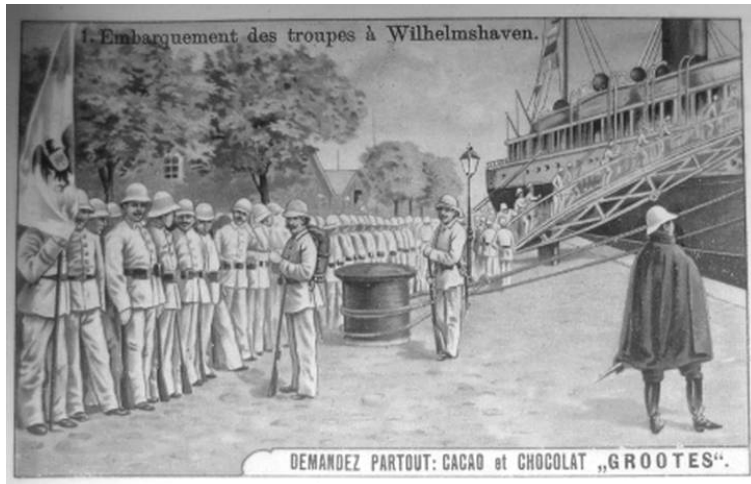


Fig. 2. Departure of German troops from Wilhelmshaven. At a similar troop embarkation, Kaiser Wilhelm delivered his notorious 'huns' speech. (Courtesy Martin Loiperdinger)



Fig. 3. A French General negotiating with Chinese officers during the Boxer campaign.

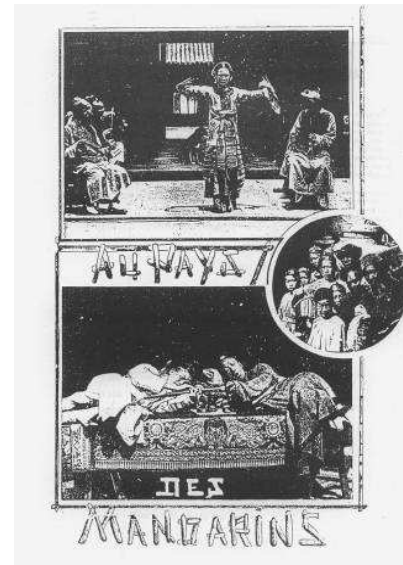


Fig. 4. 'Au Pays des Mandarins'. Gaumont's films about China after the Boxer uprising (catalogue courtesy of Sabine Lenk)



MONGOLS VIEWING MOTION-PICTURES

Fig. 5. During his journey to China, Burton Holmes pauses to show Mongols in the Baikal region some moving images in a 'Kinora'. (*Burton Holmes Lectures*, 1901)

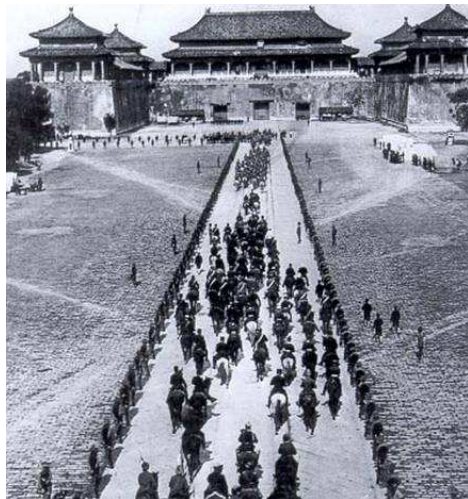
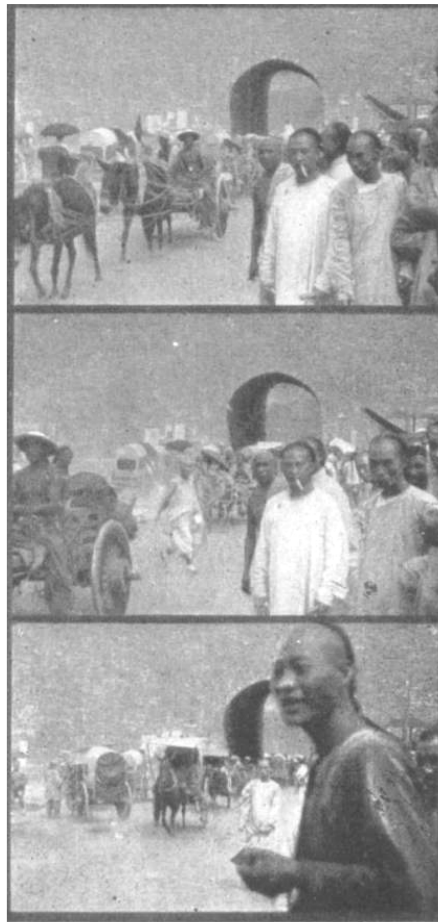


Fig. 6. German troops entering Peking, 17 Oct 1900 (an event filmed by Rosenthal).



THE PASSING THROUGH

Fig. 7. Frames from a film shot by Holmes in Peking, 1901. (*Burton Holmes Lectures*, 1901)

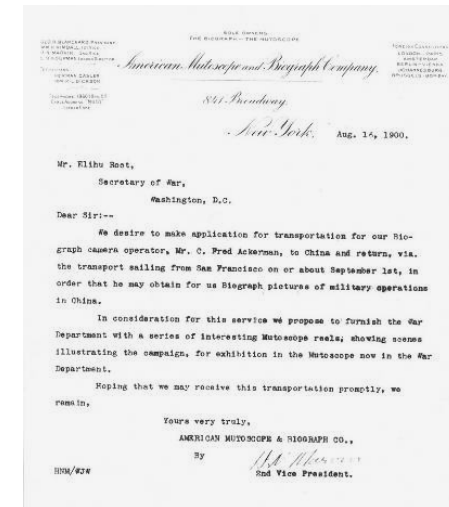
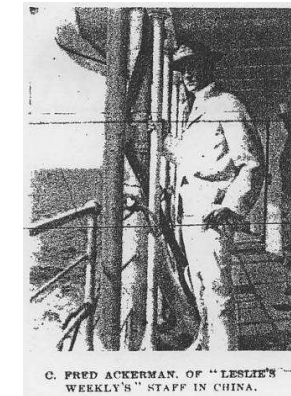


Fig. 8. Letter from AM&B to the Secretary of War, 16 Aug 1900, requesting transport for Ackerman to film in China. (National Archives)



C. FRED ACKERMAN, OF "LESLIE'S WEEKLY'S" STAFF IN CHINA.

Fig. 9. Ackerman on ship to China. (LW 22 Sep 1900)



Fig. 10. Frame from Ackerman's Biograph film of himself greeting Li Hung Chang. (HW Apr 1904)



Photograph by the Biograph Company

LI HUNG CHANG AND THE FIRST MOVING PICTURE EXHIBITION IN CHINA

Fig. 11. Li Hung Chang looking at the mutoscope viewer which Ackerman (on the left) has just presented to him. (*Review of Reviews*, Sep 1910)



Fig. 12. Frame from Ackerman's film, *Assault on the South Gate of Peking* (B&W Budget, June 1901)



Fig. 13. Cartoon satirising a cameraman stage-managing the troops in China. Ironically, this was surprisingly close to what Ackerman was actually doing. (*Kladderadatsch*, 2 Sep 1900)



Fig. 1. China had long been the victim of international intervention – and this was even celebrated on the lantern screen. (ILN, 1858)

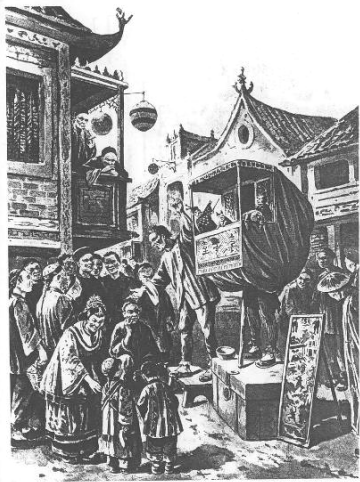


Fig. 2. Equally, the Boxers had their own form of visual propaganda: puppet shows, demonising foreigners. (ILN 25 Aug 1900)



Fig. 3. Lubin's *Beheading the Chinese Prisoner* (1900).



Fig. 4. Photograph taken during production of Amet's 'Boxer Rebellion' film. (LCDM)

GIBBONS' LATEST FILM SUBJECTS.

THE PHONO-BIO-TABLEAUX.
 The Greatest and Most Wonderful Invention ever yet attained in
 Animated Photography.
MYSTERICAL AND BEAUTIFUL.
NO LONGER A SILENT PICTURE.
 Can be seen Working at the
LONDON HIPPODROME
 Twice Daily.
THE TALK OF LONDON.
 Invented by
WALTER GIBBONS.

1097. **GENERAL BULLER HOME AGAIN.** The Welcome at Algebrat. After the presentation the most exciting scene of all was witnessed. The local French man, at a signal from their commander, and unhorse the General's carriage, proceeding to drag him by hand along the route. This episode has been seized by my operator, and being the only photograph of this notable event is most valuable. The General comes towards the camera and when just in front raises his hat in response to the tremendous cheers of the crowd, thus a splendid portrait is obtained, which is greeted with rounds of applause at each performance at the London Hippodrome. Length 76ft.

THE LATEST CHINESE WAR PICTURES.

1098. **OUTSIDE THE WALLS OF PEKIN.** A strong body of Boxer Troops is seen entrenched on a hillside, the walls of Peking being distinctly seen in the distance. They have an old piece of ordnance with them, and repeatedly discharge this and their rifles at the advancing Allies. Our brave troops eventually reach the position, many, however, falling in the attempt. The Boxers are taken prisoners, and the victor's colours are seen proudly floating in the van of the column now advancing on Peking. Length, 100ft.

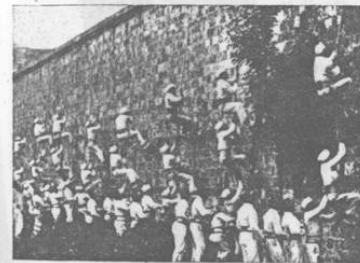
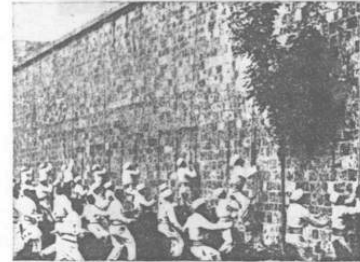
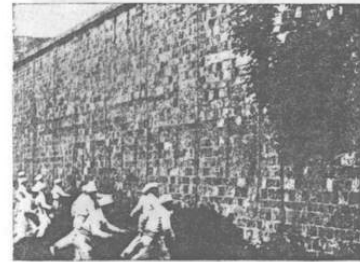
1099. **THE ALLIED TROOPS TAKING CHINESE PRISONERS OVER TIEN-TSIN BRIDGE, OUTSIDE PEKIN.** This picture shows various detachments of the Allied Troops leading Prisoners over the now famous Tien-Tsin Bridge. The various Banners waving as the different sections of the Regiment come into view, combined with the rugged scenery around this notorious place, make a very stirring picture. Length, 80ft.

1100. **THE BURNING OF A MISSIONARY AND THE DISPERSING OF THE INFAMOUS MONKERS BY THE ALLIED TROOPS.** A very thrilling incident, showing the Chinese Boxers hanging up a missionary to burn. Huge flames and dense volumes of smoke are now seen rising from the fire, over which the ill-fated missionary hangs upside down. The infamous monks are now seen dancing with glee, but their merriment is cut short by the arrival of the allied troops, who kill some of the rebels, dispersing the others. The picture is now filled with a multitude of troops, thus bringing to a finish one of the most exciting incidents ever portrayed by the camera. Length, 90ft.

1101. **ATTACK ON A MISSION STATION, SAVED BY BLATHEACTER.** The outer gate of a Chinese station compound is being tried by a villainous-looking Boxer, who calls for help from his companions, who quickly force it. The second part of the film shows the front of the house, the missionary and family being seen. At the bowling of the Boxer the Missionary sends his family into the house, and obtaining rifle and revolver proceeds to sell his life as dearly as possible. A relief party is seen by the Missionary's wife, who signals them with a handkerchief, and they arrive in the nick of time to rescue wife and children from a far worse fate. The film finishes with a most exciting episode; a Blatheater, who goes into the burning house to rescue a child has his retreat cut off, and is only enabled to escape with his hands through some of his comrades forming a living ladder up the side of the burning building. The Boxers are eventually taken prisoners. Length, 100ft.

1102. **THE WAR IN CHINA. BOXERS DECAPITATING A PRISONER.** An unfortunate Chinese soldier, taken prisoner by the rebels, is brought in bound and forced to kneel in the center of a circle of Boxers; the headman marches in, brandishing his broad-bladed sword with one click cut he causes the soldier's head to fall to the ground. His immediately plucked up and impaled on a spear, while the Boxers execute a characteristic war dance round the head of their unfortunate victim. Length, 80ft.

Fig. 5. Ad by Gibbons for Pathé's fakes of the China events. (*Era* 17 Nov 1900)



FRENCH SOLDIERS SCALING PEKING'S WALLS.
 Actual size of film.

Fig. 6. Though captioned in this magazine as showing the allies' assault on Peking, in fact this scene was filmed at a French gymnastic school. (*Everybody's*, 1901)

OFFICE OF
 GEORGE CAMPBELL,
 SECRETARY OF WAR.

WASHINGTON, D. C.

RECEIVED
 FEBRUARY 22 1902

TO THE HON. SENATE OF THE UNITED STATES
 AND
 HOUSE OF REPRESENTATIVES
 IN SENATE CHAMBERS,
 WASHINGTON, D. C.

Oswego, Kan. Feb 22nd 1902

To The Hon. Secy of War
 Washington
 D.C.

Dear Sir

On the frontispiece picture, showing the part taken by the troops of the various nations in the capture of Peking, the 1st troops are represented as assigned to a place near the wall. One American soldier looks up toward the top of the great wall and immediately begins to climb it, and is followed by many other soldiers.

When reach the top of the wall, some fire at the Chinese soldiers within the walls, and descend the other side of the wall into the interior and open the great gates to the other nations.

Do this representation borne out by the records of your office?

Respectfully
 G. Campbell

Fig. 7. George Campbell's enquiry (1902) to the Secretary of War as to whether a film allegedly showing the assault on Peking was a true representation of the events. (National Archives)

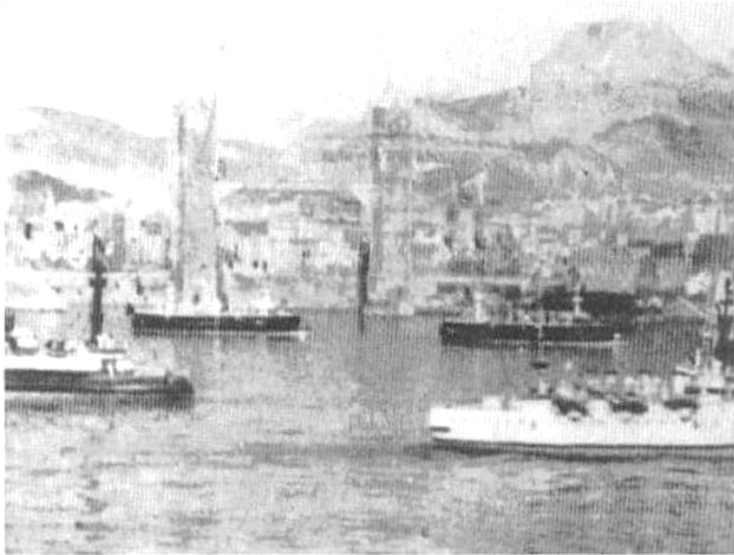


Fig. 8. *Bombardment of Taku Forts* (1900) distributed by Edison, but probably made by Lubin. (LoC)

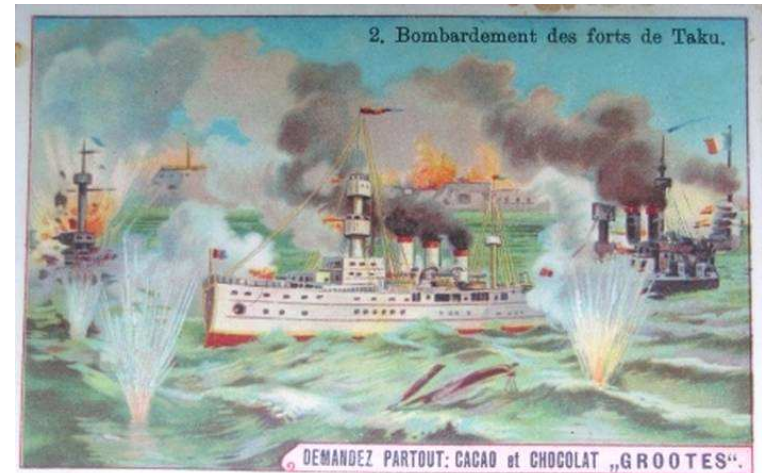


Fig. 9. Representation of the same event in a commercial image. (Courtesy M. Loiperdinger)

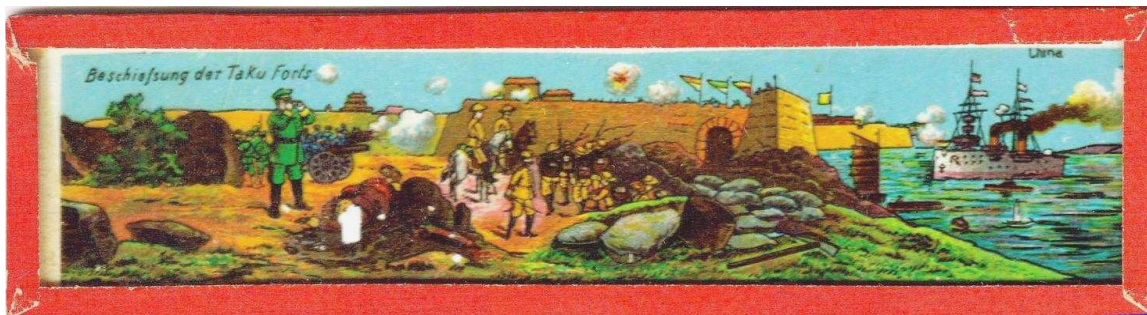


Fig. 10. A lantern slide of the same event, though interestingly this one depicts the attack as seen from the Chinese (i.e. landward) side.



Fig. 11. *Arrest of a Pickpocket* (Birt Acres, 1895). Words on the hoarding include a headline for 'Peace.. between China and Japan'.