SLIDES TO ILLUSTRATE THE READING.

1—Map of the Congo River
2—Bannana at the mouth of the River
3—Hill near Vivi, where Stanley built his first house
4—River at Nzidia Kimbedinga
5—Rock scenery near Nzidia Kimbedinga
6—Precipice near Yalala Falls
7—View, showing the uneven country
8—Mpozo River, and caravan crossing
9—Native Village
10—Mission House at Palalala
11—People gathered to hear the preaching of the Gospel
12—King Makokola
13—Lukungu carrier
14—Native woman and child
15—Native woman in full dress
16—Boy trained in the Mission School
17—Nkimbo Man
18—Women going to their gardens
19—Grave of a king
20—Grave of a prince
21—Natives digging a grave
22—Horrible scene by the wayside
23—Rock scenery
24—In the grass jungle
25—Lumia river and ford
26—Mangrove tree
27—Cactus tree
28—Native bridge
29—Oil-palm, showing fruit
30—Oil-palm, with native climbing
31—Bayobab tree
32—River bed in dry season
33—"Henry Reed" steamer
34—Stanley Pool
35—Bianzi Native
36—Bangalla woman
37—Bianzi house decorated with human skulls
38—Bianzi grave
39—Grave of a king
40—Beheading the slave
41—Mode of warfare
42—Goat-house
43—Fowl-house
44—Vaingi
45—Dead Elephant
46—Native pipes
47—Pottery
48—Musical instruments
49—Ant-hill
50—Cobra, or Naja
Preliminary Hints to Amateur Lecturers.

It is recommended to amateurs to carefully study the reading in private before attempting to render it in public. This will make the public reading more easy, and enable the reader—by familiarity with the emphasis and leading points—to deliver the reading with much greater effect. This prefatory study may be conducted in the following manner: (1) Have all the slides arranged in the slide-box, in the order in which they follow on in the reading. (2) Take out the slide from the box at the point at which the signal would be made to the operator if the public reading were in progress. (3) Hold the slide, at a slight inclination, a few inches from a small sheet of white paper lying on the left hand; the white paper will enable one to see clearly the chief objects upon the slide. (4) Read and compare the description with the slide, so that when the public reading is attempted there may be no hesitation in the use of the pointer. (5) In this way proceed through all the slides, replacing them in the rack, and extracting the next at the signal-mark (B) where it occurs in the reading. The advantage, both to the reader and his audience, of this private study will prove incalculable.

It is further recommended to amateurs by the author of this reading, not to adopt the too common mode of signalling to the operator by alternation of tapping with the pointer, at another giving directions with the voice. The customary "tap-tap-tap" alternating with "now then, if you please, the next picture," has a grotesque effect on the audience, and is not infrequently perplexing to the operator himself. The use of a small table-bell, whose single "ding" is just loud enough to be heard by the operator, will be found to be a much better way; or, best of all, an "invalid electric bell," the metallic gong of which has been replaced by a silent wooden one. The bell is placed by the lantern, and the "push" at the other end of the silk cord is operated by the reader. One who has not had much practice in reading in public should be careful also to read as if to the most distant person in his audience, and then all will hear.

It usually takes about a quarter of a minute to "dissolve" one view into the next (or, where only one lantern is used, to change the slides); and hence, to mark the place at which the reader should strike his bell, there will be found the letter B enclosed in brackets (B) sufficiently near the close of the "reading" on each view to admit of the reading-on to the next view being proceeded with, without the awkward pause that so often spoils the smoothness of the whole entertainment.