

**THE VIVISCOPE.**

A great deal of ingenuity is devoted to the production of entertainment devices, and many most ingenious ones have been illustrated in our columns, but it is seldom that one more interesting, from the scientific as well as amusement standpoint, can be offered to our readers than the one we here illustrate. It is termed the viviscope. Supported on a standard is a circular stage. Concentric with the stage a circular block about eight inches in diameter is rotated by a hand wheel. This block is surrounded by a cylinder secured immovably to the circular stage. Attached to the disk are two wires projecting nearly radially from it and carrying at their outer ends a block of crescent shape and which depends directly over the perimeter of the stationary cylinder. As the hand wheel is rotated this block whirls around and around the cylinder.

With the viviscope are supplied a number of endless bands of paper with colored pictures of figures in progressive stages of movement, drawn on the zoetrope principle, the same as is followed in securing the photographs for the kinetoscope and vitascope. These bands have their ends pasted together and are of such length as to fit rather loosely over the stationary cylinder and the depending block. A screen with a hole is provided which is mounted on the perimeter of the circular stage, and through this aperture the spectator is supposed to see the figures. One of the beauties of the instrument is that the screen is not really necessary and that without it the movements can be seen by an entire room full of people. When the hand wheel is turned, the block whirls around between the stationary cylinder and the endless band with the figures on it. As the block passes under each figure, by a very peculiar principle of wave motion, the figure is shifted one space forward. Thus, for each rotation of the block, every figure on the band, which of course means the whole band, is shifted one space ahead, so that a perfect zoetrope effect is produced and the figures seem endowed with life.

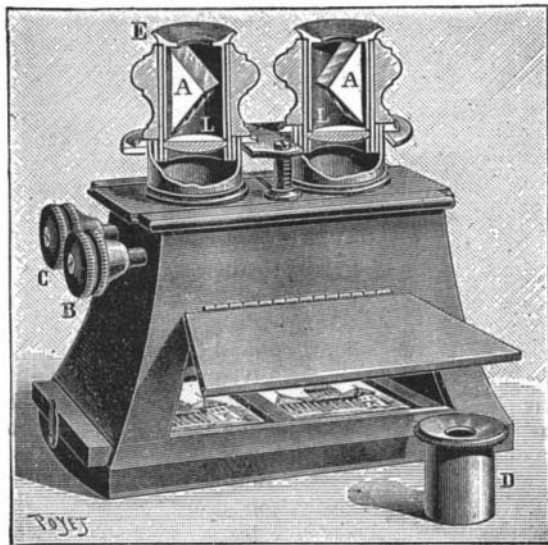
The easiest way to figure to one's self the mechanical principle evolved is to imagine a rope secured to the floor at one end of a room and reaching clear across it exactly to the door sill opposite the wall, near whose base it is attached. Now let a footstool be placed beneath the rope near the fastened end. It is obvious that the free end will be drawn back, say a foot, from the door sill, and, of course, all the rope in front of the footstool will share the same displacement. Now let the footstool be moved forward toward the door. The rope will pass over it, and, as it is left behind by the footstool, it will regain its original place upon the foot. Each particle of the rope is left one foot in advance of the position it occupied when in front of the footstool. As the footstool is pushed out of the door the end rope will leave it and regain its original position with its end at the door sill a foot in advance of its position when the footstool was beneath the rope back of it. The difference between the rope illustration and the mechanism of the viviscope is that in the viviscope an endless band takes the place of the rope.

It will be obvious, we think, why this ingenious toy seemed worthy of a far more than passing consideration. It represents a most ingenious mechanical movement, one which may be termed paradoxical and which really is a good subject for the exercise of ingenuity in reaching a full and satisfactory explanation of its principle. Independent of this feature, it forms an excellent entertainment device, one whose principal charm consists in the fact that the figures are directly seen without the intermediation of any slot. The band, it will be noticed, is perfectly fixed in position, except such parts of it as the block passes under; the block being but one-seventh of the circumference of the cylinder, the band is stationary six-sevenths of the time. This gives the requirements for a kinetoscope, and the viviscope must, we think, be recognized as such. It is peculiarly timely now when the public has been so much interested by the exhibitions of the kinetoscope and vitascope, which have been witnessed by so many. Considered as a toy, it marks the only radical advance ever made on the construction of the old slotted zoetrope. It is manufactured by E. B. Koopman, 33 Union Square, New York.

NEXT October a scientific jubilee will be held in honor of the fiftieth anniversary of first application of ether in surgical operations.

**AN INVERTING STEREOSCOPE.**

A photographer who, provided with a stereoscopic apparatus, should take it into his head to make a positive upon glass directly by contact with his negative would be much surprised upon afterward looking into his stereoscope to see the foreground transferred to the rear, while the background would come to the front. He would obtain what has been called pseudoscopy. This fact is well known to stereoscope amateurs, who also know that when they print a positive of their negative it is indispensable to put to the right the image that has been obtained to the left, and vice versa. The necessity of such inversion is demonstrated geometrically in taking as a basis an examination of



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two truncated cones; but such demonstration would be too lengthy to reproduce here, and we refer those who desire to make themselves acquainted with it to special treatises.

However it be with theory, the fact is, nevertheless, quite annoying in certain cases. When a print is made upon paper, nothing is simpler, in order to conform to the rule, than to remember that it is necessary to separate the two images and to invert them upon the support upon which they are pasted; but if we print a positive upon glass, there is a slight complication, for it is then necessary either to cut the negative and afterward unite it in the proper direction or else make use of a special frame (of which there are several models) that permits of doing the printing in two operations, but without cutting anything. Now, stereoscopic views upon glass are from every point of view preferable to

We know, in fact, that when we look through a prism of this kind in holding the hypotenuse face in a plane at right angles with that of the image, the latter is inverted, the right is transferred to the left, and vice versa. Now, to thus invert every image in place gives the same result as if one were shifted with respect to the other, provided, however, that we operate upon the wrong side of the image, without which the objects would not be found in their true direction, and, in case there were inscriptions, the latter, being likewise inverted, would become illegible. As it is a question here of transparent views only, there is no inconvenience in placing them wrong side up in the stereoscope.

It may be objected that with such a system it would be no longer possible to examine the views made up to the present and in which account has been taken of the necessity of transposing the images. But the manufacturers have anticipated this and have taken care to mount the prisms in a small tube which slides by slight friction in the piece, E, so that it is very easy to remove them (as seen at D) and then have an ordinary stereoscope. The focusing and the spacing of the objectives is effected by means of the buttons, B and C.

This new type of apparatus will contribute toward the dissemination of a taste for stereoscopic photography among amateurs, who have often been discouraged by the often inconvenient manipulation of which we have spoken.

It is now several years ago that Mr. Drouin conceived the idea of applying this principle of prisms for placing the stereoscopic image in its true direction in examining it upon the ground glass of the camera. To this effect, the operator provides himself with two small total reflection prisms mounted upon a jointed support, and, when he is under the black veil, he can obtain an exact idea of the effect that will be produced and find out what is the best position to give the objectives in order to obtain the maximum of relief.—La Nature.

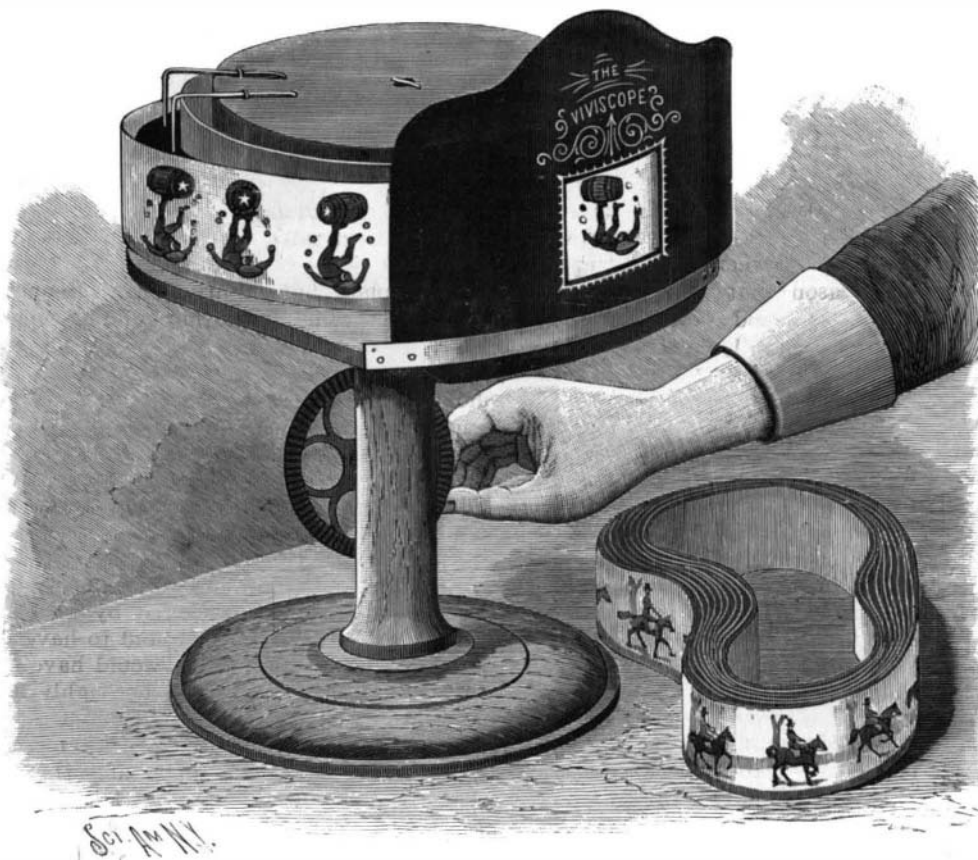
**Röntgen Rays Foreshadowed.**

Mr. John P. Moss writes to the Daily News under the heading "Nothing New under the Sun," quoting the following paragraph from Dr. Priestley's Electricity, 1769, which, as he says, is interesting at the present time in connection with the late discoveries in photography. It describes an experiment made by Mr. Hawkesbee in 1709. "He (Mr. Hawkesbee) lined more than the half of the inside of a glass globe with sealing wax, and having exhausted the globe, he put it in motion; when, applying his hand to excite it, he saw the shape and figure of all the parts of his hand distinctly and perfectly on the concave superficies of the wax within. It was as if there had only been pure glass and no wax interposed between his eye and his hand." It does not seem possible, says Mr. Moss, to doubt that the extraordinary result of Mr. Hawkesbee's experiment originated from the same natural law that produces the photographic effects which have recently so startled the scientific world, but we fail to follow the logic of Mr. Moss.

In connection with the X rays, says Industries and Iron, a curious reference to a new light is made in the course of a lengthy paper on magnetism, by Baron Reichenbach, of Vienna. The date of this is 1846. The paper itself can hardly be said to call for much attention, but the curious part of it is the assertion of a "magnetic light" proceeding from the poles of a magnet, which could actually be seen by some peculiarly constituted individuals. In the account appearing in the Dublin Journal of Medical Science, at that time, it is stated that Baron Reichenbach, "in order to be certain that there was actual light given off in these cases, made some very careful experiments with the daguerreotype, the result of which was that an iodized plate was acted upon when placed opposite the poles of a magnet. He was also able to concentrate it with a lens, but the focal length was found to be 54 inches, while, for a candle, it was only 12 inches. He

could discover no action of heat with the most delicate thermoscope. When the hand was laid before the poles, the light streamed through the fingers."

ACCORDING to Nature, the phenomenal Eichener Lake, in the Grand Duchy of Baden, which has the peculiarity of appearing and disappearing at uncertain periods, has recently again made its appearance after a lapse of time.



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those upon paper, and tend to become more and more popular among amateurs.

Messrs. Carpentier & Gaumont have very recently constructed a style of stereoscope that permits of seeing the normal relief without making the inversion. To this effect, they utilize two small total reflection prisms, A, which they place in front of the lenses of the apparatus, as shown in the accompanying figure.