

Dictionary of Panoramists of the English-Speaking World

Ralph Hyde

**With Mimi Colligan, Gabriele Koller, Eugene B Meier,
Stephan Oettermann, Russell Potter, Hudson John
Powell, Suzanne Wray and others**

ABBREVIATIONS

<i>AJ</i>	<i>Art Journal</i>
Altick	<i>The Shows of London</i> , by Richard D. Altick (Cambridge, Mas: Harvard University Press 1978)
Avery	‘The Panorama and its Manifestation in American Landscape Painting, 1795-1870’, by Kevin J. Avery (Ann Arbor, MI: UMI Dissertation Services 2000). PhD thesis, Columbia University, 1995
Avery & Hardiman	<i>The Grand Moving Panorama of Pilgrim’s Progress</i> , by Kevin J. Avery and Tom Hardiman (Montclair, NJ: Montclair Art Museum 1999)
Blake, Steven	<i>Views of Cheltenham, 1786-1860</i> (Cheltenham: Cheltenham Art Gallery & Museums 1984)
Colligan (1987)	‘Canvas and Wax’, by Mimi Colligan. PhD thesis, Monash University, 1987
Colligan (2002)	<i>Canvas Documentaries: Panoramic Entertainments in Nineteenth-Century Australia and New Zealand</i> , by Mimi Colligan (Melbourne: Melbourne University Press 2002)
Colvin	<i>A Biographical Dictionary of British Architects, 1600-1840</i> , by Howard Colvin. 3 rd edition. (New Haven & London: For Paul Mellon Centre for Studies in British Art by Yale University Press 1995).
Croft-Murray	<i>Decorative Painting in England</i> , by Edward Croft-Murray, vol. 2 (London: Country 1970)
<i>DAA</i>	<i>Dictionary of American Art</i> , by Matthew Baigell (New York: Harper & Row 1982)
DVSP	‘Directory of Victorian Scene Painters’, compiled by Hilary Norris, <i>Theatrephile</i> , 1 (1984), pp.38-52.
Davis	<i>The Landscape of Belief</i> , by John Davis (Princeton, NJ: Princeton University Press 1996) [Davis, p.226, states that he has located refs. to 40 panoramas and related spectacles of the Holy Land exhibited in the US before 1900 - contact

him at some point!]

- Farington Diary *The Diary of Joseph Farington* (New Haven, CT & London: Yale University Press for Paul Mellon Centre for Studies in British Art 1978-1998)
- Fawcett *The Rise of English Provincial Art*, by Trevor Fawcett (Oxford: Clarendon Press 1974)
- 50 Лет 50 Лет в Боевом Строю ([...])
- Fielding *Mantle Fielding's Dictionary of American & Engravers*, 2nd edn. (Poughkeepsie, NY: Apollo 1986)
- Gernsheim *L.J.M. Daguerre: The History of the Diorama and the Daguerreotype*, by Helmut and Alison Gernsheim (London: Secker & Warburg 1956)
- Groce & Wallace *New-York Historical Society Dictionary of Art [and?] Artists in America* ([...])
- Harrington *British Artists and War: The Face of Battle in Paintings and Prints, 1700-1914*, by Peter Harrington (London: Greenhill Books and Pennsylvania: Stackpole Books, in association with Brown University Library 1993)
- Hecht *Pre-Cinema History: An Encyclopaedia and Annotated Bibliography of the Moving Image before 1896*, compiled by [...] (London: Bowker Saur, in association with the British Film Institute 1993)
- Huhtamo (1) 'Global Glimpses for Local Realities: The Moving Panorama, a Forgotten Mass Medium of the 19th Century', by Erkki Huhtamo, *Art Inquiry*, 4 [year?], pp.193-227
- Huhtamo (2) *Illusions in Motion: A Media Archaeology of the Moving Panorama and Related Spectacles*, by Erkki Huhtamo (At press March 2011)
- Hyde *Panoramania! The Art and Entertainment of the 'All-Embracing' View*, by Ralph Hyde, introduction by Scott B. Wilcox (London: Trefoil Publications 1988)
- ILN *Illustrated London News*
- Judd (1) 'Dr' Judd, 'Fifty Years Recollections of an Old

Amusement Manager', <i>The Billboard</i> , 5 Dec. 1903, p.21	
Judd (2) 1904	'Dr' Judd, 'The Old Panorama', <i>The Billboard</i> , 3 Dec. 1904
Kerr	<i>The Dictionary of Australian Artists: Painters, Sketchers, Photographers, and Engravers to 1870</i> , edited by Joan Kerr (Melbourne: OUP 1992)
<i>Kindred Spirits</i>	<i>Kindred Spirits: The E. Maurice Bloch Collection of Manuscripts, Letters and Sketchbooks of American Artists, Mostly of the Nineteenth Century, and of Books, Pamphlets, and Other Contemporary Publications Relating to Them - Part 1: Books and Printed Matter</i> (Boston, MA: Ars Libri Ltd. 1992)
<i>Levitch</i>	<i>Panthéon de la Guerre: Reconfiguring a Panorama of the Great War</i> (Columbia & London: University of Missouri Press and Kansas City, Missouri: National World War Museum 2006)
<i>Malarstwo Polskie</i>	<i>Malarstwo Polskie: Katalog Zbiorów</i> (Wrocław: Muzeum Narodowe 1992)
McDermott	<i>The Lost Panoramas of the Mississippi</i> , by John Francis McDermott (Chicago: University of Chicago Press [...])
Mayer	David Mayer, <i>Harlequin in His Element</i> (Cambridge, Mass: [...] 1969)
Millar	<i>Victorian Watercolours and Drawings in the Collection of Her Majesty the Queen</i> , by Delia Millar (London: Philip Wilson 1995)
N-YHS	New-York Historical Society
Nekes	<i>Ich Sehe was, was du nicht Siehst! Die Sammlung Werner Nekes</i> ([...]: Steidl 2002)
<i>ODNB</i>	<i>Oxford Dictionary of National Biography</i>
Oettermann	<i>The Panorama: History of a Mass Medium</i> , by Stephan Oettermann (New York: Zone Books 1997)
Oleksijczuk	'The Dynamics of Spectatorship in the First Panoramas: Vision, the Body and British Imperialism, 1787-1820', by

Denise J B Oleksijczuk, Doctoral thesis, University of British Columbia 2001

- Potter 'Arctic Spectacles: Visions of the North in Panoramas, 1820-1874', by Russell A. Potter, in *The World in Film: Papers Presented at Visions of the North, Voices of the North Northern Culture Conference...May 15-17 1998* (North Bay Ontario: Nipissing University 1999), pp.9-35
- Potter & Wamsley 'The Sublime yet Awful Grandeur: The Arctic Panoramas of Elisha Kent Kane', by Russell A Potter and Douglas W. Wamsley, *Polar Record*, 35 (1999), pp.193-206
- Powell *Poole's Myriorama! A Story of Travelling Panorama Showmen*, by Hudson John Powell (Bradford-upon-Avon ELSP 2002).
- R.A. Royal Academy
- Rendle *Swings and Roundabouts: A Yokel in London*, by T McDonald Rendle (London: Chapman & Hall 1919)
- Reps *Views and Viewmakers of Urban America: Lithographs of Towns and Cities in the United States and Canada: Notes on the Artists and Publishers, and a Union Catalogue of their Work, 1825-1925*, by John W. Reps (Columbia: University of Missouri Press 1984)
- Robichon 'Les Panoramas en France au XIXe Siecle', by François Robichon, PhD thesis, Paris 1982
- Robichon & Herment 'The "Panthéon de la Guerre"', by François Robichon and Edith Herment, *Panorama*, Spring 1989, pp.7-10.
- Rosenfeld & Croft-Murray 'A Checklist of Scene Painters Working in Great Britain and Ireland in the Eighteenth Century', by Sybil Rosenfeld and Edward Croft-Murray, in *Theatre Notebook*, 19 (1964-1965) and 20 (1965-1966)
- SAP *Słownik Artystów Polskich I Obcych w Polsce Działających*, vol. 1-4 (Wrocław etc: 1971-1993)
- Sehsucht *Sehsucht: Das Panorama als Massenunterhaltung des 19. Jahrhunderteerts* ([...]: Stremfelt/Roger Stern for Kunst-und Ausstellungshalle der Bundesrepublik Deutschland [1993])

- Southern 'The Century of the Panorama', by H. Southern, *Theatre Notebook*, 5 (1951), pp.67-69
- Stafford & Turpak *Devices of Wonder from the World in a Box to Images on a Screen*, by Barbara Maria Stafford and Frances Turpak (Los Angeles: Getty Research Institute 2001)
- Thieme-Becker *Allgemeines Lexikon der bildenden Künstler von der Antike bis zur Gegenwart*, compiled by U. Thiemer and F. Becker (Leipzig [...])
- Turner *Victorian Arena - The Performers: A Dictionary of British Circus Biography*, by John M. Turner. 2 vols. (Formby: Lingdales Press 1995-2000)
- Vollmer *Allgemeines Lexikon der bildenden Künstler des 20. Jahrhunderts*, by Hans Vollmer (Leipzig [...] 1961)
- Waddington *Panoramas, Magic Lanterns and Cinemas: A Century of Light Entertainment in Jersey, 1814-1914*, by Damer Waddington (St Lawrence, Jersey: Tocan Books 2003)
- Wilcox 'The Panorama and Related Exhibitions in London', by Scott Barnes Wilcox, M.Litt thesis, University of Edinburgh 1976
- World of Panoramas* *Die Welt der Panoramen: Zehn Jahre Internationale Panorama Konferenzen* (Altötting: Stiftung Panorama Altötting 2003)

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SW

Suzanne Wray

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NOTES

Terms used:

In this *Dictionary* the term ‘theatre panorama’ is used to describe any moving panorama that was performed in a theatre. Most commonly these featured in Christmas pantomimes.

Presumably because theatre panoramas included scenes with transparencies, and thus allowed for transformations, they were often confusingly called ‘dioramas.’ Museum displays incorporating a semi-circular painting and three-dimensional scenery (frequently used for exhibiting natural history) are also misleadingly called ‘dioramas.’ In Eastern Europe and in the Far East giant 180-degree panoramas are referred to as dioramas. In the present *Dictionary* the term diorama is strictly used for shows that conform to Daguerre’s invention. Eastern European 180-degree panoramas are given as ‘demi-panoramas [check].’

The term ‘exhibition hall panorama’ is used here to describe any moving panorama that was designed to be performed in any public place other than a theatre.

‘Drawing room panoramas’ are those designed to be performed in the home.

Whether paper peepshows can really be called panoramas is debatable. In this *Dictionary* paper peepshows (sometimes called telescopic views, perspective views, and expanding views) are included only if ‘orama’ features in their titles.

Names:

The names given of minor performers employed by moving panorama proprietors may well be their stage names. Where their actual names have been established, one is referred from the stage names to the actual names.



Abatt, Nat

Described as 'Reconteur and Humorist' [i.e. cicerone] on publicity for Poole's Myriorama, c.1905 (which Poole not specified).

Abrahams, H.R.

Architect. Designed **James Wyld's** Monster Globe which stood in Leicester Square, 1851-1861.

Lit.: Ralph Hyde, 'Mr Wyld's Monster Globe', *History Today*, 20 (1970), pp.118-123.

Absalam, J.

Panorama painter. Painted 'Rorke's Drift' in **Harry H. Hamilton's** Excursions - Britain's Glories on Sea and Land [date?].

Absolon, John (1815-1895)

Scene-painter, portrait painter, and landscape artist; and panorama proprietor and artist. In 1850-1851, with **William Telbin** and **Thomas Grieve**, built a scene-painting workshop in Macklin Street, off Drury Lane.

Exhibition hall panoramas

(With T. Grieve, **J.F. Herring**, and W. Telbin) 'Route of the Overland Mail to India', Gallery of Illustration, Regent Street, London, 1850-1852, 1856; Dublin, 1852; [Prince's Theatre Royal, West Nile Street, Glasgow, 1851.- copy? check] (With Grieve, W. Telbin, and J. F. Herring) 'Our Native Land', Gallery of Illustration, Regent Street, London, 1851. (With T. Grieve and W. Telbin) 'Diorama of the Wellington Campaigns', on Wellington's death becoming 'The Life of the Duke of Wellington', Gallery of Illustration, Regent Street, London, 1852-1853. **J.M. Mankiewicz's** 'Moving Diorama of the French German War', Kreitmayer's Waxworks, 101 Bourke Street, Melbourne, 1872. (With **W. L. Telbin** and **G. Gordon**) **W. H. Thompson's** 'Colossal Mirror of the Zulu War', St George's Hall, Melbourne, and then toured through Australia, New Zealand, and South Africa.

Lit.: DVSP; *The Route of the Overland Mail to India* (London: Gallery of Illustration 1850); *The Route of the Overland Mail to India* (London: Atchey & Co. 1850); *Cassidy's Diorama of the Route of the Overland Mail to India* (London: G.W. Cassidy 1856); *The Campaigns of Wellington, in India, the Peninsula, Belgium, and France* (London: Gallery of Illustration 1852); Richard Ford, *A Guide to the Diorama of the Campaigns of the Duke of Wellington*

(London: Printed for the Proprietors by T. Bretell [check directory for number of 't's; here spelt with one, on diagram for Burford's Antwerp spelt with 2] 1852); Robert Macdonald, 'The Route of the Overland Mail to India', *New Magic Lantern Journal*, 9 (2004) pp.83-88.

Ports.: Self-portrait with [Absolon's great-grandson], Robert MacDonald, 3 Poplar Close, Poole, Dorset BH15 1LP.

Achew, James [stage name?]

Entertainer. Described as 'America's latest innovation – the amazing ambidexterologist' in programme for **H. H. Hamilton's** Excursions: Peace and War [n.d.].

Ackerman, Edward (c.1811-1894)

Inventor and panorama proprietor. Father was Moses Ackerman of Blehheim Park, Woodstock, Oxfordshire. Belonged, as he put it, to 'the aristocracy of genius.' Emigrated to Tasmania in the early 1840s. Had a Repository of Curiosities, and 'the most diversified indoor bathing establishment ever conceived.' He advertised a 'portable riding school and tent, with horses, carriages, velocipede, drums, organ, and other music.' In later advertisements he listed an 'Overland Route to Europe' panorama, measuring 1700 feet, as one of his attractions. This may have been **Mrs A. Simpson's** panorama in new hands. He displayed it in Launceston in the 1880s. (Info. from RL).

Port.: Caricature in *Tasmanian Punch*, 16 Feb. 1878

Ackermann & Co.

Book and print publishers. Successors to **Rudolph Ackermann Senior**. Functioned from 96 Strand, 1830-1856. Publishers in 1833 of a toy by T.T. Bury called the 'Fantascope'. Publishers with **W. H. Mason** and **W. Mason** of a long aquatinted panorama of the sea-front, Brighton, 1833; of 'Epsom National Derby Day', etching, c.1840; of 'The Cosmorama View of London' with **J.H. Banks** and T. Houlston in 1843; of a comic panorama by 'Leech' (advertised in *ILN*, 10 Sept. 1846); of **G.F. Sargent's** lithograph, the 'Grand Panorama of Canterbury', 1847; 'Edinburgh from the Calton Hill', a six-sheet steel engraving by T. Steuart, published with B.F. Lloyd & Co. in 1847, and with J. Menzies, 1848; of James Gordon's six-sheet lithograph, 'View from Nelson's Monument, Edinburgh', published in c.1850 with Waterston; of **G.A. Sala's** 'No Popery', a panoramic lithograph on the subject of the 'papal aggression', in 1850; 'Etiquette Illustrated, or Hints on How to Conduct Oneself in the Best Society', by **T. Onwhyn** [c.1850]; 'The Coast in Danger!!! A Laugh at the Threatened Invasion', designed and etched by **Watts Phillips** [c.1853]; of 'The Great Exhibition Wot is to Be', lithographed by Day & Haghe; of the etched strip-panorama, 'Mr & Mrs John

Brown's Visit to London to See the Grand Exposition of all Nations', by T. Onwhyn; of 'The Great Exhibition of Doings in London for 1851', by **B. Gleghorn** [c.1851]; 'The Palace of Glass or London in 1851', by Watts Phillips and **Percy Cruikshank**, [c.1851]; 'The Race and the Road', 1851 and 1853, by **H. Alken**; 'Epsom National Derby Day'. 1851; of H. Alken and G.A. Sala's aquatinted panorama, 'Funeral Procession of Arthur, Duke of Wellington', 1853; a panorama of Epsom Race Course, 1854; and of 'Line of March of a Bengal Regiment of Infantry' [check title], [date?]; an etched strip-panorama, 'A Railway Adventure that Mr Larkins Encountered with the Lady of Captn. Coleraine Showing the Power of Platonic Love', by T. Onwhyn [n.d.]; and 'The History of a Bill of Accommodation', by **H.G. Hine** [n.d.].

Lit.: John Ford, *Ackermann, 1783-1983: The Business of Art* (London: Arthur Ackermann Publishing 1983)

Ackermann & Co. [same as above?]

Publishers. Traded from 34 Upper King Street, Holborn, London; and Ackermann & Co.'s School of Artistic Industry for Ladies, 21 Featherstone Buildings, Hoborn, London. Published the strip panoramas, 'Comic Multiplication', by **George Cruikshank** [c.18...]; and 'War in the Midst of America' [c.1864]

Ackermann, Rudolph, Junior (1796-1863)

Publisher of sporting prints. Traded from 191 Regent Street, 1828-1863. Published the soft ground etching, 'H. Alken's Panorama of a Fox-Hunt, by **Henry Alken**, 1828; and **Watts Phillips**' 'My First Day in a Quiet Street', a humorous folding panorama, 1851.

Lit.: John Ford, *Ackermann, 1783-1983: The Business of Art* (London: Arthur Ackermann Publishing 1983)

Ackermann, Rudolph, Senior (1764-1834)

Book and print publisher. Functioned from 101 Strand, London, 1797-1826, and 96 Strand, 1827-1832. In 1823 published 'Four Panoramic Views of Edinburgh', by **Lady Elton** (née Mary Stewart), drawn on stone by **W. Westall**, and printed by **C. Hullmandel**. These consisted of mounted lithographic plates on India paper. With **John Wallis Junior**, **John Wallis Senior**, and **Edward Wallis** published an aquatinted panorama entitled 'Sidmouth' in 1815. Publisher in 1825 of Lt. Col. Frederick William Trench's 'View of the North Bank of the Thames from Westminster Bridge to London Bridge, Shewing that Part of the Improvements Suggested by Lt. Col. Trench which is Intended to Carry into Execution'. In 1831 published the aquatinted continuous strip, 'Panoramic View Round the Regent's Park', after drawings by **Richard Morris**. [Advertised a myriorama called the 'Panoramacopia', with 18 interchangeable coloured

aquatinted views – did he publish it or just stock it?]

Lit.: John Ford, *Ackermann, 1783-1983: The Business of Art* (London: Arthur Ackermann Publishing 1983); *ODNB*?

Port: Oil painting by F.N. Mouchet, c.1814, in National Portrait Gallery; lithographic portrait entitled 'Mr Henry Alken alias Ben Tally O', lithographed by M. Gauci, published by T. MacLean, 1823.

Adam [s? – check], William

Panorama artist, lecturer, and proprietor.

Exhibition hall panoramas

'Grand New Diorama of Scotland', Edinburgh, 1884; Victoria Hall, 11 West Regent Street, Glasgow 1885; Alexandra Palace, London, 1885.

Adams

Painter of pleasure garden panoramas. Assisted **George Danson** in painting the 'Grand Pictorial Representation of Gibraltar', at the Royal Surrey Zoological Gardens, 1847; and in repainting and remodelling 'The Colossal Model of Rome', 1848. With **Turner** and **Mills** assisted Messrs Danson in painting 'The Storming of Badajoz', 1849; and with **Wilson** assisted **Danson & Son** in painting the 'Entirely New-Modelled Dioramic Picture Representing the Passage of the Alps by Napoleon and his Army' in 1850.

Adams, Messrs

Joseph, Frederick, and Alfred, pleasure garden panorama artists. (*See also C. Adams*). At the Royal Surrey Zoological Gardens assisted **George Danson** in painting 'The Eruption of Vesuvius and Destruction of Herculaneum and Pompeii', 1846; and 'The Grand Pictorial Representation of Gibraltar', 1847. At the same gardens assisted **Danson & Son** painting 'The Entirely New-Modelled Dioramic Picture Representing the Passage of the Alps by Napoleon and his Army', 1850. At Vauxhall Gardens painted 'A Stupendous Dioramic View...Representing the Golden Temple of Honan!' '...Another splendid subject of illustration by the Messrs. Adams is the Eruption of Mount Etna' [n.d.].

Adams, A.

Panorama painter. Described as 'artist to M[onsieur] **Soyer**, and designer of the celebrated Trophy at the Royal Agricultural Society's Pavilion Dinner, in this City [Exeter] in July last [1849]. Painted 'The Search for Sir John Franklin. **Hamilton's** Grand Moving Panorama of the Arctic Regions', Royal Subscription Rooms, Exeter, 1850.

Adams, C.

Painter of panoramas al fresco. With **Tait, Marshall**, ‘and a host of inferior Artists’, assisted **George Danson** paint ‘The Colossal Typorama or Modelled View of Rome’ for the Royal Surrey Zoological Gardens, 1842. *See also Messrs Adams.*

Adams, F.W.

Panorama artist and proprietor. Described on poster for **Hamilton’s** ‘Russo-Turkish War’, 1878, as artist and sole proprietor.

Adams, W.J.

Publisher. Traded from 59 Fleet Street, London. With **Blacklock & Co.** published ‘All Round Snowdon: A Panorama from the Summit with the Names of the Principal Mountains’ [c.1880].

Adolph, Herr

Musician. Pianist at **T.C. Dibdin’s** moving panorama, ‘Diorama of the Ganges’, Portland Gallery, 316 Regent Street, London, 1850-1851.

Agardo, Signor

Proprietor of the Noctorama, described as a small dioramic picture of the City and Bay of Naples [perhaps a moving panorama, showing various scenes at night], exhibited at the Portland Hall, Great Portland Street, London, 1851.

Aglio, Agostino (1777-1857)

Scene-painter for several London theatres, particularly for the King’s Theatre, Haymarket, theatre decorator, and mural painter. Born in Cremona, Italy. Moved with his parents to Milan in 1787. Learnt art of fresco painting under Andrea Appiani. Arrived in Cambridge 1803, then moved to London. In 1823 lithographed a panorama of Sant Jago after Captain William Waldegrave, and in 1824 produced lithographs of **W. Bullock’s** Ancient and Modern Mexico exhibitions, Egyptian Hall, Piccadilly, 1824. Painted panorama of the Crucifixion for St Mary Moorfields, London, consecrated 1820. With his son repainted the Crucifixion panorama in 1837. A portrait of Aglio appears in his book of designs for Woolley Hall, Yorkshire.

Lit.: Croft-Murray, p.[...]; Ralph Hyde, ‘Agostino Aglio and London's Romish Panorama’, *Country Life*, [...] (1988), pp.[...].

Albert, Mr

‘Celebrated ventriloquist and man of many voices.’ Provided a humorous description of the scenes in a moving panorama performed at the Old Temperance Hall, Vauxhall Walk, London, on 10 Nov. 1874. The scenes included ‘the late dreadful gunpowder explosion in Regent’s Park’, a ‘splendid dioramic view of the Terrific Explosion of a Gunpowder Magazine at Erith’, ‘Old Scrooge’s Vision’, and ‘Dick Whittington’. Albert gave a ‘humourous description of the scenes, introducing his laughable sketches’.

Albert, E.

Panorama artist. Member of the crew of artists who painted **Reed & Gross’s** ‘Chicago Fire’ panorama, 188[...], exhibited at 131 Michigan Ave, Chicago, 1891-1893. With **O.D. Grover** and **Burridge** painted the ‘Kilauea Volcano’ panorama, The World’s Columbian Exposition, Chicago, 1893.

Alexander, A.

Panorama proprietor; partner of **W. Tyler**

Exhibition hall panoramas:

‘Diorama of a Journey Round the World’, with ‘Panorama of Bunyan’s Pilgrim’s Progress’, Livingstone Hall, Winstanley Road, Clapham, London [c.18...].

Alexander, George

Owner of **E. P. Fleischer’s** ‘Panorama of the Battle of Waterloo.’ In Apr. 1889 he sold it for £34,000 to the London Panorama Company which exhibited it at the National Panorama, Ashley Place, London, 1889-1891. Alexander served on the Company’s board of directors.

Alexander, William

Watercolour artist. Farington records: ‘Alexander told us that while He was at Rio de Janeiro, at the Brazils, on His Voyage to China with Ld. Macartney He made a Panorama view of that City & its vicinity, which drawings Barker of the Leicester Square Panorama, is to have the use of to paint a Panorama view for Exhibition & has engaged to give Alexander 70 guineas for the use of the drawings...’ (Farington Diary, 25 Jan. 1808). Something must have gone wrong for no panorama of Rio would be exhibited until 1827.

Aliquis.

Artist. Drew **C. Tilt’s** Humpty Dumpty panorama, 1843.

Alken, Henry G.

Sporting artist. Collaborated with **G.A. Sala** to draw the panorama, 'Funeral Procession of Arthur, Duke of Wellington', published by **Ackermann & Co.**, 1853. Alken's role was to draw the horses.

Alken, Henry Thomas (1785-1851)

Sporting artist, engraver, and illustrator. Pseudonym 'Ben Tally-Ho.' Born in London. Studied under J.T. Barker Beaumont, the miniaturist. In 1810 moved to Melton Mowbray to train horses. Took up decorating trays with hunting scenes. Responsible for several continuous strip panoramas: 'Going to Epsom Races' (aquatint), 1819; 'A Panorama of the Progress of Human Life', (aquatint) published by **S. & J. Fuller**, 1820; 'Fashion and Folly', etching published by **William Sams**, 1822; 'A Panoramic View of a Trip to Melton-Mowbray', etched by H. T. Alken after **John Dean Paul**, 1822; 'H. Alken's Panorama of a Fox-Hunt', which was published by **Rudolph Ackermann Junior**, 1828, and 'Epsom Races – the Derby Day', [check process], published by **Ackermann & Co.**, [c.1840]; 'The Race and the Road', published by Ackermann & Co. [1851]; and 'Epsom National Derby Day', published by Ackermann & Co. [1851]. Died 8 Apr. 1851.

Lit.: [...]; *ODNB*?

Allen, Joseph William (1803-1852)

Scene-painter, diorama and cosmorama artist. Friend of **Clarkson Stanfield**. Painted cosmoramas for the Physiorama, Queen's Bazaar, Oxford Street, London, 1834. They included 'Joshua Commanding the Sun to Stand Still', 'Opening of London Bridge', 'Plantations on Fire during the Insurrection of the Negroes', and 'View of the Liverpool Railway.' Also painted dioramas for the British Diorama at the Queen's Bazaar with **Clarkson Stanfield** and **C. Arrowsmith**: 'Interior of King's College Chapel, Cambridge', 'Llanberris Lake and Dolbaddern Castle', 'Basilica of St Francis', and 'Pass of Briançon', 1830; 'Natural Rock Bridge in America' and 'View in Elba', c.1834. Painted what one presumes to have been an exhibition hall panorama, 'A Picturesque Tour to the Britannia Bridge, with illustrations of Birmingham, Chester, Coventry, the Victoria and Britannic Bridges, &c., &c. on a grand scale', exhibited at 309 Regent Street, adjoining the Royal Polytechnic Institution, 1850.

Allom, Thomas (1804-1872)

Architect, architectural perspectivist, illustrator, panorama artist. Born 13 Mar. 1804 in Lambeth Walk, London. Apprenticed at age of 15 to the architect, Francis Goodwin (1784-1835). Attended Royal Academy Schools, 1828-1838. Associated for many years with the publishers, Fisher, Son & Co., producing drawings that

were then engraved on steel and published in a series of topographical travel books. Re-drew work by amateur artists (e.g. Lieut. **F. White** R.M.) for *China in a Series of Views* (London: Fisher, Son & Co. 1843). In 1837 Fisher sent him to Turkey to make sketches for *Constantinople and the Seven Churches of Asia Minor* (1838) and *Character and Costume of Turkey and Italy* (1839). Later Allom would make further use of his Turkish drawings in producing his moving panorama of Constantinople. A reviewer (*Builder*, 27 July 1850) commended the buildings in this panorama but was critical of the colouring. 'The figures and landscape in parts seem to have been hurried, and we would suggest to the artist ... to go over some of those portions again.' Another reviewer commended his painting of moonlight and atmosphere finding it 'more satisfying than the contrived effects of those dioramists who rely on light from behind the canvas, through cut-out windows and transparencies, to reinforce their illumination, colour, and drama' ([source?]). Twenty-six of the tableaux feature as slides in G.W.F. & W.'s peepshow, 'Constantinople'. Several of them are related to steel engravings in the 1838 book. Made a drawing of the exterior of the Colosseum, Regent's Park, which showed the Classical ruins in the grounds and the camera obscura on its roof (private collection). Died of heart disease on 21 Nov. 1872.

Exhibition hall panoramas:

'Moving Panorama of the Dardanelles, Constantinople, and the Bosphorus', Polyorama, 309 Regent Street, London, 1850-1851; Egyptian Hall, Piccadilly, London, 1854.

Portraits: Miniature, oil on marble, by Thomas Carrick, 1846 (Private collection); photographic portrait, by Thomas Carrick, c.1856 (British Architectural Library, RIBA), both reproduced in Brooks.

Lit.: Diana Brooks, *Thomas Allom (1804-1872)* (London: British Architectural Library, RIBA 1998); obit. in *Builder*, 26 Oct. 1872; Lit.: Ralph Hyde, 'Thomas Allom and his Panorama of Constantinople', in *Panorama: Virtualität und Realitäten*, edited by Gebhard Streicher (Altötting: SPA Stiftung Panorama Altötting/ International Panorama Conference 2005), pp.76-83.

Allright, Master

Juvenile entertainer. Performed with a ladder and a pole in '**Harry H. Hamilton**'s Panstereorama of Passing Events', Empire, Oldham, 1899.

Almo brothers

Gymnasts. Performed at '**Harry** Poole's Myriorama, St Helier, Jersey, 1892; and at 'Harry' Poole's 'New Myriorama: Picturesque Trips Abroad', Public Hall, Aberdare, c.1893..

Alquis

Etcher. Etched 'Pictorial Humpty Dumpty', panorama published by **Tilt & Bogue**, 1843; 'The Flight of the Old Woman who was Tossed in a Basket' panorama, published by D. Bogue [1843]; and **Irving Wood**'s panorama, 'The Production of Nature & Art for the Use of Man', published by **Read & Co.**, [c1858?].

Alvira, Mdle.

Entertainer. 'Remarkable equilibrist achievement, serpentine dancing on a rolling globe' at **H. H. Hamilton**: Rambles Abroad, Free Trade Hall, Manchester [c.1895].

Anderson, John Octavius (1856-1898)

Under direction of **H. H. Gross**, served as a member of the team responsible for 'the composition and figures' for the 'Cyclorama of the Battle of Gettysburg', exhibited in George Street, Sydney, 1889.

Anderson, Peter Andrew

Artist. His panorama features eleven main tourist sites around Silver City in the Australian desert.

360-degree panoramas:
[...], Silver City, 2000-.

Ando, M.

Juggler and balancer. Described as 'The Astounding Asiatic Equilibrist' in programme for **H. H. Hamilton**'s Excursions: Civilised and Savage Africa, Free Trade Hall, Manchester [c.1897]. When Hamilton's Excursions reached the Coliseum, Leeds, it featured 'Ando's Royal Imperial Japanese Troupe' (*Era*, 25 Nov. 1899).

Andre, M [Monsieur André?]

Panorama lecturer. Cicerone for '**Hamilton**'s Excursion to the Continent and Back within Two Hours', Temperance Hall, Derby [18...]

Andreas, Capt. Arthur T.

Chicago and Washington DC publisher. Promoter of **T. Poilpot**'s 'Battle of Shihoh' [1886?] and 'Monitor and Merrimac Naval Battle' [1886?] panoramas.

Andrew, John

Engraver. Drew the wood engraved panorama that features in **William S. Hunter's** *Panoramic Guide from Niagara to Quebec*, 1857.

Andrews

Cosmorama artist. Painted 'View of Constantinople' for the Physiorama, Queen's Bazaar, Oxford Street, London, c.1834.

Andrews, Mr, senior

Painted scenery for **John Richardson's** travelling booth theatre. Seventy of them were auctioned by Messrs Robins at Richardson sale, 31 Oct. 1826, including scenes inside churches with transparent windows.

Andrews, Charles Hardy (1851-1924)

Landscape artist. Also known as Charles Hardy Andrus. Set up studio in Enosburgh Falls, VT, where he painted set designs and large murals. His 'Grand Panorama of the Late War' was re-discovered in an attic in Stafford, [VT?] in 1988, and acquired by the Vermont Historical Society in 1989.

Exhibition hall panoramas:

'Sheman's Ride' [...], 1889. 'Grand Panorama of the Late War' [...]

Lit.: 'The Grand Panorama will Return to Vermont', *Maine Antique Digest*, June 1989, pp.6-7 (condensed for *Panorama*, Spring 1989), p.11.

Andrews, Robert C. (fl.1789-1818)

Theatre scene-painter, and panorama artist. Worked on scenery for Mrs Baker's new theatre, Canterbury, 1789. Scene-painter at Sadler's Wells, London, at first as pupil of Thomas Greenwood senior, 1794-1818. From 1800 worked under the management of Charles Dibdin the Younger, who employed him on scenery for aqua-dramas. [Same man as 'Mr Andrews senior'? Wilcox, p.294, suggests he may be the same Andrews who had provided scenery for Lloyd's Dioastrodoxon]

Theatre panoramas:

Aquatic Theatre, Sadler's Wells, London:

George Dance's Design for a New London Bridge, 1801.

Lit.: Rosenfeld & Croft Murray

Andrews, Thomas

Theatre scene-painter.

Theatre panoramas:
Theatre Royal, Drury Lane, London:
(With **G. Marinari**) 'The Passage of the Rhine', 1828

Portrait: In 'Heads of Drury Lane Scene-Painters', reproduced in Hesketh Hubbard, *Some Victorian Draughtsmen* (Cambridge: C.U.P. 1944), pl.27.

Andrus, Charles Hardy, *see* **Andrews, Charles Hardy**

Ansell, Edward

Lecturer at **E. P. Fleischer**'s 'Panorama of the Battle of Waterloo', National Panorama, Ashley Place, London, 1889-1891.

Anstruther, Col. P.

Panorama draughtsman? One of those who contributed drawings, and sketches for moving panorama of China, auctioned by Messrs Chadwick & Son at sale of **J. Wyld**'s Great Globe, 16 July 1861. Also contributed drawings and sketches for **M. Gompertz**'s 'Panorama Illustrating Lord Elgin's Tour through Japan and China', 1862.

Appel, F.

Paris lithographer. Name appears on a toy moving panorama, 'Panorama Universel', which was produced as a souvenir for the Lyon Exposition of 1894.

Ardenond, Mr

In Oct. 1818 introduced an Eidophusikon-type 'mechanical theatre' at St John's Hall, 8 Franfort Street, New York. As at **P.J. Louthembourg**'s exhibition the pièce de résistance was 'Storm at Sea.'

Arker

Artist. One of the artists listed as being responsible for **Hamilton**'s 'Russo-Turkish War', Cheltenham, 1878.

Armbruster, Mathias

[American?] panorama artist. Painted the 'Great Locomotive Chase', which survives. [Find out more]

Armida, Madame

Vocalist. Sang with the 'Grand Diorama [i.e. moving panorama] of the Overland Route to India', Assembly Rooms, Kentish Town, London, 1851.

Arnold, Samuel James

Portrait and battle painter. His 'Battle of Alexandria' was judged by the art critic, Johann Domenicus Fiorillo, 'an utter failure' (see Oettermann, p.119).

Demi-panorama?

'Battle before Alexandria', Great Room, Spring Gardens, London 1802; temporary building opposite New College, Edinburgh, 1802.

Arragoni, F.

Painter, scene-painter, creator of pleasure garden panoramas.

Pleasure garden panoramas:

Cremorne Gardens, Melbourne:

(With **William Pitt, John Hennings and William John Wilson**) 'Mount Vesuvius and the City of Naples', 1856

Lit.: Kerr, p.27

Arrowsmith, Charles [same as the Charles Arrowsmith below? - check]

Art dealer. Introduced the work of Constable into France. Brother-in-law of **L.J.M. Daguerre**, and an assistant to Daguerre at the Diorama, Paris. Also known as 'Smith.' Despatched to London to assess the feasibility of opening a Diorama there, and took **A. C. Pugin** back with him to inspect the Paris building.

Arrowsmith, Charles [recheck not John]

Diorama and cosmorama artist.

(With **Clarkson Stanfield** and **J.W. Allen**) 'Interior of King's College Chapel, Cambridge', 'Llanberris Lake and Dolbaddern Castle', 'Basilica of St Francis', and 'Pass of Briançon', Queen's Bazaar, Oxford Street, London, 1830; 'Interior of Charon Church' and 'Ruins of St Mary's Abbey, York', cosmoramas at the Physiorama, Queen's Bazaar, Oxford Street, London, c.1834.

Arrowsmith, John

Of Air Street, Piccadilly. On 10 Feb. 1824 granted a patent **L. J. M. Daguerre's** invention of the diorama. Whether he was related to **C. Arrowsmith** has not been established.

Arus, Joseph Raoul

French battle and panorama painter. Described on descriptive booklet title-page as being as being 'of Paris'. Artist responsible for painting the 'National Panorama of the Surrender of Yorktown', painted in Nice c.1880 and exhibited in New York [...]). His crew included **Félix de Vuillefroy**. [Info from Eugene Meier, March 2014].

Ashby, 'Happy' ('Ashby' according to ½ price ticket, 'Ashley' according to Damer Waddington)

Performed juggling acts on a rolling ball at '**Harry**' **Poole's** Myriorama, Royal Hall, St Helier, Jersey, 1892; and at 'Harry' Poole's 'New Myriorama: Picturesque Trips Abroad', Public Hall, Aberdare, c.1893.

Ashley, [...]

Champion skater. Performed with **Smith** and **Hess** at **H. H. Hamilton's** 'Excursion to America', Hamilton's Royal Amphitheatre, Holborn, 1878.

Ashton, George Rossi

Painter and illustrator. Brother of the artist Julian Rossi Ashton, and son-in-law of George Coppin. Employed to paint the military figures on **William Henry Thompson's** moving panorama, 'Colossal Mirror of the Zulu War', 1883.

Asisi, Yadegar (1955-)

Architect, scenic artist, creator and exhibitor of panoramas. Born Vienna 1955. Studied architecture at TU Dresden 1973-1978. Studied painting at HdK Berlin 1978-1984. 1996 appointed Professor for Free Representation at the Department of Architecture, TFH, Berlin. 2003 created panorama of Daniel Libeskind's World Trade Centre reconstruction design.

'Hans Panorama', Bremen, then Island of Rugen', 2000; 'Everest', Panometer, Leipzig, 2003-2005; 'Rome and the Triumph of Constantine, 312 AD', Panometer, Leipzig, 2005-2009; '1756 Dresden', Panometer, Dresden, 2006; 'Amazonia', Panometer, Leipzig, 2009-.

Aspinall, Thomas Henry (c.1823-1874)

Engraver; theatre of arts showman. Born in England. Started his career as a professional engraver. Then became mechanist for **J. F. Thiodon's** Theatre of Arts show, and in 1847 married Thiodon's daughter, Josephine. On death of his father-in-law became proprietor of the show and adopted the name Monsieur Aspinall Thiodon. In 1858 the theatre of arts was acquired by '**Dr**' **Judd**, who had been sent over to England in 1858 by **P.T. Barnum**. It was taken to the U.S. and exhibited at Barnum's American Museum. Eventually it was bought by a man in Providence, RI who divided it into two or more parts. One part was acquired by **John Harrington**, and another by **Charley La Rue**. Both parts were toured as separate exhibitions, the Crimea War scenes being crudely altered so as to represent battles in the American Civil War.

Back in England Aspinall rebuilt the show. In 1870 he and the show were taken to Australia by the Melbourne entrepreneur, George Coppin. Thiodon's Exhibition of Arts and Wonders was exhibited for a six-week season at Weston's Opera House, and then toured Australia. In 1880 Thiodon took over Spencer's Royal Polytechnic in Pitt Street. Retired 1881. Aspinall moved to 'Eastview', 8 Gordon Street, Petersham where he died in 1897. Buried Rookwood Cemetery, Sydney. Aspinall's son, Thomas, in due course inherited the Wonders from a musician called Turner. (Thiodon's World-Renowned Animated Cyclorama, a show advertised for Sydney in Mar. 1902, was most probably Thomas's).

Panorama-related exhibition hall entertainment:

(First show – See J.F. Thiodon for earlier history) Subscription Rooms, Exeter, 1856; Barnum's American Museum, New York, 1858.

(Second show) Weston's Opera House, Melbourne, Australia, 1870 and 1871; School of Arts, Sydney, c.1871; Sydney, 1873; Brisbane, [...]; Maryborough [...]; Rockhampton [...]; Gladstone [...]; Toowoomba [...]; Hobart, Tasmania, 1874; Greenponds [...]; Longford [...]; Port Adelaide, 1876; Gleneig, 1876.

Lit.: Richard Bradshaw, 'Thiodon's Wonders', *Australian Puppeteer*, Autumn 1999/Winter 2000, Spring 2000

Atkin, T.

Panorama artist? [check ad in *Times*, 23 June 1855; 4 Aug. 1855]

Exhibition hall panoramas:

'The Creation', St Martin's Hall, Long Acre, London, 1855; Linwood Gallery, Leicester Square, London [1855?].

Atkins, John

Machinist and pyrotechnic artist. Responsible for firework displays accompanying panoramas al fresco exhibited at the Liverpool Zoological Gardens – 'The Conquest of China' (1843); 'The Grand Fresco Tableau and Model of

Mount Hecla' (1845) [and others?]

Atkins, W.E.

Panorama painter. Painted the Danube tableau for **Rignold's** 'Panorama of Russo-Turkish War.' Described as being 'of Southsea, a gentleman of considerable reputation as an artist, who has been favoured by the commands of Her Majesty the Queen.' One of the artists listed as being responsible for **Hamilton's** 'Russo-Turkish War' (same panorama as above?), exhibited in Cheltenham, 1878. Name appears in list of artists in **C. W. Poole's** descriptive booklets credited with having painted panoramas supposedly held in Poole's stock.

Atkinson, James

Artist. Provided sketches for **Gompertz & Haswell's** 'Panorama of Affghaun [*sic*] and the Cabul Passes', Assembly Rooms, Royal Hotel, Bristol, 1843.

Atkinson, John Augustus (1775-1831)

Painter of Russia and battle scenes, caricaturist, and panorama artist. Born in London but went to St Petersburg with his uncle at the age of nine. Studied art there, and said to have been patronised by the Empress Catherine and the Emperor Paul. In early August 1801, following Paul's assassination, he returned to England where he produced plates for various books. Made sketches on the battlefield for 'Battle of Waterloo' painting which was engraved by **J. Burnett**. (Two non-panoramic watercolours of the Battle of Vittoria and the Battle of Waterloo were auctioned at Phillips, Son & Neale, 19 May 1998). Made drawings on stone (i.e. for lithographs) for *Incidents of British Bravery During the Late Campaigns on the Continent* (London: R. Ackermann [1817]). An aquatinted version of his St Petersburg panorama, showing the city as seen from the tower of the Kunstkamera, was published in four sheets.

360-degree panoramas:

'St Petersburg', Spring Gardens, London, 1807-1808.

Lit: Ekaterina Skvortsova, 'J.A. Atkinson's Panoramic View of St. Petersburg and the Evolution of Panoramas in Eighteenth Century and Early Nineteenth Century Russian Art', *Study Group on Eighteenth Century Russian Art*, New Series, Vol. 1 (2013).

Atkinson, Paul

Panorama proprietor. Described as being of Madison, GA. Bought the Indianapolis version of the 'Battle of Atlanta' cyclorama from the Indianapolis Art Exhibition Co. in 1890 for \$2,500, and sold it early in 1893 to **H.H. Harrison**. Purchased 'The Battle of Missionary Ridge' from the Texas Art

Exhibit Company, Fort Worth for \$10,000, and exhibited it at Chattanooga, TN, and then at Atlanta, GA..

Aubry, [...]

Swiss artist. Assisted **E. Burnand**, **A. Baud-Bovy** and **F. Furet** in painting 'Panorama of the Swiss Alps' (1892).

Austen, Edward J.

Panorama artist. 'A Londoner by birth, American by adoption.' Descriptive booklet in David Robinson's collection states: 'Mr Edward J. Austen, the well-known Panorama Painter (whose latest and greatest work, "Niagara in Winter" is now before us), is a Londoner by birth and education. He acquired his early art training here, and later studied with the best results, at Paris, Munich, Dresden, and other European art Centres. He has travelled largely in Europe, Africa, and America, settling in the latter country some ten years ago. During this time he has worked upon (in collaboration with other artists) the most celebrated of the American Panoramas including "The Battle of Gettysburg", "Custer's Last Fight", "The Chicago Fire", etc., etc. During the last few winters Mr Austen has spent much time at the Falls, making sketches for the Grand Panorama now before us.' Member of the crew which painted **Reed & Gross's** 'Battle of Manila', 1899. Assisted **Paul Dominique Philippoteaux** in painting 'Jerusalem on the Day of the Crucifixion' [check it was this one and not Reed & Gross's]. Painted Indian village and distant figures on **E. Pierpoint's** 'Battle of Little Big Horn', 541 Tremont Street, Boston, 1889. Under direction of **H.H. Gross**, painted the still life on 'The Cyclorama of the Battle of Gettysburg', exhibited in George Street, Sydney, 1889. It would seem it was also under H.H. Gross in Milwaukee that he painted 'Niagara in Winter' 'for a firm in London, and 'another [panorama of the same subject?] for parties in Frankfurt' (*Davenport Daily Leader*, 21 May 1893). Whilst his 'Niagara Falls in Winter' was on display at the Niagara Hall, a representation of 'The Ice Palace in Montreal', also by Austen, was displayed in the annexe. It was described as a 'diorama'. The Ice Palace had been erected in Montreal in the winter of 1892-1893 out of 25,000 blocks of ice. Austen created a so-called scenograph of the World's Fair that was exhibited in Madison Square Garden in July 1894, which was described as a moving cyclorama. (*NY Times*, 6 July 1894). [Member of Reed & Gross's crew of artists for painting their 'Jerusalem' cyclorama, 18[...]. Assisted H.H. Gross at Englewood in producing a series of large scenes of California for the Columbian Exposition, Chicago, 1893. ('Englewood – more correctly Wake Township which contains Englewood - was annexed to Chicago on 30 June 1889. Before that date Englewood was to Chicago what Schwabing was to Munich – a low rent suburb to build cycloramas...' – info supplied by EBM, 27 July 2006). Was documenting the *kiva* (sacred site) at Bandelier National Monument, New Mexico in 1933. (EBM, Jan. 2013)

360-degree panoramas:

‘Jerusalem on the Day of the Crucifixion’, [various locations, and then] Ste Anne de Beaupré, Quebec, 1895-. ‘Niagara Falls in Winter’, Niagara Hall, York Street, London, 1893.

Lit.: [Try *NYHS Dictionary of Artists in America*, etc.]

Axentowicz, Teodor (1859-1938)

Polish portrait painter, and painter of *genre* scenes. Assisted **W. Kossak** and **Jan Styka** in painting the figures in their ‘Battle of Raławice Panorama’, 1894. In Munich he was one in a team of Polish artists who painted **L. Boller**’s ‘Tatry’ panorama, 1896.

Lit.: SAP, vol. 1, pp.42-51

Ayers, see Cressy & Ayers

Azulay, Bondy (fl. 1843-1862)

Souvenir printer, publisher and seller. Traded from counters 27, 41, and 62 in the bazaar in the Thames Tunnel. Azulay’s souvenirs included a booklet entitled *Origin, Progress and Completion of the Thames Tunnel* (n.d.) and numerous paper peepshows of the Thames Tunnel, some designed to be put together at home. (Guildhall Library has an uncut copy). In c.1850 issued the *Pictorial Times*’s ‘Grand Panorama of London from the Thames’ on a wooden roller.

The Triumphant Bore (London: Institution of Civil Engineers 1993), p.30

B

Bachelder, John B. (Presumable different man to Batchelder, J.)

Panorama proprietor. The painting, ‘The Repulse of Longstreet’s Assault at the Battle of Gettysburg’, 1870, was described in its descriptive booklet as ‘historically arranged by John B. Bachelder, and painted by **James Walker**.’

Panorama of the American War, Sydney, 1866. Franco-Prussian War, [Australia] 1871. ‘Arctic Expedition Diorama’ [...] 1876. ‘Colossean Pantascope... A Tour through America by the Great Trans-Continental Railway from New York to San Francisco and California to Australia’, St George’s Hall, Melbourne, 1878. ‘American Combination, including the Sinking of the Confederate Warship Cumberland’, [Australia] 1878.

Bachelder, R.G. (sometimes spelt 'Batchelder')

American panorama entrepreneur. Active in Australia in 1860s. Possibly related to Perez M. Batchelder, photographer. Several Batchelders from New England, USA settled on the Bendigo gold fields, Australia in early 1850s. Perez arrived in Australia in 1854 and set up business in Melbourne and Bendigo with his brother Benjamin. There was also a Batchelder carrying on a travelling photography business in Queensland. R.G. Batchelder exhibited a moving panorama entitled 'Batchelder's Grand Historic Mirror of the American War!!!' from 1868-c.1878. According to the *Sydney Morning Herald*, 30 Apr. 1868, it had been 'exceedingly well executed by Messrs. Pearson of New York.' He also exhibited moving panoramas of 'Apocalypse' and 'Paradise Lost', the former including tableaux based on pictures by **Francis Danby** and **John Martin**, the latter including tableaux by John Martin. In 1874 he toured his 'Colossean Pantoscope' around 32 towns in New Zealand, from Dunedin to Lyttleton. When it reached Melbourne in 1878 a tableau painted by **Harry Grist** entitled 'View of the Wreck of the Loch Ard' was added to it.

Exhibition hall panoramas:

'Bachelder's Grand Historic Mirror of the American War', St George's Hall, Melbourne, 1867; Mechanics' Hall, Ballarat, Victoria, 1867; Town Hall, Launceston, 1868; Polytechnic, Dunedin, New Zealand, 1869; Adelaide, 1871; St George's Hall, Beechworth, 1871; Theatre Royal, Maryborough, 1871; Masonic Hall, Dunedin, New Zealand, 1871; Odd Fellows Hall, Wellington, New Zealand, 1872; School of Arts, Sydney, 1877; St George's Hall, Melbourne, 1877 ('previous to its Departure for South America'); St George's Hall, Melbourne, 1878. 'Paradise Lost', Polytechnic Hall, Melbourne, 1867; Mechanics' Hall, Ballarat, Victoria, 1867; Polytechnic, Dunedin, New Zealand, 1869; Temperance Hall, Dunedin, 1875. 'Apocalyse' [Apocalypse intended?], School of Arts, Sydney, 1868; Mechanics Hall, Ballarat, 1869; Masonic Hall, Dunedin, New Zealand, 1869. 'Pantoscope', Masonic Hall, Denedin, 1874; Temperance Hall, Dunedin, New Zealand, 1876, 1877; St George's Hall, Melbourne, 1878; Olympic Theatre, Mackay, 1879. 'Colossean Pantoscope Tour Across the Western Hemisphere', New Zealand (see above) and then St George's Hall, Melbourne, 1878;

Lit.: Colligan (1987); Adrienne Simpson, 'Putting Entertainment on the Map: the New Zealand Touring Circuits in 1874', in *Australasian Drama Studies*, Apr. 1995, pp.170-172; Colligan (2002)

Bachhoffner, Dr George Henry

Scientific showman, instrument maker, inventor, lecturer. One time professor of natural philosophy at Queen's College, Guernsey. Became well known in the field of educational entertainment. Head of natural philosophy at the Royal Polytechnic Institution, Regent Street, 1838-1855. Had a particular interest in electricity. 1850 was giving lectures thereat there on 'the Philosophy of Scientific Recreation.'

Managing Director of the Colosseum & Arts Company which acquired the Regent's Park Colosseum, London in 1855. A Colosseum handbill, inscribed 'August 1858', advertises Dr Bachhoffner's 'Illustrations of Curiosities of Vision.' *The Colosseum and its Attractions*, edited by W.M. Lendrum (New York: C. Richardson & Co. 1874) states: 'In 1856 Dr. Bachhoffner leased the Colosseum and by seven years of the most niggardly management succeeded in running it to the ground completely: everything was allowed to go to rack and ruin... In 1863 Dr Bachhoffner retired, not without having amassed his fair share of filthy lucre...'

Lit.: Brenda Weeden, *The Education of the Eye: History of the Royal Polytechnic Institution* (Cambridge: Granta Editions 2008)

Bachman, H.

Artist, lithographer, and publisher. Gave his address as 401 Ranstead Place, Philadelphia. His city views included a 'Panorama of Philadelphia and Centennial Exhibition Grounds', 1876 (Reps 3597).

Bacon, George Washington (1830-1922)

Map publisher and seller, and author of booklets giving health advice. From c.1863 traded from 48 Paternoster Row, London, being described in trade directories as 'the American map publisher.' From 1868 he is listed in directories at 337 Strand, from 1870 at 127 Strand, and from 1920 Norwich Street, Fetter Lane. In 1899 he acquired the plates for '**Tombleson's** Panoramic Map of the Thames' from **James Reynolds & Sons**, and published editions of it until 1935. He also published a 'Bird's-Eye View of the River Thames from Oxford to London', c.1886 onwards, a panoramic view of Eastern Europe [date?]; 'Bacon's Panorama of the Mississippi Valley and its Fortifications' [1863?]; and 'Bacon's Panoramic view of the Entire Seat of War' [1877]. Acquired the plate for Banks's 'Balloon View of London', and published an edition of it in [c.1878].

Lit.: Ralph Hyde, *Printed Maps of Victorian London* (Folkestone: Dawson 1975); Eugene Burden, *Printed Maps of Berkshire, 1574-1900, pt. 4: Middle and Upper Thames Maps* (Ascot: Eugene Burden 2003), pp.23-26.

Bailey, Bill

Artist. Drew the 24 panels for the 'Circus Panorama', published in 1946 by **J.L. Schilling** in New York.

Bailey, James A.

Showman, circus proprietor. 1881 went into partnership with his principal rival, **P. T. Barnum**, to form the Barnum & Bailey's Circus. They acquired **J. Rettig's**

‘Fall of Babylon’ and exhibited it in Boston, MA in 1890.

Bailey, Marie

Conceived ‘Fletcher’s Mutiny Cyclorama’, 2002, which tells the story of her ancestor, Fletcher Christian, the Mutiny on the *Bounty*, and the descendants who settled in Pitcairn and Norfolk Island.

Bairnsfather, Stenhouse

Lawyer from Scotland turned showman. Delivered lecture at ‘The Crimea War’ Cyclorama, Hindley Street, Adelaide, 1897.

Baker, Gardiner (d.1798)

Showman. Exhibited **W. Winstanley**’s panorama of Charleston, South Carolina – the first panorama of an American scene - in Greenwich Street, near the bottom of Barley Street, New York, 1797. Proprietor of the Tammany (Natural History) Museum, NY. After Baker’s death the exhibits were bought by **Edward Savage**, who sold them to **John Scudder**, who established the American Museum, which was acquired by **P.T. Barnum**.

Balch, Rev.

Clergyman and lecturer. Gave the lecture with **John Banvard**’s Holy Land panorama when it was being exhibited in New York, 1854.

Baker, George

Composer. Arranged and composed the music to accompany **W. Wallace Scott**’s ‘New Oriental Diorama [i.e. moving panorama]: Life and Scenes in India’, at Willis’s Rooms, King Street, St James’s, London, 1850.

Ball, [...]

Panorama proprietor.

Exhibition hall panoramas:

(With **Howard**) ‘Diorama [of] Life and Scenes Ashore and Afloat’, Cheltenham, 1873.

Ball, James Presley (1825-1904)

Abolitionist, daguerreotypist, panorama proprietor. Ball, an African-American, was born in Virginia. He made his mark as an itinerant photographer, photographing his clients in rented rooms from Pittsburgh, PA to Richmond, VA.

In 1849 he settled in Cincinnati, OH, where his patronage consisted largely of white abolitionists. In his studio displayed works by the African-American landscape artist and daguerreotypist, **R.S. Duncanson**. Duncanson is known to have contributed to Ball's 'Mammoth Pictorial Tour' panorama. By means of this panorama Ball would contribute significantly to the abolitionist movement. Although basically an anti-slavery tool, the panorama displayed a lively interest in the iconography of the United States, and with the concerns of Native Americans. Ball visited France and Britain in 1856; whether he exhibited his panorama in these countries on this occasion is not known.

Exhibition hall panoramas:

'Ball's Splendid Mammoth Pictorial Tour of the United States, Comprising of Views of the African Slave Trade, of Northern and Southern Cities; of Cotton and Sugar Plantations; of Mississippi, Ohio and Susquehanna Rivers, Niagara Falls, &c.', Armoury Hall, Boston, Massachusetts, 1855; 'Ball's Mammoth Pictorial Tour from Africa to Canada, in a series of 53 splendid panorama views of the African Slave trade', City Hall [where?], 1859.

Lit.: [?]

RC

Ballard, M.

Artist. Painter of tableaux in **H. H. Hamilton's** Excursions - Britain's Glories on Sea and Land [date].

Ballard, T.

Artist. Painted tableau of Hampton Court for **W. L. Telbin's** 'Thames from its Source to the "Nore"', Olympia, 1894-1895

Ballue, P.

Panorama artist. [Listed by EBM as member of T. Poilpot's crew – for which panorama?]

Bamberg, Theo ('Okito') (1875-1963)

Entertainer. Husband of **Lillian Maud Poole**. Both he and she performed in **H. & F. Poole's** Myriorama show at Victoria Rooms, Cheltenham in Mar. 1903, Bamberg being billed as 'Okito and Polishing Family in Chinese Magical Wonder Act.'

Banks, John Henry (1816-[...])

Artist, engraver, printer, and 'contractor for manufacturers' pattern books.' In

1843-1844 listed at 31 Tonbridge Place, London, from 1845-1848 at 7 Great Newport Street, and in 1851 at 4 Little Queen Street, Holborn. Published 'A Panoramic View of London', published by **Edward Wallis**, 1845. He also produced 'A Balloon View of London' as seen from the north, editions appearing in 1851, [c.1852], 1859, 1862, and [c.1878]. [Mention companion view from the S. acquired by JG. Lawrence Worms has researched Banks and has found out a lot that's new].

Banvard, Elizabeth, see Goodman, Elizabeth

Banvard, John (1815-1891)

Panorama artist, proprietor, and lecturer; poet. Born 15 Nov. 1815 in New York City; son of building contractor and draughtsman. His father suffered a stroke in 1831, and died bankrupt. John moved to Louisville, KY. According to the pamphlet, *Banvard; or the Adventures of an Artist: A Biographical Sketch*, he was dismissed from his first job as a chemist's assistant for sketching instead of making pills. Engaged as a scene painter by William Chapman, the owner of the country's first showboat. Later, with friends from New Harmony, IN [check not OH], assembled a theatre company floating the entertainment from port to port. In Paduca painted moving panoramas of Venice and Jerusalem. Back in Louisville created a panorama of 'The Infernal Regions.' In Spring of 1842, after buying a skiff, provisions, and a portmanteau of full of pencils and sketchpads, set off down the Mississippi, sketching the river from St Louis to New Orleans. In 1844 painted in consequence his 'Three Mile Painting' of the Mississippi, 'by far the Largest Picture ever executed by Man.' It consisted at first of thirty-nine tableaux, though twenty-three tableaux of the Ohio River and fifteen of the Missouri were later added. It opened on 29 June 1846 at Apollo Rooms, Louisville. After exhibiting it in Boston and New York he took it to Britain. It opened at the Egyptian Hall in London on 4 Dec. 1848, and was well received. (A wood engraving in the *ILN*, 31 Mar. 1849, p.201 shows a sandwich-board man in Regent Street advertising Banvard's show). He gave a command performance before Queen Victoria on 11 Apr. 1849 in St George's Hall, Windsor Castle. After being exhibited at the Egyptian Hall for sixteen months two versions of it went on a tour of the provinces and various Continental cities. In c.1850, leaving the Mississippi panorama and his family in Paris, Banvard and friends travelled to Egypt and Palestine where he made drawings for a panorama of the Holy Land which showed scenes in Palestine and Syria and included the interiors of various sacred sites. According to the descriptive text for the panorama, Banvard was shipwrecked off the coast of Egypt (his bible and sketchbook were miraculously saved), he lost money at the hands of Arab bandits, and he undertook a perilous trek through a sand storm. The Holy Land Panorama would appear to have considerably larger than the Mississippi panorama. Returned to United States 1852. No conventional building in New York was large enough for his Holy Land panorama, and Banvard therefore exhibited it in the New York Racket Club. It

was said to have been better painted than his Mississippi panorama. Painted a large historical painting of the Sea of Galilee, 1863; visitors were able to purchase a descriptive booklet and key. Built a castle, 'Glenada', for his home, on a 60-acre lot, at Cold Spring Harbor, Long Island. During Civil War exhibited his Mississippi panorama again, 'with historical additions of the war' (for example, in Christmas week, 1861, at the New Hall of Art, 652 Broadway, New York, 1861, and in 1862 at the Hall in Low's Building, corner of Court and Joralemon Streets, Brooklyn). By now he claimed it had been seen by 'upwards of Two Million Persons.' Wrote biblical-historical drama, *Amasis, or, The Last of the Pharaohs*, staged in Boston, 1864. In 1867 built Banvard's Museum on Broadway as a rival to Barnum's Museum, where the Mississippi panorama and Banvard's collection of antiquities were exhibited. The venture failed and after only ten weeks the museum closed. The building reopened one month later as Banvard's Grand Opera House and Museum. This venture was also unsuccessful. **G.A. Sala** in the *ILN* wondered what had happened to Banvard and his Mississippi panorama. The *Brooklyn Eagle*, 19 Nov. 1882, responded that he was a resident in Pacific Street, and that his panorama was still being exhibited in New York in the previous winter. He was obliged to sell the theatre in 1879. Entangled in bankruptcy, Banvard sold 'Glenada' in 1883, and retired to his son's house in Watertown, South Dakota. There created a moving panorama of 'The Burning of Columbia', an incident in the Civil War, exhibited locally. Died Watertown 16 May 1891. According to legend Banvard's panoramas were shredded after his death and used to insulate local houses. Imprisoned in the walls they stay there till this day. Edith Banvard's understanding in 1948 was that part of a Banvard panorama was used for scenery in the Watertown opera house.

Exhibition hall panoramas:

'Panorama of the Mississippi River', Louisville, 1846; Amory Hall, Washington Street, Boston, 1846-1847; Niblo's Garden, New York, 1847; Liverpool, 1848; Manchester, 1848; Egyptian Hall, Piccadilly, London, 1848-1850; Bazar Bonne-Nouvelle, Paris, 1850. Second 'Panorama of the Mississippi River', Royal Albert Rooms, College Green, Bristol, 1850; Assembly Rooms, Bath, c.1850; Gothic Hall, Sydney Gardens, Bath, 1850; Town Hall, Cheltenham, 1850; Stroud, 1850; Corn Exchange, Worcester, c.1850; Newport, Monmouthshire, 1850; [also Cardiff, Merthyr, Swansea, and Carmarthen, according to *Monmouthshire Beacon*, 27 July 1850]; Mr Wright's Large Room, New Road, Brighton, c.1850; Queen's Assembly Rooms, Belmont Road, Jersey, 1850 [1851 according to Waddington]; Assembly Rooms, St Leonard's, c.1850; George Assembly Rooms, Northampton, c.1850; Music Hall, Leamington, 1850; Odd Fellows Hall, Birmingham, 1850; Star Rooms, Oxford, c.1851; Town Hall, Cambridge, 1851; Stock Exchange, Leeds, 1851; Odd Fellows' Hall, Halifax, c.1851; Bradford, c.1851; Concert Room, York, c.1851; Assembly Rooms, Commercial Buildings, Belfast, 1851; Galway, c.1851; Dublin, c.1851; Waterloo Rooms, Edinburgh, 1851; Mechanics Institution, Aberdeen, c.1851; Music Hall, Jarratt Street, Hull, 1852; Philosophical Hall, Huddersfield, 1852; Baths Assembly Rooms, Bolton, 1852; Exchange Rooms, Preston, 1852; City Hall, Perth, 1852; Greenock, 1852;

Guildhall, Doncaster, 1852; Assembly Rooms, Royal Hotel, Grainger Street, Newcastle, c.1852; Central Hall, South Shields, 1852; Clarendon, North Shields, 1852; Sunderland, 1852. Holy Land Panorama, Georama, 596 Broadway, 1852-1854; Boston, 1854; Baltimore, 1855; Philadelphia, 1856-1857; New York, c.1858; Boston, 1859; Lee Avenue Sunday School, Brooklyn, 1863. 'Banvard's New American Entertainment and Great Moving Panorama, Illustrating Life and Scenes in Canada, the United States, and British Columbia', Lecture Hall, Northampton, 1875. 'Life and Scenes in America' [same as proceeding?], Edinburgh, 1876. 'The Burning of Columbia', Watertown, South Dakota, c.1888.

Lit.: Banvard Papers [establish where deposited]; Banvard scrapbook in the Minnesota Historical Society. *Description of Banvard's Panorama of the Mississippi River, Painted on Three Miles of Canvas...* (Boston: J. Putnam 1847); Charles Dickens, 'The American Panorama' [i.e. Banvard's Mississippi] in *Dickens' Works*, vol. 35 (London: Chapman & Hall 1908), reprinted from the *Examiner*, 16 Dec. 1848; *Banvard; or the Adventures of an Artist: A Biographical Sketch* (London: Reed & Pardon 1852); 'Banvard's Georama', *Home Journal*, 22 Jan. 1853; John Francis McDermott, *The Lost Panoramas of the Mississippi* (Chicago: University of Chicago Press 1958); Joseph Earl Arrington, 'John Banvard's Moving Panorama of the Mississippi, Missouri, and Ohio Rivers', *Filson Club Historical Quarterly*, 32 (1958), pp.207-240 [not yet seen]; John Banvard, 'Adventures of the Artist', and 'Description of Banvard's Panorama' in John Francis McDermott, ed., *Before Mark Twain: A Sampler of Old, Times on the Mississippi* (Carbondale & Edwardsville: Southern Illinois University Press 1968; Davis, pp.65-72. [Try also John Hanners, 'The Adventures of an Artist: John Banvard (1815-1891) and his Mississippi Panorama', PhD diss., Michigan State University, 1979; John Hanners, *It was Play or Starve* (Bowling Green, OH: Bowling Green State University Popular Press 1993); John Hanners, 'Vicissitude and Wo: The Theatrical Misadventures of John Banvard', *Theatre Survey*, 23 (1982), pp.177-188 [get through inter-lib. loans! Add other works]); Avery, pp.110-125; Paul Collins, *Banvard's Folly* (London: Picador 2001).

Baptista, Marciano (1826-1896)

Topographical artist. Said to be pupil of **George Chinnery**. In his *To China and Back* (1859) **Albert Smith** records a visit from Baptista during his stay in Hong Kong in Aug. 1858: 'M. Babstist [sic], a Portuguese artist, called and showed me some clever sketches, one of which – a view of Hong Kong from the heights – I told him to finish for the Egyptian Hall.' These served as **W. R. Beverly's** source in painting the relevant tableau for Albert Smith's moving panorama, 'Mont Blanc to China', Egyptian Hall, Piccadilly, 1858-1859. Baptista died 18 Dec. 1896 in Hong Kong.

Lit.: Patrick Conner, *Marciano Baptista, 1826-1896: Artist of the China Coast* (London: Martyn Gregory Gallery 1990) – exhibition catalogue.

Barber, Thomas Walter

Inventor. Invented the Electrorama, a device for projecting a full-scale panoramic image from slides in ten lanterns onto a circular screen. The show was held at the Niagara Hall, York Street, London, 1897-1898.

Lit: Richard Bradshaw, 'Thiodon's Wonders', *Australian Puppeteer*, Autumn 1999/Winter 2000, Spring 2000.

Barclay, Dr J.T.

Moving panorama proprietor. Father of **J. Barclay**. Exhibited an entertainment described as 'Barclay's New and only Correct Panorama of Jerusalem and Vicinity ever Painted, and Periscope of the Holy Land', from photographs and from large sketches taken and coloured on spot under his superintendence. (One recommendation says that they were made from daguerreotypes). His handbill states that he 'thoroughly explored the country while four years a resident of Jerusalem with his family.' The *Evening Bulletin* of Philadelphia's reviewer wrote: 'Dr Barclay had the good fortune to obtain from the Pacha of Jerusalem authority to visit at his pleasure the sacred enclosure, and inspect the Mosque of Omar, which doubtless stands on the site of Solomon's Temple; and his daughter was enabled by the kindness and secrecy of a Moslem lady of distinction to ascend into the Tomb of David on Mount Zion, and make an accurate drawing of it. These opportunities have enabled Mr Barclay to illustrate some sacred places not seen since the Crusaders were driven out of Palestine.' The panorama was painted in Philadelphia, 'in Wunderlich's best style', and it was there that it was first put on exhibition, eight months after Barclay's return from Palestine.

Exhibition hall panoramas:

'Panorama of Jerusalem', Philadelphia, 1855; New Haven, CT, 1855; Horticultural Hall, School Street, Newton Centre, [...], 1856; Boston, MA, 1856; Corinthian Hall, [...], [c.1856].

Barclay, J.

Panorama lecturer. Son of **J.T. Barclay**. The handbill for Barclay's Panorama of Jerusalem states that he is 'intimately acquainted with the manners and customs of the Arabs, and speaks their language fluently – acquired during his residence.'

Barker, C.F.

Provided drawings for **Robert Burford**'s 'Nimroud, the Original Foundation of Nineveh', Panorama, Leicester Square, London, 19 Dec. 1851 – 25 June 1853.

Barker, Henry Aston (1774-1856)

Panorama artist and proprietor. Younger son of **Robert Barker**. Born in Glasgow. Provided engravings of Cambridge colleges for the *Cambridge Almanac*. Studied at Royal Academy Schools, **J.M.W. Turner** and **Robert Ker Porter** being fellow students. In 1802 married Harriet Maria, eldest daughter of Rear-Admiral William Bligh, Commander of the *Bounty*. From that date resided at 13 West Square, St George's Fields, Lambeth, i.e. next door to his father who was at 14 West Square. Acted as his father's principal assistant at the Panorama, Leicester Square. In 1799 visited Turkey to draw Constantinople; in Palermo on the way there he was introduced to Nelson by Sir William Hamilton. Entertained by Nelson in 1801 when Barker visited Copenhagen to draw panorama of 'Lord Nelson's Attack on Copenhagen.' In May 1802, during the Peace of Amiens, visited Paris to draw a panorama of that city and met Napoleon. On his father's death in 1806, took over the business, though he had been responsible for the panoramas at least since 1803. Visited Malta for his 'Grand View of Malta' panorama, exhibited 1810-1811. In 1816 bought the Panorama, Strand, from his brother, **T. E. Barker**, and ran the business in partnership with **John Burford**. The two partners began exhibiting their own panoramas there with 'Athens' in 1818. Retired 1824. Built a house in Lordship Lane, Dulwich, then moved to Cheam, Surrey. Later moved to Bristol, and then to Willsbridge and then to Bitton, not far from Bristol. Died Bitton 19 [check tombstone information; 10th according to Corner] July 1856. By direction of his administrator, the Panorama, Leicester Square, some neighbouring buildings, the Strand Theatre, and the Camden Town Painting Room, were auctioned by Mr Robins 12 Nov. 1857.

Multi-sheet aquatinted reproductions were published of the following H.A. Barker panoramas: [London Taken from the Roof of the Albion Mills; Constantinople]; and 'A View of Gibraltar, Taken by Henry Aston Barker, from the Devil's Tongue Battery, in September, 1804', engraved by **J.B. Harradan** [n.d.?] [Also Battle of Waterloo? - check]

360-degree panoramas:

'View of London and the Surrounding Country', Panorama, Leicester Square, London, 1795-1796. 'View of Constantinople from the Tower of Galatea', 1801-1802. 'View of Constantinople from the Tower of Leander', 1801-1803. 'View of Paris from the Seine', Leicester Square Panorama, London, 1803-1805. 'View of Paris Taken between the Pont Neuf and the Louvre', Leicester Square Panorama, London, 1803-1804. 'Siege of Flushing', Leicester Square, Panorama, London, 1810-1812; Panorama, New Street, Birmingham, 1813 and 1817; Liverpool, 1815. 'Waterloo', Leicester Square Panorama, London, c.13 March 1816-May 1818; Birmingham, 1817 [this one in fact from the Strand? – check]. 'City of St Petersburg', Leicester Square, 1817-1819; Leith Walk, Edinburgh [...]; Large Circular Building, King Street, Aberdeen, 1823. 'View of the North Coast of Spitzbergen', Panorama, Leicester Square, London, 1819-1820. (With J. Burford) 'View of Athens', Panorama, Strand, London, 1818. (With J. Burford) 'View of Rome from the Capitol', Panorama, Strand, London, 1818. (With J. Burford) 'View of Venice', Panorama, Strand, London, 1819-1820; Rotunda, near

the New Market, Liverpool, 1826; Leith Walk, Edinburgh, [...]; Glasgow 1821, Lower Abbey Street, Dublin 1823, Gt Charlotte Street, Liverpool 1826. (With J. Burford) 'Bay of Naples', Panorama, Strand, London, 1821; Glasgow [n.d.]; Dublin, 1824; Gt Charlotte Street, Liverpool, 1825 [in ad. in *Kaleidoscope* June/July 1825 and Dec. 1827 address given as Rotunda, near the New Market – check this is the same address]

[Gabriele Koller reports adverts for Barker's Battle of Waterloo, and Bombardment of Algiers being exhibited in New York in 1818. Though from London smaller than those Barker had exhibited in London]

Lit.: G.R. Corner, *The Panorama: with Memoirs of its Inventor, Robert Barker and his Son, the late Henry Aston Barker* (London: J.& W. Robins 1857), reproduced from article in *Art Journal*, NS 3 (1857), pp.46-47; 'The Barkers in Birmingham', by Mike Simkin, *Panorama: The Newsletter of the International Panorama & Diorama Society*, Spring 1991, pp. 5-7; 'Birmingham's First Rotunda: The New Street Panorama, 1804-1817', by Margaret D Green, *Birmingham Historian*, Dec. 1999; *ODNB*.

Barker, J.H.

Panorama artist. Responsible for a panorama of Liverpool, painted in oils on 340 square feet of canvas, which showed the port as from the crow's nest of a ship in c.1650. The panorama was the subject of a letter sold by Marlborough Rare Books (catalogue 172) in 1977. Barker states that the panorama was currently on show at the Old Post Office, Liverpool. Ill health had obliged him to sell it. The letter, dated 3 May 1844, was addressed to 'the Grand Exhibition in the Napoleon Museum' in London.

Barker, M. [Monsieur?], & Co.

Panorama proprietors. In an advertisement for his 'Panorama of Naples' H.A. Barker states that he 'has no connexion with the person of the same name who exhibits pictures here', Liverpool *Kaleidoscope*, June 1825.

Exhibition hall panoramas:

'Panorama of the Coronation of His Most Gracious Majesty King George the IV, and the Ever Memorable Battle of Trafalgar', Turk's Head, [town not identified], 1823. 'Grand Historical Peristrepthic, or Moving Panorama, of St Helena, &c.', London, c.1825, Great Room, Swan Tavern, Exeter, 1825 (advertised as en route for France); York [n.d.]. 'The Grand Original Napoleon Panorama' (another version of the St Helena Panorama), Manchester [n.d.]. 'Peristrepthic Panoramas of the Defeat of the Turks...the Storming of Seringapatam, and the Ever-Memorable Battles of Ligny & Waterloo', Pantheon, Church St., Liverpool, 1823; Assembly Rooms, Bristol 1825; Pantheon, Ranelagh Gardens, Norwich 1827. 'Grand Peristrepthic or Moving Panorama of the Bombardment of Algiers', Great Room,

Swan Tavern, Exeter, 1827 (had been in London for the last 18 months). In addition John Jacob records in *Annals of Some of the British Norman Isles Constituting the Bailiwick of Guernsey*, pt. 1 (Paris: 1830) that in September 1826 Barker exhibited their panorama of the Battle of Waterloo ‘with several others’ at the Assembly Rooms, St Peter Port, Guernsey. Waddington records Barker & Co. exhibiting their ‘panorama roulant’ of the Battle of Waterloo, Napoleon at Torbay, and Napoleon on St Helena at the Theatre Royal, St Helier, Jersey in October 1826. The *Almanach des Spectacles pour 1830* contains an advertisement for ‘Le Péristréphorama, or panorama mobile’ in the Passage des Panoramas, where a panorama of Rome was also being exhibited (Erkki Huhtamo).- Was this Barker’s?

Barker, Robert (1739-1806)

Inventor of the 360-degree panorama, miniature painter, panorama painter, panorama proprietor. Born in Kells, County Meath. Married daughter of a Dublin physician. Financially ruined, he took up portraiture and moved to Scotland, settling at first in Glasgow and then moving to Edinburgh where he painted portraits and taught perspective. Wishing to record the entire view from the Calton Hill he hit on the idea of the 360-degree image, and assigned the task of making it to his 12-year old son, **Henry Aston Barker**. On 19 June 1787 took out a patent which gave him exclusive rights for fourteen years. This first panorama, on paper pasted onto a circular canvas, was painted in the Guard Room of Holyrood Palace. It was exhibited at Archers’ Hall in Edinburgh, and then at the Assembly Rooms, George Street, Glasgow. It was then transported to London and exhibited in Nov. 1789 at 28 Haymarket. In the winter of 1790-1791 a London panorama was created, Henry Aston Barker making the drawings for it on the roof of the Albion Mills. The London panorama was exhibited in a rough building behind Barker’s residence at 28 Castle Street. Meanwhile a rotunda, specially designed for the purpose by a Scottish architect, Robert Mitchell, was erected in Cranbourne Street, Leicester Square. In this building, named the Panorama, two panoramas could be exhibited simultaneously, in a Large Circle downstairs, and an Upper Circle upstairs. The first panorama to be exhibited in the Lower Circle was ‘The Grand Fleet at Spithead’; the first to be exhibited in the Upper Circle was a new version of ‘London Taken from the Roof of the Albion Mills.’ Thereafter the panoramas Barker created and exhibited were all of sea battles or cities. Between 1799 and his death Barker resided at 14 West Square, St George’s Fields, Lambeth. Died 8 Apr. 1806 after a long and painful illness. His remains were interred in a vault in the Lambeth Burial Ground.

360-degree panoramas (dates exhibited at Panorama, Leicester Square and Panorama, Strand taken from Wilcox):

1. Panoramas exhibited initially at Panorama, Leicester Square (LC = Large Circle; UC = Upper Circle): [Something weird happening here. Surely post 1806 panoramas should be H.A. Barker. Sort out!]

‘View of the Grand Fleet at Spithead in the Year 1791’ (LC) 25 May 1793 - 19 Apr. 1794. ‘View of the City of Bath and the Surrounding Country’ (LC) 7 July 1794-May 1795. ‘View of London and the Surrounding Country’ (UC) 28 Mar. 1795 -13 Feb. Apr. 1796. ‘Lord Howe’s Naval Victory, the First of June 1794’ (LC) c.2 June 1795 - 2 Apr. 1796. ‘Admiral Cornwallis’s Unparalleled Retreat’ (UC) Mar. 1796 - 26 Nov. 1796. ‘Lord Bridport’s Victory off Lorient’ (LC) 13 May 1796 - May 1797. ‘View of Brighton’ (UC) c.9 Feb. 1797 - 15 Dec. 1798. ‘View of Plymouth from Mount Edgcumbe’ (LC) c.7 June 1797 - c.12 May 1798. ‘View of Windsor’ (LC) 4 June 1798 - 14 May 1799. ‘View of Margate’ (UC) 26 Dec. 1798 - 10 May 1800. ‘Nelson’s Victory: The Battle of the Nile’ (LC) c.20 May 1799 - 18 Apr. 1801. ‘View of Ramsgate’ (UC) c.23 May 1800 - 14 Nov. 1801. ‘View of Constantinople from the Tower of Galatea (LC) 27 Apr. 1801 - 15 May 1802. ‘View of Constantinople from the Tower of Leander’ (UC) 23 Nov. 1801 - 14 May 1803. ‘Lord Nelson’s Attack of Copenhagen (LC) May 1802 – Apr. 1803. ‘View of Paris from the Seine’ (LC) 15 Aug. 1803 - 30 May 1804. ‘View of Edinburgh and the Surrounding Country’ (UC) 8 June 1804 - 5 Jan. 1807. ‘View of Gibraltar and Bay’ (LC) 13 May 1806 - 25 May 1807. ‘Battle of Trafalgar’ (LC) c.14 May 1806 - 25 May 1807. ‘View of Weymouth at Sunset’ (UC) c.21 Feb. 1807 - 30 Jan. 1808. ‘View of the Bay of Dublin’ c.15 Feb. 1808 - 27 Feb. 1810. ‘View of the Rock and Bay of Gibraltar’ (LC) c.6 Apr. 1808 - 25 Mar. 1809 [same pan. as that exhib. in 1806-1807?] ‘View of Grand Cairo’ (LC) c.7 Apr. 1809 - 26 May 1810. ‘Siege of Flushing’ (UC) c.10 Mar. 1810 - 30 Nov. 1812. ‘Grand View of Malta’ (LC) c.6 June - 18 May 1811. ‘View of Messina in Sicily’ (LC) c.1 June 1811 - Feb. 1812. ‘View of Lisbon from Almada Hill’ (LC) c.28 Feb. 1812 - 3 Apr. 1813. ‘View of the Grand Harbour of Malta’ (UC) Dec. 1812 - 11 Mar. 1815. ‘Badajoz and the Surrounding Country, Representing the Siege in 1812’ (LC) c.14 Apr. 1813 - July 1814. ‘View of the Battle of Vittoria’ (LC) July 1814 - 29 Apr. 1815. ‘Battle of Paris’ (UC) c.23 Mar. 1815 – Apr. 1817. ‘View of the Island of Elba and the Town of Porto-Ferrajo (LC) c.10 May 1815 - 2 Mar. 1816. [...]

Subsequent displays: ‘View of London and the Surrounding Country’, Hamburg, 1799-1800; Leipzig 1800; Prague (?), Vienna, 1801; [...]. ‘View of the Grand Fleet at Spithead’ (now renamed the Nausorama), Hamburg, 1800. ‘View of Ramsgate’, Barker’s Panorama, Leith Walk, Edinburgh, 1802; Panorama, New Street, Birmingham, 1804; Liverpool, 1805. ‘View of Constantinople from the Tower of Leander’, Barker’s Panorama, Leith Walk, 1803. ‘View of Paris from the Seine’, Panorama, New Street, Birmingham, 1805; Baltimore, 1819 [check]. ‘View of Constantinople from the Tower of Galatea’, Panorama, New Street, Birmingham, 1806. ‘View of Edinburgh and the Surrounding Country’, Panorama, New Street, Birmingham, 1807. ‘View of Weymouth’, Panorama, New Street, Birmingham, 1808. ‘Siege of Flushing’, Panorama, New Street, Birmingham, 1813, 1817; Liverpool, 1815.

2 Panoramas exhibited initially at Panorama, Strand:

[...]

Subsequent displays: [These should go with their correct artists. Sort out!] ‘City and Bay of Cadiz’, Panorama, New Street, Birmingham, 1812. ‘Moscow in Flames’, Panorama, New Street, Birmingham, 1814. ‘View of Brussels, taken from the West Rampart, a short Time after the Battle of Waterloo’, Panorama, New Street, Birmingham, 1817. ‘Rome from the Capitol’, Leith Walk, Edinburgh, 1818. ‘Venice from the Piazza di S. Marco’, Glasgow, 1821; Liverpool, 182[...]; Dublin 182[...]; Marshall Rotunda on the Mound, Edinburgh, 1829. ‘View of Naples and the Surrounding Scenery’, Leith Walk, Edinburgh, 1818; Dublin, 1824; Liverpool, 1825; Marshall Rotunda on the Mound, 1827. ‘Island and City of Corfu’, Glasgow, 1824; Marshall Rotunda on the Mound, Edinburgh, 1825; [Rotunda, near the New Market?], Liverpool, 1827; Edinburgh, 1830. ‘View of the City and Lake of Geneva’, Rotunda, Corner of Chambers and Cross Street, New York, 1829.

Lit.: G.R. Corner, *The Panorama: with Memoirs of its Inventor, Robert Barker and his Son, the late Henry Aston Barker* (London: J. & W. Robins 1857), reproduced from article in *Art Journal*, NS 3 (1857), pp.46-47; Hubert J. Pragnell, *The London Panoramas of Robert Barker and Thomas Girtin circa 1800* (London: London Topographical Society 1968); *London from the Roof of the Albion Mills: a Facsimile of Robert and Henry Aston Barker's Panorama 1792-1993* (London: Guildhall Library in association with the London Topographical Society 1988) - notes by Ralph Hyde; ‘The Barkers in Birmingham’, by Mike Simkin, *Panorama: The Newsletter of the International Panorama & Diorama Society*, Spring 1991, pp.5-7; ‘Birmingham's First Rotunda: The New Street Panorama, 1804-1817’, by Margaret D Green, *Birmingham Historian*, Dec. 1999; *ODNB*.

Barker, Thomas Edward

Panorama proprietor. Eldest son of **Robert Barker**. Originally worked as an assistant at Panorama, Leicester Square though, according to his father, with whom he became estranged (*Morning Chronicle*, 14 July 1803) he ‘never made drawings for, nor ever had the superintendence of any painting exhibited in Leicester-square.’ In 1803, with **R. R. Reinagle**, opened a rival Panorama in the Strand. Partnership with Reinagle dissolved 1 Jan.1807. T.E. Barker then ran the establishment on his own until 1816 when bought out by his brother, **Henry Aston Barker**, in partnership with **John Burford**. Corner states that H.A. Barker and J. Burford had to pay a considerable sum to Reinagle, and secure an annuity to T.E. Barker and his wife, as the price of their interests in the Strand Panorama. T.E. Barker receives no mention in Robert Barker's will. Carnavalet in Paris has a model for the ‘View of Paris.’

360-degree panoramas:

Panorama, Strand. (Inclusive dates taken from Wilcox):

(With Reinagle) ‘View of Rome from the Pincian Hill’, 1803-1804. (With

Reinagle) ‘View of Rome taken from the Capitol’, 1804-1805, 1817-1818. ‘Sir

Sidney Smith's Action off Ostend', 1805, 1815-1817. (With Reinagle) 'View of the Bay of Naples', 1805-1807. (With Reinagle) 'View the City of Florence' 1806-1807. 'View of the City of Oxford taken from the Ratcliff Library', 1807-1808. 'View of the City of Copenhagen', 1808-1809. 'View of Dover', 1809-1810, 1817-1819. 'View of the Islands of Scilly', 1810-1812. 'View of the City and Bay of Cadiz', late 1810-early 1812. 'View of the City of Lisbon', 1812-1813. 'View of Florence', 1812-1814. (With **Robert Ker Porter**) 'View of the City of Moscow in Flames', 1813-1814. 'View of Berlin', 1814. 'Battle of Corunna', 1814-1815. 'View of Paris from Montmatre', 1814-1815. 'View of the Interior of the City of Paris, taken from the Tuileries', 1815. 'View of Brussels, taken from the West Rampart, a short Time after the Battle of Waterloo', 1816.

Lit.: ...]; Margaret D Green, 'Birmingham's First Rotunda: The New Street Panorama, 1804-1817', *Birmingham Historian*, Dec. 1999.

Barker & Wright (later M. Barker?)

Exhibition hall panoramas:

'Panorama of the Coronation', Cole's Royal Circus, Exeter, 1822.

Barlow, Edward David

Lithographer, printer, architect, and surveyor. According to his own account completed apprenticeship as an architect and surveyor in Brighton. Arrived in Sydney, Australia on 30 Aug. 1836, establishing himself as a decorator in George Street and then Hunter Street. In Sept. 1837 he took over Sydney's Original Zincographic Printing Establishment, and offered profile portraits, architectural drawings, and plans of estates. By 1838 he was calling his business the Repository of Arts. An advertisement in the *Commercial Journal*, 21 Dec. 1839, announced that Barlow was preparing for inspection 'a splendid panorama of Hobart Town and its environs...the first production of the kind ever attempted in this Colony.' (Might this have been one of the two panoramas taken to London by **George Peck**?) By 1840 Barlow was exhibiting a Theatre of Arts (advertisement in *Australian*, 7 May 1840; could this have been George Peck's, taken to Sydney in 1838?), the scenes for which included representative views of Hobart Town, the burning of the Royal Hotel, and a Storm at Sea. Barlow returned to London in c.1841, and is listed in a London Directory for 1842 as a lithographer at 33 Red Lion Square. A handbill in the Dixson Library, State Library of New South Wales, inscribed 29 July 1841, announces 'Mr Barlow's Magnificent Exhibition, Van Dieman's Land and Sydney, New South Wales' as being on show at 33 Red Lion Square. Barlow begged to state that 'the above paintings were exhibited in October last (1840) to upwards of Two Thousand Spectators in Australia, with Triumphant Success, previous to being shipped for England.' Another handbill, in the JJ Collection, inscribed '1842,' announces what appears to be Peck's model of Hobart disassembled, together with 'Two Beautiful Panoramic and Picturesque

Views of Sydney and its Environs' at 33 Red Lion Square. Another handbill in the Dixon Library, inscribed 12 July 1842, announces the reappearance of the Sydney and Hobart Town paintings at the Royal Cosmorama Rooms, 252 Strand. Admission was one shilling, servants and children half-price. (Info. supplied by Richard Neville and RL).

Lit.: Kerr, pp.44-46

Barlow, Joel

Partner of **Robert Fulton** in the Paris panorama. Named his house on the outskirts of Washington 'Kalorama.'

Barnes, E.C.

One of the artists listed as being responsible for **Hamilton's** 'Russo-Turkish War', Cheltenham, 1878.

Barnes, E.P.

Panorama artist. Responsible for a panorama of **Kane's** Second Grinnell Expedition which was accompanied by **William Morton**, Kane's friend, Philadelphia, 1857; Boston, 1857

Lit.: Potter; Potter & Wamsley

Barnes, J.

Panorama artist. Painted at Epworth a moving panorama, 120 yards in length, consisting of 48 views, each 8 x 12 feet, of scenes in the English Lake District. It was exhibited in the Temperance Hall there. A handbill of c.18[...], states that it was 'specially painted for a gentleman who is owner of the original Musical Stones which several years ago were played before the Queen, the Czar, &c.'

Barnes, Philip (c.1820-1898)

Artist and schoolmaster. Born in Britain. With **J.C. Smith** painted a panorama of the Thames. In *Cornwall Chronicle* advertisement, 22 Sept. 1849, this panorama is described as 'A Moving Panorama of the City of Cities, London, as seen from the River Thames, containing nearly 3,000 feet of Painted Canvas.' Added to it were tableaux of local scenes including the new Scotch Church. Died Launceston, Australia, 1898.

Exhibition hall panoramas

(With **J. C. Smith**) 'Panorama of the Thames', Temperance Hall, Launceston, Australia, 1849, 1850; Victoria Theatre, Hobart, Australia, 1849, 1850;

Mechanics Hall, Melbourne, Australia, 1850; Englebert's Hotel, Campbell Town, Australia, 1850; Temperance Hall, Melbourne, Australia, 1852.

Lit.: Kerr, p.46.

Barnett, Cpt. William

Artist. View of the Taj Mahal on the 'Overland Mail' moving panorama at the Gallery of Illustration, Regent Street, London, 1850-1852, 1856, painted after a drawing by Barnett. [Check *Army List*]

Barnum, Phineas Taylor (1810-1891)

Showman. Born in Bethel, CT, 5 July 1810. According to '**Dr**' **Judd**, 'at one time in his early life he travelled about the country exhibiting a panstereorama of Solomon's Temple. He advertised on his small bills that there was \$10,000 worth of gold in the construction of this model. He forgot to add leaf to the word gold in his advertisement.' In 1841 he purchased Scudder's American Museum, 218-222 Broadway, New York, renaming it Barnum's American Museum. This was a house of curiosities - bearded ladies, a Fijian mermaid, the dwarf, 'General Tom Thumb', etc. Occasional exhibition of panoramas (e.g. in 1851 **Sontag**'s panorama of Milton's 'Paradise Lost' and 'Paradise Regained') and large spectacle pictures. Met **Albert Smith** in 1844, the two men visiting fairgrounds together in search of attractions for Barnum's Museum, and Smith was with him when he bought 'The Happy Family' - 200 animals and birds living in harmony in one cage. Later he would acquire a duplicate of Albert Smith's 'Ascent of Mont Blanc' panorama. In 1858 Barnum sent Judd over to England; he returned with **Thiodon**'s Theatre of Art. He opened 'The Greatest Show on Earth', a circus that in 1871 turned into a three-ring extravaganza. At Barnum's Museum in 1867, in competition with Banvard's Museum with its panorama of the Mississippi, Barnum exhibited a panorama of the Nile. In c.187[...] acquired **Thomas Hornor**'s 'Panorama of London', **George Danson** and **William Telbin**'s 'Paris by Night', and Danson's 'London by Night', and had them shipped to the US. Director of the Colosseum, Broadway and 35th Street, New York. 1881 went into partnership with his principal rival, **James A. Bailey**, to form the Barnum & Bailey's Circus. They acquired **John Rettig**'s 'Fall of Babylon' and exhibited it in Boston, MA. in 1890. Died in Philadelphia 7 Apr. 1891.

In 1879 'Barnum's Menagerie and Panorama', the latter being a moving panorama of the Russo-Turkish War, was exhibited next to Oddfellows' Hall, Launceston, Australia. [Same Barnum? – check]

Lit.:

Barrett, [...]

Panorama proprietor? Handbill in N-YHS Collection announces a concert to be given by the Barker Family vocalists, together with 'Barrett's Panorama the American Revolution' and '**Jones**' Panorama of the Present [i.e. American Civil] War.' It would take place 'in Public Hall, this Place', presumably in New York, c.1864.

Barrett, Mr

Pianist. Performed with '**Gompertz**'s Grand Diorama [i.e. moving panorama] of the War in Egypt', Philharmonic Hall, Southampton [n.d.].

Barrett, Frederick

Lecturer for '**Hamilton**'s Latest Excursions at Home and Abroad...[including] the Heroic Defence of the British at Rorke's Drift', Surrey Masonic Hall, Camberwell New Road, London [c.1880] .

Barsy, Adolf (1872-1913)

Painter of portraits, frescoes, and altarpieces. Born in Budapest 17 Mar. 1872. Studied in Budapest, Vienna and Munich. Member of the crew of artists responsible for painting **Árpád Feszty**'s 'Entry of the Magyars', 1894. Died Dec. 1913.

Bartels, Hans von (25 Dec. 1856 Hamburg – 1913 Munich)

Marine artist. Assisted **F. A. Roubaud** in painting 'The Storming of Akhulgo [Achulgho]', 1890.

Batholomew, [...]

Panorama proprietor. Proprietor of 'Bartholomew's Panorama of the Holy Land', a moving panorama exhibited at Pierrepont Street Baptist Church, Corner of Pierrepont & Clinton Streets [Brooklyn?], June 1863.

Bartholomew, Truman C. (1809-1862)

Boston scene-painter and panorama artist. Half-brother of **W. N. Bartholomew**. With **Minard Lewis** exhibited a mechanical theatre, 'The Battle of Bunker Hill', which toured the US from 1838 at least until 1856. It opened in Boston in 1838. By Aug. of that year it was in New York. Between 1838 and 1852 it revisited New York twice, and toured north as far as Portland, ME, and south to Philadelphia, Baltimore, Washington DC, and Richmond, VA. In 1859 it was put up for sale in New York. The painting of 'Dr Kane's Arctic Voyages', 1857, was attributed to T.C. Bartholomew and **Minard Lewis**.

Lit.: Joseph Earl Arrington, 'Lewis and Bartholomew's Mechanical Panorama of Bunker Hill', *Old-Time New England*, 54 (1961), pp.50-58

Bartholomew, William Newton (1822-1898)

Panorama painter. Half-brother of **T.C. Bartholomew**. Began his career as a cabinet maker. Principal painter of, and author of many of the drawings for, **J.W. Jones's** 'Pantoscope of California', 1852. Later became a supervisor of drawing instruction in the Boston high schools and exhibited landscape paintings at the Boston Athenaeum.

Lit.: Croce and Wallace, p.33

Bartlett, William Henry (1809-1854)

Topographical draughtsman. Apprenticed at the age of 13 to John Britton who trained him in antiquarian and architectural drawing. In same way as **Thomas Allom** worked for Fisher, Son & Co., Bartlett worked for the publisher, George Virtue, producing drawings that were then engraved/etched on steel for numerous topographical travel books. Made four tours to North America and three to Middle East. His books included *Walks about the City and Environs of Jerusalem* (London: George Virtue 1844); *Views Illustrating the Topography of Jerusalem* (1845); and *Jerusalem Revisited* (London: Hall, Virtue 1855). Provided all the sketches for **William Roxby Beverly's** 'Diorama [i.e. moving panorama] of Jerusalem and the Holy Land', 1851, and whilst it was being exhibited at St George's Gallery, Hyde Park Corner, London, acted as its lecturer. It consisted of 34 tableaux concluding with 'The Crypt of the Holy Sepulchre'. By 1855 the panorama was in Birmingham. In *Brief Memoir of the Late William Henry Bartlett* (London: Rickerby 1855), William Beattie states that the Jerusalem panorama 'is, I believe, still exhibiting in Ireland.' Provided the drawings for **W.D. Hall's** 'Diorama of Egypt and Palestine' [double check not same panorama?], London [n.d.], which then toured the provinces visiting Assembly Rooms, Bridgnorth, 1857. Bartlett died whilst returning from a tour of Turkey in 1854.

Lit.: Alexander M. Ross, *William Henry Bartlett, Artist, Author, Traveller* (University of Toronto Press 1973) - includes the text of Beattie's *Memoir*; obituary in *Art Journal* (1855), p.24-26; *A Pilgrimage through the Holy Land Explanatory of the Diorama of Jerusalem and the Holy Land...* (Nottingham: Printed by Stafford & Co. [n.d.]); *ODNB?*.

Barton, [...]

English architect who designed the Rotundo wao Ryounkaku at Asakusa Park, Tokyo, opened 11 Nov. 1890, demolished by the Tokyo Earthquake, 1 Sept. 1923

(information supplied by Aya Mihara, Sept. 1997).

Barton, Russell,

One of the five directors of the Sydney Cyclorama Company. Address given in descriptive booklet for the Battle of Gettysburg panorama as Five Dock.

Barton, Therese ([...]-1838)

Panorama proprietor. In 1814 inherited panorama business in Vienna, including the rotunda in the Prater, from her husband, **William Barton**. Exhibited Gibraltar (1816 and 1827), Vienna (1817), and Paris (1818). Besides running the rotunda in the Prater, Therese Barton seems to have toured the Gibraltar panorama: it visited Leipzig (1815). In 1824 was exhibiting the scaled drawings by her late husband for panoramas that were never carried out. Also hired out the rotunda to other proprietors who were touring their panoramas.

Barton, William (1774-1813)

Panorama artist and proprietor. In c.1802 purchased the rotunda in the Prater, Vienna where **Robert Barker**'s panorama of London had been exhibited in the previous year. After making sketches of Vienna Barton commissioned **Laurenz Janscha** (1749-1812), assisted by **Carl Postl** (1769-1818), to paint a panorama of the city. This went on show in the spring of 1804. He also prepared sketches for a panorama of Prague and commissioned Postl to paint it. The Prague panorama went on show in 1805. In 1806 he took the Vienna panorama on tour visiting Dresden, Leipzig, Berlin (1807), Hamburg (1807), Copenhagen, Stockholm, St Petersburg, Frankfurt (1809), and Munich (1810). In 1810 he announced that his next panorama for Vienna would be of Copenhagen. In 1812 he built a new, more permanent rotunda in the Prater on the site of the old one. This opened with a panorama of Gibraltar, and Barton offered a reward to any visitor who could identify the minutest error in his depiction of sails, masts, rigging, etc. The Gibraltar panorama was exhibited in Munich in 1818, closing 15 Mar.. The *Hull Advertiser* announced the death on 20 Aug. 1814 of William Barton, 'panorama painter of Hull.' However his death was also announced in the [Vienna Newspaper – German title?] as having occurred on 23 Sept. 1813. Barton's business was inherited by his widow, **Therese Barton**. An article cited by Oettermann (p.291) stated that Barton's panoramas had also been exhibited in London, Paris, and Budapest. Certainly Barton's 'Correct Nocturnal Panorama of Copenhagen' was exhibited at Spring Gardens, London in 1808, and at the Circus, Hull in the same year. [The son of Mozart, Franz Xaver Mozart, in his diary for 1819-1821, mentions a visit to a Barton panorama when he visited Danzig. By this time it was being toured and exhibited by Steinerer [or should it be Steinmeyer?]].

Lit.: 'Koniglich Bayerischeer Polizey', *Anzeiger von Munchen*, 18 Feb. 1818;

Oettermann, pp.288-291, 294-295

Barwick, 'Professor' T.

'Celebrated blind vocalist, harmoniumist, and pianist' at **Hamilton & Overend's** Thanksgiving Day Panorama, 1872, 1880.

Bassot, F.

Panorama artist. [Listed by EBM as member of T. Poilpot's crew – for which panorama?]

Batchelder, J.

Panorama proprietor, vocalist, pianist, and lecturer. Proprietor with **F.C. Duval** of the moving panorama, *Sea and Land: The Most Interesting Coast Scenery of England* which comprised 'great headlands, towns, bathing places, bays, harbours, lighthouses, storms, shipwrecks, lifeboats, gallant rescues, &c., with vessels of every description, followed by Britain's great naval battles, fought under the hero of heroes, Lord Nelson...' Batchelder delivered his lecture – descriptive, historical, and statistical – and related incidents in his own travels, extending over a period of 20 years, embracing many amusing anecdotes of personal adventures.

Exhibition hall panoramas:

'Tour in Southern Africa', Norwich 1856; Cheltenham 1857. 'Monster Panorama of Africa and India', Cheltenham, 1859 (advertised as 'Fifth year and second visit to Cheltenham'); 'Sea and Land', Bedford Rooms, Bedford, 1864; Temperance Hall, Cambridge, 1864; Assembly Rooms, Stamford, c.1864 (on Stamford playbill describes himself as 'from St. Peter's Hall, Norwich; Royal Albert Rooms, Bristol; the Polygraphic Hall, London; St. George's Hall, Liverpool; and the Free Trade Hall, Manchester, &c. – presumably all places where he had exhibited his panorama).

Batchelder, R.G. see Bachelder, R.G.

Bates, Andy

Clown. Performed with **Goodwin & Evans'** moving panorama, 'The Original Dr. Kane's Arctic Regions', exhibited at Tuoro Hall, Hartford, CT, 1858. Bates is described on the bill as 'The Greatest Living Pantomimist.'

Battie, William

Batty, Lt. Col. Robert (1789-1848) [Also seen spelt as 'Battie']

Artist. Described on handbill as 'Principal artist to Vauxhall.'

Pleasure garden panoramas:

Vauxhall Gardens:

'Stupendous Pictorial Representation of the Kremlin in Moscow, as Seen by Daylight and at Night', 1850; 'City of Constantinople as Viewed from the Entrance to the Golden Horn' [n.d.]. Panorama painter. Elected F.R.S. [...]. Provided the sketches for Monsieur **P. Daguire & Co.**'s exhibition hall panorama, 'The Siege of Antwerp and the Battle of Navarino', painted by **T. Turner**. It was exhibited at the Subscription Rooms, Exeter, 1834.

Bauer & Hill

Architects. Engaged in 1883 by Eugene Davids to design the rotunda at the corner of Wabash Ave. and Hubbard Ct., Chicago, for *Paul Dominique Philippoteaux's* first Battle of Gettysburg panorama. *The Inland Architect & Builder*, 1 (1883), p.83, stated that it would 'be similar to one constructed in London, Paris, Berlin, St. Petersburg, and also one which was erected in New York last year.'

Bayard, Frank

Panorama proprietor and manager

Exhibition hall panoramas:

'Grand Moving Diorama and Personally Conducted Tour round the World', Albert Palace, Battersea Park, London, 1886.

Bayne, Walter McPherson (1795-1859)

Landscape artist, and panorama artist and proprietor. Born in Britain. Thought to have settled in Boston, MA 1837. Exhibited paintings in the Boston Athenaeum, 1837-1846. The London part of his 'Europe' panorama included a view of the Thames Tunnel 'as it was illuminated on the occasion of its opening', and 'An Extensive Bird's-Eye View of the City.' According to the *Weekly Reveille*, 22 Oct. 1849 (quoted by McDermott, p.68) it was the one panorama visiting St Louis that did not lose money. Bayne seems to have returned to England c.1854.

Exhibition hall panoramas:

'Bayne's Gigantic Panorama of a Voyage to Europe', Amory Hall, Boston, MA, 1848; Philadelphia [...]; Broadway, New York, 1850. Toured until 1856, visiting Baltimore, Charleston, and St Louis.

Lit: Groce and Wallace, p.38

Baynes, T.M.

Artist and lithographer. Drew and lithographed 'View of the North Bank of the Thames from Westminster Bridge to London Bridge, Shewing that Part of the Improvements Suggested by Lt. Col. Trench which is Intended to Carry into Execution' (1825). [Expand]

Beale, [...]

[RAP in letter of 14 Apr. 1998 says he has discovered that the manager of the Gallery of Illustration was a 'Mr Beale.' - Find evidence]

Beale, Dr Edmund (fl. 1855-1865)

Proprietor (with **Craven**) of 'Panoramic Voyage to California and Return.' This gold-rush panorama, depicting a trip from Philadelphia to California, 'rounding Cape Horn in a terrific storm', and back to Boston, had been painted by **George Heilge**. Beale was also the proprietor of the first US Arctic panorama of the search for Sir John Franklin, first performed at the Odd Fellows Hall, Washington DC in Sept. 1855. It appeared in Philadelphia in Mar. 1856, and in 1857 Beale was in New York preparing to sail with **D.C. La Rue** to England on the steamship, *City of Baltimore*. A few weeks later they were in Liverpool. According to an 1859 pamphlet promoting an appearance of the show in West Virginia, and also in an advertisement when it was being exhibited in Cleveland, OH in Aug. 1859 the Arctic panorama was exhibited at the Gallery of Illustration, Regent Street, London. Queen Victoria, the Prince Consort, the Princess Royal, the Prince of Wales, and Lady Franklin were said to have viewed it. This panorama had also been painted by George Heilge, and had over 130 tableaux making it one of the most ambitious of its kind. Beale purchased what was left of **John Treadwell**'s show some time between 1858 and 1859, and stitched the two panoramas together to make an even longer one. In 1863 he took the expanded panorama to the Natatorium, Philadelphia, where it appeared in rotation with other Beale panoramas such as 'Beale's Western World.' A reference to Edmund Beale's 'Revolutionary Panorama' appears in Joseph Boggs Beale's diary, 1 Jan. 1864. He had sold it 'the other day'. (Information supplied by RAP, 13 May 1998 and 11 June 2005)

Exhibition hall panoramas:

Beale and Craven's 'Panoramic Voyage to California and Return', Stoppani's Hall, New York, 1850; Franklin Hall [...] [n.d.]; 'Dr Beale's Grand Illuminated Historic Voyage of Dr Kane's Arctic Exploration', 1855, Odd Fellows' Hall, Washington DC, 1855; Odd Fellows' Hall, Richmond, VA, c.1855; Concert Hall, Norfolk, VA [c.1855]; Assembly Buildings, 10th & Chestnut Streets, Philadelphia, 1856; Tremont Temple, Boston, 1857; Library Hall, Newark, NJ; 1858; Melodeon Hall, Cleveland, OH, 1858. 'Panopticon of the War in India', Wilmington, DE,

1859; Macon, GA, 1860. Kane's Arctic panorama expanded with tableaux from John Treadwell's panorama, Natatorium, Broad Street, Philadelphia, 1863.

Lit.: Potter; Potter & Wamsley

Beale, George

Panorama exhibitor. Brother of **Edmund Beale**. Toured a copy of his brother's Arctic [moving] Panorama. This version was lost in a shipwreck in the Gulf of Mexico when being transported to New Orleans, 1863.

Beale, H.W.A.

Musician. Provided musical accompaniment on the Apollonicon to 'The City of Lisbon Before and After the Great Earthquake of 1755' at the Cyclorama, Colosseum, Regent's Park, London, c.1851 [check this date]. Also provided organ accompaniment to 'London by Day' and 'London by Night' at the Colosseum in c.1864. (The handbill states that 'London by Night' was being exhibited for a few months before its removal to the United States).

Bean, William George

Managing Director of Blackpool Pleasure Beach. With **W.H. Strickler** and [...] **Outhwaite**, formed a company called Monitor and Merrimac to build the Spectatorium, Blackpool Pleasure Beach, 1910.

Becker, Carl (or Karl) (1862 – [?])

Panorama painter. Born Karlsruhe and studied at the Karlsruhe Art Institute. Member of crew assisting **E. Bracht** with 'The Battle of Missionary Ridge and Look-Out Mountain', painting the Federal troops, the artillery and other arms. The panorama was exhibited initially in Philadelphia in 1886. It, or a second version of it, was exhibited at the World's Columbian Exhibition, Chicago, 1893. He later assisted **F.A. Roubaud** in painting 'The Battle of Borodino', 1912.

Becker, Ludwig

[...] Accompanied Burke and Wills' during their Victorian Exploring Expedition to the Gulf of Carpentaria for part of the way. With **William Strutt** provided works for the moving panorama relating to it, 'The Grand Moving Diorama Illustrating the Exploring Expedition', by **Thomas Clark** and **William Pitt**.

Bedini, Jehan

Entertainer. Described as 'equipoist extraordinary' in advertisement for **Harry H. Hamilton's** Excursions: The Passing Hour, Free Trade Hall, Manchester, 1898;

Tudor's Circus, Macclesfield, 1898.

Beechey, Frederick William (1796-1856)

Geographer, rear-admiral (eventually), and panorama draughtsman. Son of Sir William Beechey RA. 'Liberally presented' **Henry Aston Barker** with drawings for his 360 degree 'View of the North Coast of Spitzbergen', Panorama, Leicester Square, London, 1819-1820. Also supplied **Messrs Marshall** with drawings for their moving panorama of the Frozen Regions taken when accompanying John Franklin's Arctic expedition of 1818. This was exhibited at the Rotunda, George's Square, Glasgow, 1822. The 'Polar Regions', exhibited by Messrs Marshall at Ducrow's Amphitheatre, Crown Street, Aberdeen in 1833, for which Beechey was credited, presumably the same panorama.

Belcher, [...]

[RAP in email, 24 Mar. 2005, reports 'Belcher's Illuminated Mirror of the Holy Land and Egypt']

Bell, C.G.

Lecturer at **Moses Gompertz's** 'New and Gigantic Panorama Illustrating Garibaldi's Brilliant Campaign in Italy', Prince's Theatre, West Nile Street, Glasgow, c.1868.

Bellairs R.N., Lt.

Artist. Supplied sketches for the moving panorama, 'Route of the Overland Mail', Gallery of Illustration, Regent Street, London, 1850-1852, 1856.

Bellamy, John (1808-1893)

Architectural model maker and showman. For over fifty years toured Britain with an 'Exhibition of Paragon Models.' To accompany one of his most popular models, that of Windsor Castle, Bellamy exhibited a series of sixteen cosmoramic views of the Castle's state apartments. The cosmoramic views are first mentioned in advertisements in 1851. There is a handbill in the JJ Collection, Bodleian Library, inscribed 'May 25 1886', announcing an exhibition of seventeen views of Windsor Castle at the Albert Palace, Battersea. Were these Bellamy's? Taken under the patronage of Queen Victoria and 'exquisitely finished, they were to be viewed through concave and convex glasses. Bellamy died Westbury on Severn, Gloucestershire.

Bellars, Ferdinand

Artist. During Second World War assisted **R. Myerscough-Walker** in painting panoramas for the R.A.F.'s Link Trainer.

Bellew, Harold Dominic (1855-1911)

Panorama lecturer and actor. At age of 21 was lecturer at **John Morris Mankiewicz's** 'Moving Diorama of the French German War', Melbourne, 1872. Later, as Kyrle Bellew, became a noted actor in melodrama in Britain, America, and Australia.

Bellew, Kyrle, see Bellew, Harold Dominic

Bellin, Samuel (1799-1893)

Engraver. Born 13 May 1799 in Chigwell, Essex. Studied under James Basire II. Spent 1828-1834 in Rome completing his artistic education. It was during this period that he made pencil drawings for his etching, 'The Panoramic View of Rome, taken from the Casa Claudia on the Monte Pincio', which was published in three sheets London by **Colnaghi Son & Co.**, 2 Feb. 1835, and advertised in the *Literary Gazette*, vol. 9 (1835), p.381. Died in Regent's Park Road, London, 29 Apr. 1893.

Lit.: *ODNB*.

Bellinger, Georges [Make sure spelling not 'Bellenger']

Panorama painter. Graduate of the École de Beaux Arts, Paris [check]. [Listed by EBM as member of T. Poilpot's crew – for which panorama?]

360-degree panoramas:

(With **Leopold Franz Kowalsky**, **Louis Picard**, and others) 'The Battle of Bunker Hill', 401 Tremont Street, Boston, MA, 1888.

Bendon, Prince

Ventriloquist. Performed at '**Harry**' **Poole's** Myriorama, St Helier, Jersey, 1896.

Benedotti, M. [include this entry?]

Lanternist? His 'Colossal Diorama of Mediterranean Coast and Continental Scenery', performed at the Pimlico Rooms, Warwick Street, London in 1870; and his 'Grand Moving Panorama of a Journey from England to India', performed at the Pimlico Rooms, Warwick Street (same address?) in 1865 both seem to have been lantern shows. (See *Pimlico: Deep Well of Glee*, by Adam Stout (London: Westminster City Archives 1997), pp. 43-44).

Bengough, Richard

Panorama artist. Painted dioramas for the Haningtons [see Avery, chapter II]. One of the artists responsible for painting ‘**Townsend** and **Orr**’s Hudson River Panorama’, 1849.

Benhey

Artist. Drawings made by him used, with permission from Cawthorn, Printer and Bookseller to the Admiralty, in painting ‘The Search for Sir John Franklin. **Hamilton**’s Grand Moving Panorama of the Arctic Regions, Royal Subscription Rooms, Exeter, 1850.

Bennett, E.

Panorama proprietor.

Exhibition hall panoramas:

France and the Franco-Prussian and Civil War, Agricultural Hall, London, 1871; ‘E. Bennett’s Colossal Geographical Moving Diorama’ consisting of a trip from Charing Cross to Calcutta, concluding with the War in Afghanistan, Horns, Kennington, 1878.

Bennett, H.

Pianist at **Bennett Brothers**’ ‘Grand New Diorama...[of the] Stately March ...of H.R.H. the Prince of Wales...through the...Indian Empire.’, Assembly Rooms facing Clapham Road Station, London, 1886.

Bennett Brothers

Panorama proprietors. Gave their address on poster: ‘Mr Bennett, 31 Charlotte Terrace, Islington, London.’

Exhibition hall panoramas:

‘Grand New Diorama of France, India, and Africa’, London [n.d.]; ‘Grand New Diorama ... [of the] Stately March of H.R.H. the Prince of Wales...through the...Indian Empire’, Assembly Rooms facing Clapham Road Station, London, 1886.

Bent, Horace

New Zealand artist. Painted ‘Franco-Prussian War’, Masonic Hall, Dunedin, 1871.

Bernard,

Panorama artist. Assisted **Colonel Lienard** painting the 'Siege of Paris' panorama, 1876. Winner of the *prix de Rome* in 1875 [check].

Berninger, Edmund (1843-[...])

Munich panorama artist. Specialised in landscape and architectural painting. Born in Mecklenburg. Obtained diploma as chemist and druggist. At an early age went to Alexandria, staying there for 10 years. Then attached himself to the Berlin Academy, then later at Munich. Travelled in Britain, the Netherlands, France, Italy, Algiers, Egypt, Palestine, Greece, and Turkey, and his paintings included 'View of London' (1873), 'The River Thames' (1876), 'The Streets of Cairo' (1877), 'View of Jerusalem' (1881). Collaborated with **Louis Braun**, painting the landscape for the 'Constantinople' and the 'Battle of Murten' panoramas. 'Exodus' panorama: A short notice in *Munchener Neueste Nachrichten* (Munich daily paper), 12 Oct. 1891, states, without naming the artist, that the transporting of the 'Old Egyptian Panorama' [i.e. 'Egypt in its Grandeur'] from Munich to London would have to be postponed for a month until the middle of Nov. When painting this panorama he received much help from Dr Georg Ebers, a celebrated Egyptologist. The faux terrain was created by Paul Hey of the Munich Academy.

360-degree panoramas:

'Constantinople', Breslau, 1888. (With Louis Braun) 'Battle of C[h?]ampigny-Villiers', Stuttgart, 1890; Frankfurt, 1896-1897. 'Exodus', Munich, 1891, transferred to U.K. to become 'Egypt in its Grandeur', Niagara Hall, York Street, London, 1891-1893. (With Louis Braun, and others) 'Battle of Murten, 1476', Zurich, 1894.

Lit.: *Die Kunst fur Alle*, 4 (1888-1889), p.79, 6 (1890-1891), pp.269, 286-287, 9 (1893-1894), p.155; Thieme-Becker; E June Brown, 'The Niagara Hall Mystery', *Newsletter of the Westminster South Local History Society*, June 1991.

Port.: An oval head-and-shoulders portrait of Berninger appears on *Great Cyclorama: Ancient Egypt* (1891), the descriptive booklet for the panorama when exhibited at Niagara Hall.

Bertault, Monsieur

In 1840 exhibited at the Salon Royal, St Helier, Jersey what he described as a diorama, which consisted of views of Mont Blanc; Vesuvius during its 1822 eruption; the Thames Tunnel; Holyrood; Dover Harbour; Gibraltar; etc.

Bertrand, Joseph (1848-[...])

Panorama artist. In 1882-1883, with **L. Sergent**, assisted **P. Philippoteaux** in painting in Brussels the first version of 'The Battle of Gettysberg' cyclorama. Collaborated regularly with Sergent. They painted their 'Battles of Vicksburg' cyclorama in the studio of Messrs **Marlier** Frères, Paris. In addition to their panoramas they painted landscapes and battle paintings 'which adorn the walls of a number of chambers in the new City Hall of Paris and other Government buildings...' According to the Vicksburg descriptive booklet, 'the artist, Monsieur Joseph Bertrand, came to this country [i.e. USA] two years ago [i.e....], spent several months on the battlefield of Vicksburg taking sketches and drawings of the country, consulted the official maps at Washington, and obtained from soldiers and veterans of Vicksburg details as it really took place. He then returned to Paris and occupied nearly eighteen months in painting this Grand work of Art. [He] is today in the prime of life. He was born in Cognac in 1848, and from the first evinced great talent for drawing. He was a pupil of the Art Academy of Bordeaux, and from there went to Paris where he studied under Deslechin, Daubigny the elder, and under Lavastre.' Painted various large paintings with **Alphonse Marie Deneville** and **Edouard Detaille**.

Descriptive booklet for 'Waterloo' panorama lists the following panoramas by Bertrand and Sergent: 'Battle of Vicksburg' (for New York); 'Battle of Kars' (for Moscow); 'Battle of Tel-el-Kebir' (for London); 'Battle of Waterloo' (for San Francisco); 'Battle of Plevan' (for St Petersburg); 'Battle of Bugenval' (for London); Battle of Tetouan' (for Madrid); 'Battle of Champigny' (for Paris); 'Battle of Gettysburg' (for Chicago); 'Siege of Metz' (for Vienna).

360-degree panoramas:

(With **Lucien Sergent**) 'Battles of Vicksburg', Seventh Avenue and 55th Street, New York [1879? – later surely]; Corner of Mason and Eddy Streets, San Francisco [n.d.]; Nippon Panorama House, Asakusa Park, Tokyo [date]. (With Lucien Sergent) 'Battle of Gettysburg', [...] Chicago [...]. (With Lucien Sergent) 'Battle of Waterloo', San Francisco, [1888?]; Cyclorama, Victoria Parade, Melbourne, 1889. (With [...]) 'The Battle of Plevna', [...] St Petersburg [...]. 'The Battle of Tetouan', [...] Madrid [...]. 'The Battle of Kars', [...], Moscow [...]. 'The Battle of Bugenval', [...] London [...] [find other evidence]. 'The Battle of Champigny', [...] Paris [...]. 'The Battle of Tel-el-Kebir', [...] London [...]. 'The Siege of Metz', [...] Vienna [...].

Bessy, G.W.

Publisher. Published new editions of **R. Havell Junior**'s panoramas of Paris (1831) in 1840 and of the Rhine (1837) in [...]. [Check contemp trade directories for any further information]

Betsellier,

Panorama artist. Famous for an equestrian portrait of Marshall McMahon, commissioned by the French government. According to *NY Sun* advert., 27 Oct. 1875 he was one of about 30 'Parisian artists of note' who assisted **Fortuné Liénard** painting 'The Prussian Siege of Paris', exhibited at the Colosseum, NY, 1875. The panorama was subsequently exhibited at the Centennial Exposition, Philadelphia, 1876.

Betts, John

Publisher of table games including jigsaws, maps, globes etc. Traded from 7 Compton Street, Brunswick Square 1827-1845; and 115 Strand 1845-1874. Published a didactic Noah's Ark incorporating a moving panorama, c.1845-1850.

Lit.: Linda Hannas, *The English Jigsaw Puzzle*, 1760-1890 (London: Wayland 1972).

Beveridge, Mr

Panorama guide. In attendance, acting as 'guide, philosopher and friend', at the 'Panorama of Jerusalem on the Day of the Crucifixion', Elmbank Street and Bath Street, Glasgow, 1890.

Beverly, William Roxby (1811-1889) (Sometimes spelt 'Beverley)

Scene-painter and panorama artist. Born Richmond, Surrey. Resident scenic artist at the Lyceum, Drury Lane, and the Princess's Theatres, London. Brother of the actor, Henry Roxby Beverley [sic]. Born Richmond, Surrey. Taught by **Clarkson Stanfield**. Responsible for the scenery for **Albert Smith**'s extravaganzas at the Lyceum. Engaged by Smith to paint the tableaux for his 'Overland Mail' panorama. In 1851 accompanied Smith to Chamonix and Mont Blanc, and on their return painted the tableaux for 'Albert Smith's Ascent of Mont Blanc.' Painted additional tableaux for a variant of the entertainment which went via the Rhine and Baden to Mont Blanc, and returned via Boulogne and Paris. Painted the concluding tableau for **Thomas Allom**'s Constantinople panorama when it reopened at the Egyptian Hall, 1854. Accompanied Smith on a trip to the Paris International Exhibition in 1855. Painted, or directed the painting, of all the 'new illustrative views' on Albert Smith's moving panorama, 'Mont Blanc to China', with the exception of the intr'acte view which was by **P. Phillips**. Directed the painting of the 33 tableaux for the 'New and Magnificent Diorama of Jerusalem and the Holy Land', St George's Gallery, St George's Place, Hyde Park

corner, London, 1851-1853, 'from sketches made on the spot [by **W.H. Bartlett**] during repeated journeys in the East'. Beverly's name appears in list of artists in **Charles W. Poole**'s descriptive booklets credited with having painted panoramas supposedly still held in Poole's stock.

Theatre panoramas:

Theatre Royal, Manchester:

'Moving Diorama Introducing Views from England to India', 1830.

Exhibition hall panoramas:

Albert Smith's 'Overland Mail', Willis's Room, St James's, London, 1850; Cheltenham, 1850. 'Constantinople by Moonlight' tableau for **Thomas Allom**'s 'Moving Diorama of Constantinople', Polyorama, Regent Street, London, 1850-1851 and Egyptian Hall, London, 1854. **W.H. Bartlett**'s 'Great Diorama of Jerusalem and the Holy Land', St George's Gallery, Hyde Park Corner, London, 1851-1853; Shakespeare Rooms, Birmingham 1855. Albert Smith's 'Ascent of Mont Blanc', London, 1852-1858 (With **Moses Gompertz**) 'Diorama of Holyrood Chapel, Scotland', Assembly Rooms, Bridgnorth, 1857. The views of China on Albert Smith's 'Mont Blanc to China', London, 1858-1859. Moses Gompertz's 'Diorama of Mount Vesuvius' described in an advertisement in the *Cheltenham Looker-On* (20 Oct. 1860) as 'painted by William Beverly.'

Lit.: DVSP; *ODNB*

Beverly, W. , junior

Panorama painter and actor. Besides being billed as the artist responsible for the Oberon panorama, Beverly is billed several times as one of the actors in the entertainment, as is Mr R. Roxby. Tickets were to be had of 'Mr Beverly, 13 Huntriss-row... The Scenic department under the entire direction of Mr. W. Beverly.'

Theatre panoramas:

'Moving Diorama from the Fairy Tale of Oberon', Theatre, Scarborough, 1834.

Bevis, Henry

Artist. An announcement in a *Niagara in London* descriptive booklet (1893) advises visitors to the Niagara Hall, York Street, London, not to miss the '40 feet Panorama of Jerusalem, specially prepared by Mr Henry Bevis, under the supervision of **Rev. James Neil**, M.A., late of Jerusalem.'

Bianco, M

Panorama proprietor. His Garibaldi panorama was most probably that painted by **J.J. Story**.

‘M. Bianco’s...Moving Diorama of the Life and Marvellous Career of Garibaldi’, Derby, 1860; Exchange Hall, Nottingham, 1861.

Biberstein, Franz (1850-1930)

Panorama artist. Born in Solothurn, Switzerland, 12 Feb. 1850. Studied at the Munich Academy of Fine Arts under Profs. Pilotti and Dietz. Worked in Munich under the direction of the panorama painter, Ludwig Braun. Recruited by **August Lohr** for the American Panorama Company, Milwaukee. Thus from 1886 lived in Milwaukee where worked as a landscape artist on various panoramas. Member of crew which painted ‘Jerusalem on the Day of the Crucifixion’ panorama, exhibited in Buffalo, N.Y., 1888. In 1910s travelled and painted Canadian Rockies. Remained in Milwaukee till his death on 26 July 1930.

Ports.: Features in a group photograph with other German Milwaukee panorama artists, 1886, in collection of Wisconsin Historical Society; also, with **A. Lohr**, in an image of the painting of ‘The Battle of Manila Bay’ in *Milwaukee Sentinel*, 14 May, 1899.

Bidden, H.B.

Artist. Drew ‘All Round Snowden: A Panorama from the Summit with the Names of the Principal Mountains’ [c.1880].

Biermann, Samuel (1793-1847)

Landscape artist and print publisher. Lived in Basle. Eldest son of Peter Biermann with whom he ran a print publishing firm from 1823-c.1836. At Christmas Dec. 1825 Heinrich Friedrich Müller displayed a collection of cosmoramas of Swiss scenery by Biermann at his premises in Königstrasse, Berlin. In c.1836 Biermann became ill with severe depression and withdrew from public life.

Birbeck, John

Advance agent. In *Era*, 7 Oct. 1899’, described as ‘formerly Advance Agent with Mrs Joseph Hamilton’s Excursions.’

Birch, W. Bathurst

Panorama lecturer. In July 1860 presented an entertainment called ‘Odds and Ends’ at Willis’s Rooms, St James’s, London. Acted as cicerone for ‘**Hamilton**’s Excursion to the Continent and Back within Two Hours’, Cheltenham, 1861. Related to, or same man as, **W. Birch**, below?

Birch, William [or Henry?]

Panorama proprietor and cicerone. Acted as manager for G.B.W. Lewis's circus and theatrical troupe. Generally referred to in publicity as 'Mr Birch', but the San Francisco paper, *Daily Dramatic Chronicle*, 25 Sept. 1866, p.3 refers to him as 'Mr William Birch.' [On the other hand MC identifies him as Henry Birch – email to author 8 Mar. 2004]. His patter included wit, satire, impersonations, and songs. From June to Aug. 1863 (67 nights) Birch performed his 'Holiday Trip, or, A Run through the Continent', for 'the first time in the colonies', in the Lecture Hall of the Polytechnic, Bourke Street, Melbourne, Australia. In an advertisement the Polytechnic's proprietor promised that Birch's entertainment would be produced regardless of expense, and that the 'well-known' artists, **John Hennings** and **Benjamin Tannett** had for several weeks past been engaged in rendering the pictorial part of the exhibition as perfect as possible, which, 'with the high testimonials Mr Birch brings from the English journals, is a sufficient guarantee to the Melbourne public of the excellence of the whole entertainment' (*Melbourne Argus*, 26 June 1863). In London the show had been held at Willis's Rooms, King Street, St James's, and had been patronised by a long list of noblemen and women. [Performers often travelled to Australia via India. Did Birch? Any record of visit in Calcutta newspapers, for example?] The Melbourne performances were well attended, and before leaving Birch expressed a confident hope of returning to the city, 'where he must always recollect the wheel of fortune first turned in his favour.' (*Melbourne Argus*, 24 Aug. 1863). With **Mrs Birch** (see below) departed Shanghai aboard the *Dupleix* on 7 Apr. 1866, and arrived at Yokohama on 12th. Performed his 'superb diorama' (moving panorama), 'The Holiday Trip, or Tour of Europe', at the New Godown (i.e. warehouse) of Mr Hegt, a Dutch trader in Yokohama, on 30 Apr., 12 May, and 21 May. Most probably this was the very first appearance of a panorama in Japan. One tableau consisted of a view of the Tower of London as seen through the rigging of a ship. It would have corresponded therefore with **Charles Marshall's** 'Tour of Europe' and '**Hamilton's** Excursion to the Continent and Back.' (A similar vessel features near the beginning of **Jaques's** 'Excursion to America'). For the 'Excursions to the Continent and Back' **W. Bathurst Birch** (related?) in 1861 had acted as Hamilton's cicerone. Music in the Yokohama performance included 'Pretty Polly Perkins of Paddington Green: The Broken-Hearted Milkman'), a song by Harry Clifton but also associated with **Richard Risley Carlisle** who had just imported cows into Japan from California. Mr and Mrs Birch departed for San Francisco in June 1866, their ship putting in at Honolulu for water and provisions on her way. [Did they perform their panorama there?] In San Francisco in Sept. and Oct. they performed their panorama at the Lyceum Hall, Montgomery Street, for six evenings, advertising the show in the *Daily Alta* as 'Birch's Holiday Trip! Or Tour of Europe.' The advertisement states: 'This highly fashionable entertainment met with unprecedented favor in England, where Mr Birch made his debut (at Willis's Rooms, King Street, St. James's, London), and was honored with the distinguished patronage of Her Grace the Duchess of Beaufort [etc., etc.].' At the conclusion of each performance 'chaste and beautiful presents' were distributed. A news item in the *Daily Dramatic Chronicle* reported that 'Mr Birch in the

course of the entertainment appears in some fifteen different characters, sings a number of songs, and Mrs Birch performs on the piano and harmonium.’ Another puff stated that ‘during the first few nights of Mr Birch’s entertainment in Liverpool, England, hundreds were turned away from the doors unable to obtain admission.’ The entertainment transferred to Platt’s Music Hall for two farewell performances on 10 Oct., before moving on to San José and then touring the southern portion of California. The Birches’ agent in San Francisco was **Willie Edouin**; in San José it was **Yankee Sanders**. He performed his panorama again at Dashaway Hall, Post Street, San Francisco, 30 Apr. – 2 May 1867. The *Calcutta Englishman*, 28 Dec. 1870 records a performance of ‘Mr Birch’s Celebrated Tour of Eutope’, together with a Musical Olio with Mr E.W. Kohler, admission 4 roupees.

[According to Aya Mihara (letter of 27 Nov. 1999) Birch returned to Yokohama in Sept.-Oct. 1870 (with panorama?).]

[MC points out that a Mr H. Birch was Treasurer of Melbourne’s equivalent of Astley’s Amphitheatre in Jan 1853. That he should have same surname something of a coincidence. Related? Check newspaper ads to estab if *Hamilton* exhib at Willis’s Rms in 1861. In email of 21 Feb. 2005 Mimi writes: ‘There seem to have been two Henry Birches on the ship arriving at Melbourne in Dec. 1854, one 36 and one 26 (or it could be a clerical error). Henry was sometime manager/agent for Lewis’s equestrian circus (known as Astley’s Amphitheatre in Spring Street, Melbourne). A Birch goes to Asia with Lewis’s circus in late 1858-early 1860s. Then from 1867 is part of the Lewis Dramatic Co. appearing in Shanghai, Hong Kong and Calcutta. It is his photo. we have? – and is he the same one who has the ‘Holiday Trip’ and goes to Japan?’]

Portraits: A wood engraving of Birch performing his ‘Holiday Trip’ panorama appeared in the Melbourne *Weekly Herald*, 21 Aug. 1863. A *carte de visite* found by MC shows Birch with a crippled foot and walking stick

Birch, Mrs

Musician and vocalist. Accompanied the moving panorama, ‘The Holiday Trip, or Tour of Europe’, on the pianoforte and harmonium, **Mr Birch** acting as cicerone.

Birchmore, Tom

Entertainer. Described as ‘The incomparable American fun-maker’ at **Harry H. Hamilton**’s Excursions - Britain’s Glories, Free Trade Hall, Manchester [n.d.].

Birrell, Mr

Panorama proprietor. Birrell & Lamb’s ‘Royal Diorama of Scotland’ was painted by **Thomas Dudgeon**. When Birrell and Lamb separated, Lamb toured the ‘Royal

Diorama of Scotland’, whilst Birrell toured his own ‘Grand Diorama of Scotland’ (Wilcox, p.232). Rendle, p.144, describes Birrell’s Scottish panorama as one of his favourites.

Exhibition hall panoramas:

(With **Alexander Lamb**) ‘Royal Diorama of Scotland’, Edinburgh, 1869; Cheltenham 1872; Egyptian Large Hall, Piccadilly [1873?]. (Alone) ‘Grand Diorama of Scotland’, Edinburgh, 1872, 1887; Agricultural Hall, London, 1873; Royal Hall, St Helier, Jersey, 1890..

Birren, Joseph Pierre (1864-1933)

Panorama artist. In 1885 was engaged by Henry Knight to assist in painting the ‘Battle of Gettysburg’ panorama. He is the only painter on the staff of artists ‘who achieved the task of making a dead soldier look dead.’ (*Chicago Evening Post Magazine of the Art World*, 12 Mar. 1929).’ In 1886 was one of the artists commissioned by Reed & Gross to work on their ‘Battle of Waterloo’ panorama, creating and building the faux terrain. The panorama would be exhibited at Cyclorama, Victoria Parade, Melbourne, Australia, 1889. Under direction of **Howard H. Gross**, served as a member of the team responsible for ‘the composition and figures’ for the ‘Cyclorama of the Battle of Gettysburg’, exhibited in George Street, Sydney, 1889. With **Cephas H. Collins**, and **Paul Wilhelmi** he was also responsible for its ‘foreground and setting’ (presumably faux terrain).

Bjarcke[?], Oskar

[...] Assisted **F. A. Roubaud** in painting ‘The Storming of Akhulgo [Achulgho]’, 1890.

Black, [...]

‘Black’s Grand Combination of the Hayes’s Bradford Polar Exhibition with Belcher’s Illuminated Mirror’, exhibited at MEZ Church, N. Russell St., [Boston?] 1871.

Black, J.R.

Singer. Provided ‘appropriate songs, anecdotes, readings, and remarks’ at **Thomas Clark** and **William Pitt**’s ‘Grand Moving Diorama Illustrating the Exploring Expedition’ when it was performed at the Lyceum Theatre, Bendigo, Australia, 1862.

Black, William Mathias

Described as ‘travelling manager’ of **John Banvard**’s second Mississippi

panorama when it visited Hull in 1852.

Blacklock, Henry & Co.

Publishers. Published with **W.J. Adams** 'All Round Snowdon: A Panorama from the Summit with the Names of the Principal Mountains' [c.1880].

Blackwood, William

Publisher. Based in Edinburgh and 22 Pall Mall in London. His publications included a narrative panorama, 'To Next of Kin if Any: Being the Adventures of Horatio Black, Gentleman' [c.1852?]; and a Crimea War panorama, 'The Position on the Alma. In Seven Sketches from the Field on the Day after the Battle', by Major **Edward Bruce**, 1855. [Double check this]

Blair, John B. (1800-1896)

Panorama artist; landscape artist; inventor. Invented the silk bag gas balloon, and an early version of the bicycle. Described in *Brooklyn Eagle* obituary, 2 Jan. 1896, as 'the first painter of war panoramas', and 'the first to paint any panorama in this country.' Both claims must be challenged. Died 1 Jan. 1896.

Blaisot,

Print-seller. Traded from the Palais Royal, Paris. With **Alphonse Giroux** and **Gide** published the paper panorama, *Étrennes de 1825: Récréations Diabolicofantasmagoriques*, by H. Chevallier (i.e. Paul Gavarni).

Blake, William

Artist. **Edward Harrison May**'s designs for 'Bunyan Dreaming'; 'Christian Meditating in the Field'; and 'Giant Despair Visits the Pilgrims in their Dungeon' based on William Blake compositions of those passages. (See Avery & Hardiman, pp.16-17).

Blamphin, Joseph

Actor-vocalist. Performed at **Hamilton**'s Excursions, Grand Concert Hall, Brighton, 1899.

Blandford, Miss

Musician? Provided musical accompaniment with **Poole & Young**'s 'Overland Route to India' [c.1874?].

Blitz, Herr

Magician. Presented a 'selection of magical novelties' at Poole's panorama, performed in hall adjacent to Agricultural Hall, Islington, May 1882. Performed as a 'wonderful equilibrist' in **Charles W. Poole's** Myriorama, Theatre Royal, Waterford, 1899.

Blood, James J.

Author of concluding comic sketch, 'Ye Story of Dick Whittington', for **Harry H. Hamilton's** Excursions - Britain's Glories on Sea and Land.

Blythe, David Gilmour (1815-1865)

Sculptor, portrait painter, illustrator, panorama artist, and poet. Born near East Liverpool, OH, 9 May 1815. 1835-1836 worked as a house painter in Pittsburgh. 1841-1845 worked as itinerant portrait painter. Painted a panorama of Midwestern subjects which he exhibited locally, 1847-1848. Died Pittsburgh, PA 15 May 1865.

Fielding, p.81.

Bocchard, [...]

Described as a Parisian artist. Assisted **Eugène Burnand**, **Auguste Baud-Bovy** and **Francis Furet** in painting the 360-degree 'Panorama of the Swiss Alps' (1892).

Boehme, B.H.

Panorama painter. Member of the crew which painted [Reed and Gross's?] 'Battle of Manila', 1899.

Bogue, David

Publisher. George Cruikshank's principal publisher. Successor to **C. Tilt** and then Tilt & Bogue at 86 Fleet Street, London. By 1880 traded from 3 St Martin's Place, London WC. but by 1886 no longer listed at all. Published in 1843, with **Charles Tilt**, 'A Pictorial Humpty Dumpty', 1843; and then alone 'The Flight of the Old Woman who was Tossed up in a Basket', a strip-panorama 'sketched and etched by **Aliquis** [1843] (unusual in that it is a vertical panorama); 'The Model Republic: Cato Potts in Paris', an etched strip-panorama by **Watts Phillips** [c.1848], telling the story of an admirer of French republicanism, who emigrates to France but soon regrets it; 'The Good Natured Hint about California' [c.1849], a lithographic strip-panorama by Alfred Crowquill (i.e. **A.H. Forrester**) telling the story of a London clerk who seeks his fortune during the Gold Rush; 'The Queen in Ireland, or Mr Smithers's Unsuccessful Attempt to follow in the

Footsteps of her Majesty', an etched strip-panorama by Watts Phillips, detailing the misfortunes of a loyal Englishman who visits Ireland [c.1849]; 'An Accommodation Bill', an etched panorama-strip by Watts Phillips [n.d.]; 'A Case of Bankruptcy', an etched panorama-strip by Watts Phillips [n.d.]; and an etched panoramas entitled 'The tooth-Ache Imagined by Horace Mayhew and Realized by George Cruikshank'[n.d.].

Lit.: *ODNB*?

Boller, Ludwig (1862-1896)

Landscape artist and panorama painter. Member of the crew of artists which assisted **Ernest Philipp Fleischer** in painting his 'The Battle of Waterloo' panorama [1889]; also assisted in painting Fleischer's 'Panorama of Naples.' With Schönchen painted the landscape on **B. Piglhein**'s 'Jerusalem and the Crucifixion'. In 1893 he accompanied **J. Styka** to the Raclawice battlefield, and then assisted him in painting the 'Battle of Raclawice Panorama', being responsible for the sky and (with **T. Popiel**) the landscape. In Munich painted 360-degree panorama of 'Tatry', 1896. Fell from panorama scaffolding and was killed.

Bologna, Mr

Described as being 'Of the Theatre Royal, Covent Garden.' Exhibited 'The Siege of St. Sebastian' at the Royal Mechanical Theatre, Catherine Street, off the Strand, London, 1814. This would seem to have been a Theatre of Arts-type entertainment. Bologna boasted that he had been assisted by 'persons of distinction' who had been 'actually on the spot' when the events in San Sebastian had taken place. The show was performed by **Messrs Childs**, the mechanical part being under the sole direction of Mr Bologna Jun.

Bombed, Louis-Charles (1862-1927)

Artist; illustrator, many of his illustrations being of military subjects. Assisted Pierre Carrier-Belleuse painting the Joan of Arc panorama for the Exposition Universelle, Paris, 1900. [Listed by EBM as member of T. Poilpot's crew – for which panorama?] Together with **L. Kowalsky**, employed by **Pierre Carrier-Belleuse** in painting the cuirassiers and the Arab horsemen on the 360-degree panorama, the 'Panthéon de la Guerre', 1918.

Bond, Mr

Musician? Provided musical accompaniment with Poole & Young's 'Overland Route to India' [c.1874?].

Boneau de St Marcel, Edward

Panorama artist, portrait painter. According to *NY Herald* obit. was born in Poland where known as Count Edward Jablonisky. Banished from Russia he travelled to US in a royal frigate. On arrival poor and friendless. Established himself as an artist in St Louis. In 1855 painted a moving panorama of the Crimea War. Travelled with it till it was destroyed in a fire at the Mechanics Hall, Norfolk, Va. Stayed in that city setting up studio in Main Street and painting portraits. Died from 'congestion of the lungs'.

Obit. in *NY Herald*, 12 Jan 1878.

Bonestell, Chesley

Artist. In 1958 painted lunar panorama for the Griffith Observatory Planetarium, Los Angeles. In the following year, painted a panorama of the surface of Saturn's moon, Titan, for the same institution.

Bonomi, Joseph, junior (1796-1878)

Traveller, sculptor, draughtsman, and curator. Pupil of the sculptor, Joseph Nollekens. According to handbills resided twelve years in Egypt and Ethiopia. Described in **G.R. Gliddon's** *Hand-Book to the American Panorama of the Nile* (1849) as 'Late Associate of the Prussian Scientific Mission to the Valley of the Nile.' Friend and associate of Owen Jones. Carved and moulded sculpture and casts for the Egyptian Court at the Crystal Palace, Sydenham, and advised the Palace on Egyptian culture. With Jones wrote *Description of the Egyptian Court Erected in the Crystal Palace* (London: Bradbury & Evans 1954). Lectured on the Egyptian photographs at the Architectural Photographic Association's exhibition in Jan. 1861 [Also a photographer therefore? - check]. Second Curator of the Sir John Soane's Museum, 1861-1878).

Contributor (with **Frederick Catherwood**) of drawings for **Robert Burford's** panoramas of Jerusalem and Thebes, both being exhibited at the Panorama, Leicester Square, London, 1835-1836. (A poster advertising it is pasted on the wall in J.O. Parry's watercolour, 'London Street Scene', in the collection of Alfred Dunhill Ltd., reproduced in *London World City*, 1992). In the descriptive booklet for Jerusalem Burford write: 'To Mr Bonomi, who has been residing in different parts of Asia and Africa during the last twelve years, Mr Burford was much indebted for the loan of the splendid dresses in which the various figures are represented'. The panorama of Jerusalem was exhibited at [...] in Edinburgh in [...], at the Monteith Rooms, Buchanan Street, Glasgow, 1837, and then at the Dilettanti Rooms, 51 Buchanan Street, 1837-1838. The descriptive booklet for the Glasgow showing of it, but not the advertisement, describes the panorama as peristrepthic. It must surely have been 360-degrees. Likewise 'Thebes', based on drawings by the same artists, which arrived later in 1837. During his residence in Egypt, with the aid of a camera lucida, Bonomi also made drawings that would

be used used for **Henry Warren** and **James Fahey**'s 'Grand Moving Panorama of the Nile'. This panorama depicted scenes on both sides of the Nile, starting with a view of Cairo and concluding 800 miles further on with a picture of the Sphinx. It served as Britain's answer to American panoramas of the Mississippi River by **J. Banvard** and **Richard Risely** and **J.R. Smith** that were currently being exhibited in London. Reviewers remarked on its fidelity. It opened at the Egyptian Hall, Piccadilly, on 23 July 1849 and continued until 1851; being then exhibited at the Gallery of the New Society of Painters in Water Colours, 53 Pall Mall, 1851-1852. It was then taken to the Continent. A duplicate copy of it was simultaneously toured in the U.S. by **G.R. Gliddon**.

Lit.: *Punch*, 25 Aug. and 1 Sept. 1849; *Hand-Book to the American Panorama of the Nile*, by G.R. Gliddon (London: James Madden 1849); *ODNB*?

Boos, Amy

Panorama painter. Worked in Milwaukee in 1880s. [Find more specific information]

Booth [...]

Panorama artist. 'The New and Splendid Scenery' for the pantomime, 'Jack and the Bean Stalk' at Theatre Royal Exeter, 1837, was painted by Messrs **Gompertz**, Booth, and Assistants (*Exeter Flying Post*, 26 Dec. 1837). A panorama of 'The Passage of the Alps' (whether this was also by Gompertz, Booth, and assistants is not clear - two reviews ascribe it to Gompertz) was performed as part of this entertainment.

Booth, F.

'Agent in advance' for **W.D. Hall**'s 'Diorama of Egypt and Palestine', Assembly Rooms, Bridgnorth, 1857.

Bough

Panorama proprietor. 'Bough's Moving Panorama Representing the Queen's Visit to Glasgow', 1850, exhibited at Prince's Theatre Royal, Glasgow, 1850. (Theatre bill in Sam Fogg Colln, Getty Research Institute).

Bough, Sam (same as **Bough** above?)

Scottish landscape artist. **McLaren**'s 'Diorama of Scotland', 1870, was painted after his drawings.

Bourrenie, Louis

Held an exhibition of 'dioramic transparencies from the Paris exhibition' at the Adelaide Gallery, Lower Hall, Lowther Arcade, London in 1856 (exhibition catalogue in the Sam Fogg Collection, acquired by the Getty Research Institute).

Bouton,

Panorama painter. With **Henry, Lennert, Le Prince, and Risler**, painted the figures on **Fortuné Liénard's** 'Siege of Paris' panorama, 1876.

Bouton, Charles-Marie (1781-1853)

Diorama artist, proprietor, and manager. Pupil of Jacques Louis David. Assistant to Pierre Prévost. In 1821 went into partnership with **L.J.M. Daguerre**, and with him, on 11 July 1822 opened the Diorama at 4 Rue Sanson (now Rue de la Douane), Paris, and the Diorama, Regent's Park, London on 29 Sept. 1823. In 1832 Bouton took over the management of the Diorama, Regent's Park, and painted all its pictures. In 1840, following a fire that destroyed the Diorama in Paris, Bouton returned to Paris and opened a new Diorama on the Boulevard Bonne-Nouvelle. When this one also burned down in 1849, he built another in the Champs Élysées.

Dioramas:

Diorama, Paris:

[...]

Diorama, Regent's Park, London. (Dates exhibited taken from Gernsheim):

'Trinity Chapel, Canterbury Cathedral', 1823-1824. 'Cathedral of Chartres', 1824-1825, 1837. 'City of Rouen', 1826-1827. 'View of St Cloud and Environs of Paris', 1827-1828. 'Interior of the Cloister of St Wandrille', 1828-1829. 'Interior of the Basilica of St Peter', 1829-1830. 'Campo Santo, Pisa', 1832-. 'Ruins of Fountains Abbey by Moonlight', 1834-1835. 'Interior of the Church of Santa Croce, Florence', 1835-1837, 1849. 'Campo Vaccino, Rome', 1835-1836. 'Village of Alagna, Piedmont', 1836-1837, 1838, 1842. 'Basilica of St Paul near Rome', 1837-1840, 1844. 'Tivoli, with a View of the Cascades', 1838, 1847. 'Coronation of Her Majesty, Queen Victoria', 1839-1840.

Elsewhere:

'Trinity Chapel, Canterbury Cathedral', Diorama, Lothian Road, Edinburgh, 1825, 1831; Diorama, [...], Liverpool, 1825; [...] Manchester, 1825. It was presumably this diorama which was exhibited at the American Academy of Fine Arts, Barclay Street, New York, 1834. 'Chartres Cathedral', Diorama, Lothian Road, Edinburgh, 1827. 'View of Venice' (presumably the same as 'Grand Canal, Venice'), 411 Broadway, New York, 1840; Concert Hall, Boston [...]

Lit.: H. & A. Gernsheim, *L.J.M. Daguerre: The History of the Diorama and Daguerreotype* (London: Secker & Warburg 1956); David Robinson, 'Daguerre's

Pleasure Dome', *Times Saturday Review*, 5 Feb. 1977; R.D. Wood, 'The Diorama in Great Britain in the 1820s', *History of Photography*, Autumn 1993; R.D. Wood, 'Daguerre and his Diorama in the 1830s: Some Financial Announcements', *Photoresearcher*, no.6, 1994-1996 [1997], pp.35-40.

Bovy, Baud-, Auguste (1848-1899)

Genevan artist. Chevalier of the Legion of Honour. Painted local life and habits of mountaineers. With **Eugène Burnand**, and **Francis Furet** painted a 360-degree 'Panorama of the Swiss Alps'. Baud-Bovy was responsible for the Eiger, Monch, Jungfrau, Männlichen and the Lauterbrunnen valley portion of it. Intended to promote tourism, the panorama was painted in Paris and exhibited at the World's Columbian Exhibition, Chicago, 1893; at the World Exposition, Antwerp 1894; at the Swiss Landesausstellung, Geneva, 1896; at the Exposition Universelle, Paris, 1900; and finally in Dublin, 1903.

Lit.: Robichon, 1, annexe, pp.547-548; *Panorama* (Thun: Kunstmuseum 2001).

Boyd, Hunter

Panorama lecturer. Described the scene at intervals at **Edward J. Austen's** 360-degree panorama, 'Niagara in Winter', Niagara Hall, York Street, London, 1893.

Boyle, Ferdinand T.L.

Artist. Born in Ringwood, Hants. Emigrated to U.S. 1829. Painted a panorama of the 'Life of Christ' which was exhibited in New York and extensively toured, and also a panorama of 'Pilgrim's Progress'.

Lit.: *Brooklin Eagle*, [...]; Groce & Wallace, p.73 [see]

Bracebridge, Selina ([...]-1874)

Amateur artist. Born Selina Mills, she married Charles Holte Bracebridge of Atherstone Hall, near Coventry. The family liked to trace their descent from Lady Godiva. Selina and Charles were well known as wealthy travellers. Charles was enthusiastic for the cause of Greek freedom, had taken part in the revolt against the Turks, and owned property in Athens. Selina was a close friend of Florence Nightingale and accompanied her to Egypt, Greece, and the Crimea. As an artist she was a pupil of Samuel Prout. In 1836 she produced a continuous strip panorama of Athens which was printed by Day & Haghe, and then in 1839 a second panorama of Athens. Both were lithographed by Selina Bracebridge after drawings made by herself, and both were accompanied by a pamphlet, *Notes Descriptive of a Panoramic Sketch of Athens*. The 1836 view was sold for the benefit of a fund for building a Protestant chapel in Athens (today's Anglican church of St Paul's); the 1839 view was sold in aid of the London Benevolent

Repository. [Christies cat. quotes Blackmer, 192 & 193 – see!]

Lit.: Cecil Woodham Smith, *Florence Nightingale, 1820-1910* (London: Constable 1949)

Bracebridge, Walter Henry

Panorama artist. Brother of **Selina Bracebridge**. Lived at Chetwode Priory, Bucks., and Morville House, Warwickshire. With George Scharf drew a 'Panorama of Rome taken from the Palatine Mount, published by J. Dickinson, c.1830.

Bracconi,

Panorama artist. With **Desbrosses** and **Plonsey**, painted the landscape on **Fortuné Liénard's** 'Siege of Paris' panorama, exhibited in New York 1885 and Philadelphia in 1886.

Bracht, Eugen (1842-1921)

Landscape artist and panorama painter. Born Morges, Switzerland, 3 June 1842, of German parents. Pupil at the Art Institute in Karlsruhe. Went on tour to the Orient in 1880-1881. Took charge of landscape class at the Academy of Fine Arts, Berlin, 1882. Painted landscape on **Anton von Werner's** 'Battle of Sedan' panorama which opened in Berlin Sept. 1883. Directed the composition and the execution of the 'Panorama of the Battle of Missionary Ridge and Look-Out Mountain', and was responsible for painting the greater part of the landscape on it. It would be exhibited by the Philadelphia Panorama Company in Chestnut Street, Philadelphia PA, 1886. The panorama proved so popular that the Philadelphia Panorama Co. commissioned Bracht to paint a second version. From 1901 he lived and worked in Dresden. Died Darmstadt.

360-degree panoramas:

'Missionary Ridge' cyclorama, Chestnut Street, Philadelphia, 1886; Chicago, World's Columbian Exhibition, 1893.

Lit.: Thieme-Becker; Vollmer; Manfred Grosskinsky, *Eugen Bracht (1842-1921), Landschaftsmaler im wilhelminischen Kaiserreich* (Darmstadt 1992), pp.91-92; Astrid Weidauer, *Berliner Panoramen der Kaiserzeit* (Berlin 1996), pp.28-29; Gabriele Koller, 'The European Origins of Milwaukee Panorama Painting', *Milwaukee County History*, Winter-Spring 2010, pp. 7, 10.

Ports: Photo with Milwaukee County Historical Society. (The Germanisches Nationalmuseum Deutsches Kunstarhiv has a photo of Bracht and crew when painting the 'Battle of Missionary Ridge' panorama, reproduced in *Milwaukee County History*, Spring-Summer, 2010, p.5).

Bradley, Milton

Publisher [check]. Traded from Springfield, Massachusetts. Produced toy moving panoramas: 'The Myriopticon, an Historical Panorama of the Rebellion' (i.e. the American Civil War), c.1870; 'The Historioscope, a History Panorama of America' (arrival of Columbus up to the American Revolution); and a 'Panorama of the Visit of Santa Claus to the Happy Children', c.1865.

Bradwell, William ([...]-1849)

Chief Machinist at Covent Garden, London, and popular scene-painter. Installed artificial ice adjacent to the Swiss Cottage at the Colosseum, Regent's Park, London. (The resulting rink was called the Glaciarium). Between 1843 and 1845 radically refurbished the Colosseum and its various entertainments for its proprietor, **David Montague**. Employed **Edmund Thomas Parris** to renew **Thomas Hornor's** 'Panorama of London', and projected and designed a panorama (in effect a gigantic diorama) representing the same scene after dark - 'London by Night' - which was painted by **William Telbin** and **George Danson**. Also directed the painting of Danson's 'Paris by Night.' Constructed (with William Telbin) the 'Stalactite Caverns at Adelsberg' in the grounds of the Colosseum, and projected and designed the Royal Cyclorama with its 'Lisbon Before and After the Earthquake in 1755', in a building constructed on the east (Albany Street) side of the Colosseum complex (opened 1848). Died at his house at 32 Torrington Square, 1 Aug. 1849.

Braham, John (1777-1856)

Composer, vocalist - 'the greatest singer in Europe' (Weber). Born 20 Mar. 1777 John Abrahams, son of a German Jew of Goodman's Fields in East London. With **Frederick Henry Yates** in 1831 bought Colosseum, Regent's Park for £30,000 [£40,00 acc to Wilcox and Altick - double check], and then spent a further £50,000 on it, adding a panoramic painting of the South African Kaffir country, an African Glen, a Marine Grotto, and a Hall of Mirrors. 1835 built St James's Theatre. Both ventures proved disastrous. Toured United States in attempt to recoup his losses. In 1838 abandoned the St James's Theatre. Opened a Glaciarium Cottage - a rink of artificial ice - adjacent to the Colosseum's Swiss Cottage. In 1843 sold the Colosseum to **David Montague** for 23,000 guineas. (Someone called John Braham - the same man? - with Thomas Mountain performed 'The Ruins and Antiquities of Babylon and Nineveh' at the Subscription Rooms, Exeter, 1850. Not clear if it was a panorama).

Lit.: W. MacQueen-Pope, *St James's, Theatre of Distinction* (London: W.H. Allen 1958); Barry Duncan, *The St James's Theatre* (London: Barrie & Rockliffe 1964); *ODNB*?

Ports.: 'Mr Braham in the Character of Orlando', by Richard Dighton, 1802;
[find more]

Braide, Charles

Ciceroni. Performed at **H. & F Poole's** Myriorama, Marina, Lowestoft, 1899.

Braide, Stewart

Character comedian. Performed in **H. & F. Poole's** Myriorama, Lowestoft, 1899.

Braithwaite, J.W.

Entertainer. Described as a 'Clever Comedian and character delineator', in 'Harry H. Hamilton's Excursions - Britain's Realm', Free Trade Hall, Manchester [n.d.].

Brandreth, Alfred

Described as 'Regisseur' (i.e. stage manager) when **M. [check] and H. Hamilton's** 'Voyage autour du Monde en Deux Heures et Demie' performed at the Cirque Royal, Brussels [n.d.]. [attempt a date]

Brandus, Edward (1857-[...])

Art dealer and **Paul Philippoteaux's** business manager. Born in Paris, son of a music publisher, 31 Aug. 1857. Arrived in US 1880 to look after mining interests in Leadville {Colorado?} before going to Columbia in S. America to examine mining properties. In 1883 involved [how?] in the exhibition of the 'Battle of Gettysburgh' panorama in Chicago. Formed a partnership with **Charles L. Willoughby** and Paul Philippoteaux and established similar cycloramas in New York, Philadelphia, Boston and Brooklyn. Established an art gallery in Fifth Avenue, and another at 16 Rue de la Paix, Paris. The forthcoming auction of his collection of paintings mentioned *New York Times*, 12 March 1898. It included three works by **Georges Washington**.

Lit.: *The Successful American*, p.60. (Includes a portrait)

Braun, Louis (1836-1916)

[Entry yet to be properly compiled]. His second panorama was 'The Capture of Weissenburg, 4 Aug. 1870.' Worked in Dresden directing the painting of 'The Storming of St Privat by Saxonian Troops, 10 Aug. 1870', which opened in Aug. 1883; and in Leipzig directing 'the Battle of Mars-la-Tour, 16 Aug. 1870'. 'Battle of Sedan', 1884 – ex Frankfurt, to New Orleans, then Chicago? [check] (info from EBM).

Brees, Samuel Charles (1810-1865)

Civil engineer, surveyor, and panorama artist and lecturer. Author of *Railway Practice* (London: John Williams 1837); *Appendix to Railway Practice* (London: John Williams 1839); and *First [-Fourth] Series of Railway Practice* (London: John Williams 1847); compiler of *A Glossary of Civil Engineering* (London: Henry G. Bohn 1844), - 'the first elementary work on the subject' (author). Former Engineer to the East India Company; Principal Engineer and Surveyor to the New Zealand Company. His New Zealand panorama was based on sketches made by himself and painted by several scenic artists including **W. Wilson**. Accompanied it with a lecture detailing the emigrant's progress to wealth and happiness. In summer of 1851 he put his panoramas up for sale, announcing he was returning to the Colonies.

Exhibition hall panoramas:

'New Zealand Panorama', Miss Linwood's Gallery, Leicester Square, London, 1849-1850; Edinburgh [...]. 'Calcutta and Ceylon', Strand, 1850. (Then combining the two panoramas) 'Ceylon, Calcutta, and New Zealand', Strand, London 1851. [Same panorama? – check] 'Last Colonial Panorama', London, 1851.

Lit.: S.C. Brees, *Guide and Description of the Panorama of New Zealand* (London: [...] 1849)

Brès, Jean-Pierre

Author and publisher. Author of *Les Talents, ou les Couronnes de la Jeunesse*, (Paris: Alphonse Giroux [c.1820]). [Publisher of several myrioramas]

Lit.: Ralph Hyde, 'Myrioramas, Endless Landscapes: The Story of a Craze', in *Print Quarterly*, 21 (2004), pp.403-21; [plus supplements in later issues]

Brewer, George

Panorama artist and proprietor. Descriptive booklet records that Brewer's made his representation of the Kentucky Cave in 1845. His panorama of it then 'gained an envied celebrity in the South and West' before visiting Philadelphia and Boston.

Exhibition hall panoramas:

'Panorama of the Mammoth Cave of Kentucky, the Niagara River and Falls... the Prairies, or Life in the West...' Boston, 1850; New York [...]; other towns in the North East. 'Moving Panorama of those Wonders of the World' (American wonders, in fact), London, 1859 'Grand Moving Mirror of American Scenery', (probably same as first item) Baker Street Bazaar, London, 1851; Gallery of

Illustration, Regent Street, 1859.

Lit.: Joseph Earl Arrington, 'George Brewer's Moving Panoramas of the Mammoth Cave and other Natural Wonders of America', *Filson Club Historical Quarterly*, 39 (1865), pp.22-45.

Breidwiser, Theodor

Genre painter, panorama artist. Austrian. Painted some of the figures on the American Panorama Company's 'Battle of Chattanooga' panorama, 1886.

Port.: Features in a group photograph with other German Milwaukee panorama artists, 1886, in the collection of Wisconsin Historical Society. The 'Battle of Chattanooga' forms the backdrop.

Brett, Edwin J.

Publisher. Traded from 173 Fleet Street, London. Publisher of *Boys of England Descriptive Lecture of the Panorama of Old and Modern London Embracing every Object of Interest on the Banks of the Thames from Greenwich to Windsor*, 1884.

Brice, James

Panorama lecturer. Toured England 1850-1851 with a 'Panorama of Australia and America'. Subtitled 'The Life of an Emigrant', it consisted of 80 tableaux.

Lit.: Colligan (2002)

Brierley, John

Conductor of the 'Splendid Orchestra; and Military Bands' at **Charles W. Poole's** 'Trips Abroad [and] Grand Myriorama of Passing Events at Home and Abroad, The Egyptian and Soudan Wars', Royal Hall, St Helier, 1884.

Brierley, Oswald

Artist. Provided sketches for **Thomas Grieve** and **William Telbin's** 'New Grand Diorama Illustrating the Route of the Ocean Mail via the Cape to India & Australia', Gallery of Illustration, London, 1853.

Brindley, Joseph

Engineer. Brindley and assistants at the Royal Surrey Zoological Gardens were responsible for 'mechanical department' of the 'The Colossal Typorama or Modelled View of Rome', 1842; 'Temples of Elora', 1843; 'The Grand Modelled

Representation of London in the Olden Time' transforming into 'The Great Fire of London', 1844; and 'The Colossal Pictorial Model of Imperial Rome', 1848.

Brisbane, Capt. Sir James

Directed the painting of **Messrs Marshall's** 'Grand Marine Peristrepheic Panorama of the Bombardment of Algiers', Grand New Pavilion, North end of the Earthen Mound, Edinburgh, 1819; Assembly Rooms, Ingram Street, Glasgow, 1820; Hull [n.d.]; Sunderland [n.d.]; York [n.d.]; Norwich, 1822; Manchester, 1822; Dublin [n.d.]; Cheltenham [n.d.]; Bristol [n.d.]; Bath [n.d.]; Circus, Northernhay Place, Exeter, 1823; Bristol (again), 1824; London, 1826; Exeter, 1827; Teignmouth, 1827.

British Manufacture

Would seem to be the name of a firm of toymakers whose productions included toy moving panorama theatres: 'Tiny Tot's Electric Shadow Theatre' [c.19...]; 'The Royal Illuminated Panorama' [c.1910]; and 'Panorama' [1911].

Brock, Charles Thomas (1843-1881 - check)

Pyrotechnist. [...] In 1869 the directors of the Crystal Palace, Sydenham, London, introduced Brock's Benefit. Became an annual event. ['The Destruction of Pompeii'; the eruption of Vesuvius; Battle of the Nile; the Battle of Trafalgar; bombardment of cities; etc.]

Alan St H Brock, *A History of Fireworks* (London: Harrap 1949) [Look at again, also for Arthur Brock]

Brock, Arthur

Pyrotechnist. In 1888 invented 'living fireworks', men in asbestos suits hidden behind two-dimensional frames which they carried. The technique was used in Brock's Benefits at the Crystal Palace, Sydenham.

Brooke, Cpt.

Artist. Responsible for the three-sided backdrop depicting the North Cape, described as a panorama, for **William Bullock's** Laplanders exhibition at the Egyptian Hall, Piccadilly, London, 1822. The drawings had been made on the spot, and the painting was said to be the first representation of the subject ever given in England. Presumably the same Brooke as Arthur de Capell Brooke who inspired William Bullock to set off for Norway and bring back the family of Laplanders and their reindeer.

Brooks, 'Professor'

Panorama lecturer. Lecturer at 'Panorama of Illustrated Aerial Views, embracing views of St Louis, Philadelphia, New York, and environs, trip across the Atlantic, accompanied by a terrific storm at sea, with thunder, lightning, rain and winds, views of Paris, Liverpool, Bird's-eye View of London', Brooklyn, 1860.

Brookes, Ernest

Tenor vocalist. Performed at **Goddard & Graham's** 'New and Original Diorama Entitled Two Hours Abroad', Agricultural Hall, Bridgnorth, 1876.

Brooks, Richard

Vocalist. Described in publicity as 'an American tenor.' Performed in **W.H. Edwards'** 'Two Hours in the New World', Queen's Assembly Rooms, St Helier, 1865.

Brooks, Mr Charles William Shirley (1816-1874)

399Journalist and playwright. Born in Doughty Street, London, 29 Apr. 1816. Articled to his uncle, Charles Sabine of Oswestry, solicitor, 1832-1837. Wrote parliamentary summary in *Morning Chronicle*, 1848-1852, special correspondent for the newspaper in Russia, Syria, and Egypt, 1853. Contributed to *Punch*, 1851 until his death, and editor from June 1870 till his death. With **Albert Smith** wrote lecture for 'Grand Moving Diorama of Constantinople', Egyptian Hall, Piccadilly, 1854. Died 23 Feb. 1874.

Lit.: E. Yates, *Recollections*, II, pp.143-149 [see]

Ports.: *Illus. Review*, III (1872); *Cartoon Portraits* (1873) [see]

Brough, Mr

Lecturer for **Pomarède's** moving panorama of the Mississippi.

Brougham, Miss E.

One of principal vocalists at ‘**Poole and Young**’s Grand Original and Historical Panorama of the Franco-Prussian War.’

Brouwer, Anthonius

Panorama artist. In 1891 he painted with **Sylvester Reisacher** in Amsterdam a double panorama (two half panoramas), ‘Jerusalem: 1, de Kruisdraging’ and 2, de Kruisdood’.

Brown, Henry ‘Box’ (1815?-unknown)

Abolitionist, panorama proprietor, showman. Born a slave to John Barret on the Hermitage plantation, Louisa County, VA. In Aug. 1848, after losing his wife and children to the auction block, Brown conspired with a long-time friend and free person of colour, to ship himself to freedom by freight. On 23 [29 according to Newman in reprint of *Narrative*] Mar. 1849 escaped in this fashion to Philadelphia, and in so doing became one of the most celebrated fugitive slaves in the North. Mass-marketed lithographs were issued depicting his ‘resurrection’ from the ‘coffin’, while posters and broadsides transformed his ordeal into a ‘legend.’ Brown would eventually capitalise on it by writing his autobiography, *The Narrative of Henry Box Brown*, and by arriving at his numerous anti-slavery lecture engagements in the very box used in his escape.

Brown’s ‘Mirror of Slavery’ was constructed in two parts, and consisted of some four dozen tableaux. Financial backing came from the white abolitionist, Gerrit Smith. The images were painted by **Josiah Wolcott**, possibly with the assistance of other artists. When the exhibition opened on 19 Apr. 1850, however, they were attributed to **Benjamin F. Roberts**, a ‘colored man from Boston’ (*The Liberator*, 31 May 1850). It was certainly Roberts who wrote the lecture. Brown’s first venue was Washington Hall in Boston. The panorama was then taken to several other New England towns, the tour being coordinated by Roberts. With the passing of the Fugitive Slave Law of 1850, Brown, with **J.C.A. Smith**, a freeborn African American, took the show to Britain where it enjoyed great success, particularly in the North of England and in the Midlands. In the cause of showmanship Brown had himself shipped in his famous box from Bradford to Leeds. There was friction between Brown and Smith, probably over money, and on 25 July 1851 the partnership between them was dissolved. Both men then travelled the circuit in Britain, with separate panoramas. On 6 Aug. J.C.A Smith wrote to Gerrit Smith accusing Brown of taking the money. He also accused Brown of drinking, smoking, gambling, and swearing. On 17 Mar. 1852 Brown was slandered by a reviewer in the *Wolverhampton and Staffordshire Herald*. The dispute was settled in court in Brown’s favour. By 1859, with the waning of the abolition movement’s popularity, Brown added the Indian Mutiny to his panorama, and dioramic views from the Holy Land which were ‘ably described

by his wife.' By now the show also included 'several experiments on mesmerism, human magnetism, and electro-biology' (*West London Observer*, 12 Mar. 1859).

Exhibition hall panoramas:

'Mirror of Slavery' (in Britain advertised as 'The Celebrated American Moving Tableaux, or Panorama of African and American Slavery'), Washington Hall, Bromfield Street, Boston, 1850; City Hall, Worcester, Massachusetts, c.1850; New Market Hall, Stoke, 1854; Cornwall's Circus, St Helier, Jersey, 1856. Panorama of the Indian War, St Helier, Jersey, 1858.

Lit.: Allan D. Austen, 'More Black Panoramas: An Addendum', *Massachusetts Review*, 37 (1996-1997), pp.636-639 [not yet seen]; Daphne A Brooks, 'The Escape Artist: Henry 'Box' Brown, Black Abolitionist Performance, and Moving Panoramas in Transatlantic Culture', paper, American Studies Association, Washington DC, 9 Nov. 2001 [not yet seen]; Daphne A. Brooks, *Bodies in Dissent* (Durham, NJ: Duke University Press 2006) (chapter on moving panoramas and black showmen) [Not yet seen]; Richard Newman, editor, *The Narrative of the Life of Henry 'Box' Brown* (Oxford University Press 2002); Jeffrey Ruddles, *Unboxing of Henry Brown* ([...] Library of Virginia 2003) [Not yet seen].

Portraits: A portrait used to advertise Brown's book appears in Richard Newman's edition of *The Narrative...* The same portrait seems to have been used on the cover of an 1854 book on another famous runaway, Anthony Burns. Newman reproduces several pictures of Brown emerging from his box.

RC

Brown, Jeremiah (1793-1894)

Battle of Waterloo 'veteran', or so it was claimed. At age of 98 served as a live attraction at 'The Battle of Waterloo' cyclorama, Melbourne, 1889-1890. In Sept. 1893 arrested for vagrancy and jailed in Melbourne. Moved to Geelong Jail where he died 7 Mar. 1894.

Brown, O.T.

Machinist at the Colosseum, Regent's Park, London for twenty years, according to the descriptive booklet for the New York Colosseum. Said to have devised the system for rapidly erecting 'Paris by Night' each evening without taking down **Thomas Hornor's** 'Panorama of London.'

Brown, William (1788-1854)

Housepainter, artist, journalist. Born in Malton, Yorkshire. Lived in Hull and Grimsby before arriving in Louth, Lincolnshire in 1818. For many years reporter for *Lincoln, Rutland & Stamford Mercury*. Married three times, by his first wife having fourteen children. Methodist teetotaller. Produced drawings of chapels for

engraving. In 1835 exhibited what was described as a 'peripatetic diorama' at the Louth Mechanics Institute. In 1844 made sketches for 360-degree panorama of Louth from the top platform of scaffolding that had been erected around the steeple of St James's Church. Two works resulted from this: an oil bird's-eye view on two canvases, each measuring 6 x 9 feet, painted c.1845-1846 but several times updated; and a sketched version with street names and names of buildings on seven panels, 11 $\frac{3}{4}$ x 50 $\frac{3}{4}$ inches overall. According to a pencil note on the latter, it was 'Painted 1847, finished 1853.' A plan to publish a pair of engravings based on the view, with a key, was advertised in Aug. 1849. Painted what he called 'The Gallery of Illustration', a panorama consisting of 25 scenes from Holbein's Dance of Death, 40 scenes from Pilgrim's Progress, and 16 sketches from Uncle Tom's Cabin. Developed and exhibited an entertainment which he called the Polyopticonorama. Despite its name this was not an 'orama' but rather a form of magic lantern show, consisting of 'a large number of phantasmogorical views (painted by Brown) on the dissolving principle.' Died Louth 11 Feb. 1859.

360-degree panoramas

Panorama of Louth, Mansion House, Upgate, Louth, 1847; Wesleyan Schoolroom, Lee Street, Louth, 1848; Corn Exchange, Louth, 1856

Exhibition hall panoramas

Gallery of Illustration, Priory, Eastgate, Louth, 1853; Corn Exchange, Louth, 1856

Lit.: David Robinson and Christopher Sturman, *William Brown and the Louth Panorama* (Louth: Louth Naturalists', Antiquarian & Literary Society 2001)

Brown, William Wells (1815-1884)

Abolitionist, novelist, showman, dramatist, lecturer. Born a slave to Dr John Young of Fayette County, Lexington, KY. His eventual sale, and his subsequent master's hiring out of his labour - as a printer's helper, a medical assistant, a steamer's under-steward, and a superintendent of slave gangs headed for the New Orleans market - gave him a thorough insight into the domestic and commercial activities of American slavery. Brown used this intimate knowledge to his advantage when he arrived in Britain in 1849 as a lecturer for the British Foreign Anti-Slavery Society. His lecture would incorporate a panorama, and for this he commissioned several London artists to paint its twenty tableaux [In his application for a Junior Fellowship RC says Brown commissioned 24 views, based on images he collected from British and American periodicals. Check with him]. His inspiration for the panorama was **John Banvard's** of the Mississippi which he had seen in Boston in the autumn of 1847. In his *Description* he comments that American slavery in the Mississippi panorama was depicted in a 'very mild manner.' His own included 'Slaves Burying their Dead at Night' and 'The City of Washington - the Navy Yard - the Frigate Constitution' - tableaux that countered the romantic idea of America being promoted by **B.T. Barnum**,

George Catlin, and other transatlantic showmen of the time. Like Henry ‘Box’ Brown – no relation – he employed the entertainment format of the moving panorama to promote a serious social message. By the end of his five years abroad Brown had produced two African-American firsts – a travel narrative, *Three Years in Europe* (1852); and a novel, *Clotel, The President’s Daughter: A Narrative of Slave Life in the United States* (1853).

Exhibition hall panoramas:

‘William Wells Brown’s Original Panoramic Views of the Scenes in the Life of an American Slave’, London, 1850; Trades Hall, Glasgow, 1851; several Mechanics Institutes in London, 1852; Commercial Sale Room, Grey Street, Newcastle, 1852; Seamen’s Hall, South Shields [1852?].

Lit.: *A Description of William Wells Brown’s Original Panoramic Views of the Scenes in the Life of an American Slave from his Birth in Slavery to his Death, or his Escape to his First Home of Freedom on British Soil* (London: Charles Gilpin 1850); William Wells Brown, *Three Years in Europe, or Places I have Seen and People I have Met*, with a memoir of the author by William Farmer (London: [...] 1852); William Edward Farrison, *William Wells Brown, Author and Reformer* (Chicago: University of Chicago Press 1969); Paul Jeffereson, *The Travels of William Wells Brown* (New York: Markus Wiener Publishing Inc. 1991)

RC

Brown & Thomas

Panorama proprietors. Their publicity noted: ‘Persons intending to Emigrate and seek their fortunes in theis New World will be able to choose their future homes and will gain much valuable information of the country which cannot be obtained through any other source.’

Exhibition hall panoramas:

Diorama [i.e. moving panorama] of America, the Far West, and Canada, St Helier, Jersey, 1872.

Browne, Charles Farrer (pseud. Artemus Ward) (1834 -1867)

Panorama proprietor and humorist. Born 26 Apr. 1834 in Waterford, Maine. In 1858, whilst working on the *Cleveland Plain Dealer*, developed the character of the travelling showman, Artemus Ward. In 1861 delivered his first ‘moral’ lecture, ‘Babes in the Wood’ which had nothing to do with either babes or a wood. Then set off on lecture tour, and it was during this that he encountered the Mormons in Salt Lake City. **P.T. Barnum** in the spring of 1864 encouraged him to have a panorama painted to accompany his Mormon lecture. With ‘**Dr**’ **Judd** produced a list of suitable tableaux for it, and these were painted by **George Meader** at **Niblo’s Garden**, New York. The panorama was performed at Dodworth’s Hall on Broadway, NY for one hundred evenings starting 17 Oct.

1864, the show being managed by the English agent, **E.P. Hingston**. Reproductions of some of the tableaux appear in *The Genial Showman* (see below). The panorama was then toured by **J.W. Wilder** [for US towns visited see *The Genial Showman*]. Finding it too large to be transported easily and too well painted for his purpose, Ward had a smaller, cruder version painted by **Pearson Bros.** of Boston. Resolved to take this panorama to UK. The entertainment, managed again by Hingston, opened at the Egyptian Hall, Piccadilly on 13 Nov. 1866 and finished in Jan. 1867. It was during this English visit that, on 6 Mar. 1867, Browne died of consumption in Southampton. He was temporarily buried in Kensal Green Cemetery, London; his corpse was transferred to Waterford, Maine and re-buried in 1868. [Whilst in London Browne and his circle all seem to have been members of the Savage Club. – investigate]

Exhibition hall panoramas:

‘Artemus Ward Among the Mormons’, Egyptian Hall, Piccadilly, London, 1864 [‘7’ intended?]. Revived version Albert Hall, London, 1882; Kirkdale, 1884.

Portrait: Coloured drawing in Mike Simkin’s Museum of Phantasmagoria.

Lit.: Judd (2); Artemus Ward, *Artemus Ward’s Panorama as Exhibited at the Egyptian Hall, London*, edited by T.W. Robertson and E.P. Hingston (New York: G.W. Carleton 1869); Artemus Ward, *Artemus Ward’s Lecture, as Delivered at the Egyptian Hall, London* (London: John Camden Hotten 1869); *The Genial Showman: Reminiscences of Artemus Ward* (London: John Camden Hotten [1870]); Curtis Dahl, ‘Artemus Ward: Comic Panoramist’, *New England Quarterly*, 32 (1959), pp.476-478 [not yet seen].

Browne, Lt. William H.

Explorer-artist. Described as ‘of H.M.S. *Enterprise*’. Produced a collection of lithographs, *Ten Coloured Views taken During the Arctic Expedition of Her Majesty’s Ships ‘Enterprise’ and ‘Investigator’... with a Summary of the Various Arctic Expeditions in Search of Capt. Sir John Franklin* (London: Ackermann & Co. 1850) which greatly impressed **Elisha Kent Kane**. Provided drawings for **Robert Burford**’s ‘Summer and Winter Views of the Polar Regions’, Panorama, Leicester Square, London, 11 Feb. 1850 – 12 Apr. 1851. Drawings made by him were used, with permission from Cawthorn, Printer and Bookseller to the Admiralty, or so it was said, in painting ‘The Search for Sir John Franklin: Hamilton’s Grand Moving Panorama of the Arctic Regions’, Royal Subscription Rooms, Exeter, 1850. Browne notified the press that it was he alone who had made sketches during the expedition, and it was these sketches that the Admiralty had given Burford exclusive permission to use (Altick, p.177).

Bruce, John

Brighton artist and publisher. Publisher of *Select Views of Brighton* (1829), etc.

From style would seem to be the artist responsible for the aquatinted peepshow, 'Interior View of Brighton Royal Chain Pier' [c.1829].

Bruce, Wallace (1844-1914)

Poet and an orator. Born Hillsdale, NY, 10 Nov. 1844. He served as US consul in Edinburgh, 1889-1893. His works included *The Land of Burns*; *Wayside Poems*; *The Yosemite*; and *Scottish Poems*. His *Hudson by Daylight* became a standard guide to the Hudson for travellers and was republished in many editions. In 1888 he produced something specifically entitled 'The Hudson River Panorama', described as having 'an annotated strip photograph [*sic*], 80 feet in length showing both banks of the river.' Also wrote 'The Hudson.' The appeared a volume of his poems, *Leaves of Gold* (New York: Bruant Union Co. 1907), which also appeared as a 790 mm strip-panorama consisting of poem and wood engravings, pulling out of a tiny keg. Died De Funiak Springs, FL Jan. 1914.

Bruck, C. Amory

Agent. Acted in 1864 for **G.K. Goodwin & Co.**'s 'Gigantic Polyorama of the [American Civil] War.'

Bruestley, [...]

Artist. Assisted **Gerhardt Nielson** painting a panorama of Niagara Falls, exhibited in a rotunda at the Corner of 19th Street and 4th Avenue, New York (opening reprinted in *NY Times*, 17 Apr. 1892). The scene consisted of the view from the tower on the museum in Queen Victoria Park on the Canadian side of the Falls.

Brunetti

'Brunetti's Panorama of Jerusalem', New York and Brooklyn, 1848-1852 (perhaps a model) - listed in John Davis (1996), p.227.

Brunning, William Allen (1818-1850)

Scene painter and panorama artist. Painted scenery at the Olympic Theatre off the Strand; the Princess's Theatre, Oxford Street; and Sadler's Wells. Responsible for moving panoramas accompanying Christmas pantomines at the Surrey Theatre, St George's, Southwark. That for 1841-1842 consisted of 'all the scenes and objects [from London Bridge] down the river to Greenwich, Woolwich (including the launch of the warship *Trafalgar* [a recent Woolwich event, 1841], Gravesend, Harbour at Margate, crosses the Channel, terminating at Boulogne...'; 'Grand Moving Panorama Designed and Painted by Brunning, Illustrative of Her Most Gracious Majesty's Visit to Ireland', in 'Harlequin and Good Queen Bess' pantomime, Theatre Royal, Drury Lane, 1850. With **H.M. Melville, J. Zatte, E.**

W. Hassel, H.M. Melville and W. Wilson assisted in painting **S.C. Brees's** panorama of New Zealand, 1849.

[Pieter v.d. Merwe has info on William Allen Brunning (c.1819-1850), scene painter at several London theatres. He reports a painting by him in the McLean Gallery, Greenock].

Brunton, John

Scenic artist.

Theatre panoramas:

Theatre Royal, Melbourne:

‘Moving Cyclorama with special mechanical effects’, 1891

Buck, ‘Professor’ J.M.

Panorama proprietor and conjurer. Described in advert in *Cheltenham Looker-On*, 7 Mar. 1846 as the ‘celebrated illusionist from the London theatres...’

Performed his ‘oxy-hydrogen dissolving diorama of Sacred, Classic, Alpine, and Arctic Scenery’, with Ethiopian Serenaders, Cheltenham 1846. ‘Fashionable Soirées Fantastiques and Grand New Panorama of the War in the East and the Baltic, concluding with his Diorama of the Arctic Regions’, Cheltenham, 1854.

Buckingham, Leicester

Narrator at Herr **Reichardt's** ‘Cyclorama [i.e. moving panorama] of the Tyrol’, Baker Street, Bazaar, London, 1854; and at the moving panorama of ‘Whittington and Puss in Boots’, Royal Panopticon, London, 1856; cicerone at ‘**Hamilton's** Excursion to the Continent and Back in Two Hours’, Egyptian Hall, Piccadilly, London, 1860.

Buckstone, John Baldwin

American [?] comedian. Toured his ‘Green Bushes’ play [?] in U.S. in 1851. Easter 1854 he performed at the Haymarket Theatre, London, a send-up of ‘**Albert Smith's** Ascent of Mont Blanc’ – ‘Mr. Buckstone's Ascent of Mount Parnassus: a Panoramic Extravaganza.’ He was transported in a sequence of dreams, to Europe as on Wyld's Great Globe; to India by panoramas of the Overland Mail and the Overland Route, to Africa; and to the Arctic. A song book, without imprint, was published: *Songs, Duets, &c. in Mr. Buckstone's Voyage round the Globe (in Leicester Square)*. The *AJ*, 1 May 1863, p.101, notices a ‘Panorama of the Prince of Wales Tour’, a ‘novelty’ at the Haymarket Theatre, consisting of a series of illustrations of the tour made in the East by the Prince of Wales. ‘To ensure utmost accuracy Mr Buckstone sent his scene-painter, Mr

[**William**] **Telbin** and his son, on the same journey.’ The last tableau of the panorama depicted the marriage of Prince Albert and Princess Alexandra at Windsor. The *AJ*, 1863, p.231, states that Telbin’s diorama of the Holy Land [same panorama] was now being exhibited at the Egyptian Hall.

Lit.: J.R. Planché, *Extravaganzas, 1825-1871* (London: [...] 1879), pp.5, 9-34.

Bühlmann, Josef (1844-1921)

Panorama artist. Swiss architect, specialising in the reconstruction of antique buildings, and providing architectural illustrations for various journals. From 1878 professor at the Technical University, Munich. Made sketches for ‘Ancient Rome’ in 1885, the panorama being painted in the [...] Studio, Munich from Feb. 1887.

360-degree panoramas:

(With **Alexander Wagner**) ‘Ancient Rome, 312 A.D., with the Triumphal Entry of Constantine’, Theresienstr., Munich, 1888; National Panorama, Berlin, 1890-1891; Munich, 1892-1895; Victorian Era Exhibition, Panorama Hall, Western Gardens, Earl’s Court, London, 1897.

Lit.: Thieme-Becker; Franz von Reber, *Rom mit dem Triumphzuge Constantins in Jahre 312* (Munich 1888) – panorama guide of 160 pages; Vollmer; *Sehnsucht*, p.173; Astrid Weidauer, *Berliner Panoramen der Kaiserzeit* (Berlin 1996), pp.21-22; Oettermann, pp.200, 204.

Bullard, Otis Allen

Panorama artist. Largely self-taught. Described on publicity as ‘New York’s favourite artist...a native of Steuben county, N.Y.’ A biographical sketch on a broadside in the N-YHS states that he conceived the idea of a panorama of New York in 1846. It was financed by an Englishman, George Doel. His manager was ‘**Dr**’ **Judd**. According to Judd the panorama ‘gave a very faithful representation of the great city as it was in those days... We took the audience up and down Broadway, down among the shipping through the Five Points and The Bowery.’ Consisting of 154 views, view 149 was keyed as ‘The Building in which was Mr Bullard’s Studio, 413 Broadway’. [Errki queries authenticity of biography on this, and ‘Bullard’s’ name which sounds like Banvard]. ‘Bullard’s Panorama of New York City’ was exhibited in Mechanics Hall, Worcester, 1858 –same panorama?

Bulle, Monsieur O.

Comic vocalist. Performed at ‘Grundy’s Royal French Animated Panorama of the World’, Lion Tea & Pleasure Gardens, Penton Place, Walworth, London [c.1880?] where he sang ‘Pig’s Pettitoes’, imitating ‘pigs, dogs, and cats, sneezing, coughing, crying and a Lover in a bother’.

Bullock, William (c.1773-1849)

Showman, goldsmith, silversmith, collector, jeweller, taxidermist, ornithologist, auctioneer, and silver mine proprietor. In 1796 the Bullock family lived in Birmingham. William arrived in London 1809. Engaged **P.F. Robinson** to design the Egyptian Hall, Piccadilly in order to exhibit his Museum of Antiquities and Natural History. It was erected in 1810-1812. Commissioned J.B. Papworth to redesign the ground floor in 1815. Sold his collections in 1819 and commissioned Papworth to remodel the space formerly occupied by the natural history museum as the Egyptian Room. For the exhibitions of Laplanders and their reindeer, 1822, and Modern Mexico, 1824, both held at the Egyptian Hall, he provided three-sided backdrops which he called 'panoramas.' In 1823 he bought a silver mine near Tamascaltepec, Mexico. His experiences in Mexico on this trip are described in his *Six Months Residence and Travels in Mexico* (London: John Murray 1824). In 1827 Bullock travelled from Mexico to the United States, and purchased a large house on the banks of the Ohio, 'Elmwood Hall', at Ludlow, KY, near Cincinnati. His experiences are related in his *Sketch of a Journey through the Western States of North America* (London: John Miller 1827). Returning to England he engaged John B. Papworth to plan a model town for his estate - Hygeia. - a utopian scheme that failed to materialise. After living on the estate he returned to London in 1836. Died in Chelsea, London 7 Mar. 1849. The backdrop view of Mexico City was auctioned 30 Sept. 1825 for £21.

Lit.: ODNB?; Michael P. Costeloe, *William Bullock, Connoisseur and Virtuoso of the Egyptian Hall: Piccadilly to Mexico, 1773-1849* (Bristol: School of Modern Languages, University of Bristol 2008)

Bullock, William, Junior (c.1795 – c.1828)

Artist. Sketches he made whilst in Mexico with his father in 1823, formed the basis of the 360-degree panorama of Mexico City, painted by **John Burford** and **Robert Burford** and exhibited in the Panorama, Leicester Square, 1826. He is thought to have died of yellow fever in Mexico in c.1828. Robert D. Aguirre, *Informal Empire* (Minneapolis: University of Minnesota Press 2005), p. 166, refers to 'a modern reconstruction of Bullock's panorama' which is described in *Viajeros europeos del siglo XIX en Mexico* (Mexico City: Fomento Cultural Banamex 1996).

Lit.: Michael P. Costeloe, *William Bullock, Connoisseur and Virtuoso of the Egyptian Hall: Piccadilly to Mexico, 1773-1849* (Bristol: School of Modern Languages, University of Bristol 2008)

Burckhardt, Edward (1815-1903)

Self-trained artist. Born in Switzerland, son of a ribbon manufacturer. Moved to

New York in the 1830s. Listed in the New York directories as silk merchant. In 1870 settled in Paris. Between 1842 and 1845 made a 360-degree pen and ink drawing of New York from the steeple of the North Dutch Church, which stood at the N.W. corner of Fulton and William Streets. Left New York in 1870 and settled in Paris for the rest of his life. His New York panorama was presented to the New-York Historical Society by his daughter in 1915.

‘City Views: Wide-Eyed, Wide Angle’, by Wendy Moonan, *New York Times*, Oct. [...].

Burford, John (? - 1827)

Panorama artist and proprietor. Assistant to Robert Barker and then to **Henry Aston Barker** at Panorama, Leicester Square; joint proprietor, with Henry Aston Barker, of the Panorama, Strand, London from 1816 [check not 1818] to 1823 (partnership dissolved 1823 – *London Gazette*, 30 Dec.); joint proprietor, with his son, **Robert Burford**, of Panorama, Leicester Square, London from 1824 to 1827. Exhibitor at Royal Academy exhibitions. Provided engravings of Cambridge colleges for the *Cambridge Almanac*. According to advertisements, John resided several months in Pompeii in order to draw panoramas of it. In 1812 and 1813 was living at 4 Paradise Buildings, Lambeth; in 1816 in Romney Terrace, Horseferry Road. (Wilcox).

360-degree panoramas exhibited at Panorama, Leicester Square (dates taken from Wilcox):

‘View of the Ruins of Pompeii’, May 1824 – Mar. 1825. ‘View of the City of Mexico and Surrounding Country’, 12 Dec. 1826 – June 1827. ‘View of the City of Madrid and Surrounding Country’, Sept. 1826 – Apr. 1828. [Any others? – see descriptive booklets]

360-degree panoramas exhibited at Panorama, Strand (dates taken from Wilcox):

‘View of Rome taken from the Tower of the Capitol’, Aug. 1817 – early 1818. ‘View of Athens’, c.18 Mar. 1818 – Apr. 1819. ‘View of Venice’, c.17 May 1819 – Nov. 1820. ‘View of Naples’, Dec. 1820 – 30 Nov. 1821. [Any others? – see descriptive booklets]

Subsequent displays:

‘View of Athens’, Boston [...] [presented by purchaser to university].

Burford, Robert (1791-1861)

Panorama painter and proprietor. Born in London 3 Feb. 1791. Articled to to **Robert Barker** in 1802, and acted as an assistant to Robert Barker and then to **Henry Aston Barker**. Between 1823 and 1827 he ran the Panorama, Leicester Square, and the Panorama, Strand in partnership with **John Burford** (his father, according to Oettermann and Altick, brother according to Corner). After the death

of John in 1827 ran both on his own. (In 1847 the Leicester Square rotunda was let to him on a 16 $\frac{3}{4}$ year lease). Exhibited topographical paintings at Royal Academy, 1812, 1816, 1818. Provided views of Cambridge college[s?] for head-pieces on the *Cambridge Almanac*. Visited Rio de Janeiro in 1823 to take views of St Sebastian [check he did]; Madrid in 1825 to take drawings of that city; Geneva in 1826, Milan in 1830; New York in Autumn of 1832; Rome in 1837; Antwerp in the last days of the siege to take drawings of that event; Edinburgh during Queen Victoria's visit to make drawings of that occasion; Rouen in 1845; Vienna in 1847. In 1842 he exhibited a new version of the Battle of Waterloo. He explained that H.A. Barker's version 'had long been destroyed, but he had availed himself, by kind permission of Mr Barker of the original drawings taken on the spot, and the various imported information collected from officers and others present, by that gentleman'. For Nanking, painted with Selous and exhibited in 1845, he acknowledged assistance and valuable information received from 'several officers of the Expedition during the progress of the painting, especially Captain G.G. Loch, R.N.; Catain Fitjames, R.N.; Captain Stodart, R.N., and Captain Troubridge R.N.'

In May 1829, together with David Roberts, Clarkson Stanfield, and several other artists, was listed as a steward at the annual dinner of the Artists Benevolent Fund. His wife, Elizabeth, died 17 July 1851, aged 53. Leasee of the Camden Town Painting Room, situated at the back of Monteo Video Place, Kentish Town, entered from Wilmot Place, Rochester Road, Camden Town, where panoramas for the Leicester Square rotunda were painted. Gave Horseferry Road as his address in 1812; 6 Regent Street in 1816 and 1818 (Graves); Grosvenor Terrace in 1823. By 1851, and probably long before [check], was living at 35 Camden Road Villas, Camden New Town. Died of bronchitis 30 Jan. 1861, aged 69, leaving his estate to his son, **Robert William Burford**, and his daughter Mary Elizabeth Burford (will proved 8 Mar. 1861). The Panorama closed for one week as a sign of respect.

360-degree panoramas exhibited at Panorama, Leicester Square (dates taken from Wilcox):

(With J. Burford) 'View of the City of Mexico and Surrounding Country', 12 Dec. 1825 - June 1827. (With J. Burford) 'View of the City of Madrid and Surrounding Country', Sept. 1826 - Apr. 1828.

(Alone) 'View of the City of St Sebastian and the Bay of Rio Janeiro', June 1827 - Dec. 1828. 'View of the City and Bay of Genoa', Apr. 1828 - Apr. 1829. 'City and Harbour of Amsterdam', 1830. 'View of the City of Florence', 1831. (After **Augustus Earle**) 'View of the Town of Sydney, New South Wales', c.20 Dec. 1828 - Dec. 1830. (After **H.C. Selous**) 'Milton's Pandemonium', 20 Apr. 1829 - 17 Feb. 1830. 'View of the City of Calcutta', 1 Mar. 1830 - early 1831. 'View of the City of Quebec', 22 Dec. 1830 - Dec. 1831. 'View of the Island and Harbour of Bombay', early 1831 - May 1832. 'View of the City of Florence and the Surrounding Country', 17 Dec. 1831 - 1 Dec. 1832. 'View of the City of Milan

and the Surrounding Country', 30 May 1832 – Mar. 1833. 'View of Stirling and the Surrounding Country', c.8 Dec. – June 1833. 'View of the Siege of Antwerp', Mar. 1833 – Jan. 1834. 'View of the Falls of Niagara', Mar. 1833 – 6 Dec. 1835. (After **Capt. J. Ross**, with H.C. Selous) 'View of the Continent of Boothia', c.Jan. 1834 – June 1834. (With H.C. Selous) 'View of the City of New York', 16 June 1834 – 21 Mar. 1835. 'View of the Cemetery of Père la Chaise, including a Distant View of Paris', Jan. 1835 – 11 June 1835. (After **F. Catherwood**) 'View of the City of Jerusalem', Apr. 1835 – Feb. 1836. (After F. Catherwood, with H.C. Selous) 'View of the Great Temple of Karnak and the Surrounding City of Thebes', 15 June 1835 – June 1836. (After **Lieut. W. Smyth**) 'View of the City of Lima and the Surrounding Country', 26 Mar. 1836 – Jan. 1837. 'View of Isola Bella, the Lago Maggiore, and the Surrounding Country', 18 June 1836 – May 1837. 'View of Mont Blanc, the Valley of Chamounix, and the Surrounding Country', c.4 Feb. 1837 – Apr. 1838. 'View of the City and Bay of Dublin', c.17 May 1837 – Dec 1837. (After **Augustus Earle**) 'View of the Bay of Islands, New Zealand', c.21 Dec. 1837 – Feb. 1839. (After **Toonequa**) 'View of Canton', 14 Apr. 1838 – Feb. 1839. 'View of Rome, Ancient and Modern, with the Surrounding Country, taken from the Tower of the Capitol', 26 Feb. 1839 – early 1840. 'View of the Interior of the Coliseum and Part of the City of Rome', 26 Feb. 1839 – June 1839. 'View of the Grand Harbour of Malta and the City of La Valetta', c.15 June 1839 – Dec. 1839. 'View of the Palace and Gardens of Versailles', c.11 Jan. 1840 – 30 May 1840. (After **Cpt. Robert Smith**) 'View of the City of Benares', early 1840 – Dec. 1840. 'View of Macao in China', 8 June 1840 – Mar. 1842. 'View of the City of Damascus and the Surrounding Country', 19 Dec. 1840 – Mar. 1842. 'View of the Bombardment of St Jean d'Acre', 30 Jan. 1841 – 14 May 1842. 'View of the City of Jerusalem and the Surrounding Country', 20 Aug. 1841 – 1 Apr. 1843. (After **Henry Aston Barker**, i.e. repainted from the original drawings) 'View of the Battle of Waterloo', 22 Mar. 1842 – 18 Feb. 1843. 'View of the City of Cabul, the Capital of Afghanistan', 21 May 1842 – 6 June 1843. 'View of the City of Edinburgh and the Surrounding Country', 25 Feb. 1843 – Mar. 1844. 'View of Baden Baden, the Queen of the Spas of Germany', 8 Apr. 1843 – 16 Dec. 1843. 'View of the City of Coblenz', July 1843 – 16 Dec. 1843. (Figures by H.C. Selous) 'View of Treport, the Surrounding Country, at the Chateau d'Eau, with the Arrival of Her Majesty Queen Victoria on her Visit to His Majesty Louis Philippe, on Saturday September 2, 1843', Jan. 1844 – June 1844. (After **Lt. F.J. White**, figures by H.C. Selous) 'View of the Island and Bay of Hong Kong', 26 Mar. 1844 – 12 Apr. 1845. (After F. Catherwood, with H.C. Selous) 'View of the Ruins of the Temple of Baalbec', 29 June 1844 – 4 Dec. 1844. (With H.C. Selous) 'View of the City of Nanking and the Surrounding Country', c.29 Apr. 1845 – 21 Mar. 1846. (After **George Knowles**, with H.C. Selous) 'View of Athens and the Surrounding Country', 10 July 1845 – Dec. 1848. (With H.C. Selous) 'View of the City of Rouen and the Surrounding Country', 20 Dec. 1845 – 25 May 1846. (After **W.J. Smith**, with H.C. Selous) 'View of Constantinople', 28 Mar. 1846 – 27 Feb. 1847, re-exhibited 1854 [check this]. (With H.C. Selous), 'Battle of Sobraon', 1 June 1846 – 19 June 1847. (After **David Roberts**, with H.C. Selous)

'A View of the City of Cairo and the Surrounding Country', 12 Mar. 1847 – 4 Mar. 1848. (After **G.J. White**, with H.C. Selous) 'View of the Himalayan Mountains with the British Stations of Kussowlee, Soobathoo, and Simlo', 26 June 1847 – 20 May 1848. (With H.C. Selous) 'View of the City of Vienna and the Surrounding Country', 13 Mar 1848 – 3 Mar. 1849. (With H.C. Selous) 'View of the City of Paris, taken from the Place de la Concorde', 26 May 1848 – Sept. 1849. (With H.C. Selous) 'View of the Ruins of Pompeii and the Surrounding Country', 23 Dec. 1848 – 14 Dec. 1850. (With H.C. Selous) 'View taken from the Summit of Mount Righi of a Great Portion of Switzerland', 12 Mar. 1849 – 30 Jan. 1850. (After **G.T. Vigne**, with H.C. Selous) 'View of the Valley of Cashmere', Sept. 1849 – 4 May 1850. '(After **Lt. Browne**, with H.C. Selous, two semi-circular views) 'Summer and Winter Views of the Polar Regions as Seen during the Expedition of Capt. James Clark Ross', 11 Feb 1850 – 12 Apr. 1851. (With H.C. Selous) 'View of the Lakes of Killarney', 13 May 1850 – Dec. 1851. (With H.C. Selous) 'View of the Lake and Town of Lucerne', 20 Dec. 1850 – Dec. 1852. (With H.C. Selous) 'Views of Niagara Falls and Jerusalem', 19 Apr. 1851 – 27 Mar. 1852. (After **C.F. Barker**, with H.C. Selous) 'Nimroud, the Original Foundation of Nineveh, 19 Dec. 1851 – 25 June 1853. (With H.C. Selous) 'View of the City of Salzburg in Austria', Apr. 1852 – Nov. 1852. (After **Henry Aston Barker**, with H.C. Selous) 'View of the Battle of Waterloo', 17 Nov. 1852 – 12 Mar. 1853. 'View of the Bernese Alps, taken from the Faulhorn Mountain', 22 Dec. 1852 – June 1858. (After **J. Unwins**, with H.C. Selous) 'View of the City of Grenada, with the Celebrated Fortress and Palace of the Alhambra', 19 Mar. 1853 – 22 Apr. 1854. (With H.C. Selous) 'View of the City of Mexico', 1 July 1853 – 17 Dec. 1853. (With H.C. Selous) 'View of Constantinople', 23 Dec. 1853 – Dec. 1854. (With H.C. Selous) 'View of Berlin and the Surrounding Country', 29 Apr. 1854 – 18 May 1855. (With H.C. Selous) 'View of the Battle of Alma', 23 Dec. 1854 – 26 Apr. 1856. (With H.C. Selous) 'View of the City of Sebastopol and the Surrounding Fortifications', 25 May 1855 – 2 Feb. 1856. (After **Cpt. Verschoyle**, with H.C. Selous) 'View of the City of Sebastopol, including the Assaults of the Malahof & the Redan', 21 Feb. 1856 – 17 Mar. 1857. (With H.C. Selous) 'View of the City of St Petersburg and the Surrounding Country', 3 May 1856 – May 1857. (With H.C. Selous) 'View of the City of Moscow, with the Gorgeous Entry of His Imperial Majesty the Emperor Alexander II', 26 Mar. 1857 - 15 Jan. 1858. (After **J. [check not 'S'] Johnson**, with H.C. Selous) 'View of Sierra Leone including the City of Freetown', 29 May 1857 – Mar. 1858. (After **Capt. Robert Smith**, with H.C. Selous) 'View of the City of Delhi, with an Action between Her Majesty's Troops and the Revolted Sepoys', 23 Jan. 1858 - 25 Feb. 1859. (After **Bland Hood Galland**, with H.C. Selous) 'View of Lucknow', 27 Mar. 1858 - 14 May 1859. (With H.C. Selous) 'View of Switzerland from Righi Kulm at Sunrise', 19 June 1858 – Mar. 1863. (With H.C. Selous) 'Interior of Canton' after the Bombardment', 4 Mar. 1859 - 4 May 1860. (With H.C. Selous) 'View of Benares and the Sacred Ganges', 21 May 1859 - 7 Jan. 1860. (With H.C. Selous) 'View of Rome from the Tower of the Capitol', 11 May 1860 - 20 July 1861. 'View of Messina', 21 Dec. 1860 – Mar. 1863.

360-degree panoramas exhibited at the Panorama, Strand:
(With John Burford) 'Ruins of Pompeii and Surrounding Country', Dec. 1823 – Mar. 1827. 'View of the City and Lake of Geneva and Surrounding Country', 9 Apr. 1827 – Jan. 1828.

Subsequent displays:

'View of the City and Lake of Geneva', Rotunda, Chambers Street, Boston, 1829; Seyle's Lot, Charleston, 1835; 'View of the City of Mexico', Rotunda, Chambers Street, New York, 1828; Boston [...]; Savannah [...]; Washington DC, 1832; Philadelphia, 1833; Cincinnati, 1833 or 1834; Natchez, Mississippi. 'View of the City of St. Sebastian and the Bay of Rio Janeiro', a short-lived rotunda on the Mound, Edinburgh, 1830. 'View of the City of Florence', Edinburgh, 1835; Marshall's Panorama (Royal Birmingham Society of Artists), New Street, Birmingham, 1838. 'View of the City of Jerusalem', Edinburgh, 1836; Panorama, Charles Street, Boston, 1837; Catherwood's Panorama, Broadway, New York, 1838; Corner of Ninth and George Streets, Philadelphia [...]; New Bedford, [...]; Providence, [...], Boston [...]. 'View of the Great Temple of Karnak and the Surrounding City of Thebes', Catherwood's Panorama, Broadway, New York, 1839. 'Panorama of Lima', New York Rotunda, 1839 [same place as Catherwood's Panorama? Check]; 'Panorama of the Eternal City' [i.e. Rome], New York Rotunda [Catherwood's Panorama?], 1840.

Lit.: [...]; Altick; Wilcox; Hyde; Potter; *ODNB*

Burford, Robert William

Panorama proprietor; surgeon [described as such in Robert's probate record]. Only son of **Robert Burford**. Was residing in 1861 at 31 Bayham Terrace, Camden. In Jan. of that year succeeded his father as proprietor of the Panorama, Leicester Square, London. Rather than paint, or have painted, new panoramas, he re-exhibited a selection of his father's – Rome, Athens, Mexico City, and Pompeii.

360-degree panoramas:

(Painted for Burford by **H.C. Selous** alone) 'View of Naples', 5 Sept. 1861 - 14 Feb. 1863. (With H.C. Selous) 'View of Rome from the Tower of the Capitol', 2 Mar. 1863 - Sept. 1863. (With H.C. Selous) 'View of the City of Mexico', 6 Apr. 1863 - 12 Dec. 1863. (With H.C. Selous) 'View of the Ruins of the City of Pompeii', 14 Sept. 1863 - 12 Dec. 1863. [Were all these panoramas painted by father, in fact? – check booklets]

Burger, Franz (30 May 1857, Ost Tirol – 27 July 1940, Innsbruck)

Panorama and landscape artist; photographer; teacher. Born 30 May 1857, Ost Tyrol. Studied at Academy of Arts, Munich [when?]. Assisted **Michael Zeno**

Diemer in painting 'Battle of Orleans', panorama, 1895; and 'The Battle on Mount Isel' panorama, opened in Innsbruck, June 1896. Died 27 July 1940 Innsbruck.

Lit.: Kerstin Pfeiffer, dissertation [title?], University of Innsbruck 1987;

Burgess, S.

Wholesale and export stationer, manufacturer of lace-paper, shelf-trimmings, confetti, and souvenir handkerchiefs, and publisher of comical skits and paper panoramas of the Lord Mayor's Show. Successor to **Mrs Sarah Burgess**. Appears in *Post Office London Directory* from 1914-1969 [check not later], address being 8 York Place, Strand, London, WC2.

Burgess, Mrs Sarah

Printer and publisher; manufacturer of lace-paper, shelf-trimmings, and confetti; also crepe paper souvenirs of Socialist and suffragette marches, and publisher of paper panoramas of the Lord Mayor's Show. Firm established in 1888, according to one advertisement, 1889 according to another. From 1908 [check if earlier] listed in *Post Office London Directory* at 14 Artillery Lane, Bishopsgate, London E.C., from 1910 also at 13 York Place, Strand, London W.C. moving to 8 York Place in 1912, and from 1913 at 8 York Place only. Succeeded by **S. Burgess**.

Burgis, John

Stationer. Described in Crichtett's *London Directory* as 'Manfr. of Gold Borders & Fancy-papers; also manfr. of Patent Gold & silver-plate, Cords & Lace for Fringe & Furniture Trimmings.' Listed in 1819 at 32 Southampton Street, Covent Garden, London; from 1821-1831 at 44 Maiden Lane, Covent Garden. Later at 12 Gough Square, Fleet Street, and at 13 Charles Street, Soho. In 1825 published a myriorama entitled 'Hellenicorama; or, Grecian Views', consisting of 24 interchangeable coloured aquatinted views.

Burnand, Eugène (1850-[...])

Illustrator, and animal and landscape painter. Born Moudon, Switzerland. Member of the Société Nationale des Beaux-Arts. Awarded medals at the Paris Salons in 1883 and 1884. Received the highest award in the Swiss section of the Paris International Exhibition of 1889. Also received the cross of the Legion of Honour. Responsible for the Grindelwald valley portion of the Swiss Alps Panorama (1892).

360-degree panoramas:

(With **Auguste Baud-Bovy** and **Francis Furet**) 'Panorama of the Swiss Alps', World's Columbian Exhibition, Chicago, 1893; World Exposition, Antwerp,

1894; Swiss Landesausstellung, Geneva, 1896; Exposition Universelle, Paris, 1900; Dublin, 1903.

Burnett, John

Artist. 'Composed and painted' the figures on **Henry Aston Barker's** 'Panorama of the Battle of Waterloo', Panorama, Leicester Square, 1816. Provided drawings for the 'Field of Waterloo' tableau in **Grieve, William Telbin, and John Absolon's** 'Diorama of the Wellington Campaigns', on Wellington's death becoming 'The Life of the Duke of Wellington', Gallery of Illustration, London, 1852-1853.

Lit.: *Art Journal*, 1850, p.275 for autobiographical essay and portrait.

Burnham, [...]

Panorama proprietor. [Same as **T.M. Burnham?**]

Exhibition hall panoramas:

'Burnham's Tableaux of America, Showing Scenes in the arctic Regions, and of the Lost Steamer, Jeanette, Beautiful Scenes of the West and South, Life on the Mississippi River; also Prominent Scenes in the Late American Rebellion', [...]

Burnham, Thomas Mickell (1818-1866)

Genre, portrait, landscape and panorama painter. Began his career as a sign painter in Detroit. Assisted in painting of **J.W. Jones's** 'Pantoscope of California', 1852.

Burr, William

Panorama artist? [check] His 'Seven Mile Mirror...' panorama completed 1849. A broadside in the N-YHS gives Mr **Perham** as proprietor and states it would shortly be leaving for Europe.

Lit.: *Moving Mirror of the Lakes, the Niagara, St Lawrence, and Saguenay Rivers...* descriptive booklet (New York, 1850); Joseph Earl Arrington, 'William Burr's Seven Mile Mirror of the Great Lakes, the Niagara, St Lawrence, and Saguenay Rivers', *Ontario History*, 51 (1959), pp.141-162 [not yet seen].

Burridge, Walter (1857-[...])

Panorama painter. With **E. Albert** and **O.D. Grover** painted 'The Kilauea Volcano' panorama, The World's Columbian Exposition, Chicago, 1893.

Burry, Mr

Artist. A Royal Surrey Gardens' poster for 'Old London...' states it was painted by Mr Burry and Assistants, late of Cremorne, &c.'

Pleasure Garden panoramas:

Royal Surrey Gardens, London:

'Old London as it appeared just prior to the Great Fire', 1875.

Burton,

Scenic artist. With **Roberts** commissioned to retouch **Thomas Hornor's** London panorama on its arrival at the Colosseum, New York, in 1873.

Burton, Decimus (1800-1881)

Architect. Designed Cornwall (1821) and Clarence (1823) Terraces in Regent's Park for John Nash, and the Colosseum (1823-1827), also in Regent's Park, for **Thomas Hornor's** 'Panorama of London.' The sixteen-sided building was modelled loosely on the Roman Pantheon, but named the Colosseum on account of its size. The original design displeased Nash, who obliged him to reduce its size and add pilasters. The plans, section, elevation, and perspective for the building as executed are in the V&A Museum, London.

Lit.: Colvin, pp. 194-199; *ODNB*?

Buss, R.W.

Artist. Painted figures and animals on **T.C. Dibdin's** moving panorama, 'Diorama of the Ganges', Portland Gallery, 316 Regent Street, London, 1850-1851.

Butler, Miss

Panorama musician.

With her brother 'from the Royal Academy of Music', provided the music accompanying '**Millar's** Magnificent and Colossal Diorama of India', Cheltenham 1856.

Butler, John, & Co.

Shareholders in the original company that owned the Parisian version of **P.D. Philippoteaux's** 'Niagara.' According to the *Blackpool Herald*, 20 Mar. 1896, the company brought the panorama over from Paris and erected it in Blackpool at their own expense.

Butson, [...]

Panorama proprietor.

Exhibition hall panoramas:

Butson's 'Grand Moving Panorama of the War with Russia', the Public Rooms, Exeter, 1856; Theatre Royal, Barnstaple [c.185...]. This work was painted by **Dawson** and **Mills** of London, from drawings made on the spot by French and English officers. At Barnstaple it was exhibited with dioramas of ancient Jerusalem and St Peter's, Rome. The poster described it as 'The Largest and Best Panorama ever exhibited in the West of England. Each View is painted on 450 square feet of canvas'.

Butt, Revd. I.M.

Vicar of E. Garston, Bucks. Responsible for 'The Horizon of Stirling Castle Shewing the Heights of the Mountains in Feet...', published by **W. Darton**, 1824.

Buzacott, G.S.

Secretary of the Sydney Cyclorama Company. Address given in descriptive booklet for Battle of Gettysburg panorama as P.O. Chambers, Sydney.

C

Calbèt, Antoine (1860-1944)

Artist. Best known for his watercolours. Painted the section devoted to British heroes on **Pierre Carrier-Belleuse**'s 'Panthéon de la Guerre' panorama, 1918.

Calcott, W.

Artist. Name appears in list of artists in **Charles W. Poole**'s descriptive booklets credited with having painted panoramas supposedly held in Poole's stock. Most probably **William John Calcott** intended.

Caldwell & Bishop, Messrs

Directed the arrangements for the pleasure garden panorama of the City of Venice at the Royal Surrey Zoological Gardens, 18[...].

Calcott, William John (1823-1900)

Theatre scene-painter and marine artist. A Mr Calcott (same man?) assisted T. Grieve and W. Telbin paint the 'New Grand Diorama Illustrating the Route of the Ocean Mail via the Cape to India & Australia', London, 1853. The **W. Calcott**

who appears in a list of artists whose panoramas were represented in Poole's stock is perhaps the same man.

Lit.: DVSP

Calvert, John

Australian geologist and artist. Provided sketches for **Thomas Grieve** and **William Telbin**'s 'New Grand Diorama Illustrating the Route of the Ocean Mail via the Cape to India & Australia', Gallery of Illustration, London, 1853.

Cambon, E. [check not C]

Artist. 'Principal Painter to the Grand Opera National and Opera Comique, Paris.' Described in an advertisement as author [i.e. painter?] of 'the Prophet, the Huguenots, Charles VI, The Queen of Roses, The Valley of Andorre, &c. &c.' The final tableau of his 'Panorama of Paris' was of the Basin de Neptune at Versailles. It incorporated machinery constructed by Monsieur Letestu [check spelling], Hydraulic Engineer of the French Government, and used real water. Given, with others, as painter of Continental scenes on **Hamilton** panorama.

Exhibition hall panoramas:

'Panorama of Paris, St Cloud, and Versailles', Miss Linwood's Gallery, Leicester Square, London, 1851-1852.

Cameron, E.S.

Artist. Member of the crew of artists who painted **Reed & Gross**'s 'Chicago Fire' panorama, 188[...], exhibited at 131 Michigan Ave, Chicago, 1891-1893.

Cameron, Francis

Publisher. Joint publisher with **Rodwell & Martin** of **Lady Elton**'s panorama, 'View from the Top of Blackford Hill', 1822.

Campbell, Charles H.

Artist.

Exhibition hall panoramas:

'Grand Panorama of the Whole Creation! and Uncle Tom's Cabin!', Room No. 4 [Rhode Island Historical Society handbill does not state where], 1853?

Campbell, Sophia Palmer (1877-1833)

Artist. Born in England 1777. Arrived in Australia 1800. Died Parramatta 1833.

Made a watercolour sketch of Newcastle, New South Wales c.1818-1821, which is now held by Mitchell Library, State Library of New South Wales. May have been intended to serve as a model image for a Barker or Burford panorama in London.

MC

Campkin

‘Tramp cyclist, a marvel on wheels.’ Performed with **H. & F. Poole**’s Myriorama, St Helier, Jersey, 1901.

Caney, Robert

Artist. Scene-painter at the Royal Opera House, Covent Garden and the Drury Lane Theatre, London.

Pleasure garden panoramas:

Belle View Gardens, Manchester:

‘Storming of Dargai,’ 1898. ‘Peking: The Siege of the British Legation’, 1901.

‘Capture of Gibraltar’, 1903.

Lit.: DVSP

Cannon

Panorama proprietor. ‘Cannon’s Panorama of the Bible’, New York, 1854. - see list in Davis, p.227.

Canton, R.

Lithographer, embosser, publisher. Traded from 49 Watling Street, London. Lithographed **W.F. Taylor**’s continuous strip-panorama, ‘The Procession of Albert Edward Prince of Wales and Princess Alexandra of Denmark from Eton to Windsor on 7 Mar. 1863.’

Capel, Cpt.

Military artist? In advertisement for his ‘Battle of the Nile’ panorama at the Panorama, Leicester Square, 1799, **Robert Barker** credits help from Cpt. Capel (information from Gabriele Koller).

Caracciolo, L

Engraver; landscape painter. His panorama of Rome is signed and dated 1824. It was presented to the V&A [by Revd Sir V.D. Vyvyan?] in 1886. [A study for it was at one time with the Dover Street Gallery, London]

360-degree panoramas:

'Panorama of Rome', Level 4, Henry Cole Wing, V&A, London, 1987 [check date]-

Lit.: C.M. Kauffmann, *V&A: Catalogue of Foreign Paintings*[check title], vol. 2, 1800-1900 (London: HMSO 1973), pp.17-18.

Carl, 'Professor'

Entertainer. 'Ventriloquist, balancer, and American Samson' at 'Dr Kane's Arctic Voyages', Bonnington Hall, East Boston, 1857.

Carling, C.

Musician. Performed cornet solos at '**Messrs Hamilton's** Excursions to America', St James's Great Hall, Regent's Street, London [n.d.], playing on 'the Echo-Cornet, manufactured for him by the renowned firm, F. Besson & Co.'

Carlisle, Richard Risley (1814-1874)

(Professionally 'Professor' Risley). Circus artist and panorama proprietor. Born Salem, NJ, in 1814. By 1841 in June, Titus, Angevine & Co.'s circus, featuring in an acrobatic ensemble called the 'Polish Brothers.' Introduced the 'Risley Act', a species of foot juggling with human participants that can still be seen occasionally in the ring today. Risley's apprentices - John, Henry, and Charles - adopted his surname, and the troupe travelled widely, performing whilst in Europe at Windsor before Queen Victoria in 1846. Entered into a partnership with **John Rowson Smith**, taking responsibility for the marketing of the latter's moving panorama of the Mississippi. In 1849, with Smith, took the panorama to Britain, exhibiting it in the Grand American Hall, Savile House, late the Linwood Gallery. In Jan. – Feb. 1850 he exhibited it at the Shakespeare Rooms, Birmingham [info. From Aya Mihara, Nov. 2011]. In the same year took the panorama to Belgium and Germany. Whilst in London opened an American bar and bowling alley in Vauxhall Gardens. In 1851 performed in a circus in London titled Welch, McCollom & Risley. Jon Vedel, *Gøgler af Guds nåde. Teltholdere og tivolfolk i Danmark* (Copenhagen: Borgen 1992), p.[...] states: 'In 1852 at Vesterbroes Theatre the American, Henry Risley [i.e. Richard's son] showed a giant painting representing the banks of the Mississippi River...' [ref. supplied Aug. 1999 by Prof Martin Zerlang] In 1853 Risley, or his son John, had a short-lived theatre in Pennsylvania Ave., New York – Risley's Theatre of Varieties [info from Robert Sayers via Aya Mihara, Oct. 2011]. Momentarily retired to farm near Chester, PA, but in 1854 returned to circus work, touring throughout the world. In 1856 he visited Australia in order to dig for gold, whilst there meeting up with **Birch, E.P. Hingston**, John Henry Anderson, and George Washington Smith.. In 1861 he was in Singapore. In 1864 introduced the circus to China (Shanghai) and then Japan

(Yokohama). Imported a herd of dairy cows to Yokohama from San Francisco, selling milk and ice cream from his ice house. Took a troupe of Japanese jugglers to America, then to Europe, then back to America. Suffered a nervous breakdown and confined to a lunatic asylum in Pennsylvania. Died there 25 May 1874.

Exhibition hall panoramas:

‘Original Gigantic Moving Panorama of the Mississippi River’, first exhibited Saragota Springs, N.Y., 1848, and then at Grand American Hall, Linwood Gallery, London, 1849; Trades’ Hall, Birmingham [n.d.]; Shakespeare Rooms, Birmingham, 1850; Waterloo Rooms, Edinburgh, 1849; Dublin [...]; Paris [...]; Rouen [...]; Brussels; 1850; Antwerp [...]; Hamburg 1850; Berlin 1850; Vienna [...], Vesterbroes Theatre, Copenhagen 1852; Lisbon, 1852; etc.

Portraits: *Illustrated London News*, 7 Feb. 1846 (performing as acrobat with two sons); *Japan Punch*, [...] (caricature).

Lit.: *Clipper*, 6 June 1874 [a NY journal? – see]; *Era*, 21 June 1874 [see]; Frederic Boase, *Modern English Biography*, vol. 3 (London: Frank Cass 1965); Maria Hannah Winter, ‘Theatre of Marvels’, *Dance Index*, 7 (1948); Aya Mihara, ‘Professor Risley’s Life in Japan, 1864-1866’, *Japanese Language and Culture*, no. 16 (1990); Aya Mihara, ‘Professor Risley and Japanese Acrobats: Their Provincial Tour in England, 1867-1868’, *Japanese Language and Culture*, no. 17 (1991); *Bandwagon: The Journal of the Circus Historical Society*, 41 (1997), pp.12-13.

Carrere, J. M. (1858- 1911)

Architect. Born in Rio de Janiro, Brazil 9 Nov. 1858. Educated in Lausanne, Switzerland and Institute of Breidenstein, Grenchen, and the Ecole des Beaux Arts, Paris. In 1884, with Jenney & Otis, designed the rotunda at 406 Wabash Avenue, Chicago. Later entered the office of McKim, Mead & White, working as a draftsman under Mr KcKim and Mr. Mead. Died in taxi-cab accident

Carmichael

Artist. With **H.P. Parker** made original sketches and studies on the spot for **Muir**’s ‘Melancholy Wreck of the Forfarshire’, i.e. the Grace Darling story, performed at the Theatre Royal, Newcastle, 1838.

Carrick, Edward

Artist. During Second World War assisted **R. Myerscough-Walker** in painting panoramas for the Royal Air Force’s Link Trainer.

Carrier-Belleuse, Pierre (1851-1933)

Artist. [Listed by EBM as member of T. Poilpot's crew – for which panorama?] In 1914 conceived a panorama celebrating French troops' first Great War victory, the Battle of the Marne, and invited his friend **Auguste-François Goruet** to collaborate with him. The idea developed, however, and the panorama became a pantheon of the French heroes and those of the Allies too, and of the entire War. The enterprise was managed by Carrier-Belleuse's brother and daughter-in-law, and the panorama painted in Carrier-Belleuse's studio in the Boulevard Berthier, and then at 148 Rue de [?]é, Paris. A total of 128 artists were engaged. The detail showing the cuirassiers and the Arab horsemen was painted by **Louis-Charles Bombed** and **Kowalsky**.

360-degree panoramas:

(With **Auguste-François Goruet**) 'Panthéon de la Guerre', Grand Panorama National, 148 rue de l'Université, Paris, 1918-...; Madison Square Garden, New York, ...; George Washington Bicentennial Exposition, Washington DC, 1932; Century of Progress Exposition, Chicago, 1933-1934.

Lit.: Robichon, annexe 1, pp.574-576; François Robichon and Edith Herment

Carsdale, Harry

Entertainer. Described himself in *Era* advertisement, 1 July 1899, as 'Premier Farmyard Mimic and Society Entertainer', and said he was completing a nine-week engagement with H. & F. Poole's Myriorama.

Carson, J.W.

Entertainer. 'America's foremost comedian and speciality dancer' at **Harry H. Hamilton's** Excursions: Civilised and Savage Africa, Free Trade Hall, Manchester, [c.1897]. Performed in 'Harry H. Hamilton's Excursions by the Castle to the Cape, and Panstereorama of Passing Events of Civilised and Savage South Africa', Grand Theatre, Bolton, 1899; 'Harry H. Hamilton's Panstereorama of Passing Events', Empire, Oldham, 1899.

Carter, [...]

Panorama proprietor.

Exhibition hall panoramas:

'Grand Colossal Moving Panorama of the Great Mississippi, Missouri, and Yellow Stone Rivers' and a 'diorama' of ancient Jerusalem, Subscription Rooms, Exeter, 1850; Plymouth 1850. Carter extended his Exeter stay to show 'The Sikh War in India' and a 'new diorama' of 'The Interior of St Peter's.' 'Moving Diorama of the Overland Route to India, the Falls of Niagara, St. Peter's at Rome, and Ancient Jerusalem', Cornwell's Riding School, St Helier, Jersey, 1852..

Carter, W.H.I.

Bookseller and publisher. Traded from 12 Regent Street, Pall Mall, London. Published folding panorama, 'My Name is Norval', etched by **F.R. Stock** [c.18...].

Cartwright, Joseph (c.1789-1829)

Panorama and diorama artist. Paymaster General for the Ionian Islands. Described in *Times* advert as 'marine painter to the Lord High Admiral', i.e. the future William IV. Provided **H.A. Barker** and **John Burford** with coloured drawings from which they painted their Corfu panorama, exhibited at the Panorama, Strand, 1822. These drawings were also the source for R. Havell & Son's *Albanian and Greek Costumes* ([...]). R. Havell & Son's engraved panorama of Corfu stated to have been based on Cartwright's original sketches. [Compare Havell's print with Barker/Burford key to see if related]. Supplied twelve drawings that were aquatinted by R. Havell & Son for *Views in the Ionian Islands* (18[...]) [in Abbey?]. With **John Wilson**, painted the 'Diorama of the Interior of St Peter's at Rome', Baker St Bazaar, London, 1828. [Tytler, acc. to Wilcox, .106, so re-check]

Cason, Miss Flora

Vocalist. Performed in **Joseph Poole**'s Myriorama, No. 1 Company, Public Hall, Cockermouth, 1899; Victoria Pavilion, Morecambe, 1899.

Cassidy, George W.

Panorama lecturer and proprietor. One of **Samuel Adams Hudson**'s artist assistants, and accompanied Hudson on his sketching trips for the Ohio and Mississippi Rivers panorama. Toured the second copy of this panorama. Shortly after the fire on 19 Apr. 1849 which destroyed the original, Cassidy took his version to Germany, performing it in Hamburg in July 1850 and Leipzig in Sept. It was compared unfavourably by the local press with the Mississippi panorama of **Richard Risley Carlisle** and **John Rowson Smith** which arrived in Hamburg shortly afterwards. The *Times* reported on 5 Feb. 1851: '...One of the chief places of amusement in Berlin, the large establishment known as Kroll's, was totally destroyed today by fire; of the large building, which, with its extensive façade and square towers, was the ornament of the Tier Garten, nothing remains standing but the bare walls...The decoration of the Christmas Anstellung [Austellung – i.e. 'exhibition' intended] had not been removed, and in the centre saloon the great panorama of the Mississippi had been for some days exhibited... at mid-day, from some cause not yet clearly ascertained, a fire broke out among the decorations and tapestries of the interior, and in a few minutes the whole fabric was in flames...The immense panorama was destroyed...The panorama destroyed belongs to a Mr Cassidy, the competitor of a Mr Risley, who has another gigantic

painting of the scenery of the same river at the Hotel de Russie...’ Cassidy would seem to have purchased **Thomas Grieve**, **William Telbin** and **John Absolon**’s ‘Overland Mail to India’, exhibiting it again at the Gallery of Illustration, London in 1856, as ‘Cassidy’s Diorama of the Route of the Overland Mail to India from Southampton to Calcutta’. Cassidy provided the descriptive details and published the descriptive booklet.

Castellani, Charles Jules (1838-1913)

Belgian panorama artist. Born in Brussels. Pupil of [Adolphe?] Yvon and [...] Delaunay. Responsible for twelve panorama works [check out in Robichon]. Assisted **H.F.E. Philippoteaux** painting ‘La Défense de Paris’ panorama. His first panorama was ‘The Battle of Waterloo’, 1880, which was commissioned by a Belgian company, and exhibited in a rotunda in the Boulevard du Hainaut in Brussels. This was succeeded in 1881 by ‘The Battle of Ulundi’, and then by ‘The Last Days of Pompeii.’ Castellani set up his studio in Molenbeek Saint-Jean. ‘The Battle of Waterloo’ was sold at auction in Rotterdam in 1886 for Dfl. 130. In 1881 he was reported to have been painting a panorama of ‘The Battle of Trafalgar’ for exhibition in Liverpool. Commissioned by a Belgian company to paint a panorama of ‘The Battle of Navarino.’ Died in Bar-le-Duc.

360-degree panoramas:

(Assisting Henri Felix Emmanuel Philippoteaux) ‘La Defense de Paris’, Avenue d’Antin, Paris, 1872-1883; [‘Battle of Tetuan’, exhibited in Madrid, 1880 – different from Philippoteaux’s]; Berlin, 1884-1885; Avenue d’Antin, Paris, 1887?-1891; Bd. Pommerol, Lyon, 1891-1893. ‘Le Monde Antidiluvien’, [...]. ‘Battle of Waterloo’, Boulevard du Hainaut, Brussels, 1880; Westminster Panorama, York Street, London, 1881-1882; Rotterdam, 1884. ‘Le Defense de Belfort’, Grand Panorama National Français, 3 Rue du Château d’Eau, 1881-1886. ‘Battle of Navarino’, Liverpool, 1881 [find evidence]. ‘Le Dernier Jour de la Commune de Paris’, Vienna, 1881; 26 Rue de Bondy, Paris, 1883. ‘Le Tout Paris’, on the esplanade of Les Invalides, Paris, 1890. ‘Les Zouaves Pontificaux au Combat de Loigny’, 23 Rue Lamarck, Paris, 1893-1895. ‘L’Assaut de Jerusalem par les Croises’, 16 Rue Lamarck, Paris, 1893-1895; ‘La Catastrophe de la Martinique’, Jardin d’Acclimatation, [Paris?], c.1903-c.1910. [I. Leroy mentions ‘La Bataille de Palestro’ which went to Rome]

Dioramas:

‘La Bataille de Dogba’, Exposition de Lyon, 1894. ‘La Mission Marchand’, Exposition de 1900, 16 Avenue de Suffren, Paris, 1900; ‘La Mission Marchand – Embarquement de la Mission sur l’Oubanghi’, Trocadéro, Paris, 1900.

Lit.: *La ilustracion espanola y americana*, 15 Feb. 1881; C.J. Castellani, *Confidences d’un Panoramiste* (Paris: [...] n.s.); Robichon, annexe tome 1, pp.434, 472-476, 500-503, 526-529, 532-533, 545-546, 557-558, 573; Isabelle Leroy, ‘La Peinture de Panorama et son Développement en Belgique’, *Annales*

d'Histoire del'Art et d'Archeologie de l'ULB [check not UCB], 14 (1991), pp.59-78

Castres, Edouard (1838-1902)

Portraits: Castres represented on artist's palate as lying in hammock with crowds advancing on panorama rotunda in background. See p.35 in Fink and Ganz volume, cited below. [Reproduce in this Dictionary?]

Lit.: Heinz Dieter Finck and Michael T. Ganz, *Bourbaki Panorama* (Zurich: Werd Verlag 2000)

Catherwood, Frederick (1799-1854)

Architect, archaeological illustrator, topographical artist, explorer, panorama draughtsman. Born in London and trained as an architect. In c.1819 travelled to Italy where came under the influence of Piranesi. Involved himself in the Greek struggle for independence. For eight years lived in the Middle East, studying the pyramids, visiting Baalbec, and travelling up the Nile. In 1833 he was commissioned by Pascha Mohammed Ali to inspect the Dome of the Rock and other mosques in order to establish needed repairs. He also surveyed Jerusalem for three maps which he subsequently published. Returning to England he supplied **Robert Burford** with drawings of Jerusalem from the roof of a building thought to be Pontius Pilate's house, and Thebes made by himself and **Joseph Bonomi** in 1833-1834. These served as the basis for Burford's 'View of the City of Jerusalem', Panorama, Leicester Square, 1835-1836. (Catherwood and Bonomi feature on the Jerusalem panorama as ref. 45). The Jerusalem panorama was exhibited at [...] in Edinburgh, in [...], at the Monteith Rooms, Buchanan Street, Glasgow, 1837, and then at the Dilettanti Rooms, 51 Buchanan Street, Glasgow, 1837-1838 [by 1838 already in US? – check]. The booklet for the Glasgow showing of Jerusalem describes the panorama as 'peristrepheic' but this must have been an error. 'Thebes' arrived in Glasgow later in 1837. **J.B. Laidlaw** on a handbill for his 'Panorama of the City of Jerusalem' states that his panorama consisted of a 'a Variety of Views in succession, displaying all the Places mentioned in Scripture, from Drawings made on the Spot in 1834, by Mr Catherwood.'

By 1834 Catherwood had moved to New York. There, in partnership with a bookseller, George W. Jackson, he established a panorama rotunda on Broadway, on the corner of Prince and Mercer Streets. This building was modelled on Barker's Panorama in Leicester Square, London accommodating a large and a smaller panorama exhibited simultaneously. It opened in 1838 showing 'Jerusalem.' Catherwood provided visitors with a lecture. (In the previous year he had exhibited 'Jerusalem' at the Panorama, Charles Street, Boston [– see descriptive booklet on file]). So successful was the venture that Catherwood and Jackson purchased three more panoramas from Burford - 'Niagara Falls' (Upper

Circle), 'Lima' (Large Circle), and 'Thebes'(Upper Circle). In 1840 he exhibited 'View of Rome Taken from the Tower of the Capitol' (Large Circle) and 'View of the Bay of Islands, New Zealand (Upper Circle). These were exhibited not only in New York but in a number of other cities including Philadelphia, Boston, Providence, and New Bedford. In 1839, with John Lloyd Stephens, an American friend, he visited Yucatan and made romantic drawings of Mayan ruins. The fine lithographic reproductions of them appeared in *Incidents of Travel in Central America* ([...] 1841) and *Incidents of Travel in Yukatan* ([...] 1843). On 29 July 1842, between 9.00 and 10 pm, the New York rotunda was destroyed by fire, caused by a spark from lights inside used for exhibiting the panorama in the evening. The panoramas of 'Jerusalem', 'Thebes', 'Lima', and one other panorama (probably 'Niagara') were destroyed. In 1845 he exhibited a new panorama of Jerusalem at Granite Building, Broadway, New York. It had been painted by Burford from his original drawings. After New York it toured other US cities. (Davis mentions (p.226) a descriptive pamphlet for 'Jerusalem', published in New York, 1845, in the library of the National Gallery of Art, Washington). Was this 'Jerusalem' a replacement sent over by Burford – the one exhibited in Leicester Square 1841-1843, or was it a new copy made by Catherwood?) After the fire Catherwood concentrated on illustrating books. He died at sea between London and New York.

360-degree panoramas:

Provided Robert Burford with drawings for the following: 'View of the City of Jerusalem and the Surrounding Country', Panorama, Leicester Square, London, Apr. 1835 – Feb. 1836. (With Joseph Bonomi) 'View of the Great Temple of Karnek and the Surrounding City of Thebes', Panorama, Leicester Square, 15 June 1835 – June 1836. 'View of the Ruins of the Temples of Baalbec', Panorama, Leicester Square, 29 June 1844 – 4 Dec. 1844.

Lit.: Catherwood's 'Account Book, Panorama', preserved in the New-York Historical Society; Victor Wolfgang von Hagen, *Frederick Catherwood Archt.* (New York: O.U.P 1950); Davis, pp.59-65; Avery, pp.22-28.

Chamberlain

Proprietor of 'Chamberlain's Star and Sensation Mechanical Exhibition of Naval and Military Warfare', exhibited in Scotland in c.1883. In more than one contemporary review it was described as a panoramic entertainment. Most likely it was a **Thiodon**-type show.

Chabot, C.

Printer. Traded from 7 Thavies Inn, Holborn, London. In [...] printed **J.E.Pattison's** lithographic version of Major **James Taylor's** 'The Entrance of Port Jackson, and Part of the Town of Sydney, New South Wales.'

Chambers, George (1803-1840)

Marine artist, theatrical scene-painter, panorama painter. Born in Whitby on 23 Sept. 1803. Son of a seaman, and as a boy went to sea. Assisted **Edmund Thomas Parris** in painting **Thomas Hornor**'s 'Panorama of London', Regent's Park Colosseum, London, 1829-1864. Succeeded **Philip Phillips** as scene-painter at the Royal Pavilion Theatre, Baker's Row, Whitechapel Road, 1830-1831. Died Brighton 29 Oct. 1840.

Theatre panoramas:

'Splendid Nautical Moving Diorama Accurately Describing Lord Howe's Victory on the Glorious 1st of June', Royal Pavilion Theatre, Whitechapel Road, 1831.

Lit.: 'The Life and Career of George Chambers, by John Watkins', *Old Water Colour Society's Club*, 18 (1940), pp.1-51; Alan Russett, *George Chambers, 1803-1840*, (Woodbridge: Antique Collectors' Club 1996).

Chambers, George (junior?)

Artist. Painter of **Henry Russell**'s 'Far West, or Life in America', Broadmead Rooms, Bristol, 1855.

Champney, Benjamin

Landscape painter and panorama proprietor. Lifelong friend of the Hudson River School artist, John F. Kensett. His 'Great Original Moving Picture of the River Rhine and its Banks' was executed in Paris in 1848. In his *Sixty Years* Champney records that visit to Paris, 'to find out the way to execute the panorama.' He first made a miniature of it. 'I knew nothing of the manner of using distemper colors, but through a friend I became acquainted with Theodore Frere...and through him **Charles Hugo**, a decorative painter of great cleverness, and he came to help me begin my work. According to the French method the huge lengths of canvas were laid on the floor, and we walked in soft slippers over the picture, standing up and using long brushes. It came very easy to use the new material, and with the help of Hugo and one or two others the work went along rapidly until we heard the first mutterings of the Revolution of February 1848 which was destined to overthrow the government of Louis Philippe.' Two of Champney's assistants were Lieutenants of the National Guard, who shouted the Marseillaise as they painted. The completed panorama was despatched to Boston. According to *Weekly Reveille*, 22 Oct. 1849, quoted by McDermott, p.68, it was one of many panoramas visiting St Louis that was financially unsuccessful. It was destroyed in the fire that burnt down the New York Crystal Palace in 1853.

Exhibition hall panoramas:

'Champney's Grand Panoramic Picture of Rhineland', Horticultural Hall, Boston, 1849; Codman Hall, Washington Street, Boston [...]; Worcester, CT, [...]; New

Haven, CT [...]; Crystal Palace, New York, 1853.

Lit.: Benjamin Champney, *Sixty Years' Memories of Art and Artists* (Woburn, MA 1900).

Chapman, [...]

Proprietor of the New Eidophusikon. Husband of an actress at Covent Garden. Originally De Louthembourg's assistant, and performed his master's Eidophusikon in the auditorium of the Exeter Change, London. In the nineties he exhibited a New Eidophusikon in Dublin, and in 1799 he exhibited it in a room in Panton Street, Haymarket. On 21 Mar. 1800 the show was destroyed when a fire broke out in a bothel opposite the Tennis Court in James Street, spreading to the New Eidophusikon which was probably in Hickford's Great Room.

Lit.: *The History of the English Puppet Theatre*, by George Speaight (London: Harrap & Co. Ltd 1955), pp.128-129.

Chapman & Hall

Publishers. Published **Richard Doyle's** continuous strip panorama, 'Overland Journey to the Great Exhibition, Showing a Few Extra Articles & Visitors' [c.1851].

Chappell, Lieut.

Soldier and amateur artist. Described as 'of the 139th Regiment.' Painted 'A Panorama of the War', a moving panorama exhibited at the Atheneum, Brooklyn, June - July 1867.

Chappel, Alonza (1828-1887)

Portrait, historical, landscape, and panorama painter. Studied at the National Academy of Design and exhibited there frequently. With **W.N. Bartholomew**, commissioned by **John Wesley Jones** to paint a moving panorama of California, 1852.

Lit.: Groce and Wallace, pp.120-121; Richard J. Koke, comp., *American Landscape and Genre Paintings in the New-York Historical Society* (New York: New-York Historical Society 1982), 1, pp.169-170.

Chard, Lt.

Entertainer. Responsible for 'Lieut. Chard's Troupe of Marvellous Leaping Hounds.' Performed his act with 'Harry' Poole's Myriorama, St Helier, Jersey, Aug. 1896 and **H. & F. Poole's** Myriorama, Victoria Rooms, Cheltenham, March

1903.

Charles, C.B.

Panorama proprietor. Whilst living in London advertised as being ‘an old resident of Melbourne.’ Commissioned a moving panorama of the Franco-Prussian War. Arrived in Melbourne with it in mid-Jan. 1871. First half of the programme consisted of pictures of the Suez Canal and the Nile painted by **Charles James** after **David Roberts**.

Exhibition hall panoramas:

‘The Franco-Prussian War’, Polytechnic Hall, Melbourne, 1871; Mechanics Hall, Geelong, 1871; Mechanics’ Hall, Ballarat, 1871; Lyceum, Bendigo, 1871; St George’s Hall, Melbourne, 1871; School of Arts, Sydney, 1871; Masonic Hall, Dunedin, 1873.

Lit.: Colligan (1987)? Colligan (2002)

Charles, Fred

Entertainer and stage manager. Performed at **C.W. Poole**’s Myriorama, Glasgow, 1899. Described in *Era* advertisement, 16 Sept. 1899, as ‘the Greatest Laughing Character Comedian.’

Charlet, [...]

Ventriloquist. Described in publicity as ‘The only American Ventriloquist in Australia.’, and ‘the King of all Ventriloquists’. Performed in **R.G. Bachelder**’s moving panorama show when it was at St George’s Hall, Melbourne, 1878; and at Bachelder’s ‘Combination Colossean Pantascope of the Californian and New South Wales Postal Route’, Queensland, 1879.

Chase, Revd S.H. Chase

Panorama commentator. Dr Chase was the author of the humourless and pedantic text in the descriptive booklet for **J.I. Williams**’s ‘Bible Panorama’, 1849, and perhaps its lecturer.

Chevalier, H., see Garnier, Paul

Child, Mr

Artist responsible for painting cosmoramas at Vauxhall Gardens in 1823: ‘Rotterdam by Moonlight’, ‘The North Pole’, ‘Storm off the Cape of Good Hope’, ‘Eruption of Mount Vesuvius as Occurred on 21st October 1822’, and (if it was

indeed a cosmorama) 'A New Piece of Artificial Fire Work.' 'Rotterdam' was replaced in a very short time by 'Cadiz', which, the handbill says, 'is very interesting as containing the Royal Family and the Cortes under very peculiar circumstances.'

Child, [...]

With **Smith, Clare** and **Hill** painted the tableaux on 'E. Bennett's Colossal Geographical Moving Diorama' of a trip from Charing Cross to Calcutta, concluding with the War in Afghanistan, performed at the Horns, Kennington, 19-20 Nov. 1878. The poster for the show describes them as 'eminent, far-famed and admired', and claims they had been connected professionally for a long period with the Royal Polytechnic Institute.

Child [or 'Childs' - check], John

Tenor. According to a newspaper account, began his career as an entertainer with **Hamilton's** Excursions, going on to become well-known member of comic opera companies, and later of the Carl Rosa and the Moody-Manners companies. The *City Lantern and Free Lance*, 13 Dec. 1883, reviewing Hamilton's Panstereorama at the Town Hall, Rochdale says: 'Mr John Childs [*sic*], the well-known tenor, is a great acquisition.'

Childs, Messrs.

Performed Mr. **Bologna's** 'Siege of St. Sebastian' mechanical entertainment at the Royal Mechanical Theatre, Catherine Stree, Strand, London in 1814.

Chinnery, George (1774-1852)

Landscape artist, miniaturist, portrait painter. Born in London, his father a merchant in the East India Company. Moved to Dublin. To escape an unhappy marriage travelled to India and then China. Sketches of China by Chinnery were given to **Albert Smith** on his visit to Hong Kong in 1858, and were used by **William Roxby Beverly** in producing his scenes of China on the moving panorama, 'Mont Blanc to China', Egyptian Hall, Piccadilly, 1858-1859.

Lit.: Patrick Conner, *George Chinnery, 1774-1852: Artist of India and the China Coast* (Woodbridge: Antique Collector's Club 1993); *ODNB*?

Portrait: Pencil self-portrait in BM.

Chisholm, C.R., & Bros.

Montreal publishers. In 1875 published *Chisholm's All Round Route and Panoramic Guide to the St Lawrence* which included a long folded engraved

panorama of the river.

Chiswick Press

Publishers. Published 'Panorama of the Silver Jubilee [of George V]', 1935; and 'Panorama of the Coronation Procession [of George VI]', 1937, both continuous strip panoramas, drawn by May McNeile, printed in collotype, and pulling out of a wooden cylinders.

Chuck, Thomas Foster (c.1826-1898)

Photographer; panorama lecturer. Born in London. Was in Melbourne by 1861. Presented the lecture with **Thomas Clark** and **William Pitt**'s 'Grand Moving Diorama Illustrating the Exploring Expedition' when at the Theatre Royal, Castlemaine, Australia, 1862; and at School of Arts, Pitt Street, Sydney, 1862. Attempted to sell the panorama and its mechanism when it was in Geelong, but it was repossessed by Thomas Clark. By 1866 he had established a photographic business, called the London Portrait Gallery, at Burke Square, Daylesford. Thenceforth (and to posterity) known primarily as a photographer.

Lit.: Kerr , pp.149-152

Chung-Ling-Soo

'The marvellous Chinese conjuror' in **Harry H. Hamilton**'s Excursions - Britain's Realm, Free Trade Hall, Manchester [n.d.]. Accidentally shot dead in a trick that went wrong [Eddie Hayward has details].

Portrait: On cover of programme for Britain's Realm.

Christensen, Carl Christian Anton (1831-1912)

Artist. Born 28 Nov. 1831 in Copenhagen. At age of 11 placed in government-funded orphanage. Trained at the Royal Academy of Art, Copenhagen. Joined the Church of Christ of the Latter-day Saints in 1850. In 1857 emigrated to US and trekked west to Utah where he farmed the land. In late 1870s took up panorama painting, and painted at least four. The first was a religious history of the world from Adam and Eve to Joseph Smith which he painted with the Norwegian immigrant artist, **Danquart Wegeland**. It was intended as an aid for Dimick B. Huntington when preaching to the American Indians. His best known panorama was his 'Mormon Panorama' which traced in 23 tableaux the events of the early years of the Church, from 'The First Vision' to 'Entering the Great Salt Lake Valley.' Travelled with it throughout the intermountain west, acting as lecturer, the audience singing hymns along with it. In the mid-1880s with Wegeland, painted his third panorama, 'Curious Ways, Manners, and customs of Various Countries.' His brother Frederick travelled with the panorama for two winters.

With other artists Christensen painted a panorama illustrating scenes from early Church history that Charles B. Hancock and his family had experienced. Hancock is known to have exhibited it in northern Utah in 1883. With Weggeland decorated the ceiling of the Logan Tabernacle, and painted murals for the St George and Manti Temples.

The Dimick Huntington Panorama and 'The Mormon Panorama' survive, and were exhibited in an exhibition, 'On the road with C.C.A. Christensen: Utah Panorama Paintings', Brigham Young University Museum of Art, 6 Mar. – 8 Sept. 2003.

Lit.: 'On the Road with C.C.A. Christensen: Utah Panorama Paintings', *Resource Library Magazine* [2003 – check]

Church, [...]

Panorama proprietor. His Civil War panorama was painted by a corps of American and European artists specifically for the exhibition in London – Wilcox, p.132. All the celebrated battles and sieges were represented on it; one scene consisted of a runaway slave in a swamp.

Exhibition hall panoramas:

'Historical Panorama of the Civil War in America', St James's Hall, London, 1863-1864.

Church, Frederic Edwin (1826-1900)

Landscape painter. Born Hartford, CT, 4 May 1826. Studied painting with two local artists before going to Catskill in 1844. There **Thomas Cole** took him as a student for two years. Settled in New York, 1847. In that year exhibited a painting entitled 'Valley of the Shadow of Death' at the NAD; and in the following year one entitled 'River of the Water of Life.' In 1853 made an extended trip to Columbia, Ecuador, and Panama. In 1857 he completed his great painting of the Niagara, a canvas with panoramic breadth, which was exhibited on its own at Williams' Gallery, Broadway, New York, and then in London [where?]. Sailed to Labrador and Newfoundland in 1859, the first American painter to journey north on his own. Also in 1859 exhibited his monumental landscape painting, 'The Heart of the Andes', in a free-standing frame draped with curtains and carved to resemble a renaissance-style window. It was illuminated from concealed light sources in an otherwise darkened room. Completed 'The Icebergs', 1861. It was exhibited at Goupil & Co., New York, 1861, the Boston Athenaeum in 1862, and then in London. Today it belongs to the Dallas Museum of Art. Contributed 'Dawn of Day over the Valley of the Shadow of Death' scene on **Kyle and May's** 'Pilgrim's Progress' moving panorama, exhibited New York 1850, then toured. (A second version of this panorama survives at the York Institute Museum, Saco, Maine). Died 7 Apr. 1900 in New York City.

Lit.: Kevin J. Avery, 'The Heart of the Andes Exhibited', *American Art Journal*, 18 (1986), pp.52-60; Franklin Kelly, *Frederic Edwin Church and the National Landscape* (Washington DC: Smithsonian 1988); Andrew Wilton and Tim Barringer, *American Sublime: Landscape Painting in the United States, 1820-1880* (London: Tate Publishing 2002); Eleanor Jones Harvey, *The Voyage of the Icebergs: Frederic Church's Arctic Masterpiece* (Dallas: Dallas Museum of Art 2002)

Churcher, Elizabeth Frances (1856-1937)

'Soprano, characteristic vocalist, and duettist.' Born in Southampton, daughter of engineer at Day & Summers, Engineers. Specialised in singing opera and serio-comic songs. Married **Charles W. Poole** Mar. 1881 and assisted her husband in running panorama business. Performed in **Messrs Poole's** 'New Mastodon Diorama', 1883. Used the stage names Miss Florence Garland (e.g. when performing at the Circus, Grimsby), Madame Garland Poole (e.g. when performing at the Circus, Oldham, 1886, and at Royal Hall, St Helier, Jersey, 1889), and Madame Poole Garland (e.g. when performing at Sanger's Amphitheatre, London, 1889, and Ebbw Vale, 1891). Retired from stage c.1896, having settled in Gloucester 'where Mr Poole has a very fine studio.'

Lit.: *Southampton Amusements*, 22 Nov. 1897 (with portrait)

Clancy, Mr

Panorama guide. Engaged as guide in 1894 at **P.D. Philippoteaux's** 'Niagara' when exhibited in Raikes Hall Gardens, Blackpool.

Clancey, Jim [check not 'Clancy']

Artist to film companies. In 198[...] painted the moving panorama, 'The Convicts' Route', used to progress the story in **Bill Douglas's** film, 'Comrades.'

Clare, [...]

With **Smith, Child** and **Hill** painted the tableaux on '**E. Bennett's** Colossal Geographical Moving Diorama' of a trip from Charing Cross to Calcutta, concluding with the War in Afghanistan, performed at the Horns, Kennington, 19-20 Nov. 1878. The poster for the show describes them as 'eminent, far-famed and admired', and claims they had been connected professionally for a long period with the Royal Polytechnic Institute.

Clare, Miss Kitty

Panorama vocalist. Performed at **Messrs Poole's** 'Colossal Excursions Round the

World', Circus, Grimsby, 18[...]. Sang 'Scotland's Brave Sons' at Poole's Myriorama (song sheet published by Francis Bros. & Day, 195 Oxford Street, London [n.d.]).

Portrait: On 'Scotland's Brave Sons' music cover.

Clark, [...]

360-degree panoramas:

(With **Majoribanks** and **Elliott**, under direction of **E. Donovan**) 'Panorama of Cader Idris', Brydges Street, London, 1808.

Clark, Thomas (c.1814-1883)

Painter, teacher, and panorama artist. Born London. Director of the Nottingham School of Arts, and then anatomical draughtsman at King's College, London. In 1846 appointed head of the School of Design, Birmingham. Possible he went to Russia before emigrating to Australia. Arrived in Melbourne 1852. Principal artist and proprietor of the 'Exploring Expedition' panorama, based on works by **Ludwig Becker** and **William Strutt**. It toured widely. An advertisement in the *Hobart Mercury*, 19 Feb. 1863, claimed it had been seen by 80,000 people in Australia. It was reported in the *Otago Times* in New Zealand, 21 Nov. 1864. Taught at the School of Design at the National Gallery of Victoria. Died Melbourne.

Exhibition hall panoramas:

(With **William Pitt** and others) 'Grand Moving Diorama Illustrating the Exploring Expedition, the Deaths of Burke and Wills, and the Preservation of King', Australia Felix Hotel, 119 Bourke Street, Melbourne, 1862; Ballarat, 1862; Theatre Royal, Castlemaine, 1862; Temperance Hall, Bendigo, 1862; Lyceum Theatre, Bendigo, 1862; Geelong, 1862; School of Arts, Pitt Street, Sydney, 1862; Maitland, 1862; Theatre Royal, Hobart, 1863; Cornwall Assembly Rooms, Launceston, 1863; Paddington, Sydney, 1863; School of Arts, St Leonards, Sydney, 1863; Dunedin, New Zealand, 1864.

Lit: Kerr, pp.153-155; Colligan (2002)

Clark, John Heaviside (also known as 'Waterloo' Clark) (1771-1863)

Landscape and battle artist, and inventor of art toys. Friend of Thomas Rowlandson and 'Moonlight' Pether. Active reformer. Produced numerous views of the Battle of Waterloo which were engraved by **M. Dubourg** – hence his nickname. Designed a number of publications and toys for **Samuel Leigh**. The publications included *The Amateur's Assistant, or a Series of Instructions in Sketching from Nature...*, 1826; an aquatinted 'Panorama of the Thames from

London to Richmond', exhibiting 'every object on both banks of the river', [1829]; a 'Panorama of the Rhine and the Adjacent Country from Cologne to Mayence', engraved by Clark after **F.W. Delkescamp**, 1829; a 'Panorama of the Maine, and of the Adjacent Country from Mayence to Frankfort', engraved by Clark after F.W. Delkescamp, 1830; 'The Panoramic View of Swtzerland from Mont Righi' after **Heinrich Keller** [c.1830]; and the circular 'Panorama of Switzerland from Mont Righi' after General **Ludwig Pfyffer** [c.1830]. The Thames panorama was marketed by in a box with an aquatinted panorama, 'View of London (from the Adelphi).' The toys included the 'Urania's Mirror, or a View of the Heavens' [date?]; a 'Myriorama, or Many Thousand Views', 1824; and a 'Myriorama, or Many Thousand Views, Second Series, Consisting Entirely of Italian Scenery', [1824]; and a 'Portable Diorama', [1826]. The first series myriorama consisted of 16 coloured interchangeable panoramic sections, the second series myriorama of 24. Clark also produced a series of 37 handsome aquatinted town prospects, *Views in Scotland*, published by **Smith, Elder & Co.**, 1824-1825. Died 4 Oct. 1863 Edinburgh.

Lit.: Obituary in *Athenaeum*, 10 Oct. 1863.

Clark, Tony

Artist. Painted a landscape myriorama in oils in 1985 and exhibited it at the Flaxman Gallery, London, 1989.

Clarke, [...]

Described as 'London artist.' Contributed work(s) to 'Grand Pictorial Concert and Dioramic Illustrations', Cheltenham, 1848.

Clarke, H[enry] G[reen], & Co.

Booksellers and publisher of paper toys, including 'The Juvenile Builder' series of cardboard designs for cutting out and forming pretty scenes, 'Clarke's Model Theatre', 'The Little Toymaker', 'Clarke's Galanty Shows', 'The Wizard's Magical Cabinet', 'Shadow on the Wall', 'Clarke's Little Showman' (including a dioramic show and how to make it), a series of 24 discs for use at the base of a zoetrope, and 'The Boy's Own Panorama', for one penny plain, sixpence coloured. The latter included paper moving panoramas of John Gilpin, the Lord Mayor's Show, Dick Turpin's Ride to York, Mazeppa, Her Majesty's Procession to the Opening of Parliament, Punchinello, the Oxford and Cambridge Boat Race, the Epsom Races, the Channel Fleet, and the Thames Embankment. One of the Guildhall Library's copies of the Lord Mayor's Show panorama carries instructions on 'How to fit up and work a moving panorama of the Lord Mayor's show.' H.G. Clarke & Co.'s address is given on the booklet, *The Thames Tunnel Its Origin, Progress and Completion*, [c.1843] as 66 Old Bailey. They are listed in the *Post Office London Directory* at 252 Strand, 1862-1868 [check 1867 and 1868

directories] though probably moved to this address earlier. These premises were demolished for the construction of the New Law Courts. From 1869-1884 [check not earlier] their address is given as 2 Garrick Street, Covent Garden. Clarke's 'Panorama of the Lord Mayor's Show' shows the procession passing Clarke's shop in the Strand, and also that of the artist, Fred Shepherd. Shepherd, according to an announcement in the Guildhall Library's panorama mentioned above, was the artist responsible for H.G. Clarke's 'Panorama of the Thames Embankment.' Clarke was eventually succeeded by **James Murray**. [A note in *Notes & Queries*, 22 Apr. 1944 states: 'It is evident that this firm [i.e. H. G. Clarke] obtained **Marks**' (late **Bishop**'s) models and perhaps Murray's and **Goode**'s too.' This needs investigating]. *Notes & Queries*, 6 May 1944, lists and describes several H.G. Clarke panoramas in the Hertford Museum.

Notes & Queries, 1 Jan. 1944; 22 Apr. 1944; 6 May 1944; *Masterpieces of Animation, 1833-1908*, by David Robinson (Le Giornate del Cinema Muto 1991).

Clay, Bennett

Proprietor of 'The Optical Diorama of the Storming of Sebastopol', Melbourne, 1855. Precisely what sort of entertainment this was is not clear, but it may have been a cosmorama.

Clayton Brothers

Entertainers. Described in *Era*, 8 July 1899, when they performed in **Harry H. Hamilton**'s Excursions, Grand theatre, Bolton, as the 'Anglo-Dutch acrobatic wonders.'

Clayton, J., & Son

Publishers. Traded from 265 Strand, London. Published the paper panorama, 'What is to be done with the Crystal Palace?', by **Percy Cruikshank** [c.1851].

Cleghorn, B.

Artist and engraver. Responsible for the paper panorama, 'Great Exhibition of Doings in London for 1851', published by **Ackermann & Co.** [c.1851].

Clemens, J.M.

Panorama artist. 'A [Moving] Panorama of the Rhine', Concert Hall, Cleveland, 1844.

Clifton Brothers

Entertainers. Described as 'Supremely Great and Invincible Athletes' in

programme for **Harry H. Hamilton**'s Britain's Colonial Empire, Free Trade Hall, Manchester, [c.1894]; and as 'The funniest of Anglo-Dutch acrobatic wonders' in programme for Harry H. Hamilton's Excursions: Civilised and Savage Africa, Free Trade Hall, Manchester, [c.1897].

Clint, Alfred (1843-1923)

Scene-painter, cartoonist, portrait painter, panorama painter. Born in England, son of the marine painter, Alfred Clint, and grandson of George Clint. Arrived in Australia in 1860s. Worked at Melbourne Theatre Royal 1867-1869, as assistant to **John Hennings**. By end of 1869 had moved to Sydney where he was employed as a scenic artist at the Prince of Wales Theatre. With **John Renno** produced 'The Panorama and Diorama of the Franco-Prussian War', which concluded with views of Sydney. Clint was responsible for painting it, Renno for the mechanical effects. Moved to Adelaide to become chief cartoonist on the *Mirror* and the *Lantern*, and then returned to Sydney to join the staff of the *Sydney Punch*. Later in life established one of Australia's first scene-painting studios at Camperdown. Died Sydney 20 Nov. 1923.

Exhibition hall panoramas:

'Panorama and Diorama of the Franco-Prussian War', School of Arts, Sydney, 1871.

Lit.: Kerr, pp.166-167

Cochrane, Lord

Panorama draughtsman? One of those who contributed drawings, and sketches for moving panorama of China, auctioned by Messrs Chadwick & Son at sale of **James Wyld**'s Great Globe, 16 July 1861. Also contributed drawings and sketches for **Moses Gompertz**'s 'Panorama Illustrating Lord Elgin's Tour through Japan and China', 1862.

Cockerell, Robert

Presumably Charles Robert Cockerell (1788-1863), son of Samuel Pepys Cockerell, classical archaeologist, architect, and Surveyor of St Paul's Cathedral. Provided **Henry Aston Barker** and **John Burford** with 'information and drawings of several of the principal figures in their correct costume' for their 'Athens' panorama, exhibited at the Panorama, Strand, London, 1818.

Lit.: Colvin, pp.256-262

Cocks, Mr

Artist. Described as 'principal artist of Vauxhall Gardens.' Painted views

(transparencies?) for the extremity of the Italian Walk – a View of Venice, Ruins of a Gothic Abbey, the Peasant's Cottage, and a View of the Bay of Naples, for example, and a 'Grand Moving Panorama' depicting a voyage by balloon from Vauxhall Gardens to Welburg in Nassau (undated handbill), painted from notes and observations made by the aeronaut, Mr Green. Painted a diorama entertainment consisting of 'Wreck of an Indiaman, Morning after the Storm, Break of Day'; 'Holyrood Chapel by Moonlight'; 'Rhodesheim [*sic*] on the Rhine'; 'Thames Tunnel'; 'Cologne on the Rhine'; and 'London by Moonlight from Waterloo Bridge', York, 1829. Also a series of 'Paintings and Panoramas' for J Blight's exhibition: New York, Day-Light; Constantinople, Sun-rise; Pekin, Sun-Rise; London, Moonlight; Mount Vesuvius, Night [n.d.] Wilcox (p.311) supplies a list of works produced by Cocks for the Gardens: dioramas of Brighton, Vesuvius, the Manchester Railway, and other view in 1831; a panorama of Antwerp, 1833; a panoramic view of Mont Blanc and the Valley of Chamouni by Moonlight, re-shown in 1838, 1839, and 1841; and a Grand Dioramic Picture of the Proposed New Houses of Parliament, 1836; a panoramic view of Venice, and a moving panorama of the Voyage of the Royal Vauxhall Balloon, 1837; and a moving panorama of the Rhine, 1841.

Theatre panoramas:

Sadler's Wells:

'Grand Panorama Embracing Views from Portsmouth to Antwerp', 1833.

Cole, Thomas (1801-1848)

Landscape artist. 'Father of the Hudson River School.' Born in Bolton, Lancashire, England, 1 Feb 1801. Worked as a calico designer and engraver's assistant before emigrating to America in 1818. Received rudimentary training in oil painting from an itinerant portraitist in 1821. Studied at the Pennsylvania Academy of Fine Arts. Moved to New York 1825. Founding member of the National Academy. His first student was **Frederic Edwin Church**. Died Catskill, New York 11 Feb. 1848. His five-part sequence of canvases, 'The Course of Empire' (1836), his two-part picture sequence, 'The Past' and 'The Present' (1838), and his single painting, 'The Architect's Dream' (1840), in Parry's opinion, all betray the influence of the diorama.

Port.: 'Kindred Spirits', by Asher Brown Durand. Constitutes a posthumous portrait of Church in a landscape setting with his literary friend, William Cullen Bryant.

Lit.: Ellwood C. Parry III, *The Art of Thomas Cole* (Newark: Del: University of Delaware Press 1988), Avery, pp.73-107.

Colenza, Sid

Vocal comedian. Performed in **Hamilton's** New Excursions [n.d.].

Collins

Publishers. Published c.1950 'Little Red Riding Hood' panorama, drawn by **Mollie B. Thomson**.

Collins, Cephas H.

Panorama artist. Described as being 'of America.' Member of team who created and built *faux terrain* for **Reed & Gross**'s 'Battle of Waterloo', exhibited Cyclorama, Victoria Parade, Melbourne, Australia, 1889. Member of the crews of artists which produced Reed & Gross's 'Chicago Fire' panorama, exhibited at 131 Michigan Ave, Chicago, 1891-1893; 'Jerusalem', 18[...]; and 'The Battle of Manila', 1899. Under direction of **Howard H. Gross**, one of the crew of artists who painted the landscape on 'The Cyclorama of the Battle of Gettysburg', exhibited in George Street, Sydney, 1889. With **J.P. Birren(s)** and **P. Wilhelmi** he was also responsible for its 'foreground and setting' (presumably *faux terrain*).

Collins, Harry

Entertainer. Described as 'eccentric Negro comedian, banjo and sketch performer' on bill for '**Charles William Poole**'s Colossal, Gorgeous, Glorious, Eclipse, New Myriorama – Sights of the World', Bow & Bromley Institute, London [n.d.].

Collins, M. F.

Entertainer. Performer at **Harry H. Hamilton**'s Panstereorama of Passing Events, 1882.

Colnaghi, Messrs.

Publishers in Cockspur Street, London. [Check if they have done a company history]. Published the paper panorama, 'The Entrance of Port Jackson and Part of the Town of Sydney, New South Wales', engraved by R. Havell & Son after after Major **James Taylor**, which was advertised as 'Just published' on 24 July 1824 [check if published in 1823].

Colnaghi, Son & Co.

Print publishers at 14 Pall Mall East, London. Published on 2 Feb. 1835 **Samuel Bellin**'s three sheet etching, 'The Panoramic View of Rome, taken from the Casa Claudia on the Monte Pincio'. They advertised it in the *Literary Gazette*, vol. 9 (1835), p.381.

Colson, Mr

Musical director. Directed the vocal and instrumental music for 'Brewer's Magnificent Moving Panorama of those Wonders of the World...' at the Gallery of Illustration, 14 Regent St., London, 1859. Described on handbill as '(From Her Majesty's Theatre)'.

Colton, Revd Walter

Cleric and artist. Described on handbill as 'late Alcade of Monterey, California.' Sketches made by Colton used by **George Heilge** in painting **Beale & Craven's** moving panorama, 'Voyage to California!'

Colville, Sydney

Entertainer. Described as 'The Prince of Mimes, Entertainer, and Lecturer' at 'The Great Zealandia Exhibition of New Zealand', Academy of Music, Wellington, New Zealand, 1880, where he presented his 'Album of Oddities.'

Compton, Edward Harrison

Panorama painter. With his father, **Edward Theodore Compton**, painted the Alpine Panorama, exhibited at the Leipzig Industrial Fair, 1897.

Compton, Edward Theodore (1849-1921)

Panorama painter. Emigrated to Germany in 1867 and became a German citizen. He was a passionate mountaineer, and as a painter specialised in Alpine scenes. Various Alpine associations commissioned him to provide illustrations for their yearbooks. With his son, **Edward Harrison Compton**, and assistants painted the Alpine Panorama, exhibited at the Leipzig Industrial Exhibition, 1897.

Comstock, Martin

General Manager for **H. & F. Poole's** Myriorama. Name appears on numerous advertisements in *Era* in 1899.

Conant, Alban Jasper (1821-1915)

Portrait painter. Best known for his portrait of Abraham Lincoln. A handbill in the N-YHS states that 'this great War Painting ['Stanley & Conant's Polemorama'] was executed in Washington, and exhibited there for five weeks to large and enthusiastic audiences...' It was begun 'before any important battles had been fought save "Bull Run"; and a large force of Artists [was] engaged upon it ever since, several of them men of distinguished ability, and high reputation, both in this country and in Europe.'

‘[**J.M.**] **Stanley & Conant’s Polemorama! or Gigantic Illustrations of the Great Rebellion! And the War**’, Tremont Temple, New York, 1862; Association Hall, Albany [...] [n.d.]. [bill reproduced on p. 84 of *Lichtspiele*]

Lit.: [Try *NYHS Dict. of Artists in America*; *Appleton’s Cyclopaedia of American Biography*; *American Biographies*, etc.]

Cook, Samuel

Artist. Local watercolour artist. [Ask Felicity Owen if known to her. Same as Samuel Cook (1806-1859) who exhib at NWS, and said by Br Watercolours in the V&A to have been a Cornishman?]

Exhibition hall panorama:

‘Panorama of Afghanistan’, Emporium, High Street, Exeter, 1843.

Cooke, George R.

Composer? On a handbill for Albert Smith’s ‘Ascent of Mont Blanc’ with Gropius’s ‘Panorama of the Rhine’, c.1854, the music is stated to have been provided by Geo. R. Cooke.

Cooke, R.

Vocalist. One of principal vocalists at ‘**Poole and Young’s** Grand Original and Historical Panorama of the Franco-Prussian War.’

Cooper, Mr

Machinist at **T.C. Dibdin’s** moving panorama, ‘Diorama of the Ganges’, Portland Gallery, 316 Regent Street, London, 1850-1851.

Cooper, Mr

Vocalist. Performed at **J. Batchelder’s** ‘Sea & Land’ moving panorama entertainment when it visited the Temperance Hall, Cambridge and the Bedford Rooms, Bedford in 1864.

Cooper, [...]

Panorama proprietor. Rendle, p.144 mentions Cooper with his “‘London and Ireland” diorama – a curious mixture.’

Cooper, Cecil

Secretary to **Charles W. Poole’s** Myriorama, c.1908.

Cooper, Frederick Charles

Artist, panorama proprietor, and panorama lecturer. He was the artist sent out by the British Museum in 1849 to the ancient city of Nineveh to assist the archaeologist, Austen Henry Layard. He subsequently produced a panorama of Dr Layard's discoveries.

Exhibition hall panoramas:

'Grand Moving Diorama of Nineveh', Gothic Hall, Lower Grosvenor Street, London, 1851; The Subscription Rooms, Exeter, 1852

Cooper, G. [same as Cooper, [...]?]

Cosmorama artist. Painted the 'View of Rome', at Monsieur **Dalberg's** Cosmorama, Saville House Bazaar, Leicester Square, London, 1830-1831.

Cooper, Richard, *see* Couper, *Mr*

Cooper, Roderick Charles

Panorama artist and lecturer. Sent to Middle East to assist Dr Layard [doing what?] Painted the 'Grand Moving Diorama of Nineveh'. During its exhibition at the Gothic Hall, 3 Lower Grosvenor Street, delivered the explanatory lecture.(Undated handbill in JJ Colln.)

Cooper, Walter

Australian playwright. Wrote lecture to accompany **John Renno** and **Alfred Clint's** Franco-Prussian War moving panorama, School of Arts, Sydney, 1871.

Coppenolle, V.

Panorama painter. Graduate of the École des Beaux Arts, Paris [check].

360-degree panoramas:

(With **Leopold Franz Kowalsky**, **Louis Picard**, and others) 'The Battle of Bunker Hill', 401 Tremont Street, Boston, MA., 1888.

Corbett, G.W.

Ventriloquist. Performed at '**Stacy's** Great Panorama of the Australian Colonies and New Zealand', Academy of Music, Wellington, New Zealand, 1880.

Corbould, Alfred [Edward according to Nile programme]

Artist. Assisted **H. Warren**, **J. Bonomi**, and **J. Fahey** in painting 'The Grand Moving Panoramic Picture of the Nile', 1849. Painted the animals in **Grieve**, **William Telbin**, and **John Absolon**'s 'Diorama of the Wellington Campaigns.' [date].

Corné, Michele Félice [same man as 'Mr Cornie'] (1752-1845)

Italian marine artist and portrait painter. Born Elba. Arrived in US 1799. Painted views which were said to be panoramas of the Bay of Naples and the Battle of Trafalgar, which were brought to New York in 1810. During War of 1812 painted a series of naval engagements. Died 10 July 1845 Newport, RI.

Cornie, Mr [...] [same man as 'Corné' above?]

Artist. Responsible for Mr **Gray**'s patriotic panorama of the Battle of Plattsburg, an engagement in which a British naval squadron, on 11 Sept. 1814, was defeated by an American flotilla. The *Liberty Hall & Cincinnati Gazette*, which reported on the panorama's display in Cincinnati, OH and Lexington, KY. (9 and 23 Dec. 1816), stated that Mr Cornie was from Boston, and described him as 'an eminent artist in marine and landscape painting.'

Lit.: [Try *NYHS Dictionary of Artists in America*]

Cornwall, Col.

Corry, Dr

Panorama proprietor. Described by Rendle, pp.144-145 as 'a medico of Belfast' whose panorama 'showed the most picturesque points of the Emerald Isle...' He was 'assisted by a little group of singers, each a gem in his or her way. It enabled me to sing "Shule Agra" at a very early age... Shoreditch, and other outskirts of the metropolis rejoiced in Dr Corry and the pleasure he gave to them.'

Exhibition hall panoramas:

'Grand National Entertainment' consisting of views of Ireland, Palais Royal, Argyll Street, London, 1870; 'Diorama of Ireland' (presumably same panorama), Cheltenham, 1873; 'Great National Diorama of Ireland' (presumably same panorama) St George's Hall, Melbourne, 1880.

Corwin, Charles Abel (1857-1938)

Panorama artist. Born Newburgh, NY, 6 Jan. 1857. Pupil of Frank Duveneck. Member of **Reed & Gross**'s crew of artists for painting their 'Jerusalem'

cyclorama, 18[...]. Also their 'Chicago Fire' panorama, exhibited at 131 Michigan Ave, Chicago, 1891-1893; and their 'Battle of Manila', exhibited in Philadelphia, 1899. He was also member of the crew for painting **E. Pierpoint's** 'Battle of Little Big Horn', 541 Tremont Street, Boston, 1889.

Couper, Mr

Artist. 'Probably Richard Cooper, Edinburgh-born landscape painter and son of the noted engraver' – Wilcox, p.225.

?360-degree panorama

(With **Alexander Nasmyth**) Panorama of London from the ruins of the Albion Mills, temporary building opposite New College, Edinburgh [179...], 1800, 1805.

Coulson, Marie

Vocalist? Performed at '**Gompertz's** Grand Diorama [i.e. moving panorama] of the War in Egypt', Philharmonic Hall, Southampton [n.d.].

Court, Monsieur

Painter. Painted the Historama, 'The First Great French Revolution of 1791', at 26 St James's Street, London, 1836. This large picture measured 350 square feet, and displayed over 400 figures, '66 of which are historical portraits' (*Times*, 3 May 1836, cited by Wilcox, p.123).

Courvoisier, Monsieur

Cosmorama artist. Responsible for 'The Great Square at Cairo', exhibited at the Cosmorama Room, Regent Street, London, 1828.

Cowell, Stuart

Vocal comedian at **Harry H. Hamilton's** Panstereorama of Passing Events, 1882, and 'Harry H. Hamilton's Original Excursions to America' [n.d.].

Cox, David

Artist. 'The Scenery, &c. painted by Mr Cox, a Native of this Town, who, from his Construction of a Part of this Machinery [of the panorama] evinces his abilities as a Mechanic, as well as the Execution of his Pencil declares him to rank among out first-rate Artists' – *Aris Birmingham Gazette*, 1 Feb. 1808.

Exhibition hall panoramas:

'Siege of Copenhagen', Theatre Royal, Birmingham, 1808.

Cox, Robert, JP.

Chairman of the Scottish Panorama Company. Described as being 'of Georgie'. In Sept. 1888 presented with a volume of photographs of J.P. Fleischer's 'Battle of Bannockburn' panorama by 'A.M. Theim', hotelier and panorama proprietor, 'in grateful remembrance of the ready assistance given in most difficult circumstances in promoting the Company'. This volume now in the Gestetner Colln. (NB Elsewhere proprietor's name spelt 'Thiem').

Craven

Panorama proprietor

Exhibition hall panoramas:

Beale and Craven's 'Voyage to California and Return', Stoppani's Hall, New York, 1850.

Craven, Arthur

'Deputy Guide', i.e. lecturer, at **Charles W. Poole**'s Myriorama at the beginning of the 20th century. (The 'Guide' to whom he deputised was **John R. Poole**).

Cressy & Ayers

Panorama proprietors. Ayers is described in publicity as the 'delineator and manager' of the Pan-Techna-Teca. According to the publicity the show visited New York.

Exhibition hall panoramas:

'Pan-Techna-Theca', London [n.d.]; White's Rooms, Adelaide, 1864; Town Hall, Norwood, 1864; Pier Hotel, Glenelg, 1864; Polytechnic, Melbourne, 1865; Theatre Royal, Dunedin, New Zealand, 1865; Town Hall, Christchurch, New Zealand, 1865; Odd Fellows Hall, Wellington, New Zealand, 1865. 'Exploring Expedition', Farley's Hall, Dunedin, New Zealand, 1864; 'American War', Town Hall, Christchurch, New Zealand, 1865; Odd Fellows Hall, Wellington, New Zealand, 1865.

Creuzbauer & Co.

Publishers. Traded from Carlsruhe, Germany. Jointly published with **William Tombleson** a long map of the Rhine (1832-1833), and 'Tombleson's Panoramic Map of the Thames and Medway' (1834).

Cristall, Joshua (1767-1847)

Painter in oil and watercolour. Born Camborne, Cornwall. Student at the Royal

Academy Schools. In 1806 became a founding member of the Water-colour Society, and between 1825 and 1832 served as the Society's President. He was one of a group of watercolorists who launched the watercolour exhibitions, originally held in Tresham's Rooms, Lower Brook Street. Later they took place in the Great Room at Spring Gardens and in the Egyptian Hall, Piccadilly. Died in St John's Wood, London, 18 Oct. 1847.

Half-circle panorama?

(Assisted by **John Samuel Hayward**) 'Constantinople', Spring Gardens, London, 1800.

Lit.: [exhib cat.]; *ODNB*?

Cropsey, Jasper Francis (1823-1900)

Architect and architectural and landscape painter; panorama artist. Born 18 Feb. 1823, Rossville, Staten Island, NY. Apprenticed to the architect, Joseph Trench. Opened an architectural office in New York. In 1844 elected an Associate of the National Academy of Design and in 1851 an Academician of the same body. A founder in 1867 of the American Water Color Society. By 1845 had abandoned architecture to pursue landscape painting. From 1885 painted mainly painting Hudson River scenes. Submitted two small sketches for 'The Land of Beulah' and 'The River of the Water of Life' tableaux on **Kyle** and **May**'s 'Pilgrim's Progress' panorama, 1850. Influenced by **Thomas Cole** whose former studio he occupied when visiting Rome. Friend of **Daniel Huntington**. Died 22 June 1900 Hastings-on-Hudson, NY.

Portraits: oil portrait by Edward L. Mooney, c.1847 (Newington-Cropsey Foundation); photographic portrait of Cropsey as dressed for being presented to Queen Victoria, 1861 (Newington-Cropsey Foundation).

Lit.: *DAA*; Ella M. Foshay and others, *Jasper F. Cropsey: Artist and Architect* (New York: New-York Historical Society 1988).

Crosby, Miss

Contributed to the selection of music and singing accompanying **J. Barnes**'s 'Diorama' (a 48-scene moving panorama) exhibited in the Temperance Hall, Epworth, 22 Aug. 18[...].

Crowquill, Alfred, see Forrester, Alfred Henry

Cruikshank, George

Artist. Drew a folded panorama, 'Comic Multiplication', published by

Ackermann & Co., School of Artistic Industry for Ladies, 21 Featherstone Buildings, Holborn, London [c.18...]; and 'The Tooth-Ache Imagined by Horace Mayhew and Realized by George Cruikshank' [n.d.].

Cruikshank, Isaac Robert (1789-1856)

Caricaturist and illustrator. Eldest son of Isaac Cruikshank. Often signed his name Robert Cruikshank. Drew, under the direction of **Pierce Egan**, 'Going to a Fight', a continuous aquatinted panoramic strip, housed in a varnished treen case, consisting of 42 scenes along a road to a pugilistic contest, published by **Sherwood, Neely & Jones**, 1819, with a letterpress description by Pierce Egan.

Cruikshank, Percy (fl. 1850-1862)

Artist, wood engraver. Son of **Isaac Robert Cruikshank**. Worked with his father and with his uncle, George Cruikshank, and illustrated *Sunday Scenes in London and its Suburbs* (1854). Drew and engraved the panorama, 'Cowper's Diverting History of John Gilpin', published by **Read & Co.** [c.1850]. Also drew the panoramas, 'Chevy Chase', published by Read & Co. [c.1850]; (with **Watts Phillips**) 'The Palace of Glass or London in 1851', published by **Ackermann & Co.** [c.1851]; etched on steel 'What is to be Done with the Crystal Palace?', published by **J. Clayton & Son** [c.1851]; and the comic lithograph, 'Panorama of the Franco-Prussian War', published by **F. Platts & Mann Nephews** [c.1871]. Also the folded, lithographic panoramas, 'The Comic History of the Russian War' [c.1856]; 'The Comic History of the Potentates of the World' [18...]; and 'Jack and the Bean Stalk' panorama [n.d.]. For **William Darton** drew 'Whittington & His Cat' (The Little People's Panorama no. 1, 1854), and '...The Forty Thieves' (The Little People's Panorama no. 2, 1854). For **Grant & Griffith** (and with **Horace Mayhew**) produced the folding panorama, 'Guy Faux: A Squib' [c.1850].

Cruikshank, W. C.

Moving panorama proprietor. Exhibited 'The New, Latest and Greatest Diorama ... Tour of the World...accompanied by W.C. Cruikshank's Grand Concert Company'; at Corn Exchange, Romford [c.1890].

Crump, John

Architect. Described in descriptive booklet as 'of Philadelphia.' Architect, contractor, and superintendent of Colosseum, erected in Broadway and 35th Street, New York in 1874. The building was re-erected with a central tower in Philadelphia in 1876 for the Centennial Exhibition.

Culbert, Samuel L.

Artist. Showed a Holy Land panorama at the Coliseum on Broadway, 1849.

Culvert, S.L.

Artist. The 'South Sea Whaling Voyage', 1858, which was presented by Cpt. **E.C. Williams**, attributed to him.

Cumming, Gordon

Panorama proprietor?

Exhibition hall panoramas:

'Interior of South Africa', 232 Piccadilly, London, 1856.

Cummings & Sears

Architects. Commissioned by **Charles L. Willoughby** to build the cyclorama rotunda at 539 Tremont Street, Boston, Mas. The building permit was filed 9 Apr. 1884, the estimated construction costs being \$50,000. The rotunda opened 22 Dec. 1884.

Cundall, Joseph

Named as Hon. Secretary in descriptive booklet for 'Route of the Overland Mail', Gallery of Illustration, Regent Street, London, 1850-1852.

Curran, James

Stoker on the *Victoria*. Survivor of a collision between the *Camperdown* and the *Victoria*. Hired by Joseph Poole to tell his terrible tale alongside a tableau of the harrowing disaster, Royal Hall, St Helier, Jersey, 1895.

Cuthbert

Artist. Assisted **George Danson** and **William Telbin** at the Royal Surrey Zoological Gardens in painting 'The Grand Modelled Representation of London in the Olden Time', transforming into 'The Great Fire of London', 1844. Assisted **T. Grieve** and **W. Telbin** paint 'New Grand Diorama Illustrating the Route of the Ocean Mail via the Cape to India & Australia', London, 1853

D

Daguerre, Louis Jacques Mandé (1787-1851)

Scene-painter; inventor of the diorama and the daguerreotype. Diorama artist.

Born [...]. Served his apprenticeship under Degotti. Assisted Pierre Prévost (c.1807-1816) painting 360-degree panoramas. In partnership with **C.-M. Bouton**, opened the Diorama at 4 Rue Sanson (now Rue de la Douane), Paris on 11 July [according to Altick, Nov. according to Avery – check Gernsheim and Wood website]1822. Sent his wife's brother, **C. Arrowsmith** (or Smith), to London to establish Diorama there. **A.C. Pugin** engaged as architect, and the building opened on 29 Sept. 1823. Handed over management of the Diorama, Regents Park to Bouton in 1832. Knight of the Legion of Honour. Oettermann states (p.314) that dioramas by Daguerre were exhibited in New York in 1841. 'The year before advertisements had appeared for a panorama of Jerusalem and the Crucifixion allegedly painted by Daguerre and his assistant **H. Sébron**. Since a picture of this kind was never known in London or Paris, it may be assumed that this was a false claim designed to lure in the unwary.'

Dioramas:

Diorama, [...] Paris:
[...]

Diorama, Regent's Park, London. (Dates exhibited taken from Gernsheim):
'Valley of Sarnen', 1823-1824. 'Port of Brest, from the Rose Battery', 1824-1825, 1837. 'Ruins of Holyrood Chapel', 1825-1826. 'Interior of Roslyn Chapel', 1826-1827. 'Ruins in a Fog', 1827-1828. 'Village of Unterseen', 1828-1829. 'Village of Thiers' 1829-1830. 'Mount St Gothard from Faido', 1830-. 'Paris from Montmartres', 1832.

[...] Liverpool:
'Holyrood Chapel', 1826. [...].

Diorama, Lothian Road, Edinburgh
'Valley of Sarnen', 1828, 1831. 'Ruins of Holyrood Chapel', 1829. 'Ruins in a Fog', 1832. 'Village of Unterseen', 1833. 'Port of Brest', 1834. 'Village of Thiers', 1838. 'Mount St Gothard', 1841.

[...] Dublin:
[...]

411 Broadway, New York:
'Midnight Mass in the Church of St Etienne du Mont Paris', 1840 (later in the year exhibited in Philadelphia, and then, before the end of the year, exhibited again at 411 Broadway. Later exhibited at the Concert Hall, Boston). 'Valley of Goldau', 1840.

Pavilion, Astor Place, New York:
'City and Harbour of Brest', 1849. 'Holyrood Chapel', 1849.

Broadway:

Lit.: L.J.M. Daguerre, *An Historical and Descriptive Account of the Various Processes of the Daguerreotype and the Diorama* (New York: Kraus Reprint Co. 1969); H. & A. Gernsheim, *L.J.M. Daguerre: The History of the Diorama and Daguerreotype* (London: Secker & Warburg 1956); David Robinson, 'Daguerre's Pleasure Dome', *Times Saturday Review*, 5 Feb. 1977; R.D. Wood, 'The Diorama in Great Britain in the 1820s', *History of Photography*, Autumn 1993; R.D. Wood, 'Daguerre and his Diorama in the 1830s: Some Financial Announcements', *Photoresearcher*, no.6, 1994-1996 [1997], pp.35-40.

D'Aguilar, Lt-Col.

Artist. Supplied sketches of Ceylon (Shri Lanka) for the moving panorama, 'Route of the Overland Mail', Gallery of Illustration, Regent Street, London, 1850-1852, 1856.

Daguire, Monsieur P., & Co.

Panorama proprietors. The 'Siege of Antwerp' and the 'Battle of Navarino' were painted by **T. Turner** after sketches by Lt. Col. **Robert Batty** FRS. Pückler-Muskau describes a peristrepthic panorama of the Battle of Navarino which he visited when in Dublin (Daguire's?) in *Tour in England, Ireland and France in the Years 1828 and 1829* (London: Effingham Wilson 1832), vol. 1, pp.160-162.

Exhibition hall panoramas:

'Grand Peristrepthic or Moving Panorama [of the] French Revolution' (of 1830), Exeter, Sun Tavern, 1831; Plymouth, 1831; Norwich, 1837 ('Battle of Navarino' added). 'Panorama of Algiers', Sun Tavern, Exeter, 1831. 'Siege of Antwerp and Battle of Navarino', Plymouth, 1833; Subscription Rooms, Exeter, 1834.

Dalberg, Monsieur

Artist. Proprietor of the Udorama (a model of the Valley of Grindelwald, Switzerland, with a waterfall of real water, giving the effects of morning, noon, and night), and a cosmorama which consisted of views of the Cape of Good Hope, Rome, the Menai Bridge, and Warwick Castle. Both entertainments were exhibited at Savile House Bazaar, Leicester Square, London, 1830-1831.

Dalby [...]

Artist. Musical and pictorial entertainment by **Frederick Shrivall** entitled 'A Trip to the Crimea', with 'moving dioramic views' by Dalby, the Public Rooms, Exeter, 1858. A pleasure garden panorama of the City of Venice at the Royal Surrey Zoological Gardens in 18[...] was painted by Dalby and assistants. Dalby was also responsible for 'pictorial illustrations of the embarkation of Sir Charles Napier at Portsmouth' and other scenes including 'Cronstadt by Moonlight' at

Vauxhall Gardens, 21 July 1854.

Dales, T.T.

English drawing master. Designed an 18-card scenic myriorama entitled the 'Panoramacopia', published 1824.

Dallas, Jacob A. (1824-1857)

Panorama artist and popular illustrator. Son-in-law of **Joseph Kyle**. Provided illustrations for *Harper's*, *Leslie's*, and *Putnam's* magazines. Associate of the National Academy of Design. Painted tableaux on **Kyle** and **May's** 'Pilgrim's Progress', New York, 1850 then toured. (A second version of this panorama survives at the York Institute Museum, Saco, Maine). Collaborated with Kyle in painting a number of other moving panoramas including 'Overland Route to California', Egyptian Hall, Piccadilly, 1850.

Lit.: [Try *NYHS Dictionary of Artists in America*]; Avery & Hardiman

Danby, Francis (1793-1861)

Artist. [Irish –check]. On arriving in London from Bristol in mid-1820s proposed to paint and house a panorama of a mountainous landscape, and made a model of it. He was deterred from proceeding by the cost of the necessary muslin, and by lukewarm response of his Bristol patron. 'Opening of the Sixth Seal' exhibited at **John Trumbell's** American Academy, New York, in 1833. A dioramic version of it was exhibited at **Niblo's** Garden on Broadway, 1834. **R.G. Bachelder's** 'Grand Tableau of the Apocalypse', School of Arts, Pitt Street, Sydney included tableaux copied from pictures by Danby and **John Martin**.

Lit.: [...]; *ODNB*?

Daniell, Samuel (1775-1811)

Artist. Studies made by him used for 'The Capture and Taming of Wild Elephants on the Island of Ceylon', painted by his brother **William Daniell**, and exhibited at 121 Pall Mall East, London, 1835-1836.

Daniell, T.

Artist. Quoted by **W. Wallace Scott** as an authority (source?) for his the 'New Oriental Diorama: Life and Scenes in India', Willis's Rooms, King Street, St James's, London, 1850.

Daniell, William (1769-1837)

Landscape painter, traveller in India, panorama artist. Brother of **Samuel Daniell**. Born in Kingston-upon-Thames. 1784-1794 accompanied his uncle, Thomas Daniell, on sketching expedition to India. This resulted in *Oriental Scenery* (1808). Address (in 1835) 10 North Crescent, Bedford Square, London. Daniell's Produced a set of large bird's-eye views of the London docks (...), and a long series of aquatints, the *Voyage Round Great Britain* in four volumes (1814-1825). In 1832 he, with his friend E.T. Parris, painted a panorama of of Madras. His 'Lucknow' panorama was exhibited at the Society of Arts, Birmingham. An aquatinted key to it, marketed whilst there, is dated March 1835. On the 'The Capture and Taming of Wild Elephants', exhibited at the Society of Painters in Water Colours, Pall Mall East, *The Times*, 5 Aug. 1835, remarked that 'the painting is too large for a gallery picture, and too small for a panorama' (cited by Wilcox, p.123). In an advertisement (JJ Collection clipping inscribed 25 May 1836) Daniell announced that his panoramas of Madras, Lucknow, and 'Wild Elephants' were all for sale. In the following year 'Wild Elephants' was being exhibited in New York at Niblo's Garden. Madras would be in 1844. An advertisement in the *New York Herald*, 18 Sept. 1844 claims the panorama of Madras had been exhibited in Russell Square, London. 'When purchased by Mr Niblo it was considered the very best Panorama in London'. An advertisement on 9 Nov. says that 'in consequence of necessary alterations for the ensuing season, the Panorama is for sale'. Daniell died in Camden Town, London, on 16 Aug. 1837 'after four months of the most dreadful suffering'.

360-degree panoramas:

(With **Edmund Thomas Parris**) 'Panorama of Madras', Coromandel Place London, 1830-1832; Niblo's Garden, New York, 1844. 'The Capture and Taming of Wild Elephants on the Island of Ceylon' (possibly less than 360-degrees), 121 Pall Mall East, London, 1835-1836; Niblo's Garden, New York, 1837. 'The City and Palace of Lucknow', Great Room, Society of Arts, Birmingham, 1835; 121 Pall Mall East, London 1836.

Lit.: Croft-Murray, p.[...]; Thomas Sutton, *The Daniells, Artists and Travellers*, (London: Bodley Head 1954); *ODNB*.

Portraits: Thomas and William are shown in a watercolour of 'Bijaigarh, Uttar Pradesh from the South-West' in the P&O Steam Navigation Company Art Collection, one sketching, the other shooting a bird.

Obit.: *Literary Gazette*, 16 Sept. 1837, p.681.

Danson, George (1799-1881)

Scene-painter, landscape painter, and panorama artist. Principal creator of pleasure garden panoramas. Born Lancaster 4 June 1799, son of a ship-owner. Apprenticed to the Lancaster firm of T. & J. Shrigley, painters, grainers, and japanners, but in his free time studied comparative anatomy. On completion of his

apprenticeship moved to London. Graves gives his address in 1823-1824 as 45 Castle Street, Oxford Street, and 1842-1844 as 51 Paradise Street, Lambeth. At first painted for Platt, a decorator. Then painted a proscenium at the Coburg Theatre, and became scene-painter there. Later scene-painter for Ducrow at Astley's Amphitheatre, and, with Macready, for Covent Garden and Drury Lane Theatres. Responsible for the transparency featured in the firework set-piece in Hyde Park for the Coronation of Queen Victoria, 28 June 1838, which depicted the Queen 'in her Coronation robes, on horseback ... wearing the stars and ribbons of the Orders of Bath, Thisle, and St Patrick' (Brock). Between 1837 and 185[...] regularly responsible for the modelled panoramas (panoramas *al fresco*) exhibited at the Royal Surrey Zoological Gardens, Walworth, London. These, in theatre terminology, were huge set scenes, not mere painted flats. Designed and executed a 'Royal and Patriotic Tableau' at Royal Surrey Zoological Gardens in 1845 consisting of portraits of Queen Victoria and Prince Albert; and a 'beautiful Tableau of the Alps' behind the lake in 1856.

Danson was commissioned by **David Montague** to paint new Alpine scenery beside the lake adjacent to the Swiss Cottage at the Regent's Park Colosseum, and two new panoramas, 'London by Night' (with **William Telbin**), 1845, and 'Paris by Night', 1846 [check not 1848], for the rotunda. In 1873 Danson and his two sons repainted the London and Paris panoramas, the details of 'London by Night' being updated by **Thomas Danson** who undertook new sketches for the purpose from the summit of St Paul's. The descriptive booklet for the Colosseum in New York, 1874 states: 'the picture ['Modern London by Night'] is now in the hands of Messrs. Danson & Sons, and will shortly be exhibited at the New York Colosseum.' George Danson died 711 Wandsworth Road, London, 23 Jan. 1881.

360-degree panoramas:

(With William Telbin) 'London by Night', Colosseum, Regent's Park, 1845; Colosseum, Broadway and 35th Street, New York, 1874. 'Paris by Night', Colosseum, Regent's Park, 1848-; Colosseum, Broadway and 35th Street, New York, 1874, 1875; Industrial Inter-State Exposition Building, Chicago, 1874; Colosseum, Broad and Locust Streets, Philadelphia, 1876. 'Panorama of the Lake of Thun', Colosseum, Regent's Park, 1851- (still on show in 1854).

Pleasure garden panoramas:

Royal Surrey Zoological Gardens, London:

Scenic artist at the Royal Surrey Zoological Gardens (J. Southby, self-created 'Chevalier', serving as pyrotechnist) producing from 1837 a new panorama most years: 'Vast Panorama Al Fresco of Mount Vesuvius' (admired by J.M.W. Turner) 1837-1838. (With William Telbin) 'A Panoramic Model Al Fresco of Mount Hecla', 1839-1840. 'Gigantic Modelled View of Rome', 1841-1842. 'The New Colossal Pictorial Typorama of Ellora the Far-Famed Hindoo Pantheon', 1843. (With William Telbin) 'Grand Modelled Representation of London in the Olden Time', transforming into 'The Great Fire of London', 1844. 'Magnificent Pictorial Model of Edinburgh', 1845 (subject suggested by Prince Albert).

‘Naples and Vesuvius’, 1846. ‘Siege of Gibraltar’, 1847; ‘Rome’, 1848 .

Liverpool Zoological Gardens:

‘Bombardment of Algiers’, [1839?]. ‘Siege and Capture of St Jean d’Acre’, 1841. [Also ‘Pictorial Model of Rome Featuring the Castle of St Angelo...’; ‘Conquest of China’, 1843. ‘Temples of Ellora and Caves of Kylas’, 1844. ‘Mount Hecla’, 1845 ? – check these are indeed by Danson from adverts in *Liverpool Mercury*].

Vesuvius Gardens, Bonnington Toll, Scotland:

‘Storming and Burning of Torquillstone Castle’ [n.d.].

From 1852, with his sons, he painted pleasure garden panoramas for Belle Vue Gardens, Manchester (see **Danson, George, and Son(s)** below). Manchester Art Gallery has a painting of Manchester as seen from Belle Vue, 1861, by George Danson.

Exhibition hall panoramas:

(After drawings by **David Roberts** and **Clarkson Stanfield**) ‘The Aeronautikon: Green’s Flight of the Great Nassau Balloon from London to Germany’, Assembly Rooms, Manchester, c.1843; Victoria Rooms, Hull, 1845.

Lit.: Obituary, *Manchester City News*, 1 Feb. 1881; DVSP; *Daily Telegraph*, 1 Feb. 1881 [not yet seen]; Frederic Boase, *Modern English Biography*, vol. 1, pp.813-814; Alan St. H. Brock, *A History of Fireworks* (London: George G. Harrap [1949])

Danson, George, & Son(s) (or Messrs Danson)

Panorama artists. The sons were **Thomas Danson** and Robert Danson. Their work included large paintings of the ‘Polar Regions’, ‘The Ruins of Netley Abbey’, and the ‘Golden Island in the Yang-tse-Kiang’ exhibited at the Colosseum in 1850 (*AJ*, (1850), p.95). Thomas Danson (1829-1893), scenic painter and landscape artist, with **Adams**, **Turner**, and **Roberts**, assisted **George Danson** in painting ‘Eruption of Vesuvius and Destruction of Herculaneum and Pompeii’, Royal Surrey Zoological Gardens, 1846, and the ‘Grand Pictorial Representation of Gibraltar’ in 1847. With his son(s) visited Switzerland ‘to secure accurate sketches’ for the ‘Panorama of the Lake of Thun’ as seen from an eminence north of the town, executing the work in tempera. It replaced their Paris panorama at the Colosseum in 1851 (see *Art Journal*, 1 Feb. 1851, p.65 for lengthy description; also *Builder*, 9 (1851), p.13). Thun at the Colosseum coincided with the exhibition of Burford’s Lucerne panorama at the Panorama, Leicester Square. The Dansons designed an Asiatic Kiosk for the grounds of Belle Vue Gardens, Manchester, and also in 1886 an Indian Mosque which served as a monkey house, and in 1898 grottoes in the form of a ruined Indian temple. According to *Parks for the People* (Manchester City Art Gallery 1987) the Dansons designed a panorama each year for Belle Vue Gardens until 1939

[check]. Surviving descriptive booklets for 1898, 1901, and 1903, however, give **Robert Caney** as the artist. Brock states that Danson designed and painted the panoramas until 1893. Panoramas, by other artists, including **Caney** and **Hastain**, continued to be exhibited at Belle Vue at least until 1955 [according to Leslie Blundell quite a bit later – speak to her again].

In addition to the pleasure garden panoramas listed below, Messrs Danson were responsible for a transparency fifty feet high of Bonaparte on horseback, displayed at the Royal Surrey Zoological Gardens, 1850. In 1851 they designed for the Gardens a ‘stupendous Diaphanic Panopticon’, which portrayed the horrors of war. Precisely what this was is not clear, though in publicity it was described as a ‘gigantic panorama.’ It measured 200 feet in length, and had figures 15 feet in height, and ‘was ‘the first ever attempted.’ The evening’s entertainment also included the display of an enormous transparency of ‘Britannia introducing Peace and the Arts and Sciences of the World, depositing their contributions before Her Majesty the Queen of England and her Royal Consort’, which was also designed by Messrs Danson and was the centre of a pyrotechnic display.

A newspaper clipping in the JJ Collection advertising the Colosseum and dated 1850 announces: ‘New attractions, View of the Polar Regions, Ruins of Netley Abbey, and Grand River of China painted by Messrs Danson & Son.’ Not clear what these were.

Theatre panoramas:

Theatre Royal, New Adelphi, [?London]:

‘Grand Diorama’ (Shakespeare), 1864; ‘A Grand Allegorical Diorama, Illustrative of the Great Poet [i.e. Shakespeare] and his Marvellous Works...’ [...].

Exhibition hall panoramas:

‘City of Lisbon, and the Great Earthquake of 1755’, Royal Cyclorama, Albany Street, London 1848- [...]. ‘Battle of Waterloo’ tableau for ‘Diorama of the Wellington Campaigns’, on Wellington’s death becoming ‘The Life of the Duke of Wellington’, Gallery of Illustration, London, 1852-1853; and the ‘Mount Alexander Diggings’ tableau on the ‘New Grand Diorama Illustrating the Route of the Ocean Mail via the Cape to India & Australia’, Gallery of Illustration, London, 1853; (with Grieve, Telbin, and Coke Smyth) ‘War with Russia’, Gallery of Illustration, London, 1855 .

Dioramas:

‘Church of St Peter’s in Rome’, Cosmorama, Free Trade Hall, Manchester, 1850.

Pleasure garden panoramas:

Royal Surrey Zoological Gardens, London:

‘Storming of Badajoz’, 1849. ‘Entirely New-Modelled Dioramic Picture Representing the Passage of the Alps by Napoleon and his Army’, 1850. ‘Temple

of Janus', 1851. 'Mount Etna and the Caves of Vulcan', 1852. 'The Bay and Forts of Chusan [i.e. Chou-shan]', 1853; 'Siege & Bombardment of Sebastopol', 1855 [check it was by Danson]. 'Colossal View of Constantinople', 1856. 'Fairylend', 1857.

Belle Vue Gardens, Manchester:

'Bombardment of the City of Algiers', 1852. 'Storming of Seringapatam', 1853. 'Burning of Moscow', 1854. 'Siege of Sebastopol', 1855. 'Storming of the Malakoff and Redan', 1856. 'Siege of Gibraltar', 1857. 'Storming of Delhi', 1858. 'Palace of the Caesars', 1859. 'Storming of Badajoz', 1860. 'City of Peking and the Feast of Lanterns', 1861. 'Battle of the Nile', 1862. 'Defence of Lucknow', 1863. 'Bombardment of Charlestown', 1864. 'Earthquake at Lisbon', 1865. 'Carnival of Rome', 1866. 'Siege of St Jean d'Acre', 1867. 'Battle of Trafalgar', 1868. 'Fall of Magdala', 1869. 'Storming of Quebec', 1870. 'Siege of Strasbourg', 1871. 'Napoleon Crossing the Alps', 1872. 'Defeat of the Spanish Armada', 1873. 'Battle of Waterloo', 1874. 'Capture of Coomassie' [check], 1875. 'Reception of the Prince of Wales in India', 1876. 'War in Servia', 1877. 'Fall of Plevna', 1878. 'Afghan War', 1879. 'Burning of the Tuilleries', 1880. 'Battle of Navarino', 1881. 'Carnival of Venice', 1882. 'Battle of Tel-el-Kebir', 1883. 'Siege of Constantinople', 1884. 'Fall of Khartoum', 1885. 'Storming of San Sebastian', 1886. 'Old London', 1887. 'Siege of Malta', 1888. 'Storming of the Bastille', 1889. 'City of Cairo', 1890. 'Battle of Inkermann', 1891. 'Battle of Cape St Vincent', 1892. 'American Indian War', 1893. 'Capture of Grenada', 1894. 'Storming of Port Arthur', 1895. 'Battle of Alma', 1896. 'The Matabele War', 1897. [According to Brock, Danson panoramas were exhibited until 1893 so recheck].

Zoological Gardens, Liverpool:

'Mount Vesuvius', reported to be under construction in *Liverpool Mercury*, 27 April 1838.

Lit.: Alan St H. Brock, *A History of Fireworks* (London George G. Harrap [1949])

Danson, Thomas

Artist. Son of **George Danson**. In 1873 made new sketches from the summit of St Paul's in order to update his father's 'London by Night', panorama, painted for the Colosseum, Regent's Park, but recently acquired by **P.T. Barnum**.

Darby, Mr

Pyrotechnist at Vauxhall Gardens for **Charles Marshall**'s 'City of Hamburg' [n.d.]; for **William Battie**'s [check spelling] 'City of Constantinople as Viewed from the Entrance to the Golden Horn' [n.d.]; and for William Battie's [check spelling] 'Stupendous Pictorial Representation of the Kremlin at Moscow', 1850.

Also responsible for firework displays at Rosemary Branch Tavern (the 'Islington Vauxhall'), and at Pavilion Gardens, North Woolwich.

Darley, Felix Octavius Carr (1822-1888).

Book illustrator and panorama artist. Born in Philadelphia. Member of the National Academy of Design. Illustrated an edition of 'Pilgrim's Progress.' Contributed to 'Entrance to the Temple Beautiful and Death of the Giant Grim' tableau on **Kyle** and **May**'s 'Pilgrim's Progress' panorama; exhibited New York 1850, then toured. (A second version of this panorama survives at the York Institute Museum, Saco, Maine).

Lit.: *DAA*. [Try *NYHS Dictionary of Artists in America*]

Darton, William (Junior)

Publisher, and bookseller. Set up in business by his father, also William. Operated from 58 Holborn Hill, London. In 1816, with Stower & Smallfield, published 'Darton's Pocket Tablet Descriptive of London', in effect an illustrated London guide presented as a continuous strip in a treen case. (Shefrin, below, lists nine other 'Pocket Tablets' in the same series). Published Revd. **I.M. Butt**'s 'The Horizon of Stirling Castle Shewing the Heights of the Mountains in Feet ...' 1824. As Darton & Co. (John M. Darton) the firm published in 1854 'Whittington & His Cat', drawn by **Percy Cruikshank** (The Little People's Panorama no. 1), and '...The Forty Thieves', also by Percy Cruikshank (The Little People's Panorama no. 2).

Lit.: F.R.B. Whitehouse, *Table Games of Georgian and Victorian Days* (Royston: Priory Press Ltd. 1971); Linda Hannas, *The English Jigsaw Puzzle* (London: Wayland 1972); Lawrence Darton, *The Dartons: An Annotated Check-List of Children's Books by Two Publishing Houses, 1787-1876* (London: British Library Oak Knoll Press [...]); Jill Shefrin, *The Dartons: Publishers of Educational Aids, Pastimes & Juvenile Ephemera, 1787-1876* (Los Angeles: Cotsen Occasional Press 2009)

Davey, James

Panorama guide and pedestrian. Veteran of the Battle of Waterloo. Lived at 39 Union Street, Truro, Cornwall. In 1890, at the age of 94, he was employed at Fleischer's 'Battle of Waterloo' panorama, National Panorama, Ashley Place, London to be seen and to answer visitors' questions. According to the publicity he walked twenty miles a day.

Davidson, Thomas F.

Panorama artist. Painted 'Panorama of a Whaling Voyage', c.1854, which

survives. It would seem to have been designed for home entertainment. [There are plans to exhibit it at Peabody-Essex Museum, Salem, Mass. in an exhibition entitled, 'To the Ends of the Earth:Painting the Polar Landscape', 2008 – info. supplied by Russell Potter].

Davidson, Julian O. (1853- 1894)

Marine artist, panorama painter; illustrator. Born in Cumberland, Maryland. Went to sea at the age of 17. Back in the US in 1872 he became a pupil of Mauritz F.H. de Haas. Associated in work with Winslow Homer, **Frederic Church**, **Albert Bierstadt**, and Sandford R. Gifford at 10th Street studio in New York. '[He] is painting a panorama of the fight between the *Monitor* and *Merrimac* that will soon be played in one of the big buildings near Central Park [New York]' – *Brooklyn Eagle*, 6 Dec. 1885. Contributed to Battle of Vicksburg panorama opened at Cyclorama Building, 7th Avenue & 55th Street, New York on 7 June 1886. Died at Nyack, NY 30 April 1894.

Obit.: New York times, 2 May 1894.

Dauids, Eugene

[...] Described as being 'from Brussels.' The *Chicago Sunday Tribune*, 21 Oct. 1883 described Dauids and **Paul Dominique Philippoteaux** as being the founders of the Battle of Gettysburg Panorama enterprise. According to the same paper, 18 Nov. 1883, Dauids could not speak a word of English, and was initially considered 'one of the most foolish persons who had ever appeared to seek public patronage.' The iron rotunda for the panorama stood at the corner of Wabash Ave. and Hubbard Ct. The *Chicago Journal*, 22 Oct. 1883 named Messers **Marlier** and Dauids as the owners. On 29 May 1884 the *Chicago Daily Tribune* reported that Dauids, and a number of Chicago capitalists, were organising a stock company for the establishment of a similar institution in San Francisco. On 28 July they reported that Dauids, the 'promoter of the Gettysburg Panorama here and the Battle of Waterloo in San Francisco', had been in the city for the last four weeks, and 'has just made arrangements with a new company which has been organised to construct a panorama in the City of New York. Some weeks ago he sent his artists to Vicksburg to take sketches, etc., for the new painting, which will represent one of the most interesting episodes of the Vicksburg campaign...'

Davies, Mr

Panorama lecturer. Provided the 'historical, legendary, topographical and descriptive' lecture with **Poole & Young**'s 'Overland Route to India' [c.1874?].

Davies, Arthur B.

Panorama painter. In 1886 was a member of the crew which painted **Reed &**

Gross's 'Battle of Waterloo' cyclorama.

Davies, S.

Musician. Performed on double bass at **Albert Smith's** 'Ascent of Mont Blanc' with Gropius's 'Panorama of the Rhine', c.1854.

Davis, Alexander Jackson (1803-1892)

Architect. In 1818 designed the rotunda erected in Chambers Street, behind City Hall, New York for **John Vanderlyn**.

Davis, J.J. Markwell

Panorama artist. Name appears in list of artists in **Charles W. Poole's** descriptive booklets credited with having painted panoramas held in Poole's stock. Painted a tableau of Vinchelez Lane for C.W. Poole's Myriorama when exhibited at Royal Hall, St Helier, Jersey, June 1889. Perhaps the Davis who, with [**Arthur Clarence?**] **Rogers**, produced Charles W. Poole's view of Belfast.

Davis, Reuben

Panorama guide. In 1894 looked after the box office and then acted as guide at **P.D. Philippoteaux's** 'Niagara' when exhibited in Raikes Hall Gardens, Blackpool.

Davis, Theodore Russell (1841-1894)

Campaign artist and panorama painter. Born in Boston 1841, and educated at the Rittenhouse Academy, Washington. Had studio at Asbury Park, NJ. Supplied images for illustrated newspapers from the age of 17. A regular contributor to *Harper's Weekly*. As a field artist during the Civil War, he got to know nearly every prominent military and naval commander. Author of 'How a Great Battle Panorama is Made', *St Nicholas: An Illustrated Magazine for Young Folks*, Dec. 1886, pp.99-112. A drawing by Davis of a panorama being painted entitled 'Enlarging the Composition' was auctioned at Christie's NY, 9 Jan. 1991 (lot 105). Since he had been at Sherman's field headquarters on 22 July 1864 and had witnessed the battle, **Wehner**, to ensure historical accuracy, engaged him in the painting of [or just as Technical Advisor for? – check] 'The Battle of Atlanta' cyclorama. With **A. Lohr** and **F.W. Heine** he made a reconnaissance of the battlefield in the summer of 1885. Also acted as Technical Advisor for 'The Battle of Chattanooga Ridge', 1886, and wrote the introductory notes in its descriptive catalogue.

Lit.: [Try *Illustrated Biographical Encyclopaedia*; *NYHS Dictionary of Artists in America*; *Reader's Encyclopaedia of the American West*; *Webster's American*

Military Biographies]; *New York Times*, 11 Nov. 1894.

Port.: Features in a photographic group portrait of artists of the American Panorama Co., 1886, in the collection of the Wisconsin Historical Society. The 'Battle of Chattanooga' panorama constitutes its background.

Davis, Warren

Panorama artist. In 1886 was a member of the crew of artists which painted **Reed & Gross's** 'Battle of Waterloo' cyclorama.

Daubney, E.

Contributed to the selection of music and singing accompanying **J. Barnes's** 'Diorama' (a 48-scene moving panorama) exhibited in the Temperance Hall, Epworth, 22 Aug. 18[...].

Dawson, [...]

Artist. **Butson's** 'Grand Moving Panorama of the War with Russia', exhibited at the Public Rooms, Exeter, 1856, was painted by Dawson and **Mills** of London, from drawings made on the spot by French and English officers.

Day & Son

Lithographers to the Queen. Publishers of J. Needham's lithographic 'Panorama of Cannes and the Bay of La Napoule from La Croisette' [c.18...].

Dayton,

With **Matthew Morgan** and others painted 'The Great Panorama of Ireland.' It consisted of 64 views in 'five sections', on 9-foot wide canvas. The panorama was advertised as for sale (\$3,500) or exchange, together with all the paraphernalia 'for a first class exhibition', *Brooklyn Eagle*, 6 May 1876.

De Condé, Monsieur

Directed the painting of the Napoleon panorama by French and English artists.

Exhibition hall panoramas:

'Pictorial Biography of Napoleon Buonaparte', Apollonicon Rooms, St Martin's Lane, London, 1851.

De Kalb

Panorama proprietor.

‘De Kalb’s New Dioramic Representation of the Terrific Combat between the Monitor & Merrimac’, Association Hall, Albany [...] [n.d.] [see handbill reproduced on p. 84 in *Lichtspiele*].

De Kolta, [...]

Lecturer. Secured ‘Paris by Day & by Night’ panorama for £16,000, and acted as lecturer when it was exhibited at Royal Aquarium Theatre, London, 1891.

De Maria, James (fl. 1793-1814)

Scene-painter and panorama artist. Employed as a scene-painter the Theatre Royal, Drury Lane, the Theatre Royal, Covent Garden, London, and the Theatre Royal, Birmingham. Pupil of **David Cox**, friend of **J.M.W. Turner**.

360-degree panoramas:

‘View of the City of Paris and Environs’, next door to the Opera House, Haymarket, London, 1802; temporary building opposite New College, Edinburgh, 1803; Panorama, New Street, Birmingham, 1812; wooden building at north end of the Mound, Edinburgh, 1812.

Lit.: Rosenfeld & Croft Murray

Dean & Son

Printers and juvenile publishers. Originally Dean & Munday, then Dean & Co. From 1847 Dean & Son. Traded from 35 & 40 Threadneedle Street up to 1855, from 1854-1856 31 Ludgate Hill, 1857-1865 11 Ludgate Hill, 1865-1873 65 Ludgate Hill and 1873-1890 [check] 160A Fleet Street. Printed the etched strip-panoramas: ‘To Those About to Marry!!! Showing How We (the Jones’s) Commenced Housekeeping’, published by **G. Mann** [c.1850]; ‘Now Open, The Great Exhibition of the Idleness of all Nations’, published by G. Mann [c.1851]; ‘This is the Great Exhibition of all Nations’, published by G. Mann [c.1851]; ‘Great Exhibition of Doings in London for 1851’, by **B. Cleghorn** [1851]; and ‘How to Behave in Good Society, or Illustrated Hints on Etiquette, by an X.MC’ [c.1866], formerly published by Ackermann & Co. Perhaps the publishers of the wood-engraved panorama, ‘Dean’s Steam-Boat Alphabet: A Companion to the Railway Alphabet’ [c.1850]. Also publishers of a game, ‘Siege of Sebastopol’ [c.1855]; and an alphabet, ‘Grandmama Easy’s Alderman’s Feast’ [c.1858?]

Lit.: Linda Hannas, *The English Jigsaw Puzzle* (London: Wayland 1972)

Deering, Henry

Theatre producer and artist. Produced ‘Queen Bee and the Fairy Hive; or,

Harlequin and the Lady Bird's Bower' at the Theatre Royal, Geelong, 1851, and painted the accompanying panorama. Its tableaux included St Paul's Cathedral, the River Thames, the Lord Mayor's Show, Queen Victoria opening the Great Exhibition, the Great Fire in California, the Ballarat Diggings, etc.

Theatre panoramas:
Theatre Royal, Geelong, Australia
'London to Ballarat via California', 1851.

Delaney, Edward

Artist. During Second World War assisted **R. Myerscough-Walker** in painting panoramas for the R.A.F's Link Trainer.

Delkeskamp, Friedrich Wilhelm (1794-1872)

Engraver; landscape painter. Studied at the Royal Academy in Berlin. Drew and engraved the *Panorama des Rheins und seine nächsten Umgebungen von Mainz bis Cöln*, published by Friedrich Wilmans, June 1825. Designed from nature a 'Panorama of the Maine, and of the Adjacent Country from Mayence to Frankfort', which was engraved by **J.H. Clark** and published by **Samuel Leigh**, 1830. Also a 'Panorama of the Rhine and the Adjacent Country from Cologne to Mayence', which was also engraved by Clark and published by Leigh [c.1830]. Also drew, engraved, and published *Relief Pittoresque du Sol Classique de la Suisse* [1830]. Of this Dr [...] Ebel wrote: 'When M. Delkeskamp arrived in Switzerland five years ago and asked for my advice on his proposed enterprise I expressed my doubts that a new genre of picturesque and topographical representation, which had been successfully applied to his panorama of the Rhine, would work for the high regions of Switzerland'. Delkeskamp nevertheless successful. His folded paper panorama, 'Delkeskamp's Neues Panorama des Rheins von Speyer bis Coeln', was published in Frankfurt in 1852. [Expand]

Lit.: Kit Batten, 'Rhine Panoramas, or a Bridge Too Far', in *Imcos Journal*, Autumn 2006, pp.15-24.

De Launay, F.

Panorama artist. [Listed by EBM as member of T. Poilpot's crew – for which panorama?]

Delpy, C.H.

Panorama artist. [Listed by EBM as member of T. Poilpot's crew – for which panorama?]

Deneuille, Alphonse Marie (1835-1885)

Battle painter, panorama artist. Painted with **Edouard Detaille** 'The Battle of Champigny', exhibited at the National Panorama, Paris from 6 May 1882, and 'The Battle of Rezonville' (see below). 'Rezonville', was painted in 1883, but shown first in Vienna. It was not exhibited in Paris until 1889 when it formed part of the Universal Exposition. The Exposition's International Jury awarded it a grand prize and the title of 'National Panorama.' In producing their panoramas Detaille and Deneuville had 1:10 detailed sketches projected onto the canvas. The artists then traced the lines in charcoal.

360-degree panoramas:

'The Battle of Rezonville', Vienna, 1883?-[...] [...], during Universal Exhibition at Rue Berry, Paris, 1889; Crystal Palace, London, 1890.

Lit.: François Robichon, 'Les Panoramas de Champigny et Rezonville par Edouard Detaille et Alphonse Deneuville', *Bulletin de la Société de l'Histoire de l'Art Français*, 10 Nov. 1979, pp.259-280; Margaret Kelly, 'Call to Arms!' *Edouard Detaille and his Contemporaries* ([...]: The Tampa Museum 1981) - exhibition catalogue: items selected from the *Forbes Magazine* Collection; Oettermann.

Denning, Dr

Medical doctor, but listed as harmonium player for **Gompertz's** moving panorama of the American Civil War Scenery, announced for Jersey, 1865.

Denning, Mr

Artist. Under direction of **Howard H. Gross**, with **Edwin** and **Peyrand**, responsible for painting the horses on 'The Cyclorama of the Battle of Gettysburg', exhibited George Street, Sydney, 1889.

Denton, A.

Director of orchestra for **Charles W. Poole's** Myriorama Company, Theatre Royal, Waterford, 1899.

Derek, Billy

Entertainer. Performed with **Doris Hartley** in **Charles W. Poole's** final Myriorama production in Edinburgh, 1928.

Desbrosses,

Panorama artist. According to *NY Sun* advert, an artist with this name was one of about 30 'Parisian artists of note' who assisted **Fortuné Liénard** painting 'The Prussian Siege of Paris', exhibited at the Colosseum, NY, 1875. He, with

Bracconi and **Plonsey**, was responsible for the landscape element. The panorama was subsequently exhibited at the Centennial Exposition, Philadelphia, 1876.

Desplechin, [...]

Artist. One of four artists responsible for 'Diorama of the Funeral of the Emperor Napoleon.' See entry for **Sechan**.

Dessort, Henri

[...]. Exhibited a 'Pleorama and Riesen-Cyclorama' showing such subjects as the Battle of Isly (1844); the Bombardment of Tangiers (...); the palace of Peterhof; a view of London; and Napoleon and the Battle of Leipzig (...).

Desvignes, Hubert

Artist. Assisted **Thomas Allom** painting 'Moving Panorama of Constantinople', London, 1849-1850. One of a number of artists who contributed to **W. Wallace Scott's** 'New Oriental Diorama: Life and Scenes in India', Willis's Rooms, King Street, St James's, London, 1850. With **Melville** and **Mason**, painted figures and cattle on **J.R. Smith's** 'Gigantic Tour of Europe' moving panorama, 1852. Contributed to **Charles Marshall's** 'Grand French Diorama', London, 1855. Given, with others, as painter of tableaux on **Hamilton** 'Excursion to the Continent and Back within Two Hours', Concert Hall, Nelson Street, Liverpool [c.1863] – the same panorama?

Detaille, Jean-Baptiste-Edouard (1848-1912)

Battle painter, panorama artist. Painted with **Alphonse Marie Deneuville** 'The Battle of Champigny', exhibited at the National Panorama, Paris from 6 May 1882, and 'The Battle of Rezonville' (see below). 'Rezonville', was painted in 1883, but shown first in Vienna. It was not exhibited in Paris until 1889 when it formed part of the Universal Exposition. The Exposition's International Jury awarded it a grand prize and the title of 'National Panorama.' In producing their panoramas Detaille and Deneuville had 1:10 detailed sketches projected onto the canvas. The artists then traced the lines in charcoal.

360-degree panoramas:

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Oettermann.

De Vuillefroy, Félix

French artist. Born Paris 4 March 1841. Assisted **J. R. Arus** with 'Surrender of Yorktown' panorama, painted in Nice c.1880 and exhibited in New York [...]). Died Maisons-Laffitte 1 Dec. 1918 (1916 according to another source)

Devereux, 'Professor'

Entertainer. Performed with a troupe of dogs and monkeys at **C.W. Poole's** Myriorama, Sanger's Amphitheatre, London, 1889.

Diamond

Entertainer. Performed with **Andy M'Kee**, **W. Grant**, and Mr **Gulliver** in a comic Negro (minstrel?) sketch called 'The Sleepwalker' in **Harry H. Hamilton's** 'Excursion to America', Hamilton's Royal Amphitheatre, Holborn, 1878.

Dickinson, J. (Also Dickinson & Co. and Dickinson Bros.)

Lithographer and publisher. Traded from 114 New Bond Street, London. His imprint, with Hurst & Robinson's, appears on the portfolio label for T.M. Baynes' lithographic 'View of the North Bank of the Thames from Westminster Bridge to London Bridge, Shewing that Publishers Part of the Improvements Suggested by Lt. Col. Trench which is Intended to Carry into Execution' (1825). Published a 'Panorama of Rome taken from the Palatine Mount', by **Walter Henry Bracebridge** and **George Scharf**, c.1830. Lithographed Col. Cornwall's panoramic view of 'The City of Funchal, Madeira', c.1849. Lithographed and published a 'Panoramic View of the City of Dacca [i.e. Dhaka], c.1850; Cpt. W. Hyde Parker's 'Panoramic View of the Southern Coast of the Crimea from Cape Meganom to Kaffa, c.1853; and Cpt. W. Hyde Parker's panoramic view of 'Trebizond', c.1853. [Expand this entry]

Dibden [T.C. Dibdin intended?]

Artist. Painted tableaux for '**Hamilton's** Excursion to the Continent and Back within Two Hours', Concert Hall, Liverpool [c.1863].

Dibdin, Thomas Colman (1810-1893)

Landscape, architectural, and panorama artist. Began working life working for the Post Office. Assisted with the painting of **J.R. Smith's** 'Tour of Europe panorama, 1852. Listed with artists whose work was represented on **Hamilton** panoramas, and therefore probably the 'Dibden' who painted tableaux for

‘Hamilton’s Excursion to the Continent and Back.’ His ‘Diorama of the Ganges’ commenced where the ‘Overland Mail’ panorama had terminated – Calcutta.

Exhibition hall panoramas:

(after sketches by **James Fergusson**) ‘Diorama of the Ganges’ Portland Gallery, 316 Regent Street, London, (opposite the Polytechnic Institution) 1850-1851; Linwood Gallery, Leicester Square, London, 1851; Albion Hall, [...], 1853-1854.

Lit.: *An Illustrated Description of the Diorama of the Ganges* (London: Portland Gallery [c.1850]

Dickes, W.

Lithographer. Lithographed **William Sallis**’s ‘Dioramic Game: Overland Route to India’, [1851?].

Dickeson, Dr Montroville Wilson (1810-1882)

Professor of medicine, Philadelphia. Became amateur archaeologist and, incidentally, a panorama draughtsman, spending twelve years of his life opening Indian mounds. While excavating Indian burial sites along the Ohio and Mississippi Rivers between 1837 and 1844 made hundreds of drawings. These were converted into a moving panorama, consisting of a series of tableaux rather than one continuous image, by **John J. Egan**. Dickeson’s idea was to tour his panorama and artefacts taken from Indian mounds, thereby raising money for further archaeological expeditions. The panorama survives in the City Art Museum, St Louis.

Exhibition hall panoramas:

‘Monumental Grandeur of the Mississippi Valley’ panorama; Philadelphia, 1851-1852; Newark, NJ [n.d.].

Lit.: Lisa Lyons, ‘Panorama of the Monumental Grandeur of the Mississippi Valley’, [...]; [...] Rathbone, *Mississippi Panorama*, ([...]), pp.13-16, 127-135.

Diemer, Michael Zeno (8 Feb. 1867 Munich – 28 Feb. 1939 Oberammergau)

German landscape and marine painter and illustrator; also musician and composer. Studied at Academy of Arts, Munich, 1884. Exhibited numerous colourful and romantic paintings, and travelled widely. Painted large number of landscapes for the Deutschen Alpenveren [based where?]. With Franz Burger painted panoramas of ‘The Battle of Orleans’, 1895; and ‘The Battle on Mount Isel’, 1897. With **Hans Beatus Wieland** painted the ‘Glacier Diorama’ for the World Exhibition, Chicago, 1893. With **Karl Hubert Frosch** painted a panorama of ‘The Battle of Bazeilles’, 1896, which opened in Munich in Feb. 1897. 1909 commissioned to paint the ‘Landing of the Airship Zeppelin on 1 Apr. 1909’ for

the Deutsches Museum, Munich. Contributed to the painting of **F. A.. Roubaud**'s panoramas of 'The Defence of Sebastopol', 1903, and 'The Battle of Borodino', 1912.

360-degree panoramas:

'Battle of Orleans', [...]. (With Karl Hubert Frosch) 'Battle of Bazeilles', 1896. 'Battle on Mount Isel', Bereich Sieberer Schule, Claudiastr., Innsbruck; Austrian Exhibition, Earl's Court, London, 1904; Rennweg 39, Innsbruck, Austria, 1907-to date (except 1917 when exhibited in the Kaisergarten, Vienna)

Lit.: Unpublished diary with family; Thieme-Becker; Vollmer; Franz Caramelle, *Das Innsbrucker Riesenrundgemälde* (Innsbruck 1983); Kerstin Pfeiffer, dissertation [title?], University of Innsbruck 1987; *Sehsucht*, p.175; Oettermann, pp.238-241; Arno Gisinger, *Faux Terrain* (Innsbruck 1997)

Portraits: Photographs (where?)

Diette, Corneille

A director of the London Panorama Company which exhibited **Ernest Philipp Fleischer**'s 'Panorama of the Battle of Waterloo', National Panorama, Ashley Place, London, 1889-1891.

Dieterle, [...]

Artist. One of four artists responsible for 'Diorama of the Funeral of the Emperor Napoleon.' See entry for **Sechan**.

Dighton, Richard

Artist [and engraver?]. Responsible for 'The Mirror of Fashion', a continuous strip of portraits pulling out of a varnished treen case, published by **William Sams**, 1822. [Described in Dorothy George? Look at literature about the Dightons]

Dinger, Otto (1860-?)

Portrait painter and panorama artist; engraver. Son of Friedrich August Dingle ['Dinger' intended?] (1827-1904), a prominent engraver. Born in Dusseldorf. Trained at Dusseldorf Malerschule. Moved to Milwaukee in 1885 to work as a figure painter for the American Panorama Company. By 1889 was back in Germany, settling in Charlottenburg in Berlin.

Port.: Features in a group photograph with other German Milwaukee panorama artists, 1886, in the collection of Wisconsin Historical Society. The 'Battle of Chattanooga' forms the backdrop.

Diosse, [...]

Diorama artist. Pupil of **L.J.M. Daguerre**. After the death of **C.C. Renoux**, provided diorama paintings for the Regent's Park Diorama.

Diorama, Regent's Park:

'Interior of St Marks, Venice', 1847-1848; 'Valley of Rosenlaui', 1849.

Disturnell, J.

Publisher. Operated from 102 Broadway between Pine and Wall Streets. Published **Wade** and Croome's 'Panorama of the Hudson River from New York to Albany', 1847.

Dodd, Robert (1748-1815)

Marine artist and panorama painter. **Robert Barker**'s patent covered 360-degree views only. Dodd circumvented the patent by painting a half-circle panorama - the 'Campus Nautica'. Painted on 110-feet of canvas, this panorama showed the Fleet at Spithead getting under sail to escape the vicinity of the warship *Boyne*, which had caught fire. Dodd is described in advertisements for it as 'author of most of the Marine Prints published during the present War.' His painting of 'Lord Howe's Victory on the Glorious First of June', hung in the Half-Way Tavern, Whitechapel, is now in the National Maritime Museum.

Demi panoramas:

'Campus Nautica', Great Room, Spring Gardens, London, 1796 (half-circle); temporary building opposite New College, Edinburgh 1796; 'large temporary building erected for the occasion in Norfolk Street, Manchester' [n.d.].

Dodge

Panorma artist and proprietor? 'Dodge's Panorama of Dr. Kane's Last Voyage in Search of Sir John Franklin', 1858.

Dodge, W.L. [same as mural painter, W. DeLeftwich? See Fielding]

Panorama artist. Member of the crew of artists who painted **Reed & Gross**'s 'Chicago Fire' panorama, 188[...], exhibited at 131 Michigan Ave, Chicago, 1891-1893. An artist called Dodge (same man?) assisted **Gerhardt Nielson** painting a panorama of Niagara Falls, exhibited in a rotunda at the Corner of 19th Street and 4th Avenue, New York (opening reported in *NY Times*, 17 Apr. 1892). The scene consisted of the view from the tower on the museum in Queen Victoria Park on the Canadian side of the Falls.

Donaldson

‘Donaldson’s Splendid Diorama [i.e moving panorama] of the Manchester & Liverpool Rail Road’, which had been painted on ‘upwards of 3000 yards of canvass’, was performed at the Theatre, Doncaster in Sept. 1831.

Donnavan, Capt. Corydon

Panorama proprietor and lecturer. Described by Aguirre as ‘a soldier and Ohio journalist.’ He was taken prisoner during the Mexican War, and wrote a book about the war, *Adventures in Mexico*, first published in Cincinnati in 1847. His moving panorama of the war, consisted, according to publicity, of 21,000 square feet of canvas. It toured cities in the Midwest and along the eastern seaboard. The panorama is described in the appendix to *Adventures in Mexico*.

Exhibition Hall panoramas:

‘Donnavan’s Grand Serial Panorama of Mexico’, Amory Hall, Boston, 1848; Boylston Hall, Corner of Washington & Boylston Streets, [...], [...]; [...] Washington DC. [...]

Lit.: Robert D. Aguirre, *Informal Empire: Mexico and Central America in Victorian Culture* (Minneapolis: University of Minnesota Press 2005)

Donnelle, A.J.

Panorama manager. In 1886 was manager of the Boston Cyclorama Company which exhibited the ‘Battle of Gettysburg’ panorama by **P.D. Philippoteaux** at 541 Tremont Street, and the ‘Cyclorama of General Custer’s Last Fight against Sioux Indians, or the Battle of Little Big Horn, with Grand Musée of Indian Curios’.

Donovan, J.

Artist. Son of **E. Donovan**.

360-degree panoramas:

(With **M.P. Jacques**) sketches for his father’s ‘Panorama of Jerusalem’, Fleet Street, London, 1816.

Donovan, E.

360-degree panoramas. Directed the painting of the Cader Idris panorama for the London Panorama, also referred to as the London Museum, in Brydges Street. It was executed by Messrs **Majoribanks**, **Clark**, and **Elliott**, ‘with the assistance of other Artists of eminence, from Surveys and Drawings taken for the express purpose in the Summer of 1807’ (*Morning Chronicle*, 16 Jan. 1808).

‘Panorama of Cader Idris’, Brydges Street (also called Catherine Street), Covent Garden, London, 1808. ‘Panorama of Jerusalem’, Fleet Street, London, 1816.

Doubleday & Co.

New York publishers. In 1966 published the paper panorama, ‘A Christmas Panorama: The Friendly Beasts & a Partridge in a Pear Tree’, drawn by **Virginia Parsons**.

Doughton, Joseph

Soldier who served in the 13th Light Dragoons. Was wounded in the Charge of the Light Brigade. In attendance at **Messrs Hamilton’s** ‘Moving Panorama of the War with Russia’, Shakespeare Rooms, Birmingham, 1855, to explain exhibited trophies brought back from the Crimea.

Douglas, Bill (17 April 1934 - 18 June 1991)

Film maker and collector. The collection of material relating to the history of the cinema and pre-cinema by Bill Douglas and Peter Jewell was deposited with the University of Exeter in 1995, and now forms the collection of the Bill Douglas Centre. It includes much on panoramas. A moving panorama, ‘The Convict Route’ was made for, and incorporated into, his film, ‘Comrades.’ The artist responsible was **Jim Clancey**. It is now at the Bill Douglas Centre.

Biogr.: Eddie Dick, Andrew Noble, and Duncan Petrie (editors), *Bill Douglas: A Lanternist’s Account* (London: British Film Institute and Scottish Film Council 1993)

Douglas, Henry

Australian actor. Lecturer at ‘**Stacy’s** Great Panorama of the Australian Colonies and New Zealand’, St George’s Hall, Melbourne, 1877.

Douglass, Robert, Junr. (1809-1887)

Painter of portraits, miniatures, and signs; gilder; teacher of drawing, painting, French, and Spanish guitar; printmaker and photographer. African-American born in Philadelphia. His mother, Grace Bustill Douglass (1783?-1842), was an abolitionist and manager of a Quaker millinery store; his father, Robert Douglass senior (1775?-1849), was a prosperous hairdresser. Douglass took lessons from the prominent portrait painter, Thomas Sulley, of the Pennsylvanian Academy of Fine Arts, and had works exhibited at the Academy in 1834, The Academy’s racial code, however, caused him to be barred from viewing his own pictures. The affront seems to have influenced his decision to travel to Haiti, 1837-1839. From

the West Indies he travelled to Europe, visiting London. On returning to Philadelphia he painted his 'Lecture on Haiti' panorama, and in doing so became the first African-American to paint a panorama, accompanied by a formal lecture. London scenes were added to the panorama later. During race riots of the 1840s Douglass moved to Jamaica. In due course he returned to Philadelphia to continue his career as a portrait painter and to work as an educator at the Institute for Colored Youth.

Exhibition hall panoramas:

'Lecture on Haiti', African Episcopal Church of St Thomas, [Philadelphia?] 1841

Downing, [...]

Architect. Designed the rotunda for the 'Battle of Atlanta' cyclorama, Atlanta, GA, erected [19...].

Doyle, [...]

Directed a 'Mechanical & Optical Exhibition of Fantoccini, or The Theatre of Arts', exhibited at 'the Large Room, Middle of Lord Street [...]' [copy of bill in the Magic Circle Museum, London].

Doyle, Prof. Ferdinand T.L.

Scene painter; panorama painter; portraitist. Born Ringwood, England. His early life was spent in France. Emigrated to the USA in 1829. Employed as a theatre scene painter in New York. Painted a panorama of 'The Life of Christ' which toured cities in the North; and also a panorama of 'Pilgrim's Progress'. He created an art school which was connected to the Graham Institute, Brooklyn. In 1855 moved to St Louis.

Lit.: *Brooklyn Eagle*, 3 May 1883.

Doyle, Richard (1824-1883)

Cartoonist and book illustrator. Born in London Sept. 1824. From 1843 until 1850 a regular contributor to *Punch*. Drew the image for the continuous strip-panorama, 'An Overland Journey to the Great Exhibition, Showing a few Extra Articles & Visitors' (London: **Chapman & Hall** [1851]). Died London 11 Dec. 1883.

[...]; *ODNB*?

Draeger, Messrs

Musicians. Provided music with **J.M. Mankiewicz**'s 'Moving Diorama of the

French German War', Kreitmayer's Waxworks, 101 Bourke Street, Melbourne, 1872.

Drake, Albert

Vocalist. On handbill for **J.H. Drake's** 'Grand Excursions from London to India and Back', Town Hall, Portobello [c.1875?] publicised as 'Master Albert Drake, the Sentimental and Character Vocalist, only 8 years of age', who would appear at each representation. Maybe the same Albert Drake as the 'Popular baritone vocalist and guide' at '**Joseph Poole's** New Myriorama – Great Britain, South Africa, and the Boer War', Town Hall, Oxford, 1900.

Drake, Fred

Conductor. Conducted **Joseph Poole's** Superb Orchestra in 1900 when Joseph Poole's New Myriorama was performed at the Town Hall, Newcastle-upon-Tyne.

Drake, J.H.

'Lecturer, Musician, Traveller & Sole Proprietor'. Proprietor of 'Mr. Drake's Great Moving Diorama entitled Grand Excursions from London to India and Back in Two Hours...', Town Hall, Portobello, [1875?]. Mention is made in the handbill to the loss of HMS *Captain*, a R.N. warship completed Apr. 1870 which sank in the English Channel in Sept. in the same year.

Draper, Sue [aged 45 in 2002]

Artist. Resided in Melbourne before moving to Norfolk Island in 1997. With **Tracey Yager** painted Fletcher's Mutiny Cyclorama', Gallery Guava, Norfolk Island, Pacific Ocean, 2002. [st.art@Norfolk.nf]

Drayton, Joseph

Illustrator. Illustrations after Drayton's drawings in Cmdr Charles Wilkes's naval expedition to California in 1838-1842 were used as a source for **John Skirving's** moving panorama, 'Colonel **Frémont's** Overland Route...'

Drew, J.E.

Performer at **Harry H. Hamilton's** Panstereorama of Passing Events, 1882.

Droxcous,

Panorama artist. According to *NY Sun* advert., 27 Oct. 1875, he was one of about 30 'Parisian artists of note', who assisted **Fortuné Liénard** painting 'The Prussian Siege of Paris', exhibited at the Colosseum, NY, 1875. The panorama

was subsequently exhibited at the Centennial Exposition, Philadelphia, 1876.

Dryden, Charles

Artist? Drew(?) the American Civil War strip panorama, 'War in the Midst of America from a New Point of View', published by Ackermann & Co., 34 Upper King St., Holborn, London [c.1864].

Duane, William

Artist. Principal cartoonist of *Fun*, 1900. Artist responsible for G. Bros. Ltd's paper panorama, 'Souvenir of the Coronation Procession, June 1911: King George V and Queen Mary.'

DuBoce [same person as Dubuse?]

Panorama proprietor. DuBoce's Panorama of Palestine, Chicago, 1861 - listed in Davis, p.227.

Dubourg

Panorama proprietor. His 'Splendid Cosmorama' in Windmill Street, Haymarket, London consisted of twelve cosmoramic views including the Coronation of Queen Victoria, the Battle of Navarino, Constantinople, and St Petersburg. Presumably the same as John Dubourg, whose mechanical museum at the Saloon of Arts in Great Windmill Street is described by Altick, p.138.

Dubuse, Claude-Marie [Spelt 'Dubufe' in Fielding] (1790-1864)

French painter of portraits and large moral paintings with religious and didactic subjects. Born in Paris. Studied under David. Painted 'Temptation of Adam and Eve' and 'Expulsion from Paradise' for Charles X, 1828, who sold them on his abdication, 1830. In 1833 they were exhibited at **John Trumbull's** American Academy of the Fine Arts, New York, and elicited a storm of favorable reviews. For almost three decades his work was immensely popular in the US. In Nov. 1838 he exhibited 'dioramic pictures' (unspecified) at the American Academy.

Lit.: [Look at Kendall B. Taft, 'Adam and Eve in America', *Art Quarterly*, 22 (1960), pp.171-179]

Dubourg, [...]

Proprietor of mechanical museum and cosmorama. His cosmoramic views included 'State Procession of Her Majesty Victoria I', 'Coronation of Her Majesty', 'Constantinople', 'St. Petersburg', and the 'Battle of Navarino', Windmill Street, Haymarket, London, c.1838. [Check relationship with Monsieur Du Bourg, proprietor of cork model shows. See *Somerset House Gazette*, 1 (1824)]

pp.347-348; and Wilcox, p.85]

Dubourg

Engraver. With **J. Pollard** engraved a panoramic view of horse racing, after **Clifton Thomson**, published by **Edward Orme**, 1816.

Dudgeon, Thomas

Theatre scenic artist. Died Oct. 1880. Painted **Birrell & Lamb**'s moving panorama, 'Royal Diorama of Scotland.' The name 'Dudgeon' appears in list of artists in **Charles W. Poole**'s descriptive booklets credited with having painted panoramas supposedly held in Poole's stock.

Lit.: DVSP

Duffill, Miss E.

Contributed to the selection of music and singing accompanying **J. Barnes**'s 'Diorama' (a 48-scene moving panorama) exhibited in the Temperance Hall, Epworth, 22 Aug. 18[...].

Dugan, William H. (1835-1899)

Panorama painter. Born Southsea. Established a reputation as an artist in Blackpool. Worked for Hamilton for ten years. Painted tableaux for **Harry H. Hamilton**'s Panstereorama of Passing Events, e.g. (with T. Gray [presumably **Thomas Wyatt Gray**?]) 'The Departure of the London Express - Wonderful Realistic Effect of Railway Trains in Motion'; 'A Realisation of the Proposed Manchester Ship Canal'; and (with T. Gray [Thomas Wyatt Gray?]) 'The Bombardment of Alexandria.' Also tableaux for Harry H. Hamilton's Excursions - Britain's Glories on Sea and Land, e.g. 'Trafalgar.' Returned to Blackpool to paint panorama al fresco of 'The Storming of Copenhagen' at Raikes Hall Gardens, 1893; he also designed the military costumes for this entertainment, Mrs Dugan supervising their manufacture. Also at Raikes Hall Dugan decorated the entrance to the rotunda for **P.D. Philippoteaux**'s 'Niagara' panorama, and re-touched the panorama itself and 'supplied missing parts' (*Blackpool Herald*? date?) Left Blackpool for London at the end of 1899 to paint a panorama of the South African War. Died New Year's Eve.

Duggan, Peter Paul ([...]- 1861)

Crayon portraitist, and medal designer. Born in Ireland. Arrived in US 1810, and settled in New York. Professor of drawing at Free Academy, New York. Supplied designs for tableaux on **Kyle** and **May**'s 'Pilgrim's Progress' panorama, 1850. Later went to England. Died Paris.

Duke, William Charles (1814-1853)

Scene-painter, portrait painter, marine artist, panorama artist. Born in Cork. Emigrated to Australia, arriving in Sydney 1840. Employed as scene-painter at the Sydney Royal Victoria Theatre. In c.1841 went to New Zealand. Arrived in Hobart from Auckland in 1845, and worked as a scene-painter at the Hobart Royal Victoria Theatre. Left this in c.1846-1847 to paint a series of panoramic and dioramic views. In Aug. 1847, in partnership with **Richard Johnson**, displayed at Hobart's Royal Victoria Theatre, a 'Grand Moving Panorama', consisting of views of Constantinople, Florence, Jerusalem, Venice, and New Zealand. This was exhibited before performances of Antony and Cleopatra and a comic pantomime, 'Transportation and the Demon discord, or, Harlequin in Van Diemen's Land.' In Nov. 1847 showed 'Grand Hobart Town Panorama.' Went to Melbourne where he decorated the Queen's Theatre. He was at Geelong in 1851. He died Oct. 1853.

Dumay, Monsieur

Cosmorama artist. Painted 'City of Antioch', and 'Ramparts of Antioch' exhibited at the Cosmorama Room, Regent Street, London, 1828.

Dumaresqu, Colonel

The *Times* review of **Robert Burford's** 'View of the Town of Sydney', 20 Dec. 1828, states that **Augustus Earle** made the drawings 'under the inspection of Colonel Dumaresq, by whom they were brought to England.' [Look at descriptive booklet to see if mentioned. See if listed in *Army List*]

Dumaresq, E. Armand-

Artist. Assisted **Edward May** in painting 'Pantoscope of the Siege of Paris', Egyptian Hall, Piccadilly, London, 1871.

Dumoulin, M/onsieur?/ L.

Parisian architect. Designed the building for the Royal London Panorama, Leicester Square, London, which was erected in 1881. [Same man as Louis Dumoulin (1860-1924), the artist who painted 'The Battle of Waterloo'?]

Duncanson, Robert S. (1821-1872)

Daguerotypist, panorama painter. One of the nineteenth century's most heralded African-American landscape painters. Acquaintance (friend?) of **James Presley Ball**. Exhibited work in Ball's studio, and contributed to his anti-slavery panorama, the 'Mammoth Pictorial Tour'. With a photographer called Coates

presented 'chemical pictures' in Cincinnati, 1844 (info. from Suzanne Wray).

Lit.: *The Emergence of the African-American Artist*, Robert S. Duncanson, 1821-1872, [...] (...).

Dunlap, William (1766-1839)

Art historian and painter; engraver. Born Perth Amboy, NJ, 18 Feb. 1766. 1874 went to England to study under Benjamin West. In Sept. 1815, in his capacity as Paymaster General of the New York Militia, visited the Niagara Falls, and, whilst there, made a series of watercolours of the scene. Author of *A Trip to Niagara; or, Travellers in America. A Farce in Three Acts*, written for the Bowery Theatre, New York, a play designed to be performed with a moving panorama of the Hudson. It was the first moving panorama to have been produced in America. Whether Dunlap painted the panorama itself has not been established. [Also 'Death of Pale Horse' panorama – check with Tom Lidtke]. Also wrote *Rise of the Arts of Design in the United States* (1834). Died New York 18 Sept. 1839.

Lit.: [Try *American Biographies*; *Appleton's Cyclopaedia of American Biography*; *NYHS Dictionary of Artists in America*; also look at *Diary of William Dunlap*, ed by Dorothy C. Barck, 3 vols. (N-YHS 1931)]

Dunning, 'Professor' R.

Ventriloquist. Performed with **C.W. Poole's** Myriorama, Royal Hall, St Helier, Jersey, 1889 with his 'Merry Family' of mechanical dummies; and at Sanger's Amphitheatre, 1889.

Dunthorne, Henri

'Baritone and Buffo' vocalist with **Goddard & Graham's** 'New and Original Diorama Entitled Two Hours Abroad', Agricultural Hall, Bridgnorth, 1876.

Du Paty, L.

Panorama artist. [Listed by EBM as member of T. Poilpot's crew – for which panorama?]

Dupeux, Monsieur

Cosmorama artist. Described on a handbill as 'of the Dioramas.' Responsible for 'Interior of St Paul's, with the Effect of Sunshine and Shade' [i.e. with dioramic effects?], 'Interior of St Peter's in Rome', and 'Trinity Chapel in Canterbury Cathedral', exhibited at the Cosmorama Room, Regent Street, London, 1828.

Dupont, Cpt

Artist. Sketches made by Dupont used by **George Heilge** in painting **Beale & Craven's** moving panorama, 'Voyage to California!'

Dupray, Henri

Artist. Assisted **Edward May** in painting 'Pantoscope of the Siege of Paris', Egyptian Hall, Piccadilly, London, 1871.

Durang, Edwin F.

Panorama painter. With **John R. Johnstone**, in Cincinnati, he painted a panorama of biblical scenes. Assisted **Henry Lewis** painting his panorama of the Mississippi.

Lit.: [Try *NYHS Dictionary of Artists in America*]

Dutton, E.P., & Co.

New York publishers. Published with the London publishers, **Ernst Nister**, *The Soldier Panorama Book: A Novel Colour Book for Children* (c.19...) [check Yale data-base – Orbis]

Duval, Auguste

In 1883 he was the manager of the National Panorama, York Street, London, where **O. Pichat's** 'Battle of Tel-el-Kebir' was being exhibited.

Duval, F.C.

Panorama proprietor. Proprietor with **J. Batchelder** of the moving panoram, 'Sea & Land', c.1864.

Duval, Heaton

Entertainer. Performed in **Messrs Pooles'** Myriorama, 1883 and 1884. Described as 'the Ventriloquial Prince, in a Sparkling Sketch, with Life-size Figures...'

Dyffryn, Eos

Described on **Rignold** handbill as 'The new Welsh tenor, from the Royal Albert Hall'. Sang at 'Rignold's Magnificent Panorama of the Arctic Regions' when performed at St Phillip's School Room, Kennington Road, Aug. 1883.

Dyson, Joshua

Panorama proprietor. 'Joshua Dyson's Diorama and Gipsy Choir had been touring for many years but the gradual eclipsing of their giant rolls of painted scenes was manifest when they appeared at the Harvey Institute in November 1900 with 'animated photographs' as part of the show, although it is not clear whether these were dissolving views projected from a magic lantern or actual films...' – *Barnsley Cinemas*, by Kate Taylor ([Barnsley?]: Mercia Cinema Society n.d.).

Exhibition hall panoramas:

Dioramas and Gipsy Choir, Leeds, 1886; Cardiff, 1890; Birmingham, 1892; Oxford, 1892; Bristol, 1892; Liverpool, 1893; Sheffield, 1894; Nottingham, 1894; Hull, 1894. [See theatre bill in Fogg Colln, Getty Research Institute for Dyson in New York].



Earle, Augustus (1793-1838)

Historical and marine artist, traveller, and adventurer, nicknamed 'the wandering artist.' Embarked for Mediterranean in 1815 on his first excursion, visiting Sicily, Malta, Gibraltar, and North Africa. Visited South America 1820 remaining there for four years. Left Rio for Cape of Good Hope on way to Calcutta. However, accidentally stranded on Tristan da Cunha for several months. Travelled then to Australia and New Zealand. Provided **Robert Burford** with drawings for his 360-degree panoramas of Hobart and Sydney, Australia, and the Bay of Islands, New Zealand. Burford's Sydney (according to the *Times* reviewer, drawn 'under the inspection of **Colonel Dumaresq**') was exhibited at the Panorama, Leicester Square in 1828-1830, Hobart at the Panorama, Strand in 1831, and the Bay of Islands at the Panorama, Leicester Square in 1837-1839. Six watercolour drawings for the Hobart view are held in the Mitchell Library of the State Library of New South Wales. A seventh drawing is called for to complete the picture. According to *Sydney Vistas: Panoramic Views, 1788-1995* (Sydney: Historic Houses Trust of New South Wales 1995) the Sydney view was taken from the highest part of the Government Domain, probably John Palmer's Windmill. The *Sydney Gazette*, 4 Feb. 1827, recommended that Earle should 'forward the materials for a peristrepic [i.e. variety of moving] panorama, which, by presenting consecutive views, would afford a more lively and expressive delineation of the rising capital of Australia...' Also provided **William Daniell** and **Edmund Thomas Parris** with drawings for their 360-degree panorama of Madras, exhibited in rotunda in Coromandel Place, London, 1830-1832. The drawings had been made during a visit to that city in 1828. Made panoramic watercolours of Mauritius and the entrance to Rio de Janeiro Harbour which have appeared at London sale rooms in recent years. Returned to England in 1830. Appointed Artist Supernumerary on the surveying ship, the *Beagle* (Charles Darwin on same voyage), setting sail in 1831. Reached Rio in 1832, but obliged to resign due to ill health. Returned to London after Nov. 1833. Died of 'asthma

and debility', 10 Dec. 1838. A number of Earle's drawings were engraved to illustrate *Narrative of the Surveying Voyages of HMS 'Adventure' and 'Beadle' between the Years 1826 and 1836* (1839). Author of *Views in Australia* (1826); *Views in New South Wales* (1830); and *Narrative of a Nine Months' Residence in New Zealand in 1827; Together with a Journal of a Residence in Tristan D'Acunha* (1832).

360-degree panoramas:

For Robert Burford: 'View of the Town of Sydney, New South Wales', Panorama, Leicester Square, London, c.20 Dec. 1828 – Dec. 1830. 'View of the Bay of Islands, New Zealand', Panorama, Leicester Square, London, c.21 Dec. 1837 – Feb. 1839.

Lit.: *Bryan's Dictionary...*; Jocelyn Hackforth-Jones, *Augustus Earle, Travel Artist* (Canberra: National Library of Australia 1980); Michael Jacobs, *The Painted Voyage: Art, Travel, and Exploration, 1564-1875* (London: British Museum Press 1995); *ODNB*?

Portraits: Self-portrait in watercolour entitled 'Watching the Horizon at Sunset', 1824 (National Library of Australia); the artist is also seen from behind in his watercolour, 'View from the Summit of the Cacavada [Corcavada] Mountains near Rio', c.1822 (National Library of Australia), registering wonder at the sight.

Earle, J.

Panorama proprietor. Native of Hull, Yorkshire. His Hull panorama consisted of over 3,000 feet of canvas; displayed over 2,000 figures, nearly 200 of which were as large as life; and took two years to paint. It was 'the humble production of Native Artists of this Town'. There were eight scenes. Its purpose was to raise money for the Hull Mechanics' Institute.

Exhibition hall panoramas:

'Grand Moving Peristrepthic Panorama of the Siege of Hull in 1643', Kirkwood's Olympic Circus, Hull 1829; Leeds, 1829.

Lit.: *An Historical Sketch with a Descriptive Outline of the Grand Moving Peristrepthic Panorama of the Siege of Hull in 1643* (Hull: Printed by Isaac Wilson 1829).

Easton, James

Engineer. Responsible for design of the 'ascending room' at the Colosseum, Regent's Park, London's first passenger lift. Elsewhere responsible for hoists and cranes, drainage of Sedgemore in Somerset, and supply of water from the Orange Street Waterworks to Trafalgar Square.

Eastman, Cpt. Seth (1808-1875)

Soldier-artist. Born Brunswick, Maine, 24 Jan. 1808. Graduated from West Point Military Academy 1831, and taught drawing there 1830-1840. Then stationed with his regiment in the Western states where he became interested in Indians, and painted Indian life. Made sketches of the Mississippi in 1829 and from 1841, and persuaded to sell some of them to **Henry Lewis** in 1848 for his Mississippi panorama. Died 31 Aug. 1875 Washington DC.

Lit.: [Try *Appleton's Cyclopaedia of American Biography*; *NYHS Dictionary of Artists in America*; *Reader's Encyclopaedia of the American West*; etc.]

Eckmann

Panorama painter. Member of the crew of artists who assisted **Josef Bühlmann** and **Alexander Wagner** paint 'Ancient Rome 312 AD with the Triumphal Entry of Constantine.'

Ekstein

Wealthy tanner. Commissioned Krieger, Frosch and W.R. Leighthree panoramas of the Crucifixion including that for Einsiedeln.

Edington, A.

Engraver. Operated from 10 Portland Street, [Brighton?]. Engraved **W.H. Mason's** long aquatinted panorama of the sea-front, Brighton, 1833.

Edis, R.W.

Architect. Designed the Westminster Panorama, York Street, London, erected by Belgian workmen. It opened on 6 June in 1881. His rotunda was later renamed the National Panorama, and then Niagara Hall. Was an FSA.

Edouin, Willie (1845-1908)

British burlesque comedian, performed in pantomimes, and 'one of the progenitors of American musical comedy' (Bordman, p.226). Born William Frederick Bryer. Son of a dance instructor. Active in London in early 1860s, but then travelled. Visited Australia, and it seems to have been there that he met **Mr Birch**. Visited Shanghai in 1866 [MC in e.mail to me on 15 Sept 1998 states that the Bryer-Edouin family and G.B.W. Lewis, the circus master, toured China in the 1860s], moving on probably, with Mr and Mrs Birch, to Yokohama. Later in the same year he was acting as agent to the Birches for their 'Tour of Europe' panorama when it visited San Francisco. Imitated a Japanese juggler on stage in San Francisco calling himself 'Professor Ichaboo'. Returned to America in 1877,

staying for several years and appearing in burlesque extravaganzas such as 'Hiawatha.' In 1880 he formed his own company, Willie Edouin's Sparks. Returned to England in 1884. Lessee of the Strand Theatre in 1890s [acc. to Mimi]. Died 14 Apr. 1908.

Lit.: Gerald Bordman, *The Oxford Companion to American Theatre* (Oxford: O.U.P. 1992); Don B. Wilmet and T.L. Miller (eds), *The Cambridge Guide to American Theatre* (Cambridge: C.U.P. 1993).

Ports.: Several photographs of Eduoin in various comic roles in collection of Aya Mihara.

Portraits: Photographic portraits in the Harvard Theatre Collection.

Edmunds, Alfred

Pianist and musical director at **Goddard & Graham's** 'New and Original Diorama Entitled Two Hours Abroad', Agricultural Hall, Bridgnorth, 1876.

Edwards, Major

Artist. One of those who contributed drawings, and sketches for moving panorama of China, auctioned by Messrs Chadwick & Son at sale of **James Wyld's** Great Globe, 16 July 1861. Also contributed drawings and sketches for **Moses Gompertz's** 'Panorama Illustrating Lord Elgin's Tour through Japan and China', 1862.

Edwards,

Panorama proprietor. His 'Solvorama' made use of 'machinery on a new principle, with the most startling effects.' [Check *Times* ad, 9 Oct 1855]

(Exhibition hall panorama?)

'Moving Solvorama of the War in the Crimea' [...] 1855.

Edwards, C.

Secretary and Manager for **W.F. Friend** and **W.H. Edwards's** 'Great Original Moving Diorama of Jerusalem and the Holy Land', Cheltenham 1862.

Edwards, W.H.

Panorama proprietor. Secretary for **W.F. Friend's** 'Grand Moving Diorama of Canada and the United States.' Described himself as 'the celebrated American wanderer'. Randle, p.144 writes of him: 'I remember W.H. Edwards, with his American scenes, and the steamboats sailing down silver rivers, what time "The

Old Kentucky Home”, “Massa’s in the Cold, Cold Ground”, or other melody of the brilliant Stephen Collins Foster was sung in the wings. A really great man this [Edwards or Foster?], who has given joy and comfort to millions, yet with a name unknown to the larger world.’ Exhibited a ‘Gem Diorama of the Holy Land’, Theatre Royal, St Helier, Jersey, 1862, which terminated with a view of the Crypt of the Holy Sepulchre.

Proprietor, with W.F. Friend, of ‘The Great Original Moving Diorama of Jerusalem and the Holy Land’, Cheltenham 1862; proprietor (alone) of the ‘American Entertainment’ panorama, Cheltenham 1864. ‘Two Hours in America’ (basically the same panorama?), St Helier, Jersey, 1865 (it included now the War in America); ‘Two Hours in the New World’ (presumably the same panorama), Queen’s Assembly Rooms, St Helier, Jersey, 1865. ‘America, or Life and Scenes in the Far West’, Edinburgh, 1880.

Lit.: Rendle; *Guide Book to W.H. Edwards’s Vocal, Musical, and Pictorial Entertainment, Life and Scenes in America...* (London: Printed by J Parris [c.1877])

Edwin, [...]

Panorama proprietor.

Exhibition hall panoramas:

‘Grand Panorama of the Franco-Prussian War - Bombardments and Paris in Flames’, Cheltenham, 1872.

Edwin, Mr

Artist. Under direction of **Howard H. Gross**, with **Denning** and **Peyrand**, responsible for painting the horses on ‘The Cyclorama of the Battle of Gettysburg’, exhibited George Street, Sydney, 1889.

Egan, Miss

Pianist. Provided piano accompaniment with **John Banvard**’s second Mississippi panorama when it visited Preston in 1852.

Egan, John J.

Panorama artist. Painted the ‘Panorama of the Monumental Grandeur of the Mississippi Valley, c.1850, for Professor **Montroville W. Dickeson**, a Pennsylvanian ethnologist who excavated Indian burial grounds in the Midwest between 1837 and 1844, and wanted a panorama to illustrate his lectures. It measures seven feet in height, 340 feet in length, and survives in the St Louis Art Museum.

Exhibition hall panoramas:
'Monumental Grandeur of the Mississippi Valley', - broadside printed in Newark, NJ [n.d.].

Lit.: Lisa Lyons, 'Panorama of the Monumental Grandeur of the Mississippi Valley', [...]

Egan, Pierce

Sporting journalist. Collaborated with George and **I.R. Cruikshank** to produce *Life in London* (1821); and with **Theodore Lane** to produce *The Life of an Actor* (1825). Under his directions two continuous aquatinted strip views were drawn, 'Going to a Fight', by **I.R. Cruikshank**, 1819; and 'A Trip to Ascot Races', designed and etched by **Theodore Lane**. Egan was responsible for the descriptive booklet that accompanied each.

Eisenhut

Panorama painter. According to **W.R. Leigh** was a member of the crew of artists in Munich which painted **E.P. Fleischer's** 'Battle of Waterloo' panorama [1891?].

Eley, Douglas W.

Panorama proprietor. Advertised in *Era*, 6 July 1899, for a versatile lecturer for his 'Old-established Choir and Diorama', giving his address as Market Street, Chorley.

Exhibition hall panoramas:
Gypsy Maids Choir and Diorama Company, c.1900.

Elliot, Edward

Printer and publisher. Traded from 14 Holywell Street, London. His publications included almanacs. He also published 'Elliot's Grand and Correct Panorama of the Coronation Procession of Queen Victoria' [1838], and announced on the back of that item the imminent publication of a second panorama of the coronation procession. Presumably this was the wood-engraved 'Panoramic Coronation Procession from Drawings taken on the Spot.' [Check these were Edward and not Mary].

Elliot, Mary

Printer and publisher of paper panoramas and seller of pornography at 14 Holywell Street, London. Daughter/ wife of **Edward Elliot**? Published 'Elliot's

Juvenile Novelties', No. 6 of which was a construction sheet for the Colosseum, Regent's Park, one penny plain, two pence coloured [c.1840]. Upon it is advertised 'Elliot's Railway Train, complete in five numbers'. She also printed or published crudely coloured woodcut panoramas: 'Procession of the Lord Mayor's Show' [c.1859?]; 'Marriage Procession of Queen Victoria and Prince Albert at the Royal Chapel, St. James's, on Monday February 10th, 1840'; and 'Procession of the Duke of Wellington's Statue' [date?]. Immediately after the passing of the 'Act for more Effectively Preventing the Sale of Obscene Books, Pictures, Prints and Other Articles' in 1857 (20 & 21 Vict., c.93), which had been promoted by the Society for the Suppression of Vice, a police raid was made on Elliot's premises and Mary Elliot was arrested. Her age was given as 49 years, and it was stated that she had kept a shop for 30 years. She pleaded guilty but the defence argued that since the raid she had closed her shop and had promised never to sell obscene publications again. The prosecution, however, noted that a second raid had taken place revealing a fresh stock of pornography. Moreover the shop was still open at this very moment and trading. Describing her as a defiant and determined pornographer the judge sentenced her to twelve months with hard labour.

Lit.: Lynda Nead, *Victorian Babylon: People, Streets and Images in Nineteenth-Century London* (London: Yale University Press 2000).

Elliott, [...]

360-degree panoramas:

(With **Majoribanks** and **Clark**, under direction of **E. Donovan**) 'Panorama of Cader Idris', Brydges Street, London, 1808.

Elliott, Captain

Amateur artist. Contributed drawings for 'Life, Manners, Cities, Architecture, Temples, Pagodas, Mosques, Rivers, Landscapes, and Mountains of Upper India' (the same panorama as **James Wyld's** 'Sepoy Rebellion'?) used by **Poole & Young** as a sequel to 'The Overland Route to India' by **T. Grieve**, etc. which they also acquired.

Elliott, Mr

Panorama lecturer. Presented lecture at **John Fry's** version of Burke and Wills' Exploring Expedition to the Gulf of Carpentaria, Lyceum Theatre, Bendigo, 1862.

Elliott, Miss Meredyth

Described on Rignold handbill as 'The eminent Contralto, from the principal London concerts'. Sang at 'Rignold's Magnificent Panorama of the Arctic Regions' when performed at St Phillip's School, Kennington Road, Aug. 1883.

Elmes, James (1782-1862)

Architect, and writer on architectural topics. Born in London. Author of the first documented life of Sir Christopher Wren. Edited T.H. Shepherd's *Metropolitan Improvements*. Friend of **Thomas Hornor**, and visited Hornor in his cabin above St Paul's when he was making his drawings of London. Designed a rotunda for Hornor's London panorama, probably that intended for Green Park, which was not built. Died Greenwich 2 Apr. 1862.

Lit.: Colvin, p.343

Elton, Lady Mary (née Mary Stewart)

Amateur artist. During George IV's visit to Scotland in Aug. 1822 (the Northern Excursion) drew a panorama of Edinburgh entitled 'View from the top of Blackford Hill' [check title], published by **Rodwell & Martin** and **Francis Cameron**, 1822; and 'Four Panoramic Views of Edinburgh', drawn on stone by **W. Westall**, printed by **C. Hullmandel**, and published by **R. Ackermann**, 1823.

Ely, Frederick

Panorama lecturer. Cicerone at **Frank Bayard's** 'Grand Moving Diorama and Personally Conducted Tour Round the World', Albert Palace, Battersea Park, London, 1886.

Emden, Henry (1852-1930)

Scenic artist, panorama artist.

Theatre panoramas:

Theatre Royal, Drury Lane, London:

(Cinderella) 'Panorama: on the Way to the Palace', 1883; (Robinson Crusoe) 'Panorama of the Thames Showing both Banks of the River at the Same Time', 1881-1882.

Lit.: DVSP

Emerson, Luther

Panorama proprietor and lecturer. Described in a Haverhill newspaper as being 'of this town'; in another puff styled as Captain Luther Emerson; and on a handbill described as Principal of the West Grammar School, and 'a member in good and regular standing of the Centre [Congregational] Church.'

Exhibition hall panoramas:

‘Emerson’s New and Magnificent Panorama of the Mammoth Cave in Kentucky’, Town Hall, Haverhill, 1860; and at venues in a number of towns in New Hampshire, USA in 1860.

Emmert

Panorama proprietor.

Exhibition hall panoramas:

Emmert and **Penfield**’s ‘Magnificent Panorama of the Gold Mines of California,’ Gothic Hall, Brooklyn, 1850.

Lit.: Drew Heath Johnson and Marcia Eymann, *Silver and Gold: Cased Images of the California Gold Rush* (University of Iowa Press for the Oakland Museum of California 1998), pp.45, 70.

Emmon & Co.

Panorama proprietors. Their Kane panorama had 122 scenes. Like **T.B. Failing**’s, it seems to have been a copy of **E. Beale**’s, all three of them being advertised by the same agent, **D.C. La Rue**, using almost identical text.

Exhibition hall panoramas:

‘Emmon & Co.’s Gigantic, Panoramic Illustrations of Dr. Kane’s World Renowned Last Arctic Voyage’, Baltimore, 1860

Enders, Frank

Panorama artist. Born in Wisconsin. Studied in Munich. According to *Milwaukee Sentinel* recruited by **Louis Kindt** and **Thomas Gardner** to work on their ‘Battle of Vicksburg’ panorama, exhibited 1885. Engaged by **F.W. Heine** and **A. Lohr** 1886 to join their crew of artists.

Endicott, William, & Co.

Publishers. Published **E. Whitefield**’s ‘Panoramic Views of Philadelphia from the State House’ [1850], and also general views of various other North American cities by Whitefield including Toronto, Hamilton, Quebec, and Salem.

English & Sowerd

Architects. Designed the Cyclorama rotunda constructed in Hindley Street, Adelaide, 1890.

Enville, Arthur

Baritone vocalist. Performed in '**Harry H. Hamilton**'s New Excursions to the Transvaal and Tour through Europe', Theatre Royal, Bilston, 1899.

Ernest Brothers

Entertainers. In *Era* advertisement, 8 July 1899, described as 'Continental Musical Grotesques.' Were concluding three year engagement with J. Poole's Myriorama, and thus would be at liberty for work at 'Halls, Piers, Dioramas, Circuses, Galas, Pantomimes, &c.'

Erst, Otto von

Panorama artist. In 1880s engaged as an animal painter by the American Panorama Co., Milwaukee. Moved to Detroit before returning to Germany.

Estelos [check spelling], Sebastian

Panorama artist. Name appears (associated with that of **Moses Gompertz**) in list of artists in **Charles W. Poole**'s descriptive booklets credited with having painted panoramas held in Poole's stock. Painted a tableau entitled 'Procession of State Elephants', which featured in 'Charles W. Poole's New Myriorama: Trips Abroad', c.1887.

Evans, of Goodwin & Evans, *see* **Goodwin, George K.**

Evans, Charles

Publisher. Publisher of the *Pictorial Times*, 18[...] – 18[...]. In 1845 and 1847 re-issued, folded and in covers, a long wood-engraved view of the Thames, that had first appeared in that paper on 15 Jan. 1845. In this format was entitled, 'Grand Panorama of London from the Thames.' Reissued it in the same format with **I. Whitelaw** in 1849 and 1851. Also published **George C. Leighton**'s 'Grand Architectural Panorama of London, Regent Street to Westminster Abbey', a long wood-engraved strip-view, folding into covers, published in 1849.

Evers, John (-1884)

Landscape artist, scene painter, miniature portrait, moving panorama artist. Born Newtown, Long Island 17 Aug. 1797. Learnt his skills from John Joseph Holland, scene painter at the Park Theatre, and assisted him in painting the first circular panorama of New York. [Ask KA for more info. on this]. Succeeded Holland serving as scene painter at the Park Theatre for 18 years. Afterwards engaged in painting panoramas and political banners. Between 1848-1854 painted a series of pictures consisting of a diorama of Creation; a panorama of New York City; a panorama of the Crystal Palace, London; and a panorama of the Holy Land, and

afterwards a diorama of the same. He was one of the artists responsible for the painting of '**Townsend and Orr's** Hudson River Panorama', 1849, and one of the founders of the National Academy of Arts & Design. Died 8 May 1884.

Exhibition hall panoramas:

'Ever's Grand Original Gigantic Series of Moving Panoramas', Stoppari's Panorama Hall, Broadway, corner of Walker Street, New York, 1849.

Lit.:; obit. in *Brooklyn Eagle*, 4 May 1884.

F

Fabbi, Fabio

Artist. Assisted Jan Styka in painting 'Panorama of the Martyrdom of Christians in Nero's Circus', 1899.

Faber du Four, Otto

Directed the painting of 'The Battle of Worth' panorama, exhibited Hamburg, 1882.

Fahey, James (1804-1885)

Watercolour painter and panorama artist. Secretary of the New Water Colour Society and a Royal Academician. **E.R.L. Stocqueler** seems to have been his pupil. The Holy Land panorama was said to have been painted from daguerreotypes.

Exhibition hall panoramas

(With **Henry Warren**) 'Grand Moving Panorama of the Nile', Egyptian Hall, Piccadilly, London, 1849-1851 [1850 in fact? - See ad. in *ILN*, 7 Sept. 1850, p.211 announcing it would shortly close, 'the Proprietors being about to remove the Panorama from London']; Gallery of the New Society of Painters in Water Colours, 53 Pall Mall, 1851-1852; then taken to Continent. (With Henry Warren) 'Grand Moving Diorama of the Holy Land', Gallery of the New Society of Painters in Water Colours, 53 Pall Mall, London, 1851 [check this. Ad in *ILN*, 20 Nov., p.418 announced that it had been some time in preparation and is now nearly completed]; Egyptian Hall, Piccadilly, London, 1851-1853.

Failing, T.P.

Panorama proprietor. Exhibited, 'after a most successful tour through Europe', 'T.P. Failing's Great and Original Illustration of Dr. **Kane's**...Arctic Voyages,

Together with the English and Danish Searches for Sir John Franklin in the Frigid Zone!’ Smith and Nixon’s Hall, Cincinnati, 1858; Touro Hall, Hartford, CT, 1859. Probably this and **Emmon & Co.**’s panorama were duplicates of Dr **E. Beale**’s arctic panorama, for in advertisements placed by their agent, D.C. La Rue, it was stated that it had been exhibited at the Gallery of Illustration in Regent Street, and had been patronised by Queen Victoria, Prince Albert, the Princess Royal, the Prince of Wales, and Lady Franklin. It was Failing’s version, when exhibited in Cincinnati, that inspired the American explorer, Charles Francis Hall, to go to the Arctic.

Falat, Julian (1853-1929)

Polish landscape painter and panorama artist. Watercolorist.

(With **W. Kossak**) ‘Panorama of Napoleon Crossing Beresina’, Nationalpanorama, Berlin, 1896-1897 [check]; [...], Kiev, [...]; [...], Moscow, [...]

Lit.: SAP, vol. 2, pp.193-198

Falconbridge, Alfred

‘Advance Representative’ for **Messrs. Pooles**’ Myriorama in 1883, and still such in c.1908.

Falkner, R. and G.

[Were they the artists? Check with D. Robinson who has key[?], bought Feb. 2009 from Whetman]

360-degree panorama

‘Trafalgar’, New Marine Panorama, next door to the Opera House, Haymarket, London, 1806.

Falls, F.W.

Artist. Described as 'from Philadelphia'. Specialised in bird's-eye panoramas of railway tracks for reproduction in timetables and advertising. Under the headline 'Paints with Mind Gone', the *New York Times*, 12 Apr. 1902, reported Falls was suffering from temporary insanity caused by the strain of painting a big panorama in oil of Long Island, the Sound, and the surrounding country. After being engaged to paint the panorama by the Long Island Railroad, his brain had become 'blurred' and he had painted red spots in the sea and had covered sandbanks with a thriving town. His family was removed to an asylum near Philadelphia, and the panorama was completed by another artist. [Info supplied by Suzanne Wray]

Fatherly, Mrs

Pianist. Played the piano with **Thomas Clark** and **William Pitt**'s 'Grand Moving Diorama Illustrating the Exploring Expedition' when performed at the Theatre Royal, Castlemaine, Australia, 1862

Faust, Herr

Entertainer. Described as 'Achiever of Remarkable Equipoise' in **Harry H. Hamilton**'s Britain's Colonial Empire, Free Trade Hall, Manchester [c.1894].

Fawkes

Showman. In his booth in Upper Moorfields, London in 1727 Fawkes exhibited a 'curious machine, call'd the Temple of Arts' (handbill in Banks Misc box Y.5.260 in British Museum Print Room). It would seem to have been a forerunner of the Eidophusikon and the various Theatres of Arts. It had two moving pictures. The first was a concert of music performed by several figures playing on various instruments, the second a 'curious Prospect of the City & Bay of Gibraltar, with Ships of War and Transports.' The machine had been invented and recently constructed by **C. Pinchbeck**; the landscape and figures were by **Joshua Ross**, and the sea and shipping by **P. Monamy**. With Pinchbeck exhibited a 'Grand Theatre of the Muses' at such venues as Bartholomew Fair, the Great Room in Panton Street, and the old Tennis Theatre in James Street.

Fenton, Frederick

Artist. Described as being 'of London'. Commissioned to paint a moving panorama of the 'Revolution in Paris', and sent to Paris by Messrs Atkins for that purpose. It was exhibited at the Liverpool Zoological Gardens, 1848, being advertised in the *Liverpool Mercury*, 15 May 1848, as 'one of the most magnificent panoramas ever produced'. One of a number of artists who contributed to **W. Wallace Scott**'s 'New Oriental Diorama: Life and Scenes in India', Willis's Rooms, King Street, St James's, London, 1850. Name appears in list of artists in **Charles W. Poole**'s descriptive booklets credited with having

painted panoramas supposedly held in Poole's stock. Same man as Frederick Gill Fenton (1817-1898), theatre scene-painter?

Lit.: DVSP

Fergusson, James (1808-1886)

Bengal indigo planter, Manager of the Crystal Palace Company, 1856-1858, architect, architectural historian, amateur artist. Designed the Nineveh (or Assyrian) Court for the Crystal Palace at Sydenham. Author of *Illustrations of the Rock-Cut Temples of India*, with 18 plates in tinted lithography drawn on stone by **T.C. Dibdin**; and *Picturesque Illustrations of Ancient Architecture in Hindostan*, with 24 plates in colour lithography drawn on stone by T.C. Dibdin. During his residence in India he made sketches for T.C. Dibdin's commercial moving panorama, 'Diorama of the Ganges', Portland Gallery, 316 Regent Street, London, 1850-1851.

Lit.: J.R. Piggott, *Palace of the People: The Crystal Palace at Sydenham, 1834-1936* (London: Hurst & Co. 2004)

Fernandez, J.

Entertainer. Described as 'Grotesque comedian' in programme for '**Harry H. Hamilton**'s Excursions: Peace and War' [n.d.].

Feroni, Signor, & family

Italian comic entertainers. In 1864 performed at a 40-view diorama (moving panorama) of the Rhine from Rotterdam to Kat at the Theatre Royal in Mauritius; the same programme included a 'Grand Pantontomine Entitled The Transformation of the Ghost of Pierrot'.

Fery, John

Panorama painter. Milwaukee in 1880s. [Find more specific information]. Involved with panorama painter, Feodor von Lürzer, in Cleveland, OH. Later the two collaborated in painting murals. Afterwards became best known for his paintings of the American West, particularly Glacier National Park.

Feszty, Árpád (1856-1914)

Hungarian panorama painter. Born 24 Dec. 1856 in Ógyalla, Hungary. Married Roza Jokai, daughter of the famous Hungarian writer, Mor Jokai, who was a painter and writer herself. From 1874-1876 studied at the Academy of [Fine?] Arts, Munich, and from 1880-1881 at the Vienna Academy. Became well known for his 'Golgota' (Golgotha) painting (now in National Gallery, Budapest).

Commissioned to paint nine frescoes for the vestibule of the National Theatre, Budapest. In 1891 visited Paris and saw **Edouard Detaille** and **Alphonse Marie Deneuville**'s 'Battle of Champigny' panorama. Considered painting a biblical panorama of the Flood, but between 1892 and 1894 painted 'The Entry of the Magyars' panorama, opened in Budapest May 1894. From 1899 to 1901 lived in Florence where he wrote and painted. Painted frescoes in public buildings. The National Gallery, Budapest has many of his works. Died Lovrana 1 June 1914.

360-degree panoramas:

'The Entry of the Magyars', Hősök tere (i.e. Heroes Square), Budapest, 1894; Cyclorama Palace, Earl's Court, 1898; Városliget (i.e. City Park), Budapest, 1909-1944; National Historical Memorial Park, Opusztaszer, Hungary, 1995-.

Lit.: Thieme-Becker; Masa Feszty-Antal Ijjas, *Feszty Árpád élete es művészete*, i.e. 'The Life and Art of Árpád Feszty' (Budapest: Museum Information Centre 1966); István Feszty, *A Feszty család története*, i.e. 'The History of the Feszty Family' (Tatabánya: Komárom County Council 1989); Malgorzata Wojtowicz, 'Entry of the Conquering Hungarians Panorama', *Biuletyn Informacyjny Konseerwatorów Dziel Sztuki*, 4 (1993), pp.3-6; Marcin Kozarzewski, 'Conservation of Feszty's Panorama: Selected Technical Problems', *Biuletyn Informacyjny Konseerwatorów Dziel Sztuki*, 4 (1993), pp.13-16; Árpád Szucs, *Malgorzata Wojtowicz: A Feszty-Korkep* (Budapest 1996); Csilla Siklódi, Árpád Szucs, and Ottó Trogmayer, *A Magyarok Bejövetele* (Celldomolk 1996)

Portraits: Self-portrait on 'The Entry of the Magyars' panorama, where he features as Prince Árpád. Bust by Bála Tóth, 1996, at Feszty rotunda, Opusztaszer.

Feszty, Mrs Árpád *see* **Jókai, Róza**

Feszty, Gyula (i.e. Julius) (1854-1912)

Architect and co-proprietor, with **Arpad Feszty**, of the 'Entry of the Magyars' panorama. Born 1 Mar. 1854. Graduated as an architect from the Aachen Technical University. With Lajos Gráf, designed the original rotunda for the 'Entry of the Magyars'. Also designed the theatre in Nyitra, Nyitra Town Hall, the Calvinist church in Budapest-Zugló, and the Calvinist College of Theology, Kilozvár. Acted as his brother's financial manager to his brother, and raised the capital for 'The Entry of the Magyars', the stock company being constituted under Count Theodor Andrassy's superintendence.

Lit.: István Feszty, *A Feszty család története*, i.e. 'The History of the Feszty Family' (Tatabánya: Komárom County Council 1989)

Feszty, Julius, *see* **Feszty, Gyula**

Feuchere, [...]

Artist. One of four artists responsible for ‘Diorama of the Funeral of the Emperor Napoleon.’ See entry for **Sechan**.

Field, Alwyn

Pianist. Accompanied performances of **John Rowson Smith**’s moving panorama, ‘Gigantic Tour of Europe’, 1853.

Finch, Miss May

‘Characteristic vocalist’ at ‘**Joseph Poole**’s New Myriorama – Greater Britain and Savage South Africa’, Theatre Royal, Worthing, 1899; ‘Joseph Poole’s New Myriorama - Great Britain and South Africa, and the Boer War’, Town Hall, Oxford, 1900.

Finley

Cosmorama artist. Painted ‘York Minster on Fire’ cosmorama at the Physiorama, Queen’s Bazaar, Oxford Street, London, c.1834.

Fink, Alexander

Owner of the establishment in New York where a panorama of Jerusalem was exhibited in 1802.

Firth, Benjamin (c.1834-[...])

Scenic artist. Born in Cheshire. Lived in London c.1840-c.1865, but later in Manchester, residing at Stretford and then Newton. Assisted Messrs Jennison with their panoramas al fresco at Belle Vue Gardens, Manchester (‘for thirty years’, according to *Blackpool Gazette*, 3 July 1883, though this does not fit in with the information we have on his residence in London). In 1883 responsible for the panorama al fresco of the ‘Bombardment of Alexandria’ in Raikes Hall Gardens, Blackpool. It measured 300 feet in length,

Firth, Benjamin, & Sons Ltd

Scenic artists of Manchester. In 1881 census Benjamin Firth’s eldest sons were John M. and Edwin A. It was presumably these two sons who had joined their father’s firm by 1884: the other sons would have been too young. Responsible for the panorama al fresco of ‘The Plains and Port of Suakim’ (Sudan), exhibited in

Raikes Hall Gardens, a Blackpool, 1884. This appears to have been painted over the previous year's 'Bombardment of Alexandria', enlarged to four hundred feet. B. Firth & Sons' involvement included the design of costumes. In 1885 they were responsible for 'War at Foo Chow' panorama al fresco on same site. In 1886 the subject was 'The Battle of Abu Klea' (Sudan); in 1887 'The Burning of Moscow'; and in 1888 'The Storming of Seringapatam.'

Firth, Edwin A. (c.1865-[...])

Scenic artist. Son of **Benjamin Firth**. Born Holloway, Middlesex. Described in 1881 census as 'grainer (painter).' Designed and painted 'The Bombardment of Canton' panorama al fresco, exhibited at Raikes Hall Gardens, Blackpool in 1889. 150 people engaged in this display. In 1890 the subject was 'The Siege of Sebastopol.' According to *Blackpool Herald*, 23 May 1890, about 100 men and boys would be taking part (300 youths did so, according to **Reuben Davis**). In 1891 the subject was 'Balaclava' and 200 performers took part.

Fishburn Brothers

Panorama proprietors of North Shields.

Cyclorama buildings, Bath St/Elmbank Street, Glasgow, 1890-c.1891, built for them by the Glasgow architect, **Charles H. Robinson**. Their company secured the copyright for the UK of **Bruno Piglhein**'s 'Jerusalem on the Day of the Crucifixion', and exhibited a copy of it at the Cyclorama buildings. Their intention was to exhibit it in London, starting 1 Jan. 1892. In 1891 they took legal action to restrain **Hollingshead** and the Buffalo Cyclorama Company from continuing to exhibit **Karl Frosch**'s 'Jerusalem on the Day of the Crucifixion' at the Niagara Hall, York Street, London on grounds that it was an infringement of the plaintiff's copyright (see *Era*, 31 Jan. 1891). This was the first occasion in Britain that the Berne Convention on international copyright had been applied and enforced. The Fishburns won, and Hollingshead sold out to the plaintives who continued to exhibit the panorama until 29 Nov. 1891. In 1892 the Fishburn Brothers took legal action against the Cyclorama Company of Adelaide who were now exhibiting **Howard H. Gross** and **Isaac Newton Reed**'s Jerusalem panorama in Sydney. W.A. Fishburn was described as presiding over the Cyclorama buildings, Glasgow in 1890; Joseph Fishburn named as Director of the Niagara Hall, 1891-1896.

Lit.: *Le Doit d'Auteur* (1891), pp.56-59; *Journal de Droit International Privee*, 19 (1892), pp.256-261; Ernst Rothlisberger, *Die Berner Ubereinkunft zum Schutze von Werken der Literatur und Kunst* (Bern 1906), pp.65-66; *Die Kunst fur Alle*, 6 (1890-1891), pp.237-238; *Allgemeine Zeeitung Munchen*, 5, 12, 13 Feb.1891; Gabriele Koller, 'Jerusalem in Altotting: Das Panoramareligioser Thematik im 19. Jahrhundert', *Zeitschrift fur christliche Kunst und Kunstwissenschaft*, 3 (1993), pp.185-196

Fisher

Astronomer. Handbill for **Messrs Marshall's** 'Polar Regions', exhibited at Ducrow's Amphitheatre, Crown Street, Aberdeen in 1833, states that the panorama was painted from drawings made on the spot by Lieut. **Beechey**, Messrs Fisher, **Ross**, &c.'

Fisk, [...]

'Chicago in Frlames! Fisk's Burning of Chicago, in Three Sections', 1872.

Fitts, Frederic A.

Architect. With **Lloyd Tayler** and **William Pitt**, designed the cyclorama rotunda in Little Collins Street, Melbourne, opened 1891.

Fitzgibbon,

Panorama proprietor.

Moving panorama

'Fitzgibbon's Illustrated Panorama of Kansas and Indian Nation', Boston, 1857

Fitzcook, Henry

Artist. Responsible for a series of watercolours of the tableaux for 'The Diorama of the Route of the Overland Mail to India', a moving panorama exhibited at the Gallery of Illustration, Regent Street, London, 1850-1851. The watercolours are owned by the P&O shipping company.

Flanagan, Lackey (c.1820-)

Labourer. Employed by **William Mathias Black** travelling manager of the **John Banvard's** second Mississippi panorama. For stealing a bag containing seven pounds in silver from the panorama when it was visiting Hull in 1852 he was sentenced to four months imprisonment.

Flaucher, W

Artist. Member of the crew of artists who painted 'The Battle of Isel' panorama, opened in Innsbruck, June 1896.

Fleischer, *Chevalier* Ernest Philipp (1850-1939 [though said to be 37 in 1890!])

Munich panorama artist who specialised also in portraits, history, and genre

painting and worked as an illustrator. Born in Breslau. According to **W.R. Leigh**, Jewish. Pupil of Julius Schnorr von Carolsfeld at the Academy of Arts, Dresden, and then of Karl von Piloty at the Academy of Arts, Munich. Married a silk merchant's daughter. Was present at the Battle of Sedan, 1870. In 1886 painted 'St Gothard: The Railway Workers Change of Shift', with life-sized figures. During the 1880s and 1890s was one of the most active panorama painters in Munich. 'The Battle of Bannockburn' was painted for the International Exhibition in Glasgow, 1888. To paint the uniforms for 'The Battle of Waterloo' panorama visited Paris, Brussels, Berlin, Munich, and Vienna. According to the descriptive booklet to the Omdurman panorama, Fleischer visited the Omdurman battle-field, and spent several weeks in the vicinity, gathering material. He made elaborate studies of the Dervishes and the Baggara horse, and of the British officers and men. A portrait of the artist appears in the descriptive booklet for the 'Battle of Waterloo' panorama.

360-degree panoramas:

'Battle of Bannockburn', Munich, 1888; Great National Panorama, 326-328, Sauchiehall Street, Glasgow, 1888-1890 [1891?], 1898; Scottish Panorama, Manchester, 1892. 'Battle of Waterloo', National Panorama, Ashley Place, London, 1889-1891; Great National Panorama, Sauchiehall Street, Glasgow, 1891. 'Battle of Trafalgar', Edinburgh International Exhibition, 1890; Scottish Panorama, Manchester 1890; Royal Naval Exhibition, Chelsea, London, 1891; Neues Panorama, Hauptbahnhof, Frankfurt a. M. [c.1897]; Hamburg [c.1897]. 'Naples', Munich, 1891; Tiergartenpanorama, Berlin, 1892-1895. '250 Years of the Hohenzollern Monarchy', Holenzollern Gallery, Berlin, 1892-1893. '50 Years of the Hansburg [Hapsburg?] Monarchy' ('Kaiserjubiläum'), Panorama Palais, Vienna, 1898. 'Battle of Omdurman', Great National Panorama, Sauchiehall Street, Glasgow, 1900- [...].

Lit.: Handbill for 'The Battle of Waterloo' panorama carries an interview with Chevalier Philip Fleischer which had appeared in *Tit-Bits*, 11 Jan. 1890. (GL's copy bound into *An Introduction to Perspective*, by Charles Hayter (1845)); 'The Panorama of the Battle of Trafalgar', *Royal Naval Exhibition Pall Mall Gazette Extra* (1891), pp.30-33; *Die Kunst für Alle*, 13 (1897-1898), pp.299-300; Oettermann.

Fletcher, Revd William Roby

Congregational minister; panorama lecturer. Presented the lecture with **Thomas Clark** and **William Pitt**'s 'Grand Moving Diorama Illustrating the Exploring Expedition' when it was performed at the Temperance Hall, Bendigo, 1862.

Fleury, A.

Panorama artist. Member of the crew of artists who painted **Reed & Gross**'s 'Chicago Fire' panorama, 188[...], exhibited at 131 Michigan Ave, Chicago,

1891-1893.

Flintoe, Johannes (1787-1870)

Norwegian [or Danish - check] topographical and cosmorama artist. Born 29 July 1787. His cosmoramas exhibited in Oslo [check] 1835. Died 27 Jan. 1870.

Lit.: Henning Alsvik, *Johannes Flintoe* (Oslo: Gyldendal Norsk Forlag 1940).

Florence, Miss Jessie

Novelty dancer. Performed with **Charles W. Poole's** Royal Myriorama, Music Hall, Barnstaple, 1899; Theatre Royal, Torquay, 1899.

Foltz, Fritz (1843-)

Architect. Born 10 Oct. 1843 in Darmstadt, Germany. Educated at Polytechnic School, Darmstadt and Royalk Academy, Munich. Began practice of architecture in Frankfurt-am-Main. Emigrated to US 1866 settling in Chicago. Practiced as partner in Treat & Foltz, 1872-1898, then alone. It was Treat & Foltz who in 1885 designed the rotunda at 131 Michigan Ave, Chicago. Fellow of the American Institute of Architects.

Lit.: *The Book of Chicagoans* (Chicago: A.N. Marquis Co. 1917)

Forbes, Colonel

Amateur artist. Described as 'of Lucknow'. Contributed drawings for 'Life, Manners, Cities, Architecture, Temples, Pagodas, Mosques, Rivers, Landscapes, and Mountains of Upper India' (the same panorama as **James Wyld's** 'Sepoy Rebellion'?) used by **Poole & Young** as a sequel to 'The Overland Route to India' by **T. Grieve**, etc. which they also acquired.

Ford & George

Lithographic printers. Printed the folded panorama, 'Guy Faux: A Squib', by **Horace Mayhew** and **Percy Cruikshank**, published by **Grant & Griffith** [c.1850].

Ford, Marian

Vocalist. Described in publicity as 'The pleasing contralto and descriptive vocalist' in **Harry H. Hamilton's** Excursions: Civilised and Savage Africa, Free Trade Hall, Manchester, [c.1897]. Performed in 'Harry H. Hamilton's Excursions by the Castle to the Cape, and Panstereorama of Passing Events of Civilised and Savage South Africa,' Grand Theatre, Bolton, 1899; 'Harry H. Hamilton's

Panstereorama of Passing Events', Empire, Oldham, 1899.

Ford, Richard (1796-1858)

Author, amateur draughtsman, collector, and 'British Hispanist.' Born in Chelsea 21 Apr. 1796. Educated at Winchester College and Trinity College, Oxford. Provided sketches made in Spain (1831-1833) for 'The Diorama of the Wellington Campaigns' (which on Wellington's death in Sept. 1852 became 'The Life of the Duke of Wellington'), Gallery of Illustration, Regent Street, London, 1852-1853. Author of *A Guide to the Diorama of the Campaigns of the Duke of Wellington* (London: Printed for the Proprietors by T. Bretell [check directory for number of 't's; here spelt with one, on diagram for Burford's Antwerp spelt with 2] 1852), and *The Handbook for Travellers in Spain*. (1845). Died Heavitree 3 Aug. 1858.

Lit.: *ODNB*

Fores, Messrs

Publishers, booksellers, printsellers. Consisted of George Thomas Fores (1806-1858) and Arthur Blücher Fores (1814-1883), sons of, and successors to, Samuel William Fores (bap.1761-d.1838). Traded from 41 Piccadilly, Corner of Sackville Street, London. Specialised in sporting prints. In 1838 published 'Fores Grand Coronation Procession [of Queen Victoria]', a continuous strip panorama pulling out of a varnished treen case. In c.1840 published 'The Authentic Representation of the Magnificent Marriage Procession and Ceremony with His Royal Highness Prince Albert of Saxe Coburg', an aquatinted strip-panorama, folding into covers [c.1840]. In 1842 they published 'The Christening Procession of Prince Taffy', an etched satirical strip-panorama on the baptism of Albert, Prince of Wales. They also published 'The Brother to the Moon's Visit to the Court of Queen Vic' [n.d.], a companion to the latter.

Forrest, Mrs Charles

Panorama lecturer. American, and billed as a friend of Harriet Beecher Stowe. Lecturer at 'The Grand Moving Panorama of the African and American Slave Trade', Protestant Hall, Stephen Street, Melbourne, 1854.

Forrester, Alfred Henry (1804-1872)

Writer, comic artist, and illustrator. Pseudonym Alfred Crowquill. Born in London. Worked for John Timbs on *The Hive* and *The Mirror* before becoming associated with *Punch* in its early days, and with the *Illustrated London News*, 1844-1870. From 1850s a successful illustrator of children's books. Wrote extensively for *The New Monthly* and *Bentley's* magazines, and regarded more as a literary man than an artist. Artist responsible for 'A Good-Natured Hint about

California' [c.1849], a lithographic strip-panorama, published by **D. Bogue**, telling the story of a London clerk who seeks his fortune during the gold rush; drew 'Alfred Crowquill's Comic History of the Kings and Queens of England from William the Conqueror to the Present Time', published by **Read & Co.**, [c.1857?].

Lit.: *ODNB*

Forrester, Edwin

Cosmorama proprietor. Owner of the Royal Cosmorama situated at the base of the Wapping Shaft, and at another date in the centre, of the Thames Tunnel. The paintings included 'The Battle of Alma', 'The Battle of Balaclava', 'The Marriage of Queen Victoria', 'State Opening of the Great Exhibition', 'London by Night', 'Whampoo in China', 'The Lying in State of the Duke of Wellington', and general views of Geneva, Stockholm, and Berlin. Also exhibited various specimens of machinery including a model of the original shield. The exhibition was accompanied by 'appropriate music played by steam.' The entrance fee was a very modest one penny. JJ's handbill describing it carries the inscribed date: '9 April 1855' though Forrester seems to have had his show there at least as early as 1848. Forrester's exhibits, and also a 'Grand Moving Panorama' of the Thames from Westminster to Blackwall, were amongst the amusements listed in a handbill for the Tunnel's Annual Fancy Fair, 22 Mar. 1852 .

Forster, Walter

Teacher and panorama lecturer. Engaged in 1889 as regular lecturer at the 'Battle of Waterloo' cyclorama, Melbourne.

Fortey, William Samuel

Steam printer, publisher, wholesale stationer. Stocked 'The Cheapest and Greatest Variety in the Trade of Coloured Penny Books; Halfpenny coloured Books; Farthing Books; Penny and Halfpenny Panoramas...' From 1860 listed at 2-3 Monmouth Court, Seven Dials; by 1897 and until 1908 listed at 4 Gt St Andrew Street, London WC. Maurice Rickards, *The Encyclopedia of Ephemera* (London: British Library 2000), p.37 states that William Fortey, with John Pitts and James Catnach, was the chief ballad printer in Seven Dials. Printed at the Catnach Press the paper panorama, 'The Queen's Visit to St Paul's, Feb. 27th, 1872.' On this item he describes his business as 'the Oldest and Cheapest House in the World for Ballads, Children's Books, Song Books, &c.' On a paper panorama, 'The Illustrated Alphabet. ABC' [n.d.], he describes himself as 'Late Ryle & Co., successor to the late J. Catnach'. Towards the end of the century published a 'Panorama of the Lord Mayor's Show', priced at one penny.

Foster, C.B.

Pianist. Performed at Webb's Marionettes, and then with '**Zulu**' **Thompson's** 'Soudan Egyptian War and Nile Expedition' (same panorama?), Oddfellows' Hall, Launceston, Australia, 1886.

Foster, Myles Birket (1825-1899)

Landscape artist, wood engraver. Produced a model for a set scene for a theatre moving panorama, featuring Mount Vesuvius across the Bay of Naples, seen through a vine-draped bower.

Lit.: Pieter van der Merwe, 'A Stage Panorama by Birket Foster', *Theatre Notebook*, 35 (1981) pp.131-2, pl.4.

Fowler, Fred A.

Musical Director of **Harry H. Hamilton**. Performed in 'Rambles Abroad', Free Trade Hall, Manchester, [c.1895]; 'Harry H. Hamilton's Excursions: Peace and War', Free Trade Hall, Manchester [check] [n.d.]. 'Harry H. Hamilton's Excursions: Civilised and Savage Africa', Free Trade Hall, Manchester, [c.1897]. 'Harry H. Hamilton's Excursions: Queen and Empire', Free Trade Hall, Manchester [check] [date]. 'Harry H. Hamilton's Excursions: Greater Britain', Free Trade Hall, Manchester [n.d.].

Fowler, Fred H. [Same as 'Fowler, Fred A.' and therefore misprint?]

Musical Director of **Harry H. Hamilton's** Britain's Colonial Empire, Free Trade Hall, Manchester [c.1894].

Fowler, O.R.

Panorama artist. Painted the 'New and Magnificent Panorama of the Mammoth Cave in Kentucky' for **L. Emerson**, exhibited in New Hampshire, 1860.

Fox, F. G.

[Check London directories] (With **T. Goode** and **J.T. Wood**) published panorama entitled, 'The Royal Procession of the Queen to St. Paul's Cathedral, February 27 1872, The Day appointed for a General Thanksgiving for the Recovery of the Prince of Wales.' Fox's address is given on this publication as 278, 279, 280 Strand.

Fox, Rex

Tight-rope walker. Performed his act, 'without the aid of umbrellas', at **Joseph Poole's** Myriorama, Queen's Hall, Reading, 1899.

Frankenstein, Godfrey Nicholas (1820-1873)

Landscape artist; panorama artist and proprietor. Born in Germany. The family moved to Cincinnati in 1829. Apprenticed to a sign painter at age of 11. Joined a body of self-taught Cincinnati artists, painting portraits and landscapes. Founded and first president of the Cincinnati Academy of Fine Arts. From 1844 visited the Niagara Falls almost every year in order to make paintings of it from all angles in all seasons. From these he selected 100 views and, aided by his brothers, George and Gustavus and his sister, Eliza., painted a moving panorama, 9 feet high and 1000 feet long. Work started on the preliminary study in 1849. In 1852 took a studio in New York, and, with **Joseph Kyle**, started work on the actual panorama. The opening of his 'Moving Panorama of Niagara Falls' at Hope Chapel, Broadway, New York in July 1853 was timed to coincide with the completion of the railway line to Niagara. The panorama toured the US at least until 1865. It was later acquired by A.H. Griffith of Springfield, OH, and is thought to have been stored in the Fountain Square Theatre (Black's Opera House) which was burnt down in Feb. 1903. The appearance of seventeen of the tableaux is known today from a series of 19 engravings that appeared in *Harper's New Monthly Magazine*, 7 (1853), pp.289-305. In 1867 visited Europe, painting scenes in UK and in the Alps. Died 24 Feb. 1873, and buried in Spring Grove Cemetery, Cincinnati.

Exhibition hall panoramas:

'Moving Panorama of Niagara Falls', old City Hall, Springfield, OH, [...]; Hope Chapel, Broadway, 1853; then toured to Georgia, towns in Ohio and Kentucky, and by 1865 Massachusetts.

Lit.: Joseph Earl Arrington, 'Godfrey N. Frankenstein's Moving Panorama of Niagara Falls', *New York History*, 49 (1968), pp.169-199 [not yet seen]; Jeremy Adamson, *Niagara: Two Centuries of Changing Attitudes* (Washington DC: The Corcoran Gallery of Art 1985)

Franklin, Wentworth

Panorama proprietor.

Exhibition hall panoramas:

'New and Splendid Panorama' of Canada and the backwoods of America, Cheltenham 1864

Franz, Leopold

Panorama painter. Graduate of the École de Beaux Arts, Paris [check].

360-degree panoramas:

(With **Louis Franz Kowalsky**, **Georges Bellinger**, **Louis Picard**, and others)
'The Battle of Bunker Hill', 401, Tremont Street, Boston, MA, 1888.

Fredericks, Carl

Ventriloquist. Appeared in **Charles W. Poole's** No. 1 Myriorama, Rotunda, Dublin, 1899; Penrhyn Hall, Bangor, 1899; Theatre Royal, Limerick, 1899.

Freeland, Frank

Manager of, and cicerone at, **Hamilton's** Russo-Turkish War panorama, 1878. With Charles W. Poole acted as cicerone at Charles W. Poole's Myriorama, St Helier, Jersey, 1894. Cicerone at **Joseph Poole's** Myriorama, Victoria Pavilion, Winter Gardens, Morecambe, 1899. Made the presentation at **J. Wolseley Poole's** coming of age ceremony, reported in *Era*, 14 Oct. 1899. Described on Joseph Poole handbill for the New Myriorama, Town Hall, Newcastle-upon-Tyne, 1900 as 'Guide, Humourist, and Vocalist – the Original Mountain Guide'.

Freeman, Charles

Fugitive slave; panorama lecturer. Provided a rousing lecture at end of each of **W.H. Irwin's** transatlantic panorama presentations.

Lit.: [Freeman's autobiography]

Frémont, Col. (eventually Major-General) John Charles (1813-1890)

Soldier, politician, explorer and 'pathfinder' of the Great West, surveyor, mapmaker, and panorama draughtsman. Described by Frank McLynn, *Wagons West: The Epic Story of America's Overland Trails* ((London: Pimlico 2003) as 'a populariser and self-publicist of very high talent, and a myth-maker extraordinary'. Born Savannah, GA 21 Jan. 1813, and grew up in Charleston, SC. *AJ*, 12, (1850), p.201 states that he and **Capt. Wilkes** of the Topographical Engineers, were sent out by the American Government to explore Oregon, Texas, and California. Frémont's report caused a sensation and he became a public hero. The two men supplied the drawings for the California panorama. Kevin Avery states that it was actually painted by **John Skirving** and **Joseph Kyle** (Avery & Hardiman, p.7). In 1850 Frémont was awarded the Royal Geographical Society's gold medal. Scenes of California and the Gold Regions were added to the panorama in 1851. Died New York 13 July 1890.

Exhibition hall panoramas:

(With Capt. Wilkes) 'Overland Route to Oregon, Texas, and California', St Louis, 1849; Boston, 1849; Egyptian Hall, London, 1850-1851; Paris, 1853.

Lit.: *Descriptive [sic] of Colonel Fremont's Overland Route to Oregon and*

California, across the Rocky Mountains, as Surveyed for the United States' Government; now Exhibiting at Egyptian Hall (London: John Field [c.1851]; John Charles Frémont, *Memories of My Life* [see!]; Joseph Earl Arrington, 'Skirving's Moving Panorama: Colonel Frémont's Western Expeditions Pictorialized', *Oregon Historical Quarterly*, 45 (1964), pp.139-143 [not yet seen]. Also see American biographical dictionaries, including military ones if they exist]

French, Mr

Musician? Provided musical accompaniment with Poole & Young's 'Overland Route to India' [c.1874?].

Fricke, Heinrich (1860 Hamburg – 1917 Lübeck)

Panorama artist. Pupil of **Alexander Wagner** at the Munich Academy of Arts. Member of the crew of artists who assisted **Josef Bühlmann** and Alexander Wagner paint 'Ancient Rome 312 AD with the Triumphal Entry of Constantine', 1888. Also assisted **E.P. Fleischer** in painting his panoramas the 'Battle of Bannockburn', 1888, and 'Naples', 1891.

Friend, Washington F. (c.1820 - 1886)

Landscape artist; panorama artist, proprietor, lecturer, vocalist, and musician. His 'Grand Moving Diorama of Canada and the United States', sometimes referred to as 'two hours in America', included the Niagara Falls, the St Lawrence River, and 'a representation of that stupendous work, the Victoria Tubular Bridge at Montreal.' Based on watercolour compositions Friend had made during a 5,000-mile sketching tour in 1848-1850, it was 'illustrative of American Indians, Emigrant and Negro Life, &c., &c.' In painting this moving panorama, on 20,000 feet of canvas, he was assisted by **Henry Warren**, **E.G. Warren**, and **C. Weigall**. 'Mr Friend will accompany his songs on the piano, harp, guitar, euphonium, &c.' - *Cheltenham Looker-On*, 22 Dec. 1855. 'Mr. Friend's delivery is quiet and gentlemanly, and his singing very pleasing and in good taste...' - *Daily News*, 17 Apr. 1854. 'As a work of art [it is] very unequal, some scenes being admirably represented and full of tone and brilliancy, while others are equally deficient' - *Art Journal*, 1 May 1854. Proprietor, with **W.H. Edwards**, of 'The Great Original Moving Diorama of Jerusalem and the Holy Land.' From 4 June 1860 the 'Diorama of Canada and the United States' went on show at the St. James's Hall in London, W.H. Edwards as Secretary. The Prince of Wales visited it, and it remained on show throughout his visit to Canada and the United States which took place in Sept. In advertisements we are told, 'While the panorama is passing, Mr Friend, the artist and proprietor, will relate his own adventures, and sing a choice selection of original songs and melodies of the country, accompanying himself upon seven instruments.'

Exhibition hall panoramas:

‘Grand Moving Diorama of Canada and the United States’, Quebec [...]; Montreal [...]; Boston [...]; New York [...]; next door to the Polytechnic Institution, Regent Street, London, 1854; Cheltenham 1854, 1855, 1856, 1858; St Helier, Jersey, 1855, 1856; St James’s Hall, Piccadilly, London, 1860; Edinburgh, 1867. ‘The Great Original Moving Diorama [i.e. moving panorama] of Jerusalem and the Holy Land’, Cheltenham, 1862. ‘Washington Friend’s New American Entertainment, Embracing a Series of Magnificent Paintings...’, Egyptian Hall, Piccadilly, London, 1876.

Lit.: *Guide to Mr Washington Friend’s Great American Tour of Five Thousand Miles in Canada and the United States* (Nottingham: Stafford & Co. 1857); [Try: *Illustrated Biographical Encyclopaedia of Artists in the American West*]

Frodsham, Thomas

Musician. With **Jacob Sames** performed on the ‘accordion and flutina’ at **Henry Box Brown**’s ‘Celebrated American Moving Tableaux, or Panorama of African and American Slavery’, New Market Hall, Stoke, 1854, prior to its return to America.

Frosch, Karl (in U.S. ‘Carl’) Hubert (2 Nov. 1846 Altshausen - after 1921, before 1935)

German landscape artist, panorama artist, and architectural artist. Studied at the Art School, Stuttgart, and later became pupil of the stage painter, Angelo Quaglio, in Munich. Painted the landscape and architectural elements on several panoramas. Painted the architectural elements on **Louis Braun**’s ‘Battle of Sedan’ panorama, opened in Frankfurt, Sept. 1880. Accompanied **Bruno Piglhein** to Jerusalem to make drawings for a ‘Jerusalem on the Day of the Crucifixion’ panorama, and in painting that panorama was again responsible for the architectural elements. Arrived in Milwaukee in 1885 where engaged by the American Panorama Co. as a landscape painter. Between 1886 and 1891, with **Friedrich Wilhelm Heine** and **August Lohr**, painted three panoramas of ‘Jerusalem on the Day of the Crucifixion’ in Milwaukee. They resembled Piglhein’s. One of them was exhibited by the Buffalo Cyclorama Company at the Niagara Hall, York Street, London. *The Times* (1 Dec. 1890) announced it would have ‘the adjunct of choral music’; when reviewing it (24 Dec. 1890) it said, ‘It would be as well if the management would provide a printed description of the picture.’ **Fishburn** took legal action to restrain **J. Hollingshead** and the Buffalo Cyclorama Company from exhibiting it on grounds of infringement of copyright (see *Era*, 31 Jan. 1891; *The Times*, 16 Mar. 1891, p.3 [check]). An injunction to restrain the exhibition of it was granted 4 Feb. 1891. Returned to Germany. Subsequently painted the architectural detail for three more Jerusalem panoramas [that at Einsiedeln, one for Aache, and where was third? – Einsiedeln, Budapest, and Koenigsberg according to Leigh], and contributed to the painting of the panoramas of ‘The Battle of Bazeilles’, ‘Bethlehem’, ‘The Battle of Pleven’,

1898, **Sylvester Reisacher**'s 'Entry of Christ into Jerusalem', 1902 (the architectural parts), and **F.A. Roubaud**'s 'Defence of Sebastopol', 1905, and 'The Battle of Borodino', 1912. In 1908 [check] took charge of the restoration of Roubaud's 'Seizure of Akhulgo.'

360-degree panoramas:

'Jerusalem on the Day of the Crucifixion', 406 Wabash Ave, Chicago, 1887-1890; Minneapolis, [...]; Edward Street, Buffalo, NY, 1888 (presumably one of the copies); Niagara Hall, York Street, London, 1890 [1888 according to EM so re-check]-1891. [Add others]

Lit.: [...]

Fry, John V. (?-1891)

Scene-painter, actor, panorama painter. Painted a moving panorama of Burke and Wills' Exploring Expedition to the Gulf of Carpentaria, exhibited at Bendigo, Dunolly, and Burnt Creek in 1862. It was not a great success, being described as a copy of the panorama of the same subject exhibited by **Thomas Chuck**. By 1863 he was in Melbourne, working as a scene-painter with William Pitt at the Theatre Royal. Also painted '**Stacy**'s Great Panorama of the Australian Colonies and New Zealand', exhibited at St George's Hall, Melbourne, 1877, 'previous to its departure for England.' In 1880 it was being shown at the Academy of Music, Wellington, New Zealand. Died Adelaide 8 Nov. 1891.

Kerr, pp.282-283.

Fuller, Sir Benjamin John (1875-1952)

Theatrical entrepreneur. Born 20 Mar. 1875 in London. Toured England as Harry Lister's dresser, then joined a troupe of 'waxyhommies' (busking nigger minstrels). Also travelled the country with Poole's Myriorama for three seasons. 'My duties consisted of doing the billing and dodgering in the daytime, and at night providing such trifles as the lightning, the thunder, and the moon. Eighteen shillings a week was not much to live on, but I managed it, and in addition put away a couple of bob a week for a rainy day' ('Candid and Comprehensive'). Worked his way to Melbourne as a pianist. Joined his father in Auckland, New Zealand. With his son John toured New Zealand with Fuller's Myriorama, acting as advance agent. It consisted of a magic lantern show with illustrated songs. In 1907 with his brother John he also went into the moving picture business in 1907. In the 1920s the two men moved into musical comedy. Died London, 10 Mar. 1952.

Lit.: 'Candid and Comprehensive: a Ben J Fuller Life Interview', *Theatre Magazine*, 1 Nov. 1913; *Australian Dictionary of Biography*, vol. 8 (Melbourne: Melbourne University Press 19[...])

Fuller, Samuel Williams & Joseph Carr (S. & J. Fuller)

Fancy stationers. Traded from the Sporting Gallery, also called the Temple of Fancy, 34 Rathbone Place, London, U.K. Publishers of a number of continuous strip panoramas: 'Going to Epsom Races', 1819; **H. T. Alken**'s 'The Progress of Human Life', 1820; and **John Dean Paul**'s 'Trip to Melton Mowbray', 1822. Also published 'A Panoramic View of the Bay of Naples' [date?]; and a panorama of Rome drawn by **T. Shaw**, 1827. Also published paper peepshows: 'The Areaorama: A View in the Regent's Park', 1825; and 'The Areaorama: A View of the Thames' [c.1825]. Also published the comic metamorphoses, 'Lecture on Heads, a Chimney Ornament, for the Amusement of all Ages' [c.1820?]. A catalogue of their publications appears in *The History of Little Henry*, by Doctor Walcot (S. & J. Fuller 1830).

Fuller, Walter

Musical conductor with **Poole**'s Myriorama in c.1891. Brother of Sir Benjamin John Fuller.

Fulton, Robert (1765-1815)

American engineer, inventor, and artist. Born Little Britain township, Lancaster County, PA, 14 Nov. 1765. His inventions included the submarine, and he built the first commercially successful steamboat in America. Worked as a portrait painter in Philadelphia, and then travelled to London to study under Benjamin West. In the opinion of Dickinson, probably entered into a business arrangement with **Robert Barker**. Took the panorama idea to France in 1798 [or 1796 – check], and on 26 Apr. 1799 was awarded a 'brevet d'importation' granting him sole rights to exploit the panorama in France for ten years. Employed Pierre Prévost (1764-1823) to paint the first two panoramas, of Paris and Toulon. In Dec. 1799 he sold his rights to an American compatriot, **James W Thayer** and Thayer's wife, Henriette [Henrietta?]. On 26 Apr. 1801 granted a patent for fifteen years on various technical improvements to the panorama. Returned to the US in 1806. Died New York [check] 24 Feb. 1815. Dickinson credits Fulton with painting a panorama of the burning of Moscow but Oettermann (p.143) finds no evidence for this.

Lit.: G.J. Christian, *Description des Machines et Procédés Spécifiés dans les Brevets d'Invention, de Perfectionnement et d'Importation*, vol. 3 (Paris: [...] 1799, p.44; H.W. Dickinson, *Roger Fulton: Engineer and Artist: His Life and Works* (London: John Lane, the Bodley Head 1913); Yvon Howard, *American Painters in Paris* (New York: Macmillan 1960)

Furet, Francis

Genevan landscape painter. His Alpine pictures included 'Blümlisalp', a large dioramic work exhibited at Berne. With **Auguste Baud-Bovy** and **Eugène Burnand**) painted a 360-degree 'Panorama of the Swiss Alps', intended to promote tourism. Furet was responsible for the Jura and Lake Thun portion of it. The panorama was exhibited at the World's Columbian Exhibition, Chicago, 1893; the World Exposition, Antwerp, 1894; the Swiss Landesausstellung, Geneva, 1896; and the Exposition Universelle, Paris, 1900; and in Dublin, 1903. It was lost in a storm in the Atlantic.

Lit.: Robichon, 1, annexe, pp. 547-548; *Panorama* (Thun: Kunstmuseum 2001)

**G., H.**

Artist. Drew a profile view of houses on western side of Kentish Town Road, stretching from the Castle Tavern at the south to just north of Anglers Lane in both 1788 and 1846.

Lit.: *Newsletter of the Camden History Society*, Nov. 2003

Galland, Bland Hood

Artist. Provided **Robert Burford** with drawings for 'View of Lucknow', Panorama, Leicester Square, London, 27 Mar. 1858 – 14 May 1859.

Gandy, [...]

Artist. Son of John Soane's architectural perspectivist, J.M. Gandy. Member of the crew of artists which under **Edmund Thomas Parris** painted the panorama of London in the Regent's Park Colosseum, London. Provided drawings for *Graphic Illustrations of the Colosseum*, a series of five aquatints published by Rudolph Ackermann in 1829.

Lit.: [Look at Gandy biography]

Gant, W.

Champion skater. Performed with **Smith** and Hess at **Harry H. Hamilton's** 'Excursion to America', Hamilton's Royal Amphitheatre, Holborn, 1878.

Ganthony, Mr

Provided Australian sketches for **Thomas Grieve** and **William Telbin**'s 'New Grand Diorama Illustrating the Route of the Ocean Mail via the Cape to India & Australia', Gallery of Illustration, London, 1853.

Gardner & Kiser

Panorama proprietors. 'Gardner & Kiser's Grand Mammoth [moving] Panorama of the Missouri River, Kansas, Trip Across the Plains to Pike's Peak and Utah.' This panorama by **James R. O'Neal** and **William M. Hook**, consisted (according to advertisements) of 30,000 square feet. The third part included views of Salt Lake City and Mormon life. The panorama was exhibited at Stockton's Hall, Leavenworth, KS in Dec. 1860- Jan. 1861.

Gardner, Thomas

Scene painter and panorama artist. With Louis Kindt in c.1884 formed the Northwestern Panorama Company in Milwaukee. Painted 'Battle of Vicksburg' panorama in one of Milwaukee's beer gardens, Schlitz Park, and in 1885 erected a rotunda on the corner of Cedar and Sixth Streets in which it was exhibited.

360-degree panoramas:

(With **Louis Kindt**) 'Battle of Lookout Mountain (Battle of the Clouds)', Exposition Building, Milwaukee, 1884; (With Louis Kindt) 'The Battle of Vicksburg', Corner of Cedar and Sixth Streets, Milwaukee, 1885; (With Louis Kindt) 'Panorama of Shiloh', [1880s] [check this out]; (With Louis Kindt) 'Panorama of Gettysburg', [1880s] [check this out]

Gardner, W.P.

Accompanied **Samuel Adams Hudson**'s Ohio and Mississippi panorama when performed at New Haven on 'a new pianoforte with aeolian attachments.' (Oettermann, p.326).

Garland, Florence, *see* Elizabeth Francis Churcher

Garland, *Madame* Poole, *see* Elizabeth Frances Churcher

Garrick, David

Scenic artist. With **E. Opie** painted a panorama of the Franco-Prussian War, exhibited at Orderly Room, Bendigo, 1871.

Gatti

Assistant machinist at **Hamilton & Overend's** Thanksgiving Day panorama, 1872.

Gavarni, Paul ([...])

Artist. In the name of H. Chevalier drew the paper panorama, *Étrennes de 1825: Récréations Diabolicofantasmagoriques*, published by **Blaisot, Alphonse Giroux**, and **Gide**. [Find more biographical info.]

Gayler, Charles T.

'Popular actor and dramatist.' Narrated **Henry Lewis's** Mississippi panorama, 1849. Succeeded William Morton as lecturer at **John Treadwell's** panorama of **Elisha Kent Kane's** Arctic voyages when it was performed at the Empire Hall, 596 Broadway, New York, 1857-1858, and at Atheneum, Brooklyn, 1858.

Lit.: *Dictionary of American Biography*, 7, pp.198-199; Potter; Potter & Wamsley; Avery, pp.150-151

George, Owen Fitz

A director of the London Panorama Company which exhibited Ernest Philipp Fleischer's 'Panorama of the Battle of Waterloo', National Panorama, Ashley Place, London, 1889-1891.

Genta, Signor

Panorama artist.

Theatre panoramas:

Royal Circus and Surrey Theatre, London:
'The Battle of Waterloo', 1817.

Géricault, Théodore (1791-1824)

[...] Successfully exhibited his 'Raft of the Medusa' at **William Bullock's** Egyptian Hall, Piccadilly, London, 1820; and then unsuccessfully exhibited it in Dublin. The Dublin showing coincided with performances by **Messrs. Marshall** of their version of the 'Raft of the Medusa.'

Lit.: Lee Johnson, 'The "Raft of the Medusa" in Great Britain', *Burlington Magazine*, 96 (1954), pp.249-254; Lorenz E.A. Eitner, *Géricault: His Life and Work* (London: Orbis 1982); Albert Alhadeff, *The Raft of the Medusa: Géricault, Art and Race* (Munich, Berlin, London, New York: Prestel 2002); Jonathan Carey, 'Géricault, the Panorama, and Sites of Reality in the Early Nineteenth Century', *Grey Room*, no. 9 (2002), pp.5-25.

Gerrard, Monsieur

Ombres chinoises performer. Performed his act at **H. & F. Poole's** Myriorama, St Helier, Jersey, 1901. On the day the *Jersey Times* reviewer attended the lighting apparatus was defective and Gerrard's 'shadowgraphy' act had to be abandoned.

Gester, Mr

Panorama proprietor. His show, 'The Magnificent Diorama of the Conflagration of Moscow!', also included 'experiments in magic and ventriloquism.'

Dioramas:

'Conflagration of Moscow!!', Odd Fellows Hall, St Louis, MO, 1850.

Gibbs, G.D.

Artist. Responsible for a pictorial and mechanical exhibition entitled the Akolouthorama (probably a moving panorama), exhibited in London in 1843 (Wilcox, p.123). It consisted of series of views of the French expedition against Morocco, [Look up advertisement, *Times*, 26 Dec. 1843 to establish where shown]

Gibson, Patrick

Edinburgh drawing master, panorama artist. The Thames panorama depicted the river from Gravesend to Windsor; the London panorama consisted of the 'most remarkable objects in the British metropolis', and was painted from drawings made on the spot in the early part of 1811.

Exhibition hall panoramas:

'Thames', building on the Mound, Edinburgh, 1811. Panorama of London Sights, building on the Mound, Edinburgh, 1812. 'St Helena', Princes Street, Edinburgh, 1815.

Gide

Traded from rue St Marc Feydeau, Paris. With **Blaisot** and **Alphonse Giroux** published the paper panorama, *Étrennes de 1825: Récréations Diabolicofantasmagoriques*, by H. Chevallier (i.e. **Paul Gavarni**).

Gifford, G.B.

Artist and lithographer. Responsible for a 5-sheet lithograph, 'Panoramic View of San Francisco', 1862 (290 in Reps).

Gilbert, Ed

Diorama artist. Listed on a handbill as artist responsible for a diorama exhibited in 1830 at La Grand Salle du Palais, Rue de Condé, [Paris?] showing the interior of the church of St Paul's in Rome.

Gilbert, G.

Printer. Produced paper panoramas with **Thomas Goode**: 'Panoramic Representation of the Queen's Progress' [to Guildhall, 1837]; and 'Panoramic Representation of the Queen's Progress' [to Westminster Abbey for Coronation, 1838]. Address given on publications as 11 Bartholomew Close.

Gillard, Mrs

Pianist at **Hardy Gillard's** 'Great American Panorama Illustrating the Pacific Railway from New York to California', St James's Hall, London, 1873; Cheltenham, 1873, 1881.

Gillard, Hardy

Panorama proprietor and lecturer. At 'Gillard's Great American Panorama Illustrating the Pacific Railway from New York to California', **Mrs Gillard** acted as pianist. The programme consisted of a map showing the route of the Pacific Railway from New York to San Francisco. On the back were printed large numbers of favourable reviews. The public were urged to bring the map with them. A large painted version of it was stretched on a wire, and the first 15 minutes of the show was devoted to a lecture about it. The panorama itself consisted of 36 tableaux painted from photographs. The public were reassured the entertainment included no singing or dancing, and that children in arms were not admitted. On one copy of the handbill seen Gillard boasts that he had performed his 'American Panorama' 165 times to 'crowded and delighted audiences' at St James's Large Hall. [Find information on touring of this panorama in the US]. A reviewer in the *Jersey Times* (3 Sept. 1879) described the panorama as being 'perhaps rather smaller than those usually seen at entertainments of this description' though 'painted in a highly finished style.'

Exhibition hall panoramas:

'Gillard's Great American Panorama Illustrating the Pacific Railway from New York to California', St James's Hall, London, 1873; Cheltenham, 1873, 1881; Edinburgh, 1872, 1876; Temperance Hall, Bolton, 1875. Royal Hall, St Helier, Jersey, 1879.

Lit.: Belle Graviar, 'At the Panorama', *Hornet*, 6 Sept. 1873.

Gilling(s), Dave

Musician. Performed his ‘famous negro musical act, including clever performances on the violin, bassoon, sleigh-bells, one-stringed violin, &c.’ at C.W. Poole’s Myriorama, Royal Hall, St Helier, Jersey, 1889, and ‘no end of instruments’ at Sanger’s Amphitheatre, London, 1889.

Giroux & Cie.

Fancy stationers, curio and stamp dealers, retailers of fans and optical toys, publishers, and camera manufacturers. Traded from 7 rue du Coq-St Honoré, Paris. The Alphonse Giroux trade card in the Rothschild Collection, Waddesdon, shows their shop-front and a display cabinet with ‘Ecran[s] à Mechan[ique]’, presumably screen fans with transparent moving panoramas. The firm consisted of Alphonse Giroux, father and son. Earlier Alphonse Senior had been an established art dealer who disposed of much of his stock in 1830. Presumably it was Senior who was the publisher of *Les Talents, ou les Couronnes de la Jeunesse*, by Jean-Pierre Blès [c.1820]. An 1840 trade directory lists him as a painter. His wife was related to **L.J.M. Daguerre**. In 1839 Daguerre granted the monopoly of the manufacture and sale of his daguerreotype cameras in France and elsewhere, with the exception of England, to Alphonse Giroux. Publishers of *Historique et Description des Procédés du Daguerreotype et du Diorama* (1839). Stocked ‘Optique No. 4 – Promenade de Longchamp’, ‘Optique No. 13 – La Place de Vendome’, and no doubt all the other peepshows in the Optique series. Also the publishers in c.1833 of ‘Le Phénakistoscope’. With **Blaisot** and **Gide** published the paper panorama, *Étrennes de 1825: Récréations Diabolicofantasmagoriques*, by H. Chevallier (i.e. Paul Gavarni). Also the publishers of a game entitled *Les Quatre Ages de la Vie, ou Huit Chapitres à Faire, d’Après les Figures Colorée et Decoupées qui en Formeront le Sujet* [seen at MRB].

Lit.: Elizabeth Anne McCauley, *Industrial Madness: Commercial Photography in Paris, 1848-1871* ([...]); Phillippa Plock, ‘Now Showing: The Waddesdon Manor Trade Cards’, *Ephemerist*, no. 141, Summer 2008, p.22-28.

Girtin, John

Engraver and printseller; brother of **Thomas Girtin**. Managed his brother’s ‘Eidometropolis’ when it reopened at Spring Gardens in Mar. 1803.

Girtin, Thomas (1775-1802)

Topographical artist, water colour painter, panorama artist. On one occasion painted two scenes at Theatre Royal, Covent Garden. Artist responsible for the ‘Eidometropolis, or the Great Panorama of London.’ View taken from the roof of some terrace houses to west of Albion Place. (Pragnell argues convincingly it could not have been the roof of the British Plate Glass Manufactory). A key

[check] to it was produced by Louis Francia and published by Girtin's brother, **John Girtin**. Preliminary pen and ink and watercolour drawings for the panorama are held by the British Museum Department of Prints & Drawings and Guildhall Library. An advertisement appeared in the *Morning Chronicle*, 14 Oct. 1801, announcing that the panorama was to be sold by private contract, and suggesting 'it might be exhibited to considerable advantage on the Continent. For further Particulars apply to Messrs. Greenwood and Co. at their Auction Room, Whitcomb-street, Leicester Square'. 'Girtin having a desire to carry to Paris a panorama view of London with a view to exhibit it there, Lord Mulgrave procured him a passport; but when he arrived at Paris he was not permitted to exhibit it' (Farington Diaries [...]). Planned to paint a panorama of Paris and exhibit it in London. Displayed his sketches for it from 2 Aug. 1802 in the foyer of the Lyceum. In a letter to his brother he enquires about a site near Temple Bar for the necessary rotunda. Died 9 Nov. 1802. According to Roget, following Girtin's death the Eidometropolis was rolled up and stored above a carpenter's shop in St Martin's Lane. In 1825 it was sold by Mr Cohen, second husband of Girtin's widow, to 'some persons in Russia', or 'a Russian nobleman', and exhibited in St Petersburg. Oettermann (p.149) speculates that the Eidometropolis in fact went to Paris, and that it was the London panorama from the glassworks near Blackfriars Bridge that was exhibited in Prévost's rotunda on the Boulevard Montmartre in 1804-1805, then in Amsterdam, then Paris again in 1806, and finally Lyons, before being destroyed in a warehouse fire with **James Thayer**'s stock soon after. The *Rigaische Stadt-Blatter für das Jahr 1821* (Riga 1822) pp.265-267, on the other hand, gives a short description of a panorama of London erected in front of the Steintor outside the Riga town walls in the summer of 1821. It was being toured by Johann Friedrich Tielker with other panoramas in Russia and the Baltic states. In 1821 the London panorama was exhibited in St Petersburg. Could this have been Girtin's Eidometropolis? (Information on the Latvian possibility and St Petersburg from G. Koller). [Look up *Morning Chronicle* advert, 14 Oct. 1801 regarding future plans]. There is a circular key to the Eidometropolis in the J&JG Colln. The identifications on it are in German; it has been updated to show Waterloo Bridge, opened 1817.

360-degree panoramas:

'Eidometropolis', Spring Gardens, London, 1802-1803.

Lit.: William T. Whitley, 'Girtin's Panorama', *Connoisseur*, 69 (1924), pp.13-20; J. Mayne. *Girtin* (Leigh-on-Sea: [...] 1949); Thomas Girtin and David Loshack, *The Art of Thomas Girtin* (London: A. & C. Black 1954); Hubert J. Pragnell, *The London Panoramas of of Robert Barker and Thomas Girtin circa 1800* (London: London Topographical Society 1968); *Watercolours by Thomas Girtin* (Whitworth Art Gallery and V&A 1975); Lindsay Stainton, *British Landscape Watercolours, 1600-1860* (London: British Museum Publications 1985), pp.43-45; Oettermann, pp.120-124; 'The Eidometropolis: Girtin's Panorama of London', in Greg Smith, *Thomas Girtin, The Art of the Watercolour* (London: Tate Publishing 2002), pp.188-205; *ODNB*?

Portrait by John Opie in collection of Tom Girtin [check].

Glass, James

Comedian and ventriloquist

Exhibition hall panoramas:

‘**Adam**’s Grand New Diorama of Scotland’, Victoria Hall, 11 West Regent Street, Glasgow, 1885.

Glendenning [check if double ‘n’], Alfred, RSBA (1861-1907)

Scenic artist, landscape and genre painter. Born in Greenwich, London. Name appears in list of artists in **Charles W. Poole**’s descriptive booklets credited with having painted panoramas held in Poole’s stock. Painted the Royal Wedding of the Duke and Duchess of York (1893) tableau in Charles W. Poole’s Myriorama. Died Southend.

Lit.: DVSP

Glessing, Thomas

Panorama [artist or proprietor?] With **W.H. Meyers** [painted/exhibited?] ‘Grand Nautical Panorama: Voyage to California Round Cape Horn’ 1849.

Lit.: Wilbur D. Peat, *Pioneer Painters of Indiana* (Indianapolis: Art Association of Indianapolis, IN, 1954), pp.173-174

Gliddon, George Robins (1809-1857)

Panorama lecturer and the first real populariser of Egyptological knowledge. The *Hand-Book* (1849) states that he had been a resident of Egypt for 23 years, and that he was formerly the United States Consul in Cairo. Son of an English merchant who moved to Alexandria. In 1837 he was sent to the US to buy machinery and met the American anthropologist, Samuel Morton. He became interested in Egyptology though he never did any primary research. In 1842 he left Egypt and divided his time between London and US. In Europe he got to know the leading Egyptologists of the day. His writings included *A Memoir on the Cotton of Egypt* (1841); *An Appeal to the Antiquaries of Europe on the Destruction of the Monuments of Egypt* (1841); and *Otia Aegyptiaca* (1849). He purchased what he described as the original of ‘The Grand Moving Panoramic Picture of the Nile’ from its artists and proprietors, **H. Warren, J. Bononi** and **J. Fahey**, and took it to the US, touring and lecturing with it. (There was obviously more than one copy of this panorama as it continued to be exhibited in London). For a time he achieved success, but later he ran into financial difficulties. Died in

Honduras. (Information largely supplied by Professor Timothy Champion, Department of Archaeology, University of Southampton. (tcc@soton.ac.uk). He is working on Gliddon with Prof Peter Ucko (p.ucko@ucl.ac.uk) who is working on a series, 'Encounters with Ancient Egypt'). A handbill in the N-YHS advertises the panorama when it was being exhibited at 539 Broadway. It is described as a 'transparent panorama of the Nile, 1,720 miles with oral description'. Egyptian, Arabian, Turkish, Greek and other oriental music was played, and sherbert was distributed during the intermission.

Lit.: G.R. Gliddon, *Hand-Book to the American Panorama of the Nile* (London 1849); G.R. Gliddon, *The Nile...Exhibited in a Grand Panoramic Picture, explained in Oral Lectures...* (London: James Madden [c.1851]); W. Stanton, *The Leopard's Spots* (Chicago: University of Chicago Press 1960); H.A. Pringle, *The Mummy Congress* (London: Fourth Estate 2001) [Also check article in *Archaeology*, 12 (1950), p.261].

Glæzner, George Auguste (1848-1915)

Decorator. Born Paris 5 July 1848. Graduate of the universities of Paris and *faux terrain* for Battle of Vicksburg panorama [...]. Undertook work for F.W. Vanderbilt. Died 20 April 1915.

Glover, H.D.

Lecturer. Cicerone at **Harry H. Hamilton's** Panstereorama of Passing Events. Reviewing Hamilton's Panstereorama when it visited the Town Hall, Rochdale, the *City Lantern and Free Lance*, 13 Dec. 1883, mentions that Glover was the conductor of the band as well as the lecturer.

Goddard & Graham

Panorama proprietors. Alfred Graham acted as lecturer.

Exhibition hall panoramas:

'Original Diorama', Cheltenham, 1876. (Probably same panorama) 'New and Original Diorama Entitled Two Hours Abroad, a Trip from London to the Levant and the East', Agricultural Hall, Bridgnorth, 1876.

Goddard, Miss Nellie

Panorama artiste. Pianist at **Maplestone Brothers'** moving panorama, 'America and Canada', Pavilion, Gravesend 18[...].

Gompertz, Kate

In the late 1860s performed in **Moses Gompertz's** Spectroscope.

Gompertz, Moses ([1812 or 1813]-1893)

(The information in this entry leans very heavily on the meticulous research of Hudson John Powell, a member of the Poole family).

Panorama proprietor. Exhibiting till the mid-1870s (Wilcox). [Perhaps later - see below]. Adverts in the *Cheltenham Looker-On* in 1843 state that lessons in landscape painting could be had on moderate terms by M. Gompertz. For Lord Elgin's Tour through Japan and China' used 'Photographs, Drawings, and Sketches by Lieut. Colonel **Kennedy**, Colonel **P. Anstruther**, **Lord Cochrane**, Captain **Hall** R.N., the Hon. East India Company, native drawings, and private sketches by Officers of the Army and Navy.' Robert Dymond, 'Thomas Luny, Marine Painter', *Transactions of the Devonshire Association*, 18 (1886), pp.442-449, writes: 'During the last year or more of Luny's life [he died 1837] he is said to have engaged the assistance of Gompertz, the diorama painter; and after his death either Gompertz or Mrs Haswell's son, or both, were employed for some months in completing and rendering marketable the large number of pictures left in various stages of progress. By this questionable operation the artist's reputation suffered, and the money value of his genuine work was depreciated.' 'The New and Splendid Scenery' for the pantomime, 'Jack and the Bean Stalk' at Theatre Royal Exeter, 1837, was painted by Messrs Gompertz, **Booth**, and Assistants (*Exeter Flying Post*, 26 Dec. 1837). A panorama of 'The Passage of the Alps' (whether by Gompertz, Booth, and assistants is not clear; two reviews ascribe it to Gompertz) was performed as part of this entertainment. Gompertz's 'Invasion of British India by the Seikh Army...' was stated to have been painted 'from Drawings and Military Plans made on the spot by various Engineers and Officers personally engaged.' In 1850 he took his show depicting the Invasion of British India by the Seikh Army of the Punjaub to St Helier, Jersey. The show also included a representation of the Great Fire of London, and a representation of the Crypt of the Holy Cross, Jerusalem, both with dioramic effects. Later whilst in Jersey he changed his show to include recent events in China with HMS Blenheim bombarding Amoy. In Sept. of the same year he returned with his 'Panorama of the Arctic Regions.' A silk handbill at the Smith Art Gallery, Stirling, announces Gompertz's 'Garibaldi' panorama: '...Grand Military Night! [Gompertz's] exhibition will be under the distinguished patronage and in the presence of Col. Nugent and the officers of the garrison...' Exhibited an entertainment called the Spectroscope in Sheffield in 1866, London in 1867, and Edinburgh in 1868. This show commenced with a performance of Goethe's Faust. Scene 1 of it was painted by Gompertz, scenes 2 and 4 by Williams, and scene 3 by **William Telbin**. The list of performers includes **Kate Gompertz**. Took to Jersey, 1870 a rendering of the operetta, 'Faust', with 'singular optical illusions' involving angels and ghosts (i.e. a non-panoramic entertainment).

Dr Kathleen Barker has on her files details of Gompertz panoramas in Brighton 1843, 1844, 1845, 1846, 1854, 1855, 1860. On my visit to her in Sept. 1986 she

said she believed she had seen somewhere that Gompertz took over **Charles Marshall**'s business. Married Ann Pryce, at Holy Trinity, Newington, 18 Mar. 1834. Lived at 24 Camberwell New Road, London and had freehold property in Brighton. Died 8 Dec. 1893 aged 80 - i.e. born 1812 or 1813. Left an estate of £763.00s.9d. He initially chose **Joseph Poole** as his executor. Name appears in list of artists in **Charles W. Poole's** descriptive booklets credited with having painted panoramas supposedly still held in Poole's stock.

Exhibition hall panoramas:

(Presumably - see above) 'The Passage of the Alps', Theatre Royal, Exeter, 1837. (With **Haswell**) 'Tour through Turkey and Syria', 'Burning of the Tower of London, Exhibiting Three Distinct Effects', 'The Holy Shrine of the Nativity at Bethlehem' (with three distinct effects), Cheltenham, 1842. (With Haswell) 'Panorama of Affghaun [*sic*] and the Cabul Passes', Assembly Rooms, Royal Hotel, Bristol, 1843. 'The Principal Events Connected with the War with China', Cheltenham, 1846 (*Cheltenham Looker-On*, 1846, p.360 gives brief comment on a full house). 'Invasion of British India by the Sikh Army of the Punjaub' (with tableaux of the Fire of London with two effects, and the Crypt of the Holy Sepulchre in Jerusalem with three effects), Brighton, 1849; Exeter, 1849; Assembly Rooms, Norwich 1853. 'New and Gigantic Panorama of the Arctic Regions', Parthenon Assembly Room, St Martin's Lane, London, 1851; Queen's Assembly Rooms, St Helier, Jersey; Brighton, 1852 (Dover, Ramsgate, and Margate c.1853), Maidstone, 1853. 'War with Russia', Clifton. (With **William Roxby Beverly**) 'Diorama of Holyrood Chapel, Scotland, Assembly Rooms, Bridgnorth, 1857. 'Grand Historical Diorama of the Indian Mutiny', St James's Hall, Piccadilly, London, 1858; Cheltenham, 1858, with 'Gompertz's Panorama of the City of Canton', and 'Gompertz's Magnificent Diorama of the Crypt of the Holy Sepulchre at Jerusalem'. 'The City and Suburbs of Canton, together with a Historical Diorama of the Indian Rebellion', St Helier, Jersey, 1858. 'Gompertz's Historical Panorama of the Achievements of Garibaldi in Sicily' (together with 'Panorama of the Rhine' ex-**Albert Smith**, painted by **Philip Phillips**, and 'Diorama of Mount Vesuvius', painted by **William Roxby Beverly**), Lecture Hall, St Andrews, c.1860; Cheltenham 1860. 'Gompertz's Panorama of the Late [Crimean] War', Clifton, 1854 [Can this date be right?]. 'Garibaldi's Campaign', Corn Exchange, Braintree [n.d.]; Prince's Theatre, West Nile Street, Glasgow [c.1868? lists the Battle of Voltorno of 1860]; Corn Exchange, Stirling [n.d.], Lecture Hall, St. Andrews [n.d.]; Edinburgh, 1861; (together with 'Tour up the Rhine', and concluding with 'The Crypt of the Holy Sepulchre'), St Helier, Jersey, 1861 [Is there confusion here between this version of the panorama and the one above?]. 'Tour up the Rhine' (formerly Albert Smith's), New Corn Exchange [n.d.]; Corn Exchange [n.d.]; Chelmsford, 1863; Maldon, 1863; Norwich, 1863. 'War with Russia', Bristol, 1854; Cheltenham, 1855; Worcester [n.d.]; Edinburgh, 1856. 'Lord Elgin's Tour through Japan and China', St James's Hall, Regent's Street, London, [...]; Edinburgh, 1862; City Hall, Perth [?]1862; St Andrews, 1863; Queen's Assembly Rooms, St Helier, Jersey, 1863. 'Panorama of the Arctic' (in conjunction with **Poole & Young's**

‘Ghost Illusion’, though same panorama as above?), Subscription Rooms, Exeter, 1864.. ‘Franco-Prussian War’, Edinburgh, 1870. ‘New and Magnificent Panorama of Dr Livingstone’ (‘thirteen thousand eight hundred and sixty feet in length, and at a cost exceeding £2000’), Cheltenham, 1872. ‘Sir Samuel Baker’s Route up the Nile to Dr Livingstone’s Discoveries in Africa’, Edinburgh, 1873. ‘All the Principal Incidents in the Marriage of the Duke of Edinburgh and the Grand Duchess Maria in the Imperial Chapel of the Winter Palace at St Petersburg’, Edinburgh, 1874. ‘England and Russia’, Edinburgh, 1876. Gompertz is still given as the proprietor for ‘Bombardment of the Forts of Alexandria ... Great Battle! Storming of Tel-el-Kebir’, Southampton, 1882, but when it returned in the following year the sole proprietor was **Joseph Poole** and the Manager was **Fred Mayer**.

Lit.: Potter

Goode, Thomas

Wholesale stationer, printer, publisher, and ‘toy book manufacturer.’ His output included London cries, at least one miniature book (*Bijou Almanack* for 1845), *Goode’s Penny Library* in 21-volumes, and various paper panoramas. Of the latter the following have been seen: (with **T. Gilbert**) ‘Panoramic Representation of the Queen’s Progress’ [to Guildhall, 1837], (with T. Gilbert) ‘Panoramic Representation of the Queen’s Progress’ [to Westminster Abbey for Coronation, 1838], and several panoramas of the Lord Mayor’s Show including one specifically for Alderman David Salomons’s Show in 1855, and Alderman William Cubitt’s Show in 1860. With **J.T. Wood** and **F.G. Fox** he published a panorama entitled ‘The Royal Procession of the Queen to St. Paul’s Cathedral, February 27 1872, the Day Appointed for a General Thanksgiving for the Recovery of the Prince of Wales’. *Children’s Books of Yesterday* describes his cries of London as being woodcuts, crudely coloured, in panorama form. Address given on publications 1829-1840 as 12 Wilderness Row. Listed in *Post Office London Directories* at 8 St James’s Walk, Clerkenwell in early 1840s, and in 1847-1859 at 30 Aylesbury Street, on the corner of Clerkenwell Green. By 1872 was giving his address as The Lion Steam Printing Office, Clerkenwell Green. Goode Brothers of 8 St James’s Walk, Clerkenwell published comic valentine cards. A description of their premises and work appeared in *Strand Magazine*, 1895 [or 1896 – check][

Lit.: William B. Todd, *A Directory of Printers and Others in Allied Trades* (London: Printing Historical Society
bbb
1972), p.82

Goodinge, J.B.

Printer and publisher. Printed and published in 1859 ‘Geology Familiarly

Illustrated', a continuous strip panorama consisting of 31 lithographed views by **C.M. Webber**, conveying geology in a humorous vein.

Goodman, Elizabeth (?-1889)

Pianist. Provided piano accompaniment with **John Banvard's** Mississippi panorama when performed in Boston, Mas. 1846. Married Banvard. Died Watertown, SD.

Goodrich, Miss Sallie Brownson

Panorama lecturer. Lectured at the 'Panorama of the [American Civil] War from Fort Sumter to the Surrender.' Described on handbill in the N-YHS Collection as being 'lately of California, whose eloquent delineations of these paintings in terse vigorous English has won from the Press the just encomium of being one of the most fascinating speakers of the age.' The show took place in the Madison Square Hall, 954 Broadway, Corner of 23rd Street, New York, c1868.

Goodwin, Effie

Soprano vocalist. Performed with 'Adam's Grand New Diorama [i.e. moving panorama] of Scotland', Victoria Hall, 11 West Regent Street, Glasgow, 1885.

Goodwin, George K. (1830-1882)

Entrepreneur. Born 30 Sept. 1830 in Dover, NH. Bought and sold moving panoramas, and sent them out on the road under other showmen's management. In 1857 he was functioning from Boston, MA. Would seem to have moved to Philadelphia shortly after. In 1860, with a stilt-walker, a juggler, a drummer, and a minstrel troupe, went on tour as George K. Goodwin's Royal Menagerie and Great Moral Exhibition. '**Dr' Judd** says he 'made a mint of money out of his panorama, Milton's Paradise Lost.' After acquiring a panorama of Kane's Arctic Voyages from **John Treadwell** in Dec. 1857 he sent it out on an extended western tour of Kentucky, Ohio, Illinois, Indiana, Missouri, etc. with 'Dr' Judd as its manager. When the Kane panorama reached Hartford in 1858 the proprietors were given as Goodwin & Evans. According to Slout's *Olympians* (p.263) he 'took out a panorama of the Civil War in 1861.' Exhibited his 'Gigantic Polyorama of the [American] Civil War' at Niblo's Saloon, Broadway, NYC, and then at Brooklyn Atheneum in 1864. An advertisement announced it had been shown in New York, Cincinnati, Louisville, Nashville, St Louis, Chicago, Cleveland, Pittsburg, Newark, Albany, Troy, Detroit, Buffalo, Washington, Baltimore, Worcester, and Portland, 'the most capacious halls in these cities being insufficient to accommodate the immense throngs who flocked to witness it' – *Brooklyn Eagle*, 21 Mar. 1864. His obituary [where?] reads: 'George K. Goodwin was the proprietor of the Chestnut Street Opera House in Philadelphia. In 1859 Goodwin organised "G.K. Goodwin's Royal Menagerie", and also gave

equestrian performances in theatres; many of which were held at the Howard Athenaeum and the Boston Theatre. In 1862 Goodwin brought out a spectacle called 'The Cataract of the Ganges.' He managed, among others, Artemus Ward [i.e. **C.F. Browne**], to whom he paid \$10,000. Goodwin was the first to introduce public pedestrian contests. He died in Philadelphia of an infection of the kidneys on 1 Aug. 1882 at the age of 56 years and 10 months.,

Exhibition hall panoramas:

'Dr Kane's Arctic Voyages', Bennington Hall, East Boston, 1857; Springfield, IL, 1858; Tuoro Hall, Hartford, CT, 1858.

Lit.: Potter; Potter & Wamsley; *Olympians of the Sawdust Circle* (San Bernardino, CA : William Slout [...]); William L. Slout, *Clowns and Cannons: The American Circus during the Civil War* (San Bernardino, CA: The Borgo Press 1975)

Goodwin & Evans, *see* **Goodwin, George K. and Goodwin & Wilder**

Goodwin & Wilder

Panorama proprietors. Described as being 'of Louisville.'

Exhibition hall panoramas:

'Polyorama of the Present War' (i.e. the American Civil War), **Niblo's** Saloon, Christmas week, 1861; 'Gigantic Polyorama of the [Civil?] War' (presumably the same entertainment), 1863. [Find out more]. (See also **Goodwin & Woodward**)

Goodwin & Woodward

Panorama proprietors. Their 'Polyorama of the War!', when exhibited in 1863, was billed as 'Just finished at the enormous expense of \$20,000.' Every scene on it had been 'sketched upon the spot and painted with scrupulous fidelity by a Corps of Celebrated Artists of New York City.' The show concluded with a 'moving diorama of the Grand Naval Battle in Hampton Roads!'

Exhibition hall panoramas:

'Goodwin & Woodward's Polyorama of the War!', Aquidneck Hall, Newport [RI?], 1863 (See also **Goodwin & Wilder**)

Goodyear, Messrs, & Co.

Panorama proprietors. Owners of a panorama entitled 'Kane's Arctic Explorations', consisting of 22 tableaux. Conceivably these may earlier have formed part of E. Beale's panorama, or, alternatively, they may have been derived from tableaux on it. Goodyear's Arctic story was presented with a wide variety of

miscellaneous topics such as 'Scenes from Scripture History', 'The Colossus of Rhodes', 'A Tale of Two Lovers', and 'The Queer Side of Life.' It visited schools and churches in Connecticut, Rhode Island, Massachusetts, etc. between c.1860-1865.

Lit.: Russell A Potter and Douglas W. Wamsley, 'The Sublime yet Awful Grandeur: The Arctic Panoramas of Elisha Kent Kane', *Polar Record*, 35 (1999), pp.193-206.

Gordon

Moving panorama artist. Assisted **Robert Jones** painting moving panorama of the Hudson River from New York to Catskill Landing, which accompanied William Dunlap's play, 'A Trip to Niagara; or, Travellers in America.', Bowery Theatre, New York, 1828.

Gordon, Alexander

Civil engineer. Responsible for the design and construction of light-houses around the world. In 1835 constructed a temporary light on the roof of the Colosseum., which attracted 'considerable speculation' among passers-by (*The Times* [...]).

Gordon, George

Theatre scene-painter, panorama artist. A Scot. Presumably the Gordon who assisted **George Danson** and **William Telbin** in painting a pleasure garden panorama, the 'Grand Modelled Representation of London in the Olden Time', which transformed into 'The Great Fire of London' and was exhibited in the Royal Surrey Zoological Gardens, 1844. He assisted **Thomas Allom** in painting his 'Moving Panorama of Constantinople', exhibited in London 1850-1851, assisted **T. Grieve** and **W. Telbin** painting the 'New Grand Diorama Illustrating the Route of the Ocean Mail via the Cape to India & Australia', Gallery of Illustration, Regent Street, London, 1853; and contributed to **Charles Marshall's** 'Grand French Diorama', London 1855, etc. Gordon's name appears in the list of artists in **Charles W. Poole's** descriptive booklets who are credited with having painted panoramas supposedly held in Poole's stock.

Gordon, George (1839-1899)

Scene-painter, panorama painter. Born Edinburgh 12 June 1839. Son of the scenic artist, William Gordon (1801-1874). From early age worked with his father, and from age of fourteen worked under **Grieve** and **Telbin** for Charles Kean at Princess Theatre, London. Between 1857-1865 leading scene-painter at the Theatre Royal, Bristol. Back in London worked at Prince of Wales and Court Theatres. In 1879 taken to Australia by Arthur Garner for latter's London Comedy Company tour. Worked with **John Jennings**, **John Brunton**, and **Alfred**

Clint. In c.1884 he was appointed chief scene-painter at the Theatre Royal, Melbourne. **William Henry Thompson** commissioned him to paint a moving panorama of 'The Egyptian War', first performed in Melbourne in Dec. 1884 and then toured. Died Melbourne 12 June 1899.

Theatre panoramas:

Theatre Royal, Sydney

'Grand Diorama Beauties of England and Australia', 1880. 'Grand Panorama', 1881.

Lit.: DVSP; Colligan (1987); Mimi Colligan, 'Zulu Thompson and his Moving Panoramas: An English Proprietor in Australia', *Panorama: The Newsletter of the International Panorama & Diorama Society*, Autumn 1989, pp.4-5; Colligan (2002).

Gordon, James, Junior

Lithographer. Lithographed 'View from Nelson's Monument, Edinburgh', drawn by **James Gordon Senior**, and published by **Ackermann & Co.** and **Waterston**, c.1850.

Gordon, James, Senior

Artist. Drew 'View from Nelson's Monument, Edinburgh', lithographed by **James Gordon Junior**, and published by **Ackermann & Co.** and **Waterston**, c.1850.

Gordon, Thomas Clarkson (-1928)

American panorama artist. Painted 'Battle Scenes of the Rebellion' between 1884 and 1886 in the varnishing room of John S. Stiggelman's Furniture Factory on E. Broad Street, Spiceland, Indiana where he was employed as a hardwood finisher. On completing the panorama he took it on tour. It was inherited by his daughter and in due course it was acquired by the Henry Ford Museum, Dearborn where it remains in store as 15 separate images: 1 – Fort Sumner; 2 - Fort Donelson; 3 – Battle of Shiloh; 4 – Aftermath of Battle; 5 – Captured Train; 6 - Monitor and Virginia; 7 – Corduroy Roads; 8 – Jackson's Forces Crossing River; 9 – Battle of Stony River; 10 – Ironclads; 11 – Battle of Gettysburg; 12 – Battle of Chattanooga; 13 – Destruction of Macon Railroad; 14 – General Sherman's March; 15 – Surrender at Appomattox. Each measures about 79 x 160 inches. (Information supplied by Eugene Meier. Ask him to confirm it was a moving panorama. Also ask him about the machinery that he mentions in his letter to the Ford Museum).

Gordon, W.

Panorama artist and proprietor. Opened his Aeronauticon and British Dioramas in a building erected on the Mound, Edinburgh, c.1840. The Aeronauticon, a moving panorama of a balloon ascent, had been painted by Gordon after sketches by **Thomas Grieve**; the dioramas were by **William Telbin**.

Gorguet, Auguste-Francois (1862-1927)

Panorama painter. Collaborated with **Pierre Carrier-Belleuse** in painting the 360-degree panorama, the 'Panthéon de la Guerre', 1918.

Lit.: Robichon, annexe 1, pp.574-576; François Robichon & Edith Herment

Gow, Alex & Co.

Lithographers. Printed 'Panorama of Epping Forest' [c.1900].

Gráf, Lajos

Architect. Professor at the Technical University, Budapest. With **Gyula Feszty** designed the original rotunda for **Árpád Feszty's** 'Entry of the Magyars' panorama.

Graham, Alexander

Artist. His sketches, and those of **James Lyall**, were used by **Charles Marshall's** for the ten views of Mexico which formed part of Marshall's moving panorama in 1848.

Graham, Daisy

Entertainer. Her act at Poole's Myriorama, Market Hall, Brixham, 1899, involved performing pigeons, bantams, and her 'Coon dog, Nap.' Described as a 'comédienne' when performing in **Charles W. Poole's** Royal Myriorama, Music Hall, Barnstaple, 1899; Theatre Royal, Torquay, 1899.

Grahame, Bertha

Entertainer. 'Dainty comedian and ballad vocalist' in '**Harry H. Hamilton's** Excursions - Britain's Realm', Free Trade Hall, Manchester [n.d.].

Grandchamps,

Panorama artist. According to *NY Sun*, 27 Oct. 1875, an artist with this name was one of about 30 'Parisian artists of note', assisted **Fortuné Liénard** painting 'The Prussian Siege of Paris', exhibited at the Colosseum, NY, 1875. The panorama was subsequently exhibited at the Centennial Exposition, Philadelphia, 1876. The

descriptive booklet for the exhibition states he was responsible for painting the horses.

Grant, C.C.

Business agent. Name appears on handbill for ‘**Terry**’s Panorama of the [American Civil] War’, 1865.

Grant & Griffith

Publishers. Traded from St Paul’s Churchyard, London. Published folded panorama, ‘Guy Faux, by **Horace Mayhew & Percy Cruikshank** [c.1850].

Granville, [...]

‘Diorama of Wonders’, [...].

Granville, Horace

‘Professor of elocution’, i.e. cicerone. Described and enlivened ‘**E. Bennett**’s Colossal Geographical Moving Diorama’, a moving panorama of a trip from Charing Cross to Calcutta, concluding with the War with Afghanistan, which was performed at the Horns, Kennington, 19-20 Nov. 1878.

Gray, Mr [...]

Panorama proprietor. Owner of a patriotic panorama of the Battle of Plattsburg, an engagement in which a British naval squadron, on 11 Sept. 1814, was defeated by an American flotilla. The panorama, painted by ‘Mr **Cornie** of Boston’, was exhibited in Cincinnati, OH in Dec. 1816, and then in Lexington, Ky. in the same month. Whether the panorama was a 360-degree painting, or just a long or large painting, is not clear. In Cincinnati it attracted few visitors. (Reports in *Liberty Hall & Cincinnati Gazette*, 9 and 23 Dec. 1816).

Gray, John

Panorama artist. Same man as John Gray (1817-1873), theatre scene-painter? Contributed to painting of **Charles Marshall**’s ‘Grand French Diorama [i.e. moving panorama]’, London, 1855, etc.

Lit.: DVSP

Gray, Thomas Whyett

Panorama painter. Painted tableaux showing before, during, and after Waterloo, included in **Charles W. Poole**’s Myriorama show in early years of the 20th

century. Also painted tableaux (mainly military) for **Harry H. Hamilton's** Panstereorama of Passing Events, e.g. 'The Daring Cavalry Charge at Kassassin'; 'The Battle of Abu Klea Wells', and 'The Great Battle of Tel-el-Kebir'; and for 'Harry H. Hamilton's Excursions - Britain's Glories on Sea and Land' [n.d.], e.g. 'Balaclava'; 'Waterloo'; and (with **W.H. Dugan**) 'The Bombardment of Alexandria.'

Green [...]

Publisher of juvenile theatre sheets. These included Green's Red Rover & Rookwood which featured a panorama [check, and find date; info from Horatio Blood]

Green, J.

Builder? [check trade directories] Address given as 14 Charles Street, Middlesex Hospital, London. Erected amphitheatre for **T.C. Dibdin's** 'Diorama of the Ganges', Portland Gallery, 316 Regent Street, London, 1850-1851.

Greenwood, Robert J.

Panorama manager and proprietor. Exhibited **Kyle** and **May's** 'Pilgrim's Progress' moving panorama, Brooklyn, 1864, when advertised as 'The Largest Panoramas [sic] in the World, consisting of Sixty Magnificent Scenes.'

Greethead, Robert (fl. 1831-1838)

Amateur artist. Resident of Kingsdown, Bristol. Drew 'The Procession Celebrating the Coronation of William IV and Queen Adelaide, September 8th 1831' in pen, ink and watercolour; and 'Greethead's Panoramic Sketch of the Procession to the Bristol Cathedral Thursday 8th September 1831, the Coronation Day of their Gracious Majesties William IV & Adelaide', also in pen, ink and watercolour [compare] . These showed the event as celebrated in Bristol. He also recorded 'The Procession in Bristol Celebrating the Election of the Hon. F.H.F. Berkeley, July 27th 1837', and the celebrations in Bristol for the Coronation of Queen Victoria, 1838.

Gregory, Mr.

Panorama lecturer. Described as 'from the Crystal Palace'. Acted as ciceroni with **Hamilton's** 'Magnificent New Diorama, illustrating the Brilliant Achievements of Garibaldi in Sicily and Italy, depicting the most Interesting Events in the Great Struggle for Freedom commencing with the French Campaign in Italy to the Triumphant Entry of Garibaldi into Naples'. [Establish from Marcella Sutcliffe where it was performed]

Greux,

Panorama painter. Painted the war armaments on **Fortuné Liénard's** 'Siege of Paris' panorama, 1875.

Grevel, H., & Co.

London publishers, at 33 King Street, Covent Garden. They published 'Buffalo Bill's Wild West Panrama for Children' [date].

Grey, Mr

Panorama artist. One of a number of artists who contributed to **W. Wallace Scott's** 'New Oriental Diorama: Life and Scenes in India', Willis's Rooms, King Street, St James's, London, 1850. Described in advertisement as 'the artist of the Diorama of the Holy Land.' Contributed to painting of J.R. Smith's 'Gigantic Tour of Europe' panorama, 1852. Painted tableaux for '**Hamilton's** Excursion to the Continent and Back within Two Hours', Concert Hall, Liverpool [c.1863]. Same as **Thomas Wyett Grey?**

Grey, H.

'Agent in advance' for '**Joseph Poole's** New Myriorama – Great Britain, South Africa, and the Boer War', Town Hall, Oxford, 1900.

Grey, Miss Jessie

Contralto. Vocalist with **Goddard & Graham's** 'New and Original Diorama Entitled Two Hours Abroad', Agricultural Hall, Bridgnorth, 1876.

Grieve, Messrs (including panoramas ascribed simply to 'Grieve')

Scene-painters, panorama artists. Father was **John Henderson Grieve** (1770-1845); sons **Thomas Grieve** and **William Grieve**. Between them the three men were responsible for most of the scene painting at Covent Garden over several decades, though between 1835 and 1839 they took their talent to Drury Lane. Provided scenery for dramas, operas, ballets, and pantomimes, and painted several panoramas. The Covent Garden playbill for 7 Jan. 1828 includes a view of the

Colosseum by Grieve, together with a view of London from St Paul's – surely based on **Thomas Hornor**'s. There is a volume of their sketches for scenery and panoramas in the University of London Library, Senate House.

Theatre panoramas:

Theatre Royal, Covent Garden, London:

Northern Excursion of George IV [i.e. Greenwich to Edinburgh], 1822-1823. 'The Grand Sailing Match...for the Cumberland Cup', 1824-1825. 'The Grand Russian Army's March to Turkey', 1828. 'The Local Cosmorama...Representing the Progress of their Majesties...in the Royal Salop to the Opening of the New London Bridge', 1831.

Theatre Royal, Drury Lane, London:

'Queen Elizabeth's Royal Visit to the City, and Her Majesty's Coronation', 1837-1838. 'The Clyde from Glasgow to Eglintoun', 1839-1840 [check was at Drury Lane].

Pleasure garden panoramas:

Cremorne Gardens, London:

(with **William Telbin**) 'Stereorama of the Route to Italy via the St Gothard Pass', 1860.

Royal Surrey Zoological Gardens, London:

'The Sultan's Palace on the Bosphoros', 1872.

Lit.: DVSP

Grieve, John Henderson (1770-1845)

Theatre scene-painter. Father of **Thomas Grieve** and **William Grieve**. According to Mayer, was the creator in 1822 of the first notable moving panorama in a pantomime, this being George IV's 'Northern Excursion' in 'Harlequin and the Ogress.' Died 16 Apr. 1845.

Lit.: Mayer, p.31

Grieve, Thomas (1799-1882)

Scene-painter; panorama proprietor and artist. Son of **John Henderson Grieve** and brother of **William Grieve**. Born in Lambeth 11 June 1799. Joined his father as an assistant scene-painter at Covent Garden in 1817. Occasional exhibitor at the R.A. Provided **W. Gordon** with sketches for his 'Aeronauticon.' In 1850-1851, with **William Telbin** and **John Absolon**, built a scene-painting workshop in Macklin Street, off Drury Lane. Joined by his son Thomas Walford Grieve in early 1860s. Died Lambeth 16 Apr. 1882.

Theatre panoramas:

Theatre Royal, Covent Garden, London:

‘Moving Panoramick Views from Holyhead to Dublin’, 1820-1821. (With **Luppino** and **William Grieve**) ‘Panoramic Aerial Voyage’ (various tableaux of foreign cities, and one of the intended New London Bridge), 1826.

Exhibition hall panoramas:

Drawings for **W. Gordon**’s Aeronaution, Edinburgh, c.1831. (With William Telbin, **John Frederick Herring**, and John Absolon) ‘Route of the Overland Mail to India’, Gallery of Illustration, Regent Street, London, 1850-1852, 1856; Dublin, 1852. (With William Telbin) ‘New Grand Diorama Illustrating the Route of the Ocean Mail via the Cape to India & Australia’, Gallery of Illustration, London, 1853. (With Telbin, **Absolon**, and Herring) ‘Our Native Land’, Gallery of Illustration, Regent Street, London, 1851. (With Telbin and Absolon) ‘Diorama of the Wellington Campaigns’, which on Wellington’s death became ‘The Life of the Duke of Wellington’, Gallery of Illustration, Regent Street, London, 1852-1853. (With Telbin) ‘Route of the British Army’, becoming ‘War with Russia’ (i.e. Crimean War), Gallery of Illustration, Regent Street, London, 1855. [DVSP also mentions ‘The Arctic Regions’].

Lit.: DVSP; *The Route of the Overland Mail to India* (London: Gallery of Illustration 1850); *The Route of the Overland Mail to India* (London: Atchey & Co. 1850); *Cassidy’s Diorama of the Route of the Overland Mail to India* (London: G.W. Cassidy 1856); *The Campaigns of Wellington, in the Peninsula, Belgium, and France* (London: Gallery of Illustration 1852); Richard Ford, *A Guide to the Diorama of the Campaigns of the Duke of Wellington* (London: Printed for the Proprietors by T. Bretell [check directory for number of ‘t’s; here spelt with one, on diagram for Burford’s Antwerp spelt with 2] 1852); Robert Thorne, ‘Thomas Grieve’s Scene-Painting Workshop’, *Theatrephile*, Mar. 1984, p.34; Robert MacDonald, ‘The Route of the Overland Mail to India’, *New Magic Lantern Society Journal*, Summer 2004, pp. 83-87.

Grieve, William (1800-1844)

Scene-painter, landscape artist, and panorama artist. Celebrated for his moon-light scenes. Younger son of **John Henderson Grieve**, and brother of **Thomas Grieve**. In 1818 joined his father and brother at Covent Garden as an assistant scene-painter. From 1833 until his death was in charge of scenic design at the King’s (later Her Majesty’s) Theatre. Died South Lambeth 12 Nov. 1844.

Theatre panoramas:

Theatre Royal, Covent Garden, London:

(With Thomas Grieve and **Luppino**) ‘Panoramic Aerial Voyage’ (various tableaux of foreign cities, and one of the intended New London Bridge), 1826; (with **A.W.N. Pugin**), panorama of the Thames from Bridewell to Greenwich for production of Shakespeare’s *King Henry VIII*, 1831.

Lit.: DVSP

Grist, Harry

Scenic artist. Worked at the Melbourne Opera House. Painted a tableau entitled 'View of the Wreck of the Loch Ard' which was added to **R.G. Bachelder's** 'Colossean Pantascope', 1878.

Theatre panoramas:

Theatre Royal, Melbourne:

'Moving Panorama of the Royal Marriage', 1893.

Pyrotechnic spectacles:

(With **John Hennings**, W. Mills, and Kneebone) **James Paine's** 'The Great Fire of London', Friendly Societies' Gardens [check with Mimi], Melbourne, 1890.

Groll, Albert Lorey (1866-1952)

Landscape painter. Born in New York 8 Dec. 1866. According to **W.R. Leigh**, briefly a member of the crew of artists who painted **E.P. Fleischer's** 'Battle of Waterloo' panorama, 1889. Died in New York.

Lit.: Fielding.

Gropius, Carl Wilhelm (1793-1870)

Theatre scene-painter, and diorama and panorama artist. Proprietor of the Diorama in Berlin, opened 1827. In 1832 (1831 according to Huhtamo) installed the Pleorama in the Diorama, where the audience sat in a boat and went on pictorial voyages round the Bay of Naples and down the Rhine. Invented by **Carl Ferdinand Langhans**, it had initially been exhibited in Breslau. In c.1854 **Albert Smith** acquired a panorama of a trip along the Rhine from Cologne to Johannisberg. Altick identifies this as Gropius's old Pleorama, 'bought for a pittance from a down-at-heel Birmingham theatre.' Smith's programme attributes it to 'M. Groppius of Berlin.'

Lit.: Oettermann, pp.213-215; Altick, p.477

Gros, Ernst

[Member of **Reed & Gross's** crew of artists for painting their 'Jerusalem' cyclorama (date?) – EBM]. Also member of the crew for painting **E. Pierpoint's** 'Battle of Little Big Horn', 541 Tremont Street, Boston, 1889.

Gros, Ernest M. (1859-[...]) (same as above?)

Panorama painter and scene painter. Born 20 June 1859. Went to USA with Gettysburg panorama upon which he had worked in France. Stayed to paint 'Niagara Falls', 'Custer's Last Fight', and 'Crucifixion'. When interest in panoramas declined established studio at 241 W. Sixty-Second St., painting scenery for Broadway theatres. Largest such in the city.

Lit.: 'The Scene Painter's Art', New York *Sun*, 21 Mar. 1909.

Gross, Howard H. (1853-1920)

Panorama manufacturer and manager. Also, as H.H. Gross & Sons, a wall-safe manufacturer and dealer in railway supplies. Born at Marathon, NY, 27 Sept. 1853. Partner and brother-in-law of **Isaac Newton Reed**, the two being American panoramists of the Chicago Fire Cyclorama Company. Born Marathon, NY, 27 Sept. 1853. Gross became a manufacturer of panoramas in 1885, continuing in this line of business until 1893. In all produced 28 cycloramas. [EBM]. *A Story of The Chicago Fire*, by Revd David Swing (1892), pp.33-34, describes Gross as 'the one man of all others to whom the public are indebted for this grand historic reproduction of the burning of Chicago...' [info from EBM]. Engaged and directed crews of artists to paint 'The Battle of Gettysburg', 'The Siege of Paris', 'The Battle of Waterloo', 'Jerusalem on the Day of the Crucifixion', 'The Chicago Fire', 'The Niagara Falls', and 'The Battle of Manila' (Commodore George Dewey's victory in the Spanish-American War, 1898). In 1888 Gross and Reed arrived in Australia where they encouraged businessmen to set up joint stock companies and construct two panorama rotundas in Melbourne, one in Sydney, and one in Adelaide. The companies hired panoramas from Reed & Gross and circulated them. 'The Battle of Gettysburg' opened in George Street, Sydney on 16 Mar. 1889, for instance, was exhibited in Melbourne in 1895. Reed & Gross's 'Jerusalem on the Day of the Crucifixion' panorama, painted in Chicago, was sold to the Adelaide Cyclorama Company who exhibited it in Sydney in 1892. As in London with **Karl Hubert Frosch**'s 'Jerusalem', the copyright was contested, and the panorama ordered to be closed. Reed & Gross were ordered to pay costs. Gross returned to America in 1893 and became active in civic welfare. In Oct. 1891 asked to examine plans for a cyclorama of Leadville prepared by A.A. Blow and give his judgement as to their merits and the probable costs. The panorama, on the subject of silver mining, was intended for the Chicago World's Fair. It was to be three storeys high, with heavy machinery on the ground floor, mineral exhibits on the first floor, and the cyclorama on the second. It never materialised. On 12 Feb. 1893 the *Chicago Sunday Tribune* reported that Gross had been awarded a contract by the California [Chicago? – check] World's Fair Commissioners to paint several large scenes of California to decorate panels on the walls of the California building at the Columbian Exposition, which would afterwards be used to decorate buildings at the State Fair. The *Davenport Daily Leader*, 21 May 1893, reported that Gross in his Milwaukee studio was at present painting a picture of Niagara in winter for a

firm in London, ‘and another for parties in Frankfurt am Main...He is personally responsible for more than one-half of all the cycloramas ever constructed...In the past decade he has popularised the cyclorama in South America, New Zealand, the East Indies, and Australia, to say nothing of a score or more cities in the United States and Canada. His artists have depicted the Battle of Waterloo, the Siege of Paris, the Battles of Gettysburg, Shiloh and Mission Ridge, Niagara in Winter, the conflict between the Monitor and Merrimac, Jerusalem...and other epoch-making events...’

Gross had organised in 1888-1889 the first world tour of professional ball teams – the Chicago White Stockings and the All America teams. He was a friend of Theodore Roosevelt and a member of Rotary. In Apr. 1913 his ‘Chicago Fire’, which had been stored at his home at 6001 Indiana Ave., Chicago, was acquired by a junk dealer for \$2. Died in Chicago 16 Oct. 1920.

360-degree panoramas:

‘Battle of Gettysburg’, based on that by **Paul Dominique Philippoteaux**, George Street, Sydney, 1889-1895; Victoria Parade, Fitzroy, Melbourne, 1895; George Street, Sydney, 1902-1906. It was presumably this panorama that was exhibited at the International Exhibition, Hagley Park, Christchurch, New Zealand, 1906-1907. ‘Battle of Waterloo’, Victoria Parade, Fitzroy, Melbourne, 1889; 91 Hindley Street, Adelaide, 1893; George Street, Sydney, 1895-1902. ‘Jerusalem on the Day of the Crucifixion’, 91 Hindley Street, Adelaide, 1890; Melbourne, 1893, George Street, Sydney, 1895-1902; Melbourne, 1902. ‘Siege of Paris’, based on that by **Felix Henri Philippoteaux**, Little Collins Street, Melbourne, 1891-1895. ‘Chicago Fire’, 131 Michigan Ave, Chicago, 1891-1893. ‘Battle of Manila’, Philadelphia, 1899; 406 Wabash Ave, Chicago, 1900; Buffalo, 1901.

Lit.: *Munchner Neueste Nachrichten*, 7 Oct. 1892; Pamphlet – *Tribute to Rotarian Howard H. Gross, Died Saturday October 16, 1920*; *Chicago Sunday Tribune*, 17 Oct. 1920, p.13; *Historical Encyclopedia of Illinois*, vol. 2 (1923), pp.839-840; Colligan (1987)

Port.: [1/2-tone photo supplied by EBM – taken from where?]

Gross, Tabbs

Panorama proprietor. Former Kentucky slave and resident of Cincinnati who acquired a moving panorama of ‘Uncle Tom’s Cabin’ and took it to Britain. [No evidence of this man in UK yet found]. Later returned to Cincinnati. [Info. supplied by SW]

Lit.: ‘Thomas Wiggins, “Blind Tom” the Pianist’.

Grover, Oliver Dennett (1861-[...])

Panorama and mural painter. Born in Earlville, IL. Executed mural decorations in Memorial Library, Branford, CT, and Blackstone Memorial Library, Chicago, IL. Member of the crew which painted **Reed & Gross**'s 'Battle of Waterloo' cyclorama in 1886. Member of Reed & Gross's crew of artists for painting their 'Jerusalem' cyclorama (date?). Also their 'Chicago Fire' panorama, exhibited at 131 Michigan Ave, Chicago, 1891-1893. – EBM] With **E. Albert** and **Burridge** painted 'Kilauea Volcano' panorama, The World's Columbian Exhibition, Chicago, 1893; California Midwinter International Exposition, San Francisco, 1894; Boston, 1895 [according to www.sweaboston.org - check].

Groves, 'Professor' [...]

Panorama proprietor. His panoramas incorporated 'moving automaton figures.'

Exhibition hall panoramas:

'Animated Diorama of all Parts of the World', Cheltenham, 1840. 'Diorama of Turkey and India...the Holy Land...[and] the Great War in India' [n.d.].

Grundy, [...]

Panorama proprietor. Proprietor of 'Grundy's Royal French Animated Panorama of the World', Lion Tea & Pleasure Grounds, Penton Place, Walworth, London (adjoining the Royal Surrey Zoological Gardens, [c.1880?])

Guatieri, Francesco

Baritone vocalist. Described in publicity as 'from the Italian Opera, Milan, &c., &c.' With **Margherita Guatieri** he was billed to sing at every performance of **Poole & Young**'s 'Diorama [i.e. moving panorama] illustrating the Duke of Edinburgh's Tour through India', Royal Hall, St Helier, Jersey, 1874. They would introduce their favourite duets, cavatinas, songs, and ballads..

Guatieri, Margherita

Soprano vocalist. Described in publicity as 'from the Italian Opera, Milan, &c., &c.' With Francesco Guatieri she was billed to sing at every performance of **Poole & Young**'s 'Diorama illustrating the Duke of Edinburgh's Tour through India', Royal Hall, St Helier, Jersey, 1874.

Guerard, [...]

Panorama proprietor.

Exhibition hall panoramas:

'Cynoglyorama...Illustrating the Life and Adventures of James Morrell, the late Australian Wildman', Sydney, 1868; Redman's Hotel, Echuca, 1869; Deniliquin,

1869.

Guison, [...]

Artist. Assisted **Gerhardt Nielson** painting a panorama of Niagara Falls, exhibited in a rotunda at the Corner of 19th Street and 4th Avenue, New York (opening reported in *NY Times*, 17 Apr. 1892). The scene consisted of the view from the tower on the museum in Queen Victoria Park on the Canadian side of the Falls.

Gugler Lithographic Co.

Lithographic printers and publishers. Printed and published in 1898 an unsigned chromo-lithograph entitled, 'Panoramic View of Milwaukee Wis. Taken from City Hall Tower'.

Gulliver

Entertainer. Performed with **Andy M'Kee**, **W. Grant**, and Mr **Diamond** in a comic Negro (mistrall?) sketch called 'The Sleepwalker' in **Harry H. Hamilton's** 'Excursion to America', Hamilton's Royal Amphitheatre, Holborn, 1878, introducing 'a banjo solo and song which pleased greatly' (*Era*, 17 Nov. 1878).

Gutgemon, Gustav

Portrait painter, muralist, panorama painter. One of a team of six artists commissioned to paint a panorama of the 'Battle of Manilla', 1899. In 1906 painted three large murals on the staircase of the Syracuse Courthouse. His studio was a converted stable at the rear of Styvassant Ave., Lyndhurst. Died aged 82 in 1959 (*Daily Press*, 7 May 1959).

Guth, Henk (1921-2003)

Landscape artist, portrait painter, panorama artist. Born Arnhem, Netherlands. In 1942 graduated at Academy of Art, Arnhem. Moved to Amsterdam and lived there for twelve years. In 1960 settled in Melbourne, Australia. Started manufacturing his own oil paints from an old Dutch formula. In 1966 moved to Alice Springs and established a gallery under the name of Art Studio Guth. Built up museum of Aboriginal culture. Inspired by Panorama Mesdag to paint a 360-degree panorama of Central Australian landscape. Foundations for the rotunda laid by the builder, **Max Juett**, at 65 Hartley Street in 1973, and building erected in time for hanging canvas in Jan. 1975. Between Feb. and Apr. 1975 assisted in planning, drawing, and painting the panorama by colleague from the Netherlands, **Frits Pieters**. The painting was completed by Aug.. The panorama was opened to the public on 23 Aug. 1975. Guth died in Aug. 2003 [find precise date]..

Lit.: 'Reflections of a Desert Adventure', *Centralian Advocate*, 28 July 2000.

Guy, James Wain (c.1832-1863)

Painter, scene-painter, and professional photographer. Born in Manchester, England. Emigrated to Australia in 1856. Artist responsible for the illuminated diagrams in **Henry Beaufoy Merlin**'s lecture on 'The Comet', and may have painted the backdrops for Merlin's 'Celestial Phenomena' in the following year. With Merlin produced a 'Grand Panorama of India.' Its 15 tableaux included views of Calcutta at night, Delhi at noon, the holy city of Benares in the morning, and the recent Indian Mutiny. The latter showed the punishment of the mutineers, 'blown from the muzzles of cannons.' The entertainment opened with 'Rule Britannia' and concluded with the National Anthem. In 1859 painted a large oil painting of Bathurst, New South Wales. Died of tuberculosis 15 Oct. 1863.

Exhibition hall panoramas:

(With Henry Beaufoy Merlin) 'The Grand Panorama of India', Our Lyceum Theatre, Sydney, 1858; School of Arts, Pitt Street, Sydney, 1858.

Lit.: Kerr

Guyenette, F.J.

Secretary to the Panarmonion, Liverpool Street, New Road [i.e. Euston Road], London. The prospectus for the company issued in 1829 describes the intended 'Morning Exhibitions' and the 'Evening Subscription Theatre'. The Morning Exhibitions were to include 'The Grand Panorama, &c., &c.' this would be 'free of access at all times.'

Guyot, E.J. Louise

[Artist?] lithographer, and retailer of novelties. Abbey, *Life*, 516 states that Louise Guyot was the daughter of Antoine-Patrice Guyot (1777-1845), landscape painter and engraver. Name appears on a label on a mechanical fan of c.1825. Address given on this label as 'Rue de la Paix, No. 11, à Paris'. Lithographed 'Promenade Parisienne', a continuous strip panorama pulling out of a varnished treen case [c.1835]

Gye, Frederick, junior

Manager of Vauxhall Gardens in 1830s. Designed, and superintended the illumination, for **Charles Marshall**'s 'City of Hamburg' panorama, Vauxhall Gardens, July 18[42 -check].



Habbe, Alexander Christian (1829 [1833?] -1896)

Self-taught scene-painter and panorama artist. Born in Denmark. Sustained a severe leg wound in the War of Schleswig-Holstein, 1848. Arrived in Victoria, Australia in 1855 and made his way to the gold fields. Having no success finding gold Habbe worked as a scene-painter in the rough and ready theatres of the diggings at Ballarat and Bendigo. In late 1850s he worked on pleasure garden panoramas at Cremorne Gardens, Melbourne with **William Pitt**, **William John Wilson**, and **John Hennings**, as well as at Melbourne theatres before going on to Sydney. Painted in Sydney theatres with **W.J. Wilson**, and was associated with William Saurin Lyster's Italian Opera Company as chief scenic artist. Was joined by his brother, Nicholas, a portrait painter. In 1863 painted a moving panorama of the Holy Land that was exhibited at the School of Arts, Sydney. Returning to Melbourne he worked at the Opera House, and continued to do so until his retirement in the early 1890s. For the pantomime at the Opera House in 1879 the subject was 'Robinson Crusoe.' Habbe painted its final 'scene' – a moving panorama depicting the Battle of Trafalgar which incorporated transparencies. The watercolour design for this is today held by the Performing Arts Museum, Melbourne. Habbe died in the Melbourne suburb of St Kilda in 1896.

Exhibition hall panoramas:

'Diorama of the Holy Land', School of Arts, Sydney, 1863.

Theatre panoramas:

Royal Victoria Theatre, Sydney:

'Diorama of well-known Sydney Scenes', 1871.

Opera House, Melbourne, Australia:

'Great Local Panorama', 1873. 'Battle of Trafalgar', 1879.

Pleasure garden panoramas:

Cremorne Gardens, Melbourne:

(With **William Pitt** and **William John Wilson**) 'The Fall of Delhi', 1858-1859.

Lit.: Mimi Colligan, 'The Battle of Trafalgar Comes to Melbourne', *Victoria Arts Centre Magazine*, Sept. 1985, p.21; Colligan (2002).

MC

Hageboeck, Augustus

Artist, printer, and publisher, of Davenport, IA. Responsible for at least ten town views published between 1866 and 1881 including a large lithographic view, 'Panorama of Moline, Ill., as Seen from thje Island of Rock Island, Ill.', 1873 (908 in Reps), and 'Panorama of Rock Island, Ill. as Seen from Davenport, Iowa', 1874 (935 in Reps).

Lit.: Reps, pp.181-182.

Hagenbeck, [...]

Panorama proprietor? Responsible for the panorama of the North Pole, exhibited at the Berlin Industrial Exhibition, 1 May-15 Oct. 1896.

Haghe, J.C. [Louis intended? Check there was a J.C. Haghe]

Artist. One in a team who assisted Philip Phillips painting a moving panorama of China, which was auctioned at the sale of **James Wyld**'s Great Globe, 16 July 1861.

Haghe, Louis (1806-1885)

Watercolorist and lithographer. Born in Belgium. In 1873 was elected President of the New Watercolour Society.

Exhibition hall panoramas:

Painted the figures and animals on **Philip Phillips**' 'Grand Moving Diorama of Hindostan', Asiatic Gallery, Baker Street Bazaar, London, 1852-1853; in Cheltenham in 1856 called '**Millar**'s Magnificent and Colossal Diorama of India.' (With Philip Phillips and **Telbin**) '**Risley**'s Magnificent Colossal Moving Panorama, or Mirror of England', White's Rooms, Adelaide, Australia, c.1875; St George's Hall, Melbourne, Australia, 1875.

Haguenthal & Cie

Printers, lithographers, and makers of paper panoramas and peep-shows. They operated from Pont-à-Mousson in the Lorraine region of France, c.1870 [find out more about dates], an area long associated with the production of popular prints. Confusingly they called their peep-shows panoramas and dioramas. Their lithographed [...] included 'Les Aventures de Jean-Jean le Conscrit, ou Jean-Jean et les Cosaques' [c.18...]; their 'panoramas' Rome, Constantinople, Mont Blanc, a village festival, a ballet at the Opera, a steeple-chase at Longchamps, and the glaciers of Mont Blanc; and their 'dioramas' Puss in Boots, Beauty and the Beast, and Blue Beard.

Haigh, Mrs

Vocalist. Performed at **Harry H. Hamilton**'s 'Excursion to America', Hamilton's Royal Amphitheatre, Holborn, 1878. Presumably wife of **Winter Haigh**.

Haigh, Winter

Lecturer and vocalist. Cicerone and vocalist at **Harry H. Hamilton**'s 'Excursion to America', Hamilton's Royal Amphitheatre, Holborn, 1878.

Haine, W.

According to Southern, painted views of New York (with a sun-set) and Birkenhead in 1879, the receipts being with **Victor Hamilton**. Southern states that with Haine's receipt 'is a letter referring to a notable transparency, which by the way still exists and is painted purely in artist's watercolour on linen twelve feet wide and over a hundred feet long.'

Halder, Josef

[...] Described as 'of Munich'. With **Franz Josef Hotop** of Dresden on 1 Feb. 1885 founded a company to produce a panorama of the Crucifixion.

Hall R.N., Capt.

Royal Naval captain and (amateur?) artist. One of those who contributed drawings, and sketches for moving panorama of China, auctioned by Messrs Chadwick & Son at sale of **James Wyld**'s Great Globe, 16 July 1861. Also contributed drawings and sketches for **Moses Gompertz**'s 'Panorama Illustrating Lord Elgin's Tour through Japan and China', 1862.

Hall, J.

[Same as '**Hall**' above?] Artist. One of the artists listed as being responsible for **Hamilton**'s 'Russo-Turkish War', Cheltenham, 1878.

Hall, T.W.

Theatre scene-painter and panorama painter. Name appears in list of artists in **Charles W. Poole**'s descriptive booklets credited with having painted panoramas supposedly held in Poole's stock.

Lit.: DVSP

Hall, W.D.

Panorama proprietor and lecturer. Described as 'late of the Colosseum, Regent's

Park.’ His moving panorama of Egypt and Palestine had been ‘...carefully prepared by leading artists of London, from the original sketches of **W.H. Bartlett** Esq. and other travellers of acknowledged eminence.’ Hall’s lecture based largely on text from Bartlett’s writings. Part 2 of the entertainment was Hall’s ‘Cyclorama’, which consisted of ‘beautifully illuminated scenes in nearly all parts of the world’ with ‘imposing dioramic and scenic effects.’ When shown in Brighnorth the entertainment concluded with a diorama of Holyrood Chapel said to be painted by **Gompertz** and **Beverly**.

Exhibition hall panoramas:

‘Diorama of Egypt and Palestine’, London [n.d.]; then toured the provinces, visiting Lecture Room, Castle Street, Aylesbury, Apr. 1857; Assembly Rooms, Bridgnorth, Nov. 1857.

Hallett, Roger Michael (1929-)

Scene-painter, and panorama artist and proprietor. Born Bristol 1 June 1929. Studied at Slade School of Fine Art, 1954-1957; scene-painter for ABN2, Sydney, 1958; T.V. designer for HSV7, Melbourne, 1959-1960; taught drawing at London School of Printing, 1961-1962, and at Royal West of England Academy, Bristol, 1988-1989.

360-degree panoramas:

‘Panorama of Bath’, Jubilee Gardens, South Bank, London, 1988; Thames Barrier, Charlton, London, 1990- 19[?]. ‘Panorama of Salies de Béarn’, Jardin Public, Salies de Béarn, France, 2000-. ‘Panorama of Gibraltar’ (in progress).

Portraits: Self-portrait in oils; self-portrait on Bath panorama; self-portrait on panorama of Salies de Béarn

Lit.: *Hallett’s Panorama: The Story* (London: The Thames Barrier Visitors’ Centre 1990)

Halls, T.W.

Artist. Painter of tableaux for ‘**Harry H. Hamilton**’s Excursions - Britain’s Glories on Sea and Land.’

Hamilton, Messrs

Panorama proprietors. Firm founded by **Joseph Hamilton** in 1848. For many years run by four brothers - Joseph Hamilton (the eldest of them), **Alfred Hamilton**, **Harry Hamilton**, and **William Hamilton**. **William Lewis Telbin** in his journals records undertaking work for them in 1869 and 1869[?]. Wilcox (p.156) states that by the 1870s Alfred Hamilton had taken over the responsibility of painting the panoramas, and the dioramic effects were managed by Harry and

William. A poster for 'Hamilton's Latest Excursions at Home and Abroad... [including] the Heroic Defence of the British at Rorke's Drift [1879]' lists London venues used by Messrs Hamilton: The Great St James's Hall, Regent Street; the Egyptian Hall, Piccadilly; the Royal Agricultural Hall, Islington; Sanger's Royal Amphitheatre; Town Hall, Shoreditch; and Public Hall, New Cross. In c.1907 in **Charles W. Poole** descriptive booklet, **John R. Poole** given as proprietor of '**Harry H. Hamilton's** Excursions.' However, according to Southern, the Hamiltons continued to tour their panoramas until 1910, and had a Christmas and New Year revival in 1922-1923 at the Caird Hall, Dundee. Southern also states that the Hamiltons bought the Kinnaird Hall in 1919 and turned it into a cinema, and in the winter of 1923-1924 'travelled a show' to the St George's Hall, Bradford - the last public performance of a Hamilton panorama.

The Hamiltons and minstrelsy: Harry Reynolds, *Minstrel Memories* (1928) relates that George Washington Moore ('Pony' Moore) met a few old colleagues in Dublin who there and then established a new Christy combination. The proprietors would be J.P. Crocker (comedian), J. Ritter (jig dancer), Moore himself, and **Harry Hamilton**. The combination started at Chester in Nov. 1864 and then toured the country. They made their first appearance in London at the Old Standard Theatre, Shoreditch on 3 July 1865, moving three months later to the small St James's Hall Piccadilly, the recognised home already of minstrelsy in England. It was supposed to be 'for a short season only'; afterwards they would return to America. In the event they continued to perform at St James's Hall for over thirty-five consecutive years. The 1865 show was equipped with 'new and appropriate dioramic scenery, painted by those eminent artists, Messrs W. and H. Hamilton [i.e. **William Hamilton** and **Harry H. Hamilton**?], at a cost of £1,000.' It began with a performance of the panorama, depicting an outward journey to New York on the *Great Eastern*, a storm at sea, the arrival in America, a trip up Broadway past Barnum's Museum, and the arrival finally at the Mechanics' Hall where the audience was treated to a performance of the original Christy's. Joe Taylor, a San Francisco minstrel showman, relates in his autobiography, *Joe Taylor, Barnstormer* (New York: William R. Jenkins [1913]) that after performing in Liverpool he took an engagement 'with Hamilton's America as it was at Agricultural Hall, Islington' (info. supplied by Aya Mihara)

'The Search for Sir John Franklin. Hamilton's Grand Moving Panorama of the Arctic Regions', Bath, 1850; Royal Subscription Rooms, Exeter, 1850. ('The Search for Sir John Franklin' part of the entertainment was said to have come 'from the Royal Gallery of Illustration, Haymarket, London). An advertisement in the *Illustrated Times*, 15 Sept. 1860 announces that 'Hamilton's Excursion to the Continent and Back in Two Hours' would commence at the Egyptian Hall on 1 Oct. It was painted on 30,000 square feet of canvas 'by the most eminent English and Foreign Artists, and been exhibited in the principal Continental Cities of Europe with the greatest success...' (For a lengthy description of it see Waddington (2003), pp.9-10).

Exhibition hall panoramas:

W. Hamilton's programme for the 'Tour round the Globe' panorama provides a list of Messrs Hamilton's 'dioramas': 1852 - The Arctic Regions, and Search for Sir John Franklin; 1853 - the Ascent of Mont Blanc; 1853 - The Crimea War and Fall of Sebastopol; 1857 - the Indian Mutiny; 1860 - Excursions to the Continent and Back in Two Hours; 1863 - Excursions to America; 1869 - Excursions at Home and Abroad; 1872 - The Franco-Prussian War & Siege of Paris; 1875 - The New Overland Route to India; 1876 - Capitals of Europe; 1878 - Russo-Turkish War; 1880 - Tour round the Globe.

'Hamilton's ... Moving Panorama of the War with Russia [including the Battle of Oltenitza, the Siege of Sillistria, the Bombardment of Odessa, the Siege of Sebastopol, the Battle of Balaclava, the Battle of Inkermann, Florence Nightingale in the Hospital at Scutari, and the City of St Petersburg, concluding with Mont Blanc]', Shakespeare Rooms, Birmingham, 1855. The poster for this particular show states that it had already been exhibited at public halls in Preston, Nottingham, Derby, and Coventry, and most recently at the Royal Exchange Rooms, Manchester. Advertisements [and handbills?] found for following: 'Hamilton's Moving Panorama of the Polar Regions', Haymarket Rooms, 1849; 'The Great Historical Moving Panorama of India, Concluding with the Chapel of the Nativity at Bethlehem', painted by **Charles Marshall**, Cheltenham, 1859. 'Grand Continental Diorama of Italy, France, Austria, Prussia, Switzerland, and the Rhine', Exeter, 1860; Cheltenham, 1860, possibly the same as 'Hamilton's Excursion to the Continent and Back in Two Hours' (ex-Charles Marshall?), Egyptian Hall, Piccadilly, London, 1860; Exeter, 1861; Cheltenham, 1861; 1866. An advert in the *Cheltenham Looker-On*, 2 Feb. 1861) states that the panorama had been 'exhibited for the past four months at the Mont Blanc Room, Egyptian Hall, London.' When in Cheltenham in 1866 the entertainment was described in an advert. in the *Cheltenham Looker-On* as 'a delightful pneumatic excursion', an 'exhibition of the Crypt of the Holy Sepulchre' concluded the entertainment. On 12 Mar. 1866 Hamilton was to 'introduce for the first time in the provinces the Celebrated Illusion the Sphinx.' 'Grand New Diorama, Under the British Flag and Russo-Turkish War', Cheltenham, 1878 (previously exhibited, according to the poster, at the Agricultural Hall, London, and the principal capitals of Europe); 'Excursions to the East', Cheltenham, 1879. The programme for the Woman's Exhibition, Earl's Court, 1900, includes 'Hamilton's [does not say which Hamilton] Grand Scenic Spectacle, with panoramic views of the Transvaal War, including the charge of the Gordon Highlanders and 5th Lancers, a battlefield at night, and visions of a soldier's wife', a panorama presumably put together for the occasion.

'Excursions Hamilton...Un Voyage autour du Monde en Deux Heures et Demie' performed at the Cirque Royal, rue de l'Enseignement, Brussels, under the direction of M. [Check, and make entry for M. Hamilton if necessary; or should it be M[onsieur] H. Hamilton?] and **H. Hamilton** [n.d.].

Hamilton & Co.

London publishers. (With **W.F. Taylor**) published the strip-panorama, 'Windsor Castle', 1847.

Hamilton, A.L.

Lecturer and guide at Hamilton & Overend's Thanksgiving Day panorama, 1872.

Hamilton, A.W. [Same as Alfred?]

Name appears at foot of railway timetable-type programme for 'Hamilton's Excursion to the Continent and Back within Two Hours', Concert Hall, Liverpool [1863].

Hamilton, Alfred

Panorama artist and proprietor. One of the four Hamilton brothers. A note on the title page of the descriptive booklet for 'Hamilton's Excursion to the Continent and Back within Two Hours' states that 'The Great Work of Art is from the Pencil of Mr Alfred Hamilton, painted from the Original Sketches taken by him during his Tour on the Continent; he also made the journey to Rome, Venice and Naples for the express purpose, and was engaged for two years on this immense work of art, assisted by other eminent Artists.' (The booklet includes the text of a testimonial by Thos. Cook. At this time Cook constantly referred to what he offered as 'Cook's Excursions'; the style of Hamilton's booklets sometimes closely - and perhaps consciously - resembles Thos. Cook ephemera.). Described in 1866 as 'formerly principal artist to the late M[onsieur] Soyer.' According to Southern, travelled with **William L. Telbin** 'to paint the Sun-Rise on Mont Blanc and the opening of the Mont Cenis Tunnel in 1871.' Wilcox states that by the 1870s Alfred Hamilton had taken over from **Joseph Hamilton** the responsibility of painting the panoramas.

Hamilton, C.

Lecturer at **Hamilton & Overend's** 'Magnificent Panorama of the Thanksgiving Day, or London Day and Night [plus] their world renowned Diorama [i.e. moving panorama] of the Franco-Prussian War...', Albert Hall, St Helier, Jersey, 1874.

Hamilton, Douglas

Panorama artist and proprietor of a chain of cinemas. Son of **Victor Hamilton**. For the Christmas and New Year revival of Hamilton's panorama at the Caird Hall, Dundee in 1922-1923, painted *H.M.S. Renown* passing through the Suez Canal with the Prince of Wales on board, and constructed a railway train with an engine 'which produced a delirious "puff-puff" through a cylinder of compressed

air and a smoke-generating apparatus' (Southern).

Hamilton, Felix

Musical director of 'Hamilton's New Excursions' [n.d.].

Hamilton, G.H.

Joint-proprietor with **Mrs H.H. Hamilton** and **H. Hamilton** of Harry H. Hamilton's Excursions - Queen and Empire, 1897.

Hamilton, H.

Joint-proprietor with **Mrs H.H. Hamilton** and **G.H. Hamilton** of Harry H. Hamilton's Excursions - Queen and Empire, 1897.

Hamilton, Mrs H.H.

Joint-proprietor with **H. Hamilton** and **G.H. Hamilton** of Harry H. Hamilton's Excursions - Queen and Empire, 1897.

Hamilton, Harry H.

Panorama proprietor. One of the four Hamilton brothers. With **William Hamilton** was responsible for painting the dioramic effects on Hamilton panoramas (Wilcox, p.161). Managed Hamilton's Royal Amphitheatre at 85 High Holborn, opened Nov. 1878. *Era*, 17 Nov 1878, noted that, with a permanent site and increased space, the panorama shown - 'The Excursion to America' - was 'far and away superior' to those on tour. This venture perhaps unsuccessful since remained in possession of the theatre only until 7 June 1879; the theatre was then refurbished to become the Royal Connaught Theatre. (See *Lost Theatres of London*, by R. Mander and J. Mitchenson (London: Rupert Hart-Davis 19[...]), pp.157-159).

Exhibition hall panoramas:

'Excursion to America' (sometimes called 'Excursion from Liverpool to New York') Edinburgh, 1873; Agricultural Hall, London, 1874; St James's Hall, Regent Street, 1875; Hamilton's Royal Amphitheatre, Holborn, London, 1878. 'Hamilton's Excursions and Panstereorama of Passing Events', Hamilton's Royal Aphitheatre, Holborn, London, 1878. On an 1882 poster his 'Grand Panstereorama of Passing Events' includes the Relief of Canahar by General Roberts, the Cabul Massacre, a view of Windsor Castle, a view of London in 1881, and views of Cleopatra's Needle and the Lord Mayor's Show along the Thames Embankment. This version performed at Great St James's Hall, Piccadilly, London [n.d.]; the Royal Amphitheatre, Holborn, London [c.1878]; the Free Trade Hall, Manchester, [n.d.]; and Colston Hall, Bristol, 1882. A

programme for another version includes views in Britain, Iceland, and America, the London views including the Holborn Restaurant, St Paul's, Westminster Abbey, and the Houses of Parliament. 'Harry H. Hamilton's Britain's Colonial Empire', Free Trade Hall, Manchester [c.1894]; 'Harry H. Hamilton: Rambles Abroad', Free Trade Hall, Manchester [c.1895]. Also sole proprietor and originator of Harry H. Hamilton's Original Excursions to America; presumably proprietor of 'Hamilton's Excursions - Britain's Glories on Sea and Land' [n.d.]. Described only as 'originator' of 'Harry H. Hamilton's Excursions - Queen and Empire', 1897, and of 'Hamilton's Excursions: Civilised and Savage South Africa' [c.1897], the proprietors, being given as **Mrs H.H. Hamilton** (widow?), **H. Hamilton**, and **G.H. Hamilton**. 'Harry H. Hamilton's Excursions: The Passing Hour', Free Trade Hall, Manchester, 1898; Tudor's Circus, Macclesfield, 1898. 'Harry H. Hamilton's Excursions: Greater Britain', Free Trade Hall, Manchester [n.d.].

Portraits: Feature on a number of programmes such as those for Britain's Glories, and Queen and Empire. [Harry Hamilton also features in a photo, with other members of the Moore, Crocker, Ritter, and Hamilton Christy Minstrels in *Minstrel Memories* by Harry Reynolds (1928) - see].

Hamilton, J.H. [H.H. Hamilton intended?]

Panorama proprietor. Exhibited his excursion to the East at Oddfellows Hall, St Helier, Jersey, 1889.

Hamilton, J. K.

Panorama proprietor. Sale of J.K. Hamilton's panorama, 'From Charing Cross to the Far East', which had been exhibited at the Rue de Château d'Eux for ten months 'with the greatest Success', advertised in *Era*, 2 Dec. 1899. The panorama, was sold together with the fit-up, and thousands of pictorial posters. Hamilton gave his address as Brixton Hill, Brixton, London.

Hamilton, James (1819-1878)

Landscape and marine artist. Known as 'the American Turner.' Born in Ireland and emigrated to Philadelphia at the age of fifteen. Instructed in watercolour drawing by John Sartain. Illustrated *The U.S. Grinnell Expedition in Search of Sir John Franklin*, by **Elisha Kent Kane**, the principal sources of **George Heilge's** Kane panorama. Sketches made by James Hamilton used by **George Heilge** in painting **Beale & Craven's** moving panorama, 'Voyage to California!'

Lit.: Constance Martin, *James Hamilton, Arctic Watercolours* (Calgary, Alberta: Glenbow Museum 1983); Potter; Potter & Wamsley

Hamilton, Joseph

Panorama proprietor and painter. Founder of **Messrs Hamilton**. Eldest of the four Hamilton brothers.

Exhibition hall panoramas:

‘Excursion from Charing Cross to Calcutta’ popular for many years, and was toured through France, Italy, and Switzerland. In Paris it was viewed by the President of the Republic, Victor Hugo, Charles Garnier, Frederic Auguste Bartold (sculptor of the Statue of Liberty), and Ferdinand de Lesseps [n.d.]; ‘Joseph Hamilton’s World-Renowned Mammoth Myriorama, the Overland Route to our Great Indian Empire, Visiting China, Japan, and the Large Cities of the World’, Cheltenham, 1895.

Hamilton, Miss Kate

Panorama vocalist. Described at ‘Mezzo Soprano, Queen of Scottish Song’ at **Goddard & Graham**’s ‘New and Original Diorama Entitled Two Hours Abroad’, Agricultural Hall, Bridgnorth, 1876.

Hamilton, William

Philadelphian landscape and panorama painter. Commissioned by the actor, **John Owens**, to paint an American version of **Albert Smith**’s ‘Ascent of Mont Blanc’, 1853.

Hamilton, William

Panorama proprietor and artist; one of the four Hamilton brothers. With **Harry Hamilton** was responsible for painting the dioramic effects on Hamilton panoramas (Wilcox, p.161). His panoramas (according to Wilcox) generally headed ‘Home and Abroad.’

Exhibition hall panoramas:

‘Hamilton’s Tour round the Globe in 120 Minutes’ [1880]; W. Hamilton’s Tour Round the World in 120 Minutes’ [presumably same show], Newsome’s Circus, Edinburgh, 1885.

Hamilton & Overend

Panorama proprietors. According to the programme, their ‘Thanksgiving Day’ panorama had the ‘startling effect of three pictures moving at once.’

Exhibition hall panoramas:

‘Panorama of the Thanksgiving Day, or London by Day and Night’ with ‘Diorama of the Franco-Prussian War’, Cheltenham, 1872; Albert Hall, Jersey, 1874, 1880; Grecian Hall, Barnstaple [n.d.]; ‘Grand Colossal Dioramic

Excursion: All the World Over; Also Zulu and Egyptian Wars', Cheltenham 1883; Edinburgh, 1883, 1885.

Hamlet, Thomas

Silversmith. Proprietor of the Royal Bazaar (later [...]), Oxford Street which housed the British Diorama. The bazaar opened in Spring of 1828.

Hamley, General Sir Edward Bruce (1824-1893)

Amateur, military artist. Entered Royal Horse Artillery in 1843. Served in Crimea. 1859-1864 was Professor of Military History at Sandhurst. MP for Birkenhead 1885-1892. As Major Hamley responsible for the folded lithographic panorama, 'The Position on the Alma. In Seven Sketches from the Field on the Day after the Battle', published by **William Blackwood**, 1855.

Hammersley, J.A.

Cosmorama artist. With assistant, responsible for painting the eleven cosmoramas for the Cosmorama, Free Trade Hall, Manchester 1850. Each was 10 feet high by 14 feet in width.

Hammersley, J.H.

According to the playbill, accompanied **Risley's** 'River Thames and the City of London' moving panorama with 'a colloquial entertainment'.

Hampton, [...]

Panorama proprietor. His Musical and Pictorial Entertainment... consisted of 56 paintings from the French Revolution up to the Crimea War, each said to be 17 feet high and 35 feet long, produced at a cost of nearly £4000. According to the *Cheltenham Looker-On*, some of the paintings were a little the worse for wear.

Exhibition hall panoramas:

'Hampton's Grand Musical and Pictorial Entertainment and Illustrations', Edinburgh, 1856; Cheltenham 1857.

Hanhart, M. & N.

Lithographic printers. Printed 'The Good Natured Hint about California' [c.1849], a lithographic strip-panorama by Alfred Crowquill (i.e. **A.H. Forrestier**) which tells the story of a London clerk who seeks his fortune during the gold rush. Also printed **E.A. Percival's** 'Panorama of Sebastopol', 1857.

Lit.: M. Twyman, *A Directory of London Lithographic Printers, 1800-1850*

(London: Printing Historical Society 1976)

Hann, Walter (1837-1922)

Theatre scene-painter, landscape painter, panorama artist. Painter of tableaux in **Harry H. Hamilton's** Excursions - Britain's Glories on Sea and Land.

Lit.: DVSP

Hanington, Henry and William

Brothers. Decorative painters of transparencies, stained glass, and enamel; showmen. From 1835 presented 'moving dioramas' (in fact a mechanical theatre) at the City Saloon, opposite St Paul's Church on Broadway, New York. The scenes included 'Lunar Discoveries' featuring an extraterrestrial paradise of trees, waterfalls, volcanoes, and winged humanoids. As with **P.J. De Louthembourg** and **J.N. Maelzel's** shows, the pièce de résistance was 'The Conflagration of Moscow.' Later exhibited 'The Awful and Devastating Conflagration of a Large Part of the City of New York.' Scenes exhibited in 1848 included 'The Deluge'; nineteen Bible subjects painted by Francis Baker of London from designs by **John Martin**; and 'The Fall of Nineveh.' **P.T. Barnum** seems to have acquired some of the Hanington scenes for showing at his Broadway museum in the 1840s.

Lit.: Avery, pp.34-36

Hardcastle, John

Panorama proprietor. Described as being 'of Leeds.' Owner in 1893 of **P.D. Philippoteaux's** 'Niagara' panorama, formerly exhibited in Paris.

Hardinge, Lord

[...] and (amateur?) artist. Contributed original drawings and sketches for 'The Sepoy Rebellion in India' moving panorama, auctioned at Chadwick & Son's sale of **James Wyld's** Great Globe, 16 July 1861. Also for 'Life, Manners, Cities, Architecture, Temples, Pagodas, Mosques, Rivers, Landscapes, and Mountains of Upper India' (the same panorama as 'The Sepoy Rebellion'?) used by **Poole & Young** as a sequel to 'The Overland Route to India' by **T. Grieve**, etc. which they also acquired.

Hardy, F.C.

Artist. Brother of the artist and illustrator, Dudley Hardy. Contributed to *The Longbow*, 1898, and was artist responsible for **J.W. Lawrence's** paper panorama, 'New Lord Mayor's Procession', c.1901.

Simon House, *The Dictionary of British Book Illustrators and Caricaturists, 1800-1914* (Woodbridge, Suffolk: Antique Collectors' Club 1978) [check more recent edn.]

Harford, William (1842-1919)

Theatre scene-painter. Name appears in list of artists in **Charles W. Poole's** descriptive booklets credited with having painted panoramas supposedly held in Poole's stock.

Lit.: DVSP

Harrington, John

Showman. '**Dr' Judd** records: 'After I was travelling in Michigan I ran across an eccentric old panorama showman, John Harrington, who was showing one part of the old exhibition [Thiodon's Theatre of Art, which had been acquired by a man in Providence, RI and divided up]. Harrington was an old man, with a shrewd face and busy wrinkles around his eyes, a man of cunning look and rough exterior, who had mingled much with the world, had seen many years of travel, and long experience of the rough-and-tumble of life of a showman. With all his oddities, Harrington was a man of some education, though he spoke with a very marked and peculiar accent.' Harrington claimed to have the best part of the Theatre of Art (another part had been acquired by **Charley La Rue**). His programme included a panorama of Europe with St Peter's in Rome illuminated; and 'The Grand Pictorial and Mechanical, Animated, and Moving Representation of the Taking of Fort Sumter.' The latter scenes had started life as the Crimea War, but had been crudely adapted to become the American Civil War.

Lit.: Judd (2)

Harker, Joseph Cunningham (1855-1927)

Theatrical scene-painter. Born 17 Oct. 1855 in Levenshulme, Manchester. Educated in Manchester and Edinburgh. After working as a stock artist at theatres in Glasgow and Dublin, moved to London and became associated with Irving and the principal scenic artist at the Lyceum Theatre. Worked sometimes with **William Lewis Telbin**. Designed the scenery for '**Pain's** Last Days of Pompeii' and for many other Pain pyro-spectaculars. Died 15 Apr. 1827. [An American booklet refers to 'Messrs Harker, **Schonberg** and Kirby.']

DVSP; Joseph Harker, *Studio and Stage* ([...] 1924)

Harper, S.C.

Panorama proprietor; 'local radical' (info. supplied by HJP)

Exhibition hall panoramas:

‘Great Diorama of the Rhine from Rotterdam to St Gothards’, Cheltenham, 1862.

Harradan, J.B.

Engraver. Engraved **H.A. Barker**’s multi-sheet panorama of the ‘View of the Rock and Bay of Gibraltar.’ The original painting had been exhibited at the Panorama, Leicester Square 13 May 1805 – 25 Mar. 1809.

Harrington, H.

Transparent [transparency?]painter. With W.J. Harrington, between 1835-1837 operated Marble Buildings (Dioramic Institute) on Broadway near Ann Street, presenting changing displays of dioramas. Exhibited ‘Moving Panorama of Luna Discoveries and Diorama of the Deluge, Marble Buildings, New York, Sept. 1835; ‘Dioramas’ at the same address in Dec. 1835; ‘Grand Moving Diorama’ at the American Museum [seems to have been same address as Marble Buildings] , New York, Dec. 1835; ‘Dioramas’ at Marble Buildings, June and Dec. 1836 (see list of New York exhibitions in **Art and the Empire City** (2000), pp.75-81.)

Harris, Augustus

Manager of several London West End theatres, and Chairman of the directors of the London Panorama Company which exhibited **Ernest Philipp Fleischer**’s ‘Panorama of the Battle of Waterloo’, National Panorama, Ashley Place, London, 1889-1891.

Harris, Madame Flora

Panorama vocalist. Wife of **Sheridan Moore**. Sang at **Henry Beaufoy Merlin**’s ‘Grand Indian Panorama’, Our Lyceum Theatre, Sydney, 1858; and at School of Arts, Pitt Street, Sydney, Australia, 1858. Also sang at **Alexander Habbe**’s ‘Diorama [moving panorama] of the Holy Land’, Sydney School of Arts, Sydney, 1863.

Harris, John

Publisher of juvenilia. [Functioned from [Corner of] St Paul’s Churchyard]. Published a board game, ‘The Panorama of London’ (1809), consisting of views of London including one of his shop.

Harrison, H.H.

[...]. Described as being ‘of Florida.’ Early in 1893 purchased the Indianapolis version of the ‘Battle of Atlanta’ cyclorama from **Paul Atkinson**, planning to

exhibit it at the World's Columbian Exhibition, Chicago'. In the event he did not do so, the cost of constructing the rotunda proving prohibitive (Kurz, p.26 [ask EBM for details of this source]).

Harrison, Mark Robert (1819-1894)

Artist. Born Havingham, England. Migrated with parents to US in 1822. Painted dioramas with mythical, religious, and historical subjects. Exhibited a 'chemical panorama' (a form of moving panorama?). His handbill when the show was performed in St. Lewis, Quebec (copy in Gestetner Colln.) reads: 'Each Painting covers a surface of canvass nearly 200 square feet, representing two distinct Pictures which, from the peculiar style of execution, and the varied nature and combinations of the illuminating-powers employed, produce changes the most astonishing, and at the same time the most natural, in the power of the Artist to effect'. The show at this date consisted of views of 'Orleans Cathedral', 'Jerusalem and the Crucifixion', 'The City of Rameses and the Departure of the Israelites', and 'The Interior of Rheims Cathedral and the Enthronization of Charles X'. It was destroyed in 1846. In 1849 Harrison moved to Oshkosh where, with his brother, he operated a steamship line. In 1866 he was touring in Canada a show called 'The Great Exhibition of Illuminated Dioramas'. Painted pictures associated with Longfellow's *Hiawatha*.

Exhibition hall panoramas:

'Illuminated Chemical Dioramas, in the Style of Daguerre', Theatre Royal, St. Lewis, Quebec, 1846.

Lit.: *Dictionary of Wisconsin Biography* [Also Suzanne Wray's paper at IPC Conference, Plymouth, 2007].

Harrison, W.

Panorama lecturer. 'Gave a passing sketch of public events' in Harry H. Hamilton's 'Excursion to America', Hamilton's Royal Amphitheatre, Holborn, 1878 (*Era*, 17 Nov. 1878).

Harroway, Mr

Delivered lecture at, and composed and arranged the music, for 'Phillips's Literary, Vocal, and Scenic Entertainment, including a Grand Diorama Delineating some of the most Beautiful Scenery of Ireland', Apollonicon Rooms, St Martin's Lane, London [n.d.], presiding at Kirkman & Son's Patent Fonda Pianoforte.

Hart, 'Professor'

Panorama proprietor. 'Professor Hart's Panoramic Mirror of the New Testament

and Scenes in the Holy Land', New York, 1852-1853 - listed in Davis, p.227.

Hart, Alfred (1816-?) [same man as 'Professor' Hart]

Portraitist and panorama artist. Born in Norwich, CT, 28 Mar. 1816. Italian-trained. Exhibited a panorama of 'Pilgrim's Progress' at Hartford, CT, 1848. A segment of a moving panorama of San Francisco, found in the State of Maine and exhibited at the California Historical Society's headquarters, San Francisco, was tentatively attributed to Alfred Hart of Connecticut, who painted several panoramas between 1848 and 1870.

Hart, Josh

Panorama proprietor. Exhibited his 'Great Drama, Diorama, Panorama, Chicago in the Park Theatre, [New York?], in Mar. 1873. It featured Chicago, before, during, and after the Fire of 18[...].

Hart, Leolyn (1852-1911)

Scenic artist for Garrick Theatre. Provided new set for the 1910 performance of 'Pain's Last Days of Pompeii' at Crystal Palace.

Hartkopff, Charles Alexander

Lecturer. Described in descriptive booklet as being 'from Stockholm.' In Frankfurt, 1853 (and elsewhere?) giving lecture with **J.R. Smith's** moving panorama, 'Tour of Europe.'

Hartley, Doris

Musician. Known as the 'Banjolele Girl'; regarded as 'the finest exponent of the Banjolele Banjo and Ukulele.' Performed in **C.W. Poole's** final Myriorama in Edinburgh in 1928.

Hartwell, Oscar J.

Panorama lecturer ('Guide, Philosopher, and Friend') at **Poole & Young's** 'Constantinople', Cheltenham, 1877, and Royal Hall, St Helier, Jersey, 1877. He also performed at a Poole panorama in a hall adjacent to Agricultural Hall, Islington, May 1882.

Harvey, Fred

'Agent in Advance' for **Hamilton & Overend's** Thanksgiving Day panorama, 1872.

Harvey & Darton

Toymakers and publishers. Traded from 55 Gracechurch Street, London. Produced a toy entitled 'A Geographical Panorama Exhibiting Characteristic Representations of the Scenery and Inhabitants of Various Regions' [c.1840?]

Harwood, Mr

Actor-manager of Theatre Royal, Melbourne. With **H. Scott**, the theatre's chief mechanist, invented the 'contrivance' for John Henning's 'Round the world in Three and a Half Minutes', 1876, in which a stationary railway train gave the impression of moving, the effect being achieved by the movement of the panorama.

Hassall, John

Artist and engraver. Drew 'Ye Berlyn Taspestrie: Wilhelm's Invasion of Flanders', a First World War parody of the Bayeux Tapestry, that was published by the Studio, London, 1916.

Hassel, E.

Panorama painter. With **W.A. Brunning, J. Zatter, H.M. Melville** and **W. A. Wilson** assisted in painting **S.C. Brees's** New Zealand panorama, 1849.

Hastain, [...]

Painter of panoramas al fresco. According to Brock, painted pleasure garden panoramas for Belle Vue Gardens, Manchester.

Lit.: Brock, Alan St. H., *A History of Fireworks* (London: George G. Harrap [1949])

Hassall, John

Artist. Drew the paper panorama, 'Ye Berlyn Tapestry: Wilhelm's Invasion of Flanders' [c.1915]

Hassan, Ali

Entertainer. Described as 'The Arab prince, the intrepid wire walker, the dude of mid-air' on bill for 'Charles William Poole's Colossal, Gorgeous, Glorious, Eclipse, New Myriorama – Sights of the World', Bow & Bromley Institute, London [n.d.].

Hastings, Joe

Entertainer. Described as 'jumper' in programme for 'Hamilton's New Excursions to the Transvaal and Tour through Europe, Theatre Royal, Bilston, 1899.

Hastings, Dr John

Artist. Sketches that had been made by Hastings used by **George Heilge** in painting **Beale & Craven's** moving panorama, 'Voyage to California!'

Haswell, [Henry Luny?]

Panorama proprietor. Partner of **Moses Gompertz**. Robert Dymond, 'Thomas Luny, Marine Painter', *Transactions of the Devonshire Association*, 18 (1886), pp.442-449, writes: 'During the last year or more of Luny's life [he died 1837] he is said to have engaged the assistance of Gompertz, the diorama painter; and after his death either Gompertz or Mrs Haswell's son, or both, were employed for some months in completing and rendering marketable the large number of pictures left in various stages of progress. By this questionable operation the artist's reputation suffered, and the money value of his genuine work was depreciated.'

Exhibition hall panoramas:

(With Gompertz) 'Tour through Turkey and Syria', 'Burning of the Tower of London, Exhibiting Three Distinct Effects', 'The Holy Shrine of the Nativity at Bethlehem' (with three distinct effects), Cheltenham 1842. (With Gompertz) 'Panorama of Affghaun [sic] and the Cabul Passes', Bristol 1843. (With **Williams**) 'Campaign in the Crimea', Old Ship Assembly Rooms, Brighton, 1855.

Dioramas:

(With Williams) 'The Original Diorama of the Shrine of the Nativity', exhibited in the same show as their 'Campaign in the Crimea' (see above).

Hathaway

Panorama proprietor. Hathaway's Panorama of the Life of Christ, New Bedford and Boston, 1851-1852 - listed in Davis, p.227.

Havell, Daniel

Engraver. Address 16 Howard Street, Strand. Engraved 'Grampian Mountains from the Summit of Ben Cleuch', 1820, 1876.

Havell, Robert, Junior (1793-1879 [1878? according to Fielding])

Artist, engraver, print publisher, and printseller. Born in Reading, Berkshire, 25 Nov. 1793. Worked with his father, Robert Havell Senior, their firm in what is now part of Tottenham court Road being styled Robert Havell & Son. Drew a long strip panorama of London from Vauxhall Bridge to Wapping, which was marketed as a rolled aquatint, pulling out of a varnished treen case. This was published in 1822 by **Rodwell & Martin** and in 1823 by R. Havell & Son. (An edition was also published with a French title, and with the publishers being given as Treuttel and Wurtz, Treuttel Junior., and Richer, 30 Soho Square, London). Also in 1823 father and son engraved 'The Entrance of Port Jackson and Part of the Town of Sydney, New South Wales', after Major **James Taylor**. It was published by Messrs **Colnaghi & Co.** The London panorama was followed by two publications of similar format, the 'Costa Scena, or a Cruise along the Southern [in fact the North] Coast of Kent', 1823, which depicted the scene from Greenwich to Calais; and a 'Coasting View of Brighton', 1824. Father and son also published in 1825 a 'Naturama, or Nature's Endless Transposition of Views on the Thames' – a myriorama consisting of 18 cards, designed to be arranged in any order and still form one picture. The partnership with Havell Senior was dissolved by mutual consent on 23 June 1828. In 1831 Robert Havell Junior moved the firm to new premises at 77 Oxford Street. By this time most of his energy was devoted to engraving the plates for J.J. Audubon's *Birds of America* series, though he still produced, for example, panoramas of Baden-Baden ([date]), Venice from a sketch by a British officer ([date]), Paris (1831, republished by G.W. Bessy, 1840), and the Rhine after drawings by R.J. Steiner (1837, republished by G.W. Bessy). He also engraved (but never got round to publishing) panoramas of Marseilles after Chapauy, Coblenz also after Chapauy, and Frankfurt-am-Main. In 1831 he published an 'Aeronautical View of London' based on an anonymous drawing made in c.18[...][check date I assigned to it for Museum of London panel], probably for a cosmorama-type entertainment. Havell's paper version was marketed with a collapsible cardboard rotunda equipped with peephole and lens. It was republished in 1836. In 1834 he published a panorama of St George's Sound, Western Australia after [...] Dayle; in 1836 a 'Panoramic View of Corfu', drawn from nature by **Major McNiven**; and in 1838 a 'Panorama of Tunbridge Wells', from 'an original sketch by a Lady.' He completed *Birds of America* in 1838 and emigrated to the United States in Sept. of the following year, initially settling in New York City. Drew, engraved, and published a 'Panoramic View of New York (Taken from the North River)' and 'Panoramic View of New York from the East River, both dated 1844. Also painted, engraved, and published a 'View of the City of Boston from Dorchester Heights' (1841), and a 'View of the City of Hartford, Connecticut' (1841). His New York address was 117 Fulton Street. In 1841 he moved to Ossining (today Sing Sing), and in 1857 to Tarrytown, both towns on the Hudson River. He recorded the river in oil paintings and at least one print – 'Niagara Falls', 1845 - became a member of the Hudson River School, and exhibited at the Academy of Design and the Art-Union. Died Tarrytown 11 Nov. 1879 [1878 according to Fielding].

Lit.: [...] Lane, [sporting prints book], pp. 45-51; Ralph Hyde, *The Rhinebeck Panorama* (London Topographical Society 1981); Ralph Hyde, 'Robert Havell Junior, Artist and Aquatinter', in *Maps and Prints: Aspects of the English Booktrade* (Oxford: Oxford Polytechnic Press 1984), pp. 81-108; *ODNB*?

Ports: [See article on portraits of RH in *PCQ*, 7 (1917), pp.298-304]

Havell, Robert, Senior (1769-1832)

Engraver, print publisher, and printseller. Born in Reading. In 1800 moved to London, setting up at 2 (later 3) Chapel Street. With Daniel Havell engraved a 'View of the City and Port of Messina', 1813. Engraved **William Havell**'s long view of Madras, 1821 [check it wasn't RH Jun who engraved it]. With his son, **Robert Havell Junior**, drew and engraved a series of twelve London aquatints, *Views of the Public Buildings and Bridges of London* (1821-1822). From 1823 worked with Robert Havell Junior as Robert Havell & Son. They published a myriorama entitled 'Natuorama: or, Nature's Endless Transposition of Views of the Thames' in 1825. In c.1825 they moved to 79 Newman Street. Took on the job of engraving the plates for *Birds of America* for J.J. Audubon. Dissolved the partnership with his son on 23 June 1828. Died 21 Nov. 1832 and buried in old St Pancras churchyard.

Havell, William (1782 -1857)

Artist. [...]. 9 Feb. 1816 set off for China. Visited Madras in 1820, and drew a long view of the city engraved by **Robert Havell Senior**, 1821. Died 16 Dec. 1857.

Lit.: *William Havell, 1782-1857* (Reading: Reading Museum & Art Gallery 1970 – catalogue of an exhibition held 20 Feb. – 21 Mar. 1970, with an introduction by Eric J Stanford.

Hawlett [Hewlett?], Carl

Entertainer. His Royal Marionettes featured in **Joseph Poole**'s No. 1 Myriorama Company's programme, Public Hall, Cockermouth, 1899; Victoria Pavilion, Winter Gardens, Morecambe, 1899.

Hay, Robert (1799-1863)

Pioneer of Egyptian exploration. Born 6 Jan. 1799 in Berwickshire. One of leading members of an archaeological expedition in Egypt, 1826-1838. His companions included **Frederick Catherwood** and **J. Bonomi** the Younger. [BL MSS Department have 49 large volumes of his Middle East archaeological drawings by Hay (Additional MSS 29, 812-29,860). In 2001 lent drawings for

two 360-degree panoramas of Thebes for exhibition at Luxor, executed in 1826 (reported in *LAR*, May 2001). Another slightly later 360-degree pencil and brown wash panorama of the district on six joined sheets drawn by Hay was auctioned at Christies, S. Kens., 2 Nov. 2010, lot 191 (illustrated pp.106-107). It was inscribed 'Thebes' on the tm reverse). Speak to Dr Michelle Brown at BL and establish if theirs related to Bonomi/Catherwood image of Thebes. See also letter from Neil Cooke to me, 8 May 1989, in Leicester Square Panorma file. Also have a look at his his diary there if for right period i.e. c.1833-1834]. Died Amisfield, East Lothian 4 Nov. 1863.

Hayes, Miss Nelly

Entertainer. Performed in '**Hamilton's** Latest Excursions at Home and Abroad...[including] the Heroic Defence of the British at Rorke's Drift', Surrey Masonic Hall, Camberwell New Road, London [c.1880].

Hayne (sic, Haynes intended?)

Panorama proprietor.

Exhibition hall panoramas:

'Grand Moving Canvas Panorama Illustrating the Explorations of Dr Livingstone, Sir S.W. Baker, and other Eminent Travellers in Abyssinia and South Central Africa', Cheltenham, 1870.

Haynes, Mr

Architectural draughtsman. Assisted **J.R. Smith** painting 'Gigantic Tour of Europe' moving panorama, 1852.

Hays, Barton S. (1826-1914)

Portrait painter and panorama artist. Began his career as a portrait painter in Wingate, Covington, and Attica, Ohio. The *Brooklyn Eagle*, 21 July 1853, described him as a 'promising young artist of Covington, Indiana', and announced that he was painting a panorama of *Uncle Tom's Cabin*. In fact may have painted two panoramas of the subject. Moved to Indianapolis and went into partnership with a dauerreotypist, William Runnion, and continued as portraitist. Later moved to Minneapolis where he painted still life.

Hayward, John Samuel

Floorcloth manufacturer and amateur artist. Owned factory in Newington Causeway. Oettermann suggests he may have assisted Thomas Girtin in painting the Eidometropolis. Visited Paris 1801. Helped **Joshua Cristall** in painting his panorama of Constantinople, and seems to have assisted **James de Maria** in

painting his panorama of Paris. Later Secretary of the Water Colour Society.

Heath, Henry (fl.1824-1850)

Caricaturist. Brother of William Heath [?] Worked for **W. Spooner** and **C. Tilt**. Drew 'The Book of Etiquette', a continuous strip dealing with the rules of etiquette, c.1830.

Heath, Boxley

Lecturer. Acted as 'guide' at **Hamilton**'s diorama (i.e. moving panorama) of an Excursion to the Continent & Back', St George's Hall, Portsea, 1868; Jersey, 1869. A reviewer remarked on the quantity of Heath's useful information, his humorous sketches and anecdotes, and the songs he sang apropos of certain scene he described. 'It would be an advantage, however, if he spoke rather more slowly and distinctly', *Jersey Times* (28 July 1869).

Heath, W.

Panorama artist.

Theatre panoramas:

Sadler's Wells:

'Panorama of the Battle of Waterloo', 1818.

Heckie, Thomas

Described on handbill as having been 'devotedly attached to Dr Kane during his perilous [Arctic] adventures.' 'Rendered assistance' to **John Treadwell** when his moving panorama, 'Dr Kane's Arctic Voyages Illustrated', was performed at the Melodeon, Washington Street, Boston, 1857.

Heffelodenfeld

Panorama artist. Member of the crew of artists in Munich which painted **E.P. Fleischer**'s 'Battle of Waterloo' panorama, 1889.

Heilge, George

Theatrical scene-painter, and panorama painter. Described in advertisements as 'The Prince of American Artists.' Worked for some years in New York before moving to Philadelphia. Artist responsible for **Beale & Craven**'s 'Panoramic Voyage to California and Return', a gold-rush panorama exhibited in New York in 1850. In 1856 he painted a panorama of **Elisha Kent Kane**'s Arctic explorations. The principal source for its tableaux were the illustrations by **James Hamilton** which appeared in Elisha Kent Kane's narrative, *The U.S. Grinnell*

Expedition in Search of Sir John Franklin (New York: Harper & Bros 1853). The panorama's proprietor was **Dr E. Beale**. In publicity it was stated that that the panorama travelled to Europe, and was exhibited in 1859 at the Gallery of Illustration, Regent Street, where it was patronised by Queen Victoria, Prince Albert, the Princess Royal, the Prince of Wales, and Lady Franklin. The publicity also stated that the panorama was based on 'private drawings and sketches furnished by the late Dr Kane.' His 'Great Mammoth Panorama and Diorama of the World, or Cration and Deluge', was exhibited at the Atheneum, Brrokly, in 1864. According to puyblicity it had cost \$36,000 to produce.

Lit.: Groce and Wallace, p.306; Potter; Potter & Wamsley

Heine, Friedrich Wilhelm (1845-1921)

Figure, mural, and panorama painter. Born in Leipzig, son of Wilhelm Heine (1827-1885), a noted military painter. Studied at the Academy of Arts, Dresden, and became a stage painter in 1848. In 1849 went to America where he joined Perry's Expedition to Japan from 1851-1856 as [official?] artist. In 1859 he joined the Prussian Expedition to East Asia. From 1861 he took part in the American Civil War and rose to the rank of general. After the Civil War served as American Consul in Paris, Liverpool, and Dresden. War correspondent and sketch artist with the Prussian Army in Austria, and field artist in the Franco-Prussian War. As a result of his reputation as a war artist, invited to Milwaukee to supervise the figure painting section of the American Panorama Co. Their studio building stood at 628 Wells Street. With Lohr and Wehner responsible for a 'Storming of 'Battle of Missionary Ridge' panorama, also known as 'The Battle of Chattanooga', which 'circulated through Chicago (1885), Cleveland (1886), Philadelphia (from 1885 on), San Francisco (1888), Cincinnati (1886), and after that in Toronto' (Oettermann, p.[...]). [In fact two versions]. Commissioned with **August Lohr** to undertake the 'Battle of Atlanta' panorama. In this operation acted as Supervisor of Production and was in charge of the master composition. Heine and Lohr made an exhaustive reconnaissance of the battlefield in the summer of 1885, in the company of the *Harper's Weekly* campaign artist, **Theodore R. Davis**. [Again, two versions]. With Frosch, Lohr, and others, responsible for a 'Jerusalem on the Day of the Crucifixion' panorama, exhibited in Buffalo, NY, 1888, etc. [Also another version]. [Also with Lohr painted 'Christ's Triumphal Entry into Jerusalem']. With August Lohr took over William Wehner's American Panorama Company renaming it Lohr & Heine Co., and later the Milwaukee Panorama company. In 1888 opened the Heine School of Art, Milwaukee. Died Milwaukee.

360-degrees panoramas:

(With August Lohr) 'Battle of Chattanooga', Chicago, 1885; Cleveland, 1886; Philadelphia, 1888; San Francisco; 1888, Kansas City [n.d.]. (With August Lohr) 'Battle of Atlanta', Detroit, 1887; Atlanta, GA, 1892- [1893?? – check] (still there in Grant Park)

Lit.: Thieme-Becker; Oettermann; Hannah Heidi Levy, *Famous Wisconsin Artists and Architects*; Peter C. Merrill, *German American Artists in Early Milwaukee: A Biographical Dictionary*; Peter Hastings Falk, *Who Was Who in American Art: Artists Active 1898-1947*. [In letter of 16 Sept. 2004 to EBM Mrs Lea Heine, great-grand-daughter of Heine, reports that 'much work is being done in translating the diaries of ... Friedrich W. Heine. For more details you may want to contact the West Bend Art Museum.' EBM reports that there are 15 volumes of diary. The Milwaukee County Historical Society, the State Historical Society of Wisconsin, the Goethe Institute Wisconsin, and the Max Kade Institute for German Studies are working on a German transcription with an English translation [under?] Dr Samuel Scheibier, Milwaukee School of Engineering.

Port.: Features in a photograph with a group of German Milwaukee panorama artists, 1886, in the collection of Wisconsin Historical Society. The 'Battle of Chattanooga' forms its backdrop. Also in group portrait of artists responsible for 'The Battle of Manila Bay' panorama, *Milwaukee Sentinel*, 14 May 1899.

Henneberg, Mr

Panorama proprietor. Proprietor of 'Panorama of the Swiss Alps', exhibited at the World's Columbian Exhibition, Chicago, 1893. Descriptive booklet for it states: 'Mr Henneberg of Geneva could not have chosen three artists [**Eugène Burnand**, **Auguste Baud-Bovy**, and **Francis Furet**] better qualified to paint a panorama of the Bernese Alps. Himself a man of taste, this pioneer divined that an enterprise of this kind, entrusted to experienced talent, was sure of obtaining a complete success. And indeed in Paris success has already smiled upon this great work of art and patriotism, of which Mr Henneberg was the intelligent and courageous promoter. The honour of it belongs primarily to him.' The *Brooklyn Eagle*, 23 Oct. 1892, reported that the panorama was being painted in Paris by the three artists plus 12 assistants, and that a special lighter was being built to convey it to Le Havre.

Hennings, John (1835-1898)

Australian theatre scene-painter and panorama artist. Born in Bremen, Germany on 6 July 1835. Apprenticed to a Dusseldorf house decorator at the age of fourteen. Attended art classes at Düsseldorf Academy of Arts studying perspective and architectural drawing. Gained further experience in scenic and architectural design in Vienna. Working in Belgrade when war broke out between Abdul Mejid and Nicholas of Russia. War created employment difficulties. Lured to Australia by gold rush news and by immigrant brother. Arrived in Australia 1855. After unsuccessful stint on the Ballarat diggings found work as scenic artist at George Coppin's Olympic Theatre, Stephen Street, Melbourne. By 1857 was at Theatre Royal where he was principal scenic artist until 1880s, painting sets for plays, opera, and pantomime. These included moving panoramas for the pantomimes. With **Benjamin Tannett** painted, or more probably restored, **Mr**

Birch's 'Holiday Trip' moving panorama. Painted a satirical moving panorama, 'Life on the Gold Fields', for the singer and humorist, **Charles Thatcher**. Involved in production of three-dimensional pleasure garden panoramas for Cremorne, Melbourne. In 1892 commissioned to enlarge and paint **Samuel Jackson's** 1841 360-degree panorama of Melbourne for 500 guineas. The resulting cyclorama, measuring 3.96 by 36.6 metres, was hung in the Eastern Annex of the Exhibition Building (the building constructed for the International Exhibition, 1880 and re-used for the Centennial Exhibition, 1888). It opened to the public on 23 Sept. 1892 and remained on show until 1918. The panorama survives in store today in the La Trobe Picture Collection of the State Library of Victoria. In 1893 the Trustees of the Exhibition Building commissioned Hennings to construct an 'Egyptian Tomb Facsimile.' Hennings was also responsible for the scenery in the Goldseekers Bush Scene diorama (boxed-in scene with three-dimensional figures) at the so-called 'South Kensington' section of the Eastern Annex. Hennings died Melbourne 3 Oct. 1898. He was considered by Barry Sullivan, English tragedian, as 'worthy of rank with the **Beverleys**, **Telbin**, and **Grieve**, and others of equal position in the old world.'

360-degree panoramas:

'Early Melbourne', Victorian Exhibition, Carlton, 1892.

Theatre panoramas:

Theatre Royal, Melbourne, Australia:

'British Isles', 1863; 'Duke of Edinburgh's Journey to Australia', 1868. 'Hull to Lisbon', 1868. 'Progress of Melbourne', 1869. 'Arrival of Cerberus', 1870. 'Sydney to Washington', 1871. 'Overland Route from England to Australia', 1872. 'Shah of Persia in England', 1873. 'Prince of Wales's Route to the East', 1875. 'Round the World in Three and a Half Minutes', 1876. 'Russo-Turkish War', 1877. 'Beauties of the Rhine', 1878. 'Melbourne to Sydney', 1879. 'London to Melbourne', 1880. 'Scenes of London', 1881. 'The Egyptian War', 1881. 'Voyage of the Betsy Jane', 1891.

Theatre Royal, Sydney:

'Egyptian War and Bombardment of Alexandra', 1883

Exhibition hall panoramas:

(For Charles Thatcher) 'Life on the Gold Fields', Lyceum, Bendigo, 1867; Polytechnic, Melbourne, 1867; Theatre Royal, Castlemaine, 1868; Daylesford, 1868; Maryborough, 1868; Ballarat, 1868. 'Robinson Crusoe', Orderly Room, Bendigo, 1871.

Pleasure garden panoramas:

Cremorne Gardens, Melbourne:

(With **Arragoni**, **William Pitt**, and **William John Wilson**) 'Mount Vesuvius and the City of Naples', 1856. (With William Pitt, **E. Opie**, and William John Wilson) 'Bombardment of Canton', 1857-1858.

Pyrotechnic spectacles:

(With **W. Mills**, **Harry Grist**, and **Kneebone**) **James Paine**'s 'Great Fire of London', Friendly Societies' Gardens, Melbourne, 1890.

Lit.: *Victorian Men of the Time*, 2nd edn. (Melbourne: [...] 1882); Colligan (1987); Mimi Colligan, 'Full Circle: The Cyclorama of Early Melbourne, 1892-1920', *La Trobe Library Journal*, 13 (1993), pp.1-11.

Henri, G.H.

Entertainer. Performed with **L.D. Poynter** at Poole's panorama, held at the hall adjacent to Agricultural Hall, Islington, May 1882. The two men 'kept the audience in a roar', with their 'grotesque Negro business, which included some very good violin and violoncello playing' (*Era*, 6 May 1882, p.13).

Henry,

Panorama painter. With **Lennert**, **Bouton**, **Le Prince** and **Risler**, painted the figures on **Fortuné Liénard**'s 'Siege of Paris' panorama, 1875.

Henry, Mr & Mrs Wilfred

Vocalists. Described as 'mezzo soprano and baritone vocalists, sentimental and comic duettists' on bill for 'Charles William Poole's Colossal, Gorgeous, Glorious, Eclipse, New Myriorama – Sights of the World', Bow & Bromley Institute, London [n.d.].

Henshall, J.

Artist and engraver. Responsible for a 'Panoramic View of London and the Surrounding Country as Seen from the Upper Gallery of Saint Pauls Cathedral', a 360-degree steel engraving closely related to the key in J B Britton's *Brief Account of the Colosseum in the Regent's Park* (1829). In other words it is an engraving of **Thomas Hornor**'s panoramic painting.

Herman, Lt.

American ventriloquist and mimic. Performed at **William Henry 'Zulu' Thompson**'s 'Bombardment of Alexandria' panorama, Oddfellows Hall, Launceston, Tasmania, 1883. His entertainment was called, 'A Trip through Funland', and in it he introduced 'his comic family, in new songs and local hits.' He also performed in a moving panorama of the American Civil War that told the story from the Confederate standpoint, Apollo Hall, Bourke Street, Melbourne, 1880.

Herring, John Frederick, senior (1795-1865)

Animal painter. With **Harrison Weir**, drew the animals for **Thomas Grieve**, **William Telbin**, and **John Absolon's** 'Route of the Overland Mail to India', Gallery of Illustration, Regent Street, London 1850-1852, 1856; Dublin, 1852 [Prince's Theatre Royal, West Nile Street, Glasgow- copy? –check]; with John Absolon drew human and animal accessories for Grieve and William Telbin's 'Our Native Land', Gallery of Illustration, Regent Street, London, 1851.

Lit.: *Descriptive Booklet for the Route of the The Route of the Overland Mail to India* (London: Gallery of Illustration 1850); *The Route of the Overland Mail to India* (London: Atchey & Co. 1850); *Cassidy's Diorama of the Route of the Overland Mail to India* (London: G.W. Cassidy 1856)

Hess, [...]

Champion skater. Performed with Ashley and Smith at **Harry H. Hamilton's** 'Excursion to America', Hamilton's Royal Amphitheatre, Holborn, 1878.

Heyl, 'Professor'

Panorama painter. Described as being 'of the Court Theatre, Berlin.' Assisted **J.R. Smith** in painting 'Gigantic Tour of Europe' moving panorama, 1852. Given, with others, as painter of tableaux on '**Hamilton's** Excursion to the Continent and Back within Two Hours', Concert Hall, Nelson Street, Liverpool [c.1863] – same panorama?

Hervé, F., du Lorin.

Panorama manager. Described as being 'of the Cathedral of Notre Dame de Paris'. Managed the panorama, 'Paris: Before, During, and After the Siege, exhibited at the Panorama, Regent Street, Tichborne Street, opposite the Haymarket.[date?]

Hervieu, Augustin Jean (1794-1858)

French portraitist and historical painter, political refugee, and close friend and companion of Mrs Frances Trollope. Born near Paris. Studied in England with Sir Thomas Lawrence. Mrs Trollope established a bazaar in Cincinnati in 1829 modelled on London bazaars. Like the Egyptian Hall, Piccadilly, London, its architecture was outlandish, resembling a mosque but with Egyptian columns. (**William Bullock**, creator and owner of the Egyptian Hall, was currently living in Cincinnati). The mart of the bazaar was supplemented by a saloon for refreshments, a ballroom, an exhibition hall, and a rotunda. Hervieu supplied a painting of Lafayette landing at Cincinnati for the Exhibition Hall, and planned to paint a panorama of c.1500 feet, 'with endless vistas and portraits of local notables' (*Frances Trollope*, Heineman), for the rotunda. The bazaar was not a

success: the building became known as Trollope's Folly and was demolished in 1881.

Lit.: Clay Lancaster, 'The Egyptian Hall and Mrs Trollope's Bazaar', *Magazine of Art*, Mar. 1950; Helen Heinemann, *Mrs Trollope: The Triumphant Feminine in the Nineteenth Century* (Athens, OH: Ohio University Press 1979); Helen Heinemann, *Frances Trollope* (Boston: Twayne Publishers 1984). [Try *NYHS Dictionary of Artists in America*]

Hey, Paul

[...] Described as 'of the Munich Academy'. Created the faux terrain for **E. Berninger's** 'Egypt in its Grandeur' cyclorama, 1891.

Heywood, Charles

'Celebrated tenor.' Sang songs at **Harry H. Hamilton's** 'Excursion to America', Hamilton's Royal Amphitheatre, Holborn, 1878; and ballads and songs at Harry H. 'Hamilton's Grand Panstereorama of Passing Events', 1882.

Hibbert, Mr

Panorama proprietor. At sale of Raikes Hall buildings at Blackpool in 1901 purchased **P.D. Phillippoteaux's** 'Niagara.'

Hickey, Thomas

Member of **Elisha Kent Kane's** crew on his Arctic expedition. Served in late 1850s and in 1860s as lecturer with the combined **Beale-Goodwin** Arctic moving panorama, and appeared at the end of each performance in 'Esquimaux dress' and accompanied by Kane's old sledge dog. Travelled with **Edmund Beale** and **D.C. La Rue** to England, 1857-1858. Exhibits at the Arctic panorama included 'medals presented by Queen Victoria to Mr. Thomas Hickey.'

Hill, [...]

Panorama lecturer. Lectured with the **Kyle** and **May's** 'Pilgrim's Progress' moving panorama, painted in 1851 in New York by a group of artists associated with the National Academy of Design. It was reviewed when it visited Biddeford, Maine, USA in 1858. The reviewer concludes by saying that in a few months time the panorama would be taken to England. A version of the panorama survives in the York Institute Museum, Saco, Maine.

Hill, [...]

With **Smith, Child**, and **Clare** painted the tableaux on '**E. Bennett's** Colossal

Geographical Moving Diorama' of a trip from Charing Cross to Calcutta, concluding with the War in Afghanistan, performed at the Horns, Kennington, 19-20 Nov. 1878. The poster for the show describes them as 'eminent, far-famed and admired', and claims they had been connected professionally for a long period with the Royal Polytechnic Institute.

Hill, [...]

Panorama proprietor.

Exhibition hall panoramas

'Hill's Overland Route to India', Edinburgh, 1855.

Hill, Capt.

Panorama proprietor. Same man as Hill above?

Exhibition hall panoramas:

'Capt. Hill's Tour in Spain', Linwood Gallery, Leicester Square, London, 1853.

Hill, E.

Contributed to the selection of music and singing accompanying J. **Barnes's** 'Diorama' (a 48-scene moving panorama) exhibited in the Temperance Hall, Epworth, 22 Aug. 18[...].

Hill, Henry Willaim (1852-1914)

Architect. Born 29 Jan. 1852 in Elmshorn, Germany. Educated at Institute of Technology and Polytechnicum, Hamburg. Arrived in Chicago 1872. Formed partnership in 1875 with James J. Egan as Egan & Hill; in 1881 with Augustus Bauer as Bauer & Hill; and in 1894 with Arthur Woltersdorf as Hill & Woltersdorf. Fellow of the American Institute of Architects. Bauer & Hill were the architects of the rotunda at 401 Wabash Ave, Chicago, erected 1883. Died Elmshorn Aug. 1914.

Lit.: *The Book of Chicagoans* (Chicago: A.N. Marquis Co. 1917)

Hill, Robert

Artist. Responsible for the tableaux on **Bennett Brothers'** 'Grand New Diorama...[of the] Stately March of H.R.H. the Prince of Wales...through the...Indian Empire', Assembly Rooms facing Clapham Road Station, London, 1886.

Hillyard, H. [Same as Henry below?]

Scene-painter at Theatre Royal, Edinburgh. Painted moving panorama of 'Bonaparte in Egypt', exhibited at a rotunda opened on the Mound, Edinburgh, in 1830.

Hillyard, Henry [same as Henry Hylliard?]

Panorama painter. One of the artists responsible for painting 'Townsend and Orr's Hudson River Panorama', 1849. [check spelling not Hilliard – spelt such by Avery, p.263 – no, should be with an 'y'].

Hillyard, J.

Davis, p.57, refers to J. Hillyard's dioramic scene, 'The Departure of the Israelites.'

Hilšer, Theodor (1866-1930)

Artist. Assisted **Luděk Marold** painting 'The Battle of Lipany' panorama, 1898.

Hinchcliffe, S.

Principal mechanist at **J.H. Drake's** 'Great Moving Diorama entitled Grand Excursions from London to India...', Town Hall, Portobello [c.1875?].

Hine, Henry George (1811-1895)

Illustrator, cartoonist, watercolourist. Born in Brighton, and largely self-taught. Apprenticed to Henry Meyer, the stipple engraver. Worked for Landell's firm as a wood engraver. Contributed regularly to *Punch*. Responsible for the etched strip-panorama, 'The History of a Bill of Accommodation', published by **Ackermann & Co.** [n.d.], and for another in identical format, 'The Tale of a Crab!', the story of an escaped crab identified by ignorant country folk as a Roman Catholic [n.d.]. In later life he became a serious landscape watercolourist. Died London 16 Mar. 1895.

Hingston, Edward Peron

Show agent and theatre manager. In 1867 acted as agent for the provincial tour of a troupe of Japanese acrobats. Declined to act as agent to Mark Twain. Engaged by Spier & Pond, caterers to theatres and railway stations. Met **Charles Farrer Browne** (i.e. Artemus Ward) in 1861, and in 1863 accompanied him to San Francisco, stopping at Nevada and visiting Salt Lake City. Managed the launch of 'Artemus Ward Amongst the Mormons' panorama in New York in 1864 at Dodsworth Hall, Broadway. Also acted as Browne's agent when he brought his 'Artemus Ward among the Mormons' panorama to London in 1866. With the

playwright, T.W. Robertson, produced books, lectures, etc. on Browne's Mormon panorama.

Lit.: Judd (2) [A. Mihara reports Sept. 08 that she is contributing a series of articles on Hingston to *The Rising Generation*, Tokyo].

Hiron, [...]

Panorama proprietor.

Exhibition hall panoramas:

'Grand Illuminated Diorama of Turkey and the War', Cheltenham, 1876.

Hittorff, Jacques Ignace

Architect. Pupil of Charles Percier. Visited the Colosseum in Regent's Park, London to study its design. Designed rotunda for **J.C. Langlois** in the Champs-Elysées. It opened in 1839 and was pulled down in 1857. Also architect of the Gare du Nord. Author of *Description de la Rotunde des Panoramas, Élevée dans les Champs-Elysee* (1842).

Lit.: [...]

Hodel, E.

Painter, proprietor of Maler Hodel's 'Grosses Alpen-Diorama', near the Lion Monument, Luzern.

Hodgson & Co.

Stationers and theatrical publishers. Occupied premises at 43 King Street, Snow Hill and then 43 Hollywell Street before settling at 10 Newgate Street in the summer of 1822. Listed in London directories 1823-1824 at that address. The company consisted of William Hodgson and William Cole. They dissolved their partnership at the end of 1824. Publishers of two myriorama games, both entitled 'Polyorama, or Endless Changes of Landscapes', and both printed by lithography. One, however, is housed in a slip-case, dated 1824; the other is housed in a box, undated.

Hogarth, J.

Publisher. Printseller, and picture-frame maker to H.R.H. the Prince of Wales, 5 Haymarket, London. Published folded panorama, 'To the Pyramids', 1863.

Holland, Joseph

Scene-painter. Painted 'Columbian Panorama' showing New York from the cupola of the Park Theatre, 1808.

Holland, Miss Trixy

Entertainer. Described as 'comedienne and expert top boot dancer' in 'Hamilton's New Excursions' [n.d.].

Hollingshead, John (1827-1904)

Theatre manager and author. In 1886 acquired the Westminster Panorama, York Street, London on behalf of an American syndicate who needed a venue for displaying **Paul Dominique Philippoteaux's** 'Falls of Niagara' panorama. It opened as 'Niagara in London' 12 Mar. 1888, the premises being renamed Niagara Hall. It was sufficiently successful for Hollingshead to open a duplicate of it in the Avenue du Bois de Boulogne, Paris, 1889 (the year of the Paris Exposition), but that venture was not a success. 'Niagara in London' was replaced in 1890 by the Buffalo Cyclorama Company's 'Jerusalem on the Day of the Crucifixion' by **Karl Frosch** at Niagara Hall, York Street. **Fishburn & Co**, who owned the UK copyright on Piglhein's panorama of the same subject, took legal action restraining **J. Hollingshead** and the Buffalo Cyclorama Company from continuing to exhibit Frosch's work on grounds of infringing copyright (see *Era*, 31 Jan. 1891). Died 26 May 1872 [check].

Lit.: John Hollingshead, *My Lifetime* (London: Sampson Low, Marston & Co. 1895); *ODNB*.

Ports.: List of likenesses in *ODNB*.

Holloway, George

Entertainer. Described as 'Indisputably electrifying expert on an unsupported perpendicular ladder' in programme for **Harry H. Hamilton**: Rambles Abroad, Free Trade Hall, Manchester [c.1895].

Holtum, Miss

'The champion lady juggler.' Performed in **Harry H. Hamilton**: Rambles Abroad, Free Trade Hall, Manchester [c.1895];

Hood, Marion *see* **Isaac, Marion**

Hook, William M.

Panorama painter. With **James R. O'Neal** painted '**Gardner & Kiser's** Grand

Mammoth [moving] Panorama of the Missouri River, Kansas, Trip Across the Plains to Pike's Peak and Utah', exhibited Leavensworth, KS, 1860-1861.

Horner, Mr.

Artist. Embellished the drop scene and panels at the Cyclorama of the Lisbon Earthquake, Colosseum, Regent's Park, London, 1848, 'after Raphael and other great masters.'

Hornor, Thomas (1785-1844)

Land surveyor, topographical artist, landscape gardener, panorama artist, panorama proprietor. Born 12 June 1785 into a Quaker family of grocers in Lowgate, Hull. Instructed in land surveying and engineering by his brother-in-law, William Johnson. Carried out cartographic surveys in London and South Wales. Address at this time 3 Church Court, Inner Temple, London. During 1820-1822 [check] made drawings for a panorama of London from the summit of St Paul's Cathedral, when permitted to in 1821, using a cabin-studio erected on a platform over the Ball and Cross. Initially his intention was to publish prints. With financial help from the Lombard Street banker, Rowland Stephenson, however, he was able to commission **Decimus Burton** to design and construct a panorama rotunda, the Colosseum, at the south-east corner of Regent's Park. **Edmund Thomas Parris** took charge of painting. In 1822 Hornor moved to 2 Robert Street, and in 1825 to 10 Royal (i.e. Adelphi) Terrace. The Colosseum was opened on 10 Jan. 1829, though the painting was not completed until 29 Nov. 1829. Hornor, in debt, emigrated to the U.S. early in 1829, settling in New York City. Drew for publication a panorama of New York (never completed), and a view of Broadway (published 1836), and painted other American cities. Died in poverty (and according to one account, insane) in 1844 and buried in the Friends Burial Ground, East Houston Street, New York.

360-degree panoramas:

'Panorama of London', Regent's Park Colosseum, London 1829-1864; Colosseum, Broadway and 35th Street, New York 8 Jan. 1874-?; Colosseum, Broad and Locust Sts, Philadelphia, 1876 (held in reserve with the promise that it would be exhibited 'in due order').

Author of *Description of an Improved Method of Delineating Estates, with a Sketch of the Progress of Landscape Gardening in England* (London: [...] 1813); and *Prospectus: View of London and the Surrounding Country taken with Mathematical Accuracy from an Observatory...* (London: T. Hornor 1822 and 1823).

Lit.: J[ohn] B[ritton], *Brief Account of the Colosseum* (London: Printed for the Proprietors 1829); *Description of the Colosseum as Re-Opened in MDCCCXLV ... with Numerous Illustrations and Eight Sections of the Panorama of London*

(London: Printed for J. Chisman 1846); E. Jenkins, 'Thomas Hornor', *Stewart Williams' Glamorgan Historian*, 7 (1971), pp.37-50; Ralph Hyde, 'Thomas Hornor, Pictural Land-Surveyor', *Imago Mundi*, 29 (1977), pp.23-34; Ralph Hyde, *The Regent's Park Colosseum* (London: Arthur Ackermann Publishing Ltd 1982); Ralph Hyde, 'The Colosseum in America', *The World of Panoramas*, pp.53-57 [Also try *NYHS Dictionary of Artists in America*]

Horsley, Mrs

Panorama proprietor. Panorama of battles of the American Civil War, Crystal Palace, 1877.

Horton, A.

Musical Director of **Gompertz's** moving panorama illustrating the the American Civil War when announced for Jersey, 1865. Bandmaster at Messrs Pooles' 'Colossal Excursions Round the World' moving panorama, Circus, Grimsby, c.18[...].

Horton, John S.

Artist and engraver. Responsible for the paper panorama, 'View of St Augustine, East Florida' [c.1856].

Horton, William

Performer on the pianoforte and harmonium. Played in **Poole & Young** panorama, Waterford, Ireland, Dec. 1877. Provided 'national music' for 'Hamilton's Latest Excursions at Home and Abroad...[including] the Heroic Defence of the British at Rorke's Drift', Surrey Masonic Hall, Camberwell New Road, London, c.1880. Witness to the codicil of **G.W. Poole's** will.

Hotop, Franz Josef

[...] Described as being 'of Dresden'. On 1 Feb. 1885, with **Josef Halder** of Munich, founded a company to produce a panorama of the Crucifixion.

Hough, Mr

Lecturer. Acted as lecturer at 'Brewer's Magnificent Moving Panorama of those Wonders of the World...', Gallery of Illustration, 14 Regent St., London, 1859.

Houlston, T.

Publisher. With **E. Wallis**, **J.H. Banks**, and **Ackermann & Co.** published 'A Cosmoramaic View of London', 1843.

Howard, [...]

Panorama proprietor.

Exhibition hall panoramas:

(With **Ball**) 'Diorama [of] Life and Scenes Ashore and Afloat', Cheltenham, 1873.

Howard, Mr

Pianist at **J.H. Drake's** 'Great Moving Diorama entitled Grand Excursions from London to India...', Town Hall, Portobello [c.1875?].

Howarth, J.

Lecturer. Presented lecture with a moving panorama of Ireland forming part of an American variety show called 'The Hibernica', Melbourne, 1875. Travelled to New Zealand with the show in 1877.

Howe, Thomas (?-1856)

Cosmorama proprietor. 'Howe's Cosmorama', 202 High Street, Exeter was an attraction in the town from 1835 unto Howe's death in 1856. The show was open to all who spent one shilling or more at the Bazaar (from 1836 called Howe's Gothic Gallery). The first selection of cosmoramas consisted of the House of Lords on Fire, Calais Pier, Cowes, The Needles, Tintern Abbey, and St Michael's Mount, but the selection was changed regularly. .

Howe, James (1780-1836)

Portrait painter, painter of horses, panorama artist. Arrived in Edinburgh 1795. Trained as a house painter, but employed by Mr Marshall (probably **Peter Marshall**), 23 North Bridge, in painting his moving panoramas, being paid five shillings per hour [double-check this work for Marshall].

360-degree panoramas:

'Battle of Waterloo', York Place, Edinburgh, 1815-1816; Clyde Street, Glasgow, 1816.

Exhibition hall panoramas:

'Battle of Quatre Bras' (in six scenes), York Place, Edinburgh, 1816; Clyde Street, Glasgow, 1816.

Lit.: A.D. Cameron, *The Man who Loved to Draw Horses: James Howe 1780-1836* (Aberdeen: Aberdeen University Press 1986).

Howitt,

Artist. Provided sketches for tableau 10 ('Death of Burke') and tableau 13 ('Burke's Grave at Cooper's Creek') in **Thomas Clark** and **William Pitt's** 'Grand Moving Diorama of the Victorian Exploring Expedition.'

Howse [...]

[...] Assisted **H. Warren**, **J. Bonomi**, and **J. Fahey** in painting the 'Grand Moving Panoramic Picture of the Nile', 1849.

Hubbel, Amos

Panorama proprietor. '**Dr' Judd** describes him as 'a queer old character, who for a number of years exhibited a diorama called "The Burning of Moscow. " He travelled over the country with it in his own wagon, and did his own advertising after he arrived in a town where he was going to exhibit. At night he attended his own door until it was time to commence the exhibition.'

Lit.: Judd (2)

Hudson, George H.

Artist. Younger brother of **Samuel A. Hudson**. Assisted with the drawing of his 'Panorama of the Ohio and Mississippi Rivers' [date?]

Hudson, John

Paper-hanger, glass embosser, print publisher, and printseller, 85 Cheapside, London. Published topographical prints including one of the ruins of the New Brunswick Theatre, 1823; one of London Bridge, 1824; and a rooftop view of Cheapside, 1823, the roof on the right from which the view was taken being that over Hudson's premises. The *Index to British Military Costume Prints* (1972) lists two prints of the Mahratta War, published in 1819 by Hudson and D. McIntosh. John Hudson also published several sporting prints. Published 'The [Military] Review', 1820, and 'The Pilgrim's Progress Illustrated', (c.1820), both of them continuous aquatinted panoramas pulling out of treen cases.

Hudson, Ralph

Artist. Address given in Pigot's London Directory for 1827 as 89 Cheapside, London. Designed 'The Pilgrim's Progress Illustrated' (c.1820) for **J. Hudson**.

Hudson, Robert

Described as being 'of Hudson Bros. & Co. Ltd.' One of the five directors of the Sydney Cyclorama Company. Manager of the 'Battle of Gettysburg' cyclorama exhibited at the International Exhibition, Hagley Park, Christchurch, New Zealand, 1906-1907.

Hudson, Samuel Adams (1813-1877)

Tailor, landscape painter, panorama painter. Born 13 Feb. 1813 at Brimfield, MA as Samuel Adams Hitchcock. Began working life as a tailor, adopting the surname Hudson in 1836. Painted a 'Grand Panoramic View of the Hudson River.' Moved to Boston in 1840. In 1838 conceived of the idea of a panorama of the Ohio and Mississippi Rivers and spent ten years carrying it out, making four sketching trips up and down the rivers, with assistants who included his brother, **George H. Hudson**, most probably another brother, **William Hudson**, and **George W. Cassidy**. In 1847-1848 the painting was undertaken in a studio in Louisville, KY. In its final form Hudson's panorama consisted of four sections, each wound round a cylinder and unwound for display. It measured ten feet in height and was approximately 1,300 yards long. For a year after the public opening in Louisville Hudson travelled east and north, to Cincinnati and Baltimore and then up the East Coast as far as Boston, showing his picture at all major cities. On 19 Apr. 1849, during ten-day run at Troy, NY and immediately prior to a scheduled European tour, the panorama was destroyed by fire. However, a copy was also being toured by Hudson's assistant, George W. Cassidy. Shortly after, this 'The Giant Cyclorama of Cassidy & Co.', as it was called, travelled to Germany. (Oettermann, pp.325-327). Hudson later painted a panorama of the Gold Regions in California, 'from sketches taken on the spot, by artists accompanying the expeditions of Col. **Frémont** and Gen. Kearney.' From 1852 conducted a tailoring business in Boston. Took a trip to Springfield, IL where he died of dropsy 19 Feb. 1877.

Exhibition hall panoramas:

'Hudson's Grand Panoramic View of the Hudson River... from New York Bay to the Mouth of the Mohawk River', St Louis, 1848. Panorama of the Ohio and Mississippi Rivers (*version toured by Hudson*), Louisville, 1848; College Hall, Cincinnati, 1848; Franklin Hall, Baltimore, 1848; Apollo Rooms, 410 Broadway, New York, 1848; Temple, New Haven, 1848; American Hall, Hartford, 1848; Franklin Hall, Providence, RI, 1848; Amory Hall, Woonsocket, RI, 1849; Waldo Hall, Worcester, MA, 1849; New Haven, 1849; Hampton Hall, Springfield, MA, 1849; Morris Hall, Troy, NY, 1849; (*version toured by George W. Cassidy*) Amory Hall, Boston, 1848; Wentworth Hall, Lowell, 1848-1849; Exchange Hall, Portland, 1849; State Street Chapel, Augusta, 1849; Market Hall, Bangor, 1849; Leipzig, Germany, 1850; Saale der Tonhalle, Hamburg, 1850. 'Great American Panorama of the River St. Lawrence', Marshall's rotunda on the Mound, Edinburgh [...]. 'Grand Historical Moving Picture of the Valley of the Hudson', Marshall's rotunda on the Mound, Edinburgh [...]. 'Original Panorama of the Gold Regions of California', Wentworth's Hall, [town not specified] [n.d.].

Lit.: Joseph Earl Arrington, 'Samuel A. Hudson's Panorama of the Ohio and Mississippi Rivers', *Ohio Historical Quarterly*, 66 (1957) p.355 .

Hudson, William

Artist. Brother of **Samuel A. Hudson**, and believed to have assisted with the drawing of his 'Panorama of the Ohio and Mississippi Rivers'[date?].

Huggins, William John (1781-1845)

Marine artist. Marine painter to William IV. 'Wampoo in China', a cosmorama view exhibited at the Royal Cosmorama, Thames Tunnel in c.1848, was stated to have been 'taken on the spot by the late W.J. Huggins.'

Hugo, Charles

[...]. Described by **Benjamin Champney** as 'a decorative artist of great cleverness.' He helped Champney during his visit to Paris in 1848 begin his 'Grand Panoramic Picture of Rhineland' (see Champney's *Sixty Years' Memories of Art and Artists* (Woburn, Mass 1900).

Hullmandel, Charles Joseph ([...]-[...])

Lithographic printer. Printed 'Four Panoramic Views of Edinburgh', by **Lady Elton** (née Mary Stewart), drawn on stone by **W. Westall**, and published by **R. Ackermann**, 1823. [Add information from Twyman, etc.]

Lit.: Obit.: *Art Journal* [...] (1851) p.30; M. Twyman, *A Directory of London Lithographic Printers, 1800-1850* (London: Printing Historical Society 1976)

Humphrey, [...]

Artist. Assisted **Gerhardt Nielson** painting a panorama of Niagara Falls, exhibited in a rotunda at the Corner of 19th Street and 4th Avenue, New York (opening reported in *NY Times*, 7 Apr. 1892). The scene consisted of the view from the tower on the museum in Queen Victoria Park on the Canadian side of the Falls.

Humphreys, James Charlton

Sold the National Panorama, Ashley Place, London in Nov. 1891 to the Victoria Panorama Company.

Hunsicker, Cpt Joseph L.

Panorama manager. In 1888 was the American manager of Niagara Hall, York Street, London where **P.D. Philippoteaux's** 'Niagara Falls' panorama was being exhibited.

Hunter, William S., Junior

[...]. Author of *Hunter's Panoramic Guide from Niagara to Quebec*, (Boston and Cleveland: J.P. and H.P.B. Jewett 1857). In this appeared a wood-engraved folding panorama with inset views, drawn by **Alfred R. Waud**, engraved by **John Andrew**.

Huntington, Daniel (1816-1906)

Portrait, historical, allegorical, and biblical painter, printmaker, and panorama artist. Born in New York 14 Oct. 1816. Member of the National Academy of Design, and its President, 1862-1870 and 1877-1890. Exhibited 'Pilgrim's Progress' at Granite Buildings, New York, Mar. 1843. Painted portrait of **Thomas Cole**. Produced a print series entitled 'Mercy's Dream', and exhibited a painting entitled 'Mercy Fainting at the Wicked Gate' at the NAD, 1847. Permitted the copying of 'Mercy's Dream' and 'Christiana and her Children' for a tableaux on **Kyle and May's** 'Pilgrim's Progress' panorama, and contributed to 'They Lost their Way in the Shadow of Death' tableau on the same panorama; exhibited New York 1850, then toured. (A second version of the panorama survives at the York Institute Museum, Saco, Maine). Died New York 18 Apr. 1906.

Lit.: [Try *NYHS Dictionary of Artists in America*]

Hurst & Robinson

Their imprint, with J. Dickinson's, appears on the portfolio label for T.M. Baynes' lithographic 'View of the North Bank of the Thames from Westminster Bridge to London Bridge, Shewing that Publishers Part of the Improvements Suggested by Lt. Col. Trench which is Intended to Carry into Execution' (1825).

Hurwitz, Mr

Decorator. Described as 'of Southampton Street, Strand'. Decorated the Regent Gallery, 69 Quadrant, London for Charles Marshall's Napoleon panorama, 1853.

Hussey, F.

With **Mrs Lingard**, **Anita Mitchelle**, and **David M'Andrew** provided musical selections with **George Lingard's** moving panorama, 'The Royal Diorama of Scotland', Launceston, Australia, 1886.

Hyder, William

Panorama mechanist. Served as mechanist at 'The Great Zealandia Exhibition of New Zealand', Academy of Music, Wellington, New Zealand, 1880.

Hylliard, Henry

Panorama artist. Assisted 'by eminent scenic artists', he painted 'Hylliard's Grand Panorama of the Hudson River.' Its proprietor was **E. Lott**. According to the advertisements it covered 10,000 square feet of canvas, cost over \$30,000 to produce, took over three years to be painted, and consisted of six cylinders of canvas. It was exhibited at Montague Hall, Brooklyn, 1851..

***Illustrated London News***

Panoramas published in the *Illustrated London News* included the wood-engraved 'Grand Panorama of the Great Exhibition of All Nations', 1851, which was re-issued rolled on a wooden spool with a linen wrapper.

Immanuel, Mr.

In c.1814 was exhibiting 'velvet paintings' including 'An Officer of the Don Cossacks', 'A Private Cossack of the Ouran Mountains', and 'A Party of Cossacks Attacking a Body of French Infantry.' Also a bust of the Cossack Hetman, Count Platoff.

Lit.: *Mr. Immanuel's Panoramic Exhibition of Velvet Paintings* (London: Printed by Thompson [c.1814])

Ingram, Cooke & Co.

Publisher. Published 'Panorama of the Thames from Windsor to the Nore' [1853].

Ingrey & Madeley

Publishers of the paper peepshow, 'Viorama, or the Way to St. Paul's', 1825. Ingrey & Madeley functioned from 310 Strand, London, U.K.

Irwin, Revd William H.

Missionary and panorama lecturer. According to handbill, resided for fourteen

years amongst slaves. Lecturer with the 'Grand Moving Panorama Illustrative of the Great African and American Slave Trade', performed at the Cosmorama Rooms, 209 Regent Street, London [n.d.].

Isaac, Marion

According to Rendle, Marion Isaac, better known as Marion Hood, began her career working with a travelling panorama before her success in London West End theatres.

Isherwood, (Henry?)

Panorama artist. One of the artists responsible for the painting of '**Townsend and Orr**'s Hudson River Panorama', 1849.

J

Jacob, Stephen (b.1846)

Panorama artist. Student of Bonnat.

360-degree panoramas:

(With **Théophile Poilpot**) 'Charge of Balaclava', Royal London Panorama, Leicester Square, London, 1881.

Jackson, Mr

Musician. In c.1864 played the violin and cornet in the afternoon and evening showings of the 'London by Day' and 'London by Night' panoramas at the Colosseum, Regent's Park, London.

Jackson, George W.

Bookseller and panorama proprietor. With **Frederick Catherwood** owned and ran the panorama rotunda erected in 1838 at the corner of Broadway and Prince Streets, New York. The building was destroyed by fire on 31 July 1842.

Jackson, Samuel (1807-1876)

Architect, builder, and panorama artist. Born in London. Emigrated to Australia in 1829. Set up as a builder in Launceston, and acquired an architectural practice there. Designed many buildings in Melbourne and Geelong, including Melbourne's original Scots Church. In 1841, from the partly-built Scots Church, he drew a 360-degree panorama of Melbourne, measuring 45.7 x 548cm. This would serve as the model for **John Hennings**'s cyclorama of Melbourne, 1892.

Jackson's drawing survives in the La Trobe Picture Collection of the State Library of Victoria. He returned to London 1862, and died in Enfield, near London 7 May 1876.

Lit.: Kerr, pp.396-397; Mimi Colligan, [...], *La Trobe Library Journal*, 12 (1990), p.12; Mimi Colligan, 'Full Circle: The Cyclorama of Early Melbourne, 1892-1920', *La Trobe Library Journal*, 13 (1993), pp.1-11; Colligan (2002).

Jacques, M.P.

Artist.

360-degree panoramas:

(With **J. Donovan – son of E.**) provided sketches for **E. Donovan's** 'Panorama of Jerusalem', Fleet Street, London, 1816.

James, Charles James (1804-1888)

Theatre scene-painter, glass painter, panorama artist. Specialised in transformation effects. Died 2 Oct. 1888.

Theatre panoramas:

Queen's Theatre, 62 Warren Street, Fitzroy Square, London:

'Grand Diorama Embracing the Principal Scenes and Incidents Connected with Her Most Gracious Majesty's [i.e. Queen Victoria's] Visit to Scotland' ([...]). 'The Traveller's Ascent of Mont Blanc', 1840.

Lit.: DVSP

James, Charles (same as C.J. James? - or Charles Stanfield James?)

Panorama artist. Painted the major part of **C.B. Charles's** 'Franco-Prussian War; also Pictures of the Suez Canal and the Nile.' In Australia hailed in advertisements as 'the modern **Stanfield**' though his Middle East scenes were after sketches by **David Roberts**.

Exhibition hall panoramas:

(With **Alexander Meister** and **Renaud**) '**Staunton's** Original Panorama of Egypt, Nubia, & the Nile', Exeter, 1860. 'The Franco-Prussian War', Polytechnic Hall, Melbourne, 1871; Mechanics Hall, Geelong, 1871; Mechanic Hall, Ballarat, 1871; Lyceum, Bendigo, 1871; St George's Hall, Melbourne, 1871; School of Arts, Sydney, 1871.

James, E.

Panorama proprietor.

Exhibition hall panoramas:

‘New Grand Panorama Illustrating the Massacre at Delhi’, followed by ‘The Ascent of Mont Blanc’, ‘Panorama of the Chinese Empire’, and ‘The Tour Round the World’, Bedford [n.d.].

Janowski, I (1866-1942)

Polish painter and illustrator. Member of the team of Polish artists who painted **L. Boller’s** 360-degree ‘Tatry’ panorama, 1896. This panorama presented a view of the Tatra Mountains, seen from the peak of the Miedziany. With **Z. Rozwadowski**, in 1929 painted a ‘diorama’ of Lwów.

Lit.: SAP, vol. 3, pp.225-228

Jansa, Václav (1859-1913)

Artist. Assisted **Luděk Marold** painting ‘The Battle of Lipany’ panorama, 1898.

Jaques, E.H.

Artist. Responsible for ‘Excursion Across the Atlantic’, a watercolour panorama on paper, consisting of 46 joined tableaux panels and representing a journey from London to Liverpool, then across the Atlantic to the US, and then across the US to California, dated 1877. It was auctioned at Sotheby’s 14 May 1998 (220). The tableaux included the Great Fire at Chicago, which occurred in 1871. Conceivably the design for **Harry H. Hamilton’s** ‘Excursion to America’ panorama, performed at Hamilton’s Royal Amphitheatre in the following year.

Jenkins, Maggie

Vocalist. ‘Ballad and descriptive vocalist’ in ‘**Harry H. Hamilton’s** Excursions: Peace and War’ [n.d.].

Jenner,

French artist. Assisted John Vanderlyn painting his panorama of Versailles.

Jenney, William Le Baron (1832-)

Architect. Born 25 Sept. 1832 at Fairhaven, MA. Fellow of the American Institute of Architects. Partner in Jenney & Otis, which in 1884, with **J.M. Carrere**, designed the rotunda at 406 Wabash Ave, Chicago.

Lit.: *The Book of Chicagoans* (Chicago: A.N. Marquis Co. 1911)

Jennings, W.H.

One of the five directors of the Sydney Cyclorama Company. Address given in descriptive booklet for the Battle of Gettysburg panorama as Barker Street.

Jenny, Johann-Heinrich (1786-1854)

Swiss artist. Assisted J. Vanderlyn at his studio in Kingston, NY in painting his 'Panorama of the Palace and Gardens of Versailles', 1819.

Jewitt, Llewellynn [check spelling]

Panorama artist.

Exhibition hall panoramas:
Architectural picture of London

Lit.: Goss, William Henry, *A Sketch of the Life and Death of Llewellynn Jewitt* (London: Bemrose 1887).

Jillson & Co

Panorama proprietors.

Exhibition hall panoramas:
Panorama consisting of 'Conflagration of Moscow; Storm at Sea; Monk's Funeral; General Training; Boat Race; Negro Extravaganza; Ship on Fire; Steamboat Explosion; Crossing the Isthmus; Snow Storm; Torch Light Procession, and General Tom Thumb before Queen Victoria', Odeon Hall [somewhere in Rhode Island] [n.d.].

Johnson & Bessent

Printers. Traded from 2 Tudor Place, Tottenham Court Road, London. Printed **H. Alken**'s panorama of the Epsom Race course for **Ackermann & Co.**, 1854.

Johnson, Richard

Mechanist In partnership with **W.C. Duke** showed a 'Grand Moving Panorama' in Hobart Town, 1847, consisting of views of Constantinople, Florence, Jerusalem, Venice, and New Zealand, this being exhibited before performanaces of Antony and Cleopatra and a comic pantomime, 'Transportation and the Demon Discord, or, Harlequin in Van Diemen's Land.'

Johnson, Francis

Pyrotechnist. With '**Professor**' **Prescott**, organised firework displays to

accompany pleasure garden panoramas in Cremorne Gardens, Melbourne, in the 1850s and 1860s [check dates with Mimi].

Johnson, George R.

Architect. Produced plans and specifications for Cyclorama rotunda, Victoria Parade, Eastern Hill, Melbourne, Australia, 1889.

Johnson, J. [check not 'S']

Artist. Supplied **Robert Burford** with sketches for his 'View of Sierra Leone including the City of Freetown', Panorama, Leicester Square, London, 29 May 1857 – Mar. 1858.

Johnson, Johnson [check]& Co. Ltd.

Tea and coffee merchants. Published paper panoramas, 'Coronation of King Edward VII', 1902. The firm is listed in the *Post Office London Directory* at 17 Blomfield Street, E.C. from 1870-1873, at 50 Southwark Bridge Road from 1874-1908, and then at 64 Southwark Bridge Road in 1909.

Johnson, W.S.

Printer and publisher. Traded from 60 St Martin's Lane, Charing Cross. Published a weekly penny magazine, 'Home Circle'. Published a paper panorama, 'Kings and Queens of England' [c.1850].

Johnston, W. & A.K.

Lithographers. Printed James E. Shearer's 'Panorama Seen from the Observatory on the Summit of Ben Nevis' [1895].

Johnstone, Alec

Artist. During Second World War assisted **R. Myerscough-Walker** in painting panoramas for the Royal Air Force's Link Trainer.

Johnstone, John R. (1826-[...])

Portrait painter and panoramist. Born Cincinnati 10 Mar. 1826. Went to St Louis summer 1848 to assist **Samuel B. Stockwell** with his Mississippi panorama, returned Dec. to assist **Henry Lewis** with his, painting figures, boats, and cities. Later, in Cincinnati, with **Edwin F. Durang**, he painted a panorama of biblical scenes.

Lit.: McDermott

Jókai, Róza

Portrait painter, illustrator, panorama painter. Born 19 Feb. 1862 in Pest. Started art studies in Bertalan Székely's workshop, and continued under Sándor Liezenmayer in Munich. In 1889 married **Árpád Feszty**. Assisted her husband in completing 'The Entry of the Magyars' panorama, 1894. Published two volumes of memoirs: *Akik elmentek...* (i.e. Those who Passed Away...), 1923; *A tegnapi* (i.e. Yesterday), 1924. Died 28 Jan. 1936 Budapest.

Lit.: Masa Feszty-Antal Ijjas, *Feszty Árpád élete és művészete*, i.e. 'The Life and Art of Arpad Feszty' (Budapest: 1966); István Feszty, *A Feszty család története*, i.e. 'The History of the Feszty Family' (Tatabánya: Komárom County Council 1989)

Jolley, Thomas

Pianist. Performed at **Albert Smith's** 'Ascent of Mont Blanc' with Gropius's 'Panorama of the Rhine', c.1854.

Jones

Panorama al fresco painter.

Pleasure gardens panoramas:

Royal Surrey Zoological Gardens:

Assisted **George Danson** and **William Telbin** in painting 'Grand Modelled Representation of London in the Olden Time', transforming into 'The Great Fire of London', 1844.

Jones, [...]

Cornet player. Performed at '**Gompertz's** Grand Panorama of the War in Egypt', Philharmonic Hall, Southampton [c.18...].

Jones, [...]

Panorama proprietor? Handbill in N-YHS Collection announces a concert to be given by the Barker Family vocalists, together with '**Barrett's** Panorama the American Revolution' and 'Jones' Panorama of the Present [i.e. American Civil] War.' It would take place 'in Public Hall, this Place', presumably in New York, c.1864.

Jones, John Wesley

Real estate agent and speculator from Brooklyn; described himself as 'artist,

traveller, and lecturer.’ Organised an expedition to the American West accompanied by a number of six draughtsmen and three San Francisco photographers. Their journey took them from St Joseph, MO, to San Francisco and back to Missouri by a different route. They carried with them on a special wagon the most modern daguerreotype equipment available and made a total of fifteen hundred photographic exposures. Jones used these pictures as the basis for a panorama of California for which he hired two artists – **W. N. Bartholomew** (the principal painter), and **A. Chappel**. On his handbill Jones mentions ‘twelve other distinguished artists.’ The panorama featured the Mormons at Salt Lake City, Indian dances, emigration on the plains, and the Gold Rush. The final product, a moving panorama dubbed a ‘pantoscope’, was exhibited in various towns in New England between 1852 and 1854. In New York, to encourage attendance, Jones offered one dollar tickets that entitled the purchaser to four admissions and the guarantee of being awarded one gift among 150,000 offered. These included the panorama itself, valued at \$40,000. The drawings from the daguerreotypes are now in the collection of the California Historical Society.

Moving panorama

‘Pantoscope of California’, Amory Hall, Boston, 1852-1853; Lowell, MA., 1853; New Bedford, MA., 1853; Hope Chapel, Broadway, 1853-1854. ‘Jones’ Pantoscopic Mirror, or the Plains, Salt Lake City, California’ [same panorama as previous?], Howard Hall, Providence, RI [n.d.].

Lit.: John Ross Dix, *Amusing and Thrilling Adventures of a California Artist, While Daguerreotyping a Continent* (Boston: 1854); ‘Jones’s Pantoscope of California’, *California Historical Society Quarterly*, 6 (1927), pp.108-129, 238-253; Avery, pp.130-137, 189-190

Jones, John Roberts-

General Manager of **Charles W. Poole**’s Myriorama in c.1908.

Jones, Paddy

Enteratiner. At **J. Batchelder**’s ‘Sea and Land’ panorama (c.1864) introduced ‘his celebrated Irish Pipe, and Wonderful Gun.’

Jones, Peter

Panorama lecturer, ‘from the Great Globe, London’ (advert. in *Cheltenham Looker-On*). For information on the Globe see **Wyld, James**

Jones, R.

Publisher. His publications included the continuous panoramic strip by **I.R. Cruikshank**, ‘Going to a Fight’, 1819. [Double check this]

Jones, Robert

British artist who emigrated to the United States. Principal artist for a moving panorama of the Hudson River from New York to Catskill Landing, which accompanied a play by William Dunlap, *A Trip to Niagara; or, Travellers in America*, at the Bowery Theatre, New York, 1828. Later worked for the Hanningtons on their mechanical panoramas.

Jones, S.I.E.

Cosmorama artist. Painted 'Belshazzar's Feast' and 'The Deluge' cosmoramas at the Physiorama, Queen's Bazaar, Oxford Street, London, c.1834.

Jones, Private William

Soldier in the 24th Regiment; one of the defenders of Rorke's Drift. Gave an account of the 'terrific struggle' at the appropriate point in the performance of **Hamilton's** Panstereorama, Town Hall, Rochdale, 1883.

Joseph, A.N. , see Joseph, Myers & Co.

Joseph, Myers & Co.

Wholesalers of panorama and other drawing room toys. Formed from an amalgamation of A. Joseph, S. Joseph and Abraham Nathan Myers. They functioned from 144 Leadenhall Street, London. Their list included 'Mr **Albert Smith's** Ascent of Mont Blanc in Miniature', with '17 Views, and Letterpress Description by Madame de Chatelain', 7s.6d (based on Albert Smith's 'moving panorama of the Ascent of Mont Blanc', exhibited at Egyptian Hall, 1852-1858); the same in cardboard frame without magnifying glass, 4s.6d; the same in a case with views reflected in a diagonal mirror, 10s.6d; 'The Diorama of Constantinople in Miniature, with 13 Views, and Mr. Albert Smith's Description', 7s.6d (presumably based on **Thomas Allom's** 'Moving Panorama of Constantinople', exhibited at Polyorama, Regent Street, 1850-1851, and at Egyptian Hall, 1854); the same with 26 views, 10s; the same in a case, showing views in a diagonal mirror, 11s; 'A Moving Panorama in Miniature, representing London as it appeared in the reign of Henry VIII, commencing at the Palace of Bridewell, and concluding at Greenwich Park', with letterpress description by Madame de Chatelain, price 7s; and 'The New Game of the Ascent of Mont Blanc', a board game drawn by Charles Warren based on the tableaux on Albert Smith's moving panorama, issued with a 20-page booklet of rules and description. Joseph, Myers & Co., who acted as agents for C. Adler of Hamburg, and Trentsenski in Vienna, were also the publishers of souvenir paper roses of Albert Smith's Mont Blanc and China panoramas. On the dissolution of the firm in 1865

Abraham Nathan Myers opened at 15 Berners Street, Oxford Street, London. Hannas credits him with being the publisher of 'The Ascent of Mont Blanc in Miniature' so presumably he still stocked that toy. Published the second edition of 'The Brazilian Ape', a paper panorama 'adapted from the German by Madame de Chatelain', c.1870, 'Sold at the Kindergarten Emporium'. He promoted Froebel's kindergarten system of infant education; published *A Practical Guide to the English Kinder-garten...*, and *Adler's Kindergarten Amusements*; and marketed educational toys. The firm became known for scraps that had been printed in Germany. Myers died at his home in Endsleigh Gardens, Euston, 12 March 1882, aged 77. The firm was continued by his nephew, Henry Joseph Kisch.

Lit.: Linda Hannas, *The English Jigsaw Puzzle* (London: Wayland 1972); Ralph Hyde, 'Thomas Allom and his Panorama of Constantinople', in *Panorama: Virtualität und Realitäten*, edited by Gebhard Streicher (Altötting: SPA Stiftung Panorama Altötting/International Panorama Conference 2005), pp.76-83; *British Map Engravers*, by Laurence Worms and Ashley Baynton-Williams (London: Rare Books Society 2011); obit. in *Bookseller*, 4 April 1882.

Jourdain, T.W.

Lecturer. Delivered **Julian Thomas's** lecture at **Carl Frederic Vennemark's** 'Spanish Armada' cyclorama, Cimitiere Street, Launceston, 1891.

Judah, A.

Panorama manager. Manager of the Philadelphia Panorama Co., Chestnut Street, between 21st and 22nd Streets, Philadelphia, PA, and thus of the 'Panorama of the Battle of Missionary Ridge and Lookout Mountain', by **Eugen Bracht** and others, exhibited 1886.

Judd, 'Dr' [check if same man as **Rufus Somerby**]

Circus and panorama manager. Author of 'Fifty Years' Recollections of an Old Amusement Manager', *The Billboard*, 5 Dec, 1903; and 'The Old Panorama', *The Billboard*, 3 Dec. 1904 in which he relates his memories of life on the panorama circuit, travelling with a number of panoramas including **John Treadwell's** panorama of **Elisha Kent Kane's** second Arctic Expedition, when employed by **George K. Goodwin**, and '**Bullard's** Panorama of New York City.' In the late 1850s he was sent to Europe by **P.T. Barnum**, and returned with Thiodon's Theatre of Art, 'a diorama of pictorial, mechanical, animated, and moving figures, representations of noted battles that had been fought on land, naval engagements on the high seas, and other noted scenes all over the world, with moving figures of men, soldiers, horses, ships, etc...'

Lit.: Potter; Potter & Wamsley

Juett, Max

Builder. Responsible for erecting in 1973-1975 the rotunda for the Panorama Guth at 65 Hartley Street, Alice Springs for **Henk Guth**'s 360-degree panorama of Central Australian landscape.

Julien, C.B.

Artist. In 1788 drew with a pantograph invented by himself, 'A View of the City of New York from Brooklyn Heights, foot of Pierrepont St.', published in 1861 by M. Dripps.



Khan, Mazhar Ali

Topographical artist. In 1844 he produced the 'Delhi Book' for the Agent, Thomas Theophilus Metcalfe, consisting of about 100 views of Delhi buildings. Responsible for the panoramic view of late Mughal Delhi, dated 25 Nov. 1846, in watercolour and gouache with gold. This was also commissioned by Metcalfe. The panorama is now in the collection of the British Library (Add.Or.4126). Consisting of five sheets conjoined, it measures five metres in length. The view of the city was taken from the main entrance to the Red Fort. The fort would be largely destroyed in the Uprising eleven years later.

Lit.: J.P. Losty, *Delhi 360-degrees: Mazhar Ali Khan's View from the Lahore Gate* (New Delhi: Roli Books 2012). This volume includes keys.

Kane, Elisha Kent (1820-1857)

World traveller and Arctic explorer and amateur artist. Born into a distinguished Philadelphia family. Became a naval medical doctor. Travelled in South America, Africa, Europe, and the Far East. Joined the U.S. Grinnell expedition to the Arctic in 1850 as ship's surgeon, and again in 1853 as leader, the purpose of both trips being to find Sir John Franklin. Author of *The U.S. Grinnell Expedition in Search of Sir John Franklin: A Personal Narrative* (New York: Harper & Bros. 1853) and *Arctic Explorations: The Second Grinnell Expedition in Search of Sir John Franklin* (Philadelphia: Childs & Peterson 1856). **James Hamilton**'s illustrations in the first of these volumes are said to have been based on Kane's personal sketches.

Lit.: *Dictionary of American Biography*, 5, pp.256-257; George W. Corner, *Doctor Kane of the Arctic Seas* (Philadelphia: Temple University Press 1972); Potter; Potter & Wamsley

Kapp, David

Publishers in Mainz. Published in [c.1850?] 'New Pocket Panorama of the Rhine from Mayence to Cologne'.

Keevil, Mr

Moving panorama proprietor. His panorama of the War with Russia was painted by Leitch, 'Drawing Master to the Prince of Wales.'

Exhibition hall panoramas:

'Canvas Panorama of the War with Russia', St Helier, Jersey, 1856.

Kehrli Frères

Wood carvers. Constructed Albert Smith's Swiss chalet for the 'Ascent of Mont Blanc' entertainment in the Egyptian Hall, London, 1852.

Keith Family

Entertainers. Described in *Era* advertisement, 29 July 1899, as 'the Original Musical Keiths (Miss Lizzie Keith and Little Carlina).' Performed at H. & F. Poole's Myriorama, Ferndale, South Wales, 1899. When the show reached the Marina, Lowestoft, Miss Lizzie Keith was described in a news item as a 'wire expert', and Little Carlina as a 'quick-change nationality dancer' (*Era*, 4 Nov. 1899). Turner, vol. 1, describes her as wife of Charles Henry ('Charlie') Keith (1836-1900), clown and circus proprietor.

Kendall, [...]

Charles Henry Keith, circus and [...]. Identity uncertain, but possibly Henry Kendall, the Australian poet. Friend of Augustus Baker Peirce. Toured with Peirce's moving panorama, 'Voyage Around the World', acting as vocalist.

Kennard, R.L.

Panorama proprietor; civil engineer. Englishman: described in descriptive booklet as being 'of London.' Son of **T.W. Kennard**. Proprietor of the Colosseum, Broadway and 35th Street, New York. Erected (and proprietor of?) the Colosseum, Broad and Locust Sts, Philadelphia. [T. Allston, *A History of the New York Stage*, says the Colosseum in New York was erected by T.W.Kennard and J.R. Kennard].

Kennard, T.W.

Engineer. Father of R.L. Kennard. Chief Engineer to the Atlantic & Great Western Railroad. In Spring 1872 examined the Colosseum, Regent's Park with a view to buying the building and converting it into a hotel. The London panorama by **Thomas Hornor** was still hanging in it. In May Kennard purchased that painting and also 'London by Night' and 'Paris by Night', commissioning Danson & Sons to repaint the latter two. All three panoramas were then transported to the US, and a new Colosseum erected by himself and his son **R.L. Kennard** in Broadway and 35th Street, New York to exhibit them, work commencing in March 1873.

Kennedy, Lt Col.

Amateur artist. One of those who contributed drawings, and sketches for moving panorama of China, auctioned by Messrs Chadwick & Son at sale of **James Wyld's** Great Globe, 16 July 1861. Also contributed drawings and sketches for **Moses Gompertz's** 'Panorama Illustrating Lord Elgin's Tour through Japan and China', 1862.

Keller, Heinrich (or Henry) (1788-1862) [acc. To Tooley 1778-1862]

Cartographer, artist, and publisher. Drew from nature 'Panorama vom Rigi Berg', which was published with a description by Fuessli in Zurich, 1824. In 1830 **Samuel Leigh** published an English version of it, 'A Panorama of the Lakes, Mountains, and Picturesque Scenery of Switzerland, as Viewed from the Summit of Mont Righi', with descriptive text and a circular view 'on the Plan of General Pfyffer.' Shapero, *Travel Books* catalogue, 2003: '...Heinrich Keller...was a talented Swiss cartographer and panoramist of the early nineteenth century. His panoramas were very detailed with practical information about mountains, place-names and places to stay...' Shapero, *Books on Mountaineering with a Collection of Mainly Alpine Panoramas* [n.d.] also lists, describes, and illustrates Keller's 'Panorama vom Uetli-Berg bey Zuerich' [c.1820]; 'Ansicht der Alpenkette und des Bodensees gezeichnet auf Heiligenberg in Schwaben', 1821; 'Aussicht von Fuerstl, Fuerstenbergen Schlosse, Heiligenberg', 1819; 'Panorama gezeichnet in Wirthshaus auf dem Freudenberg bey St Gallen...', 1821; 'Vue prise depuis l'auberge au Weissenstein' [c.1820]; (with J. Scheurman) 'Ansicht der Alpenkette und des Bodensees gezeichnet auf Heiligenberg in Swaben...', 1821; and also the 'Panorama von Rigi Berg' corrected and updated to 1836.

Kenney, Charles Lamb (1821-1881[check Boase])

Panorama lecturer. Described as 'one of the wittiest men of his time.' Born at Bellevue near Paris, 29 Apr. 1821. Educated at Merchant Taylors' School. Assistant foreign editor, drama critic, and scientific reporter on *The Times*, 1840.

Adapted more than twenty foreign operas. Presented the lecture at the 'Grand Moving Diorama of Constantinople', Egyptian Hall, Piccadilly, London, 1854 on some days, **J.H. Stocqueler** on others.

Lit.: *ILN*, 3 Sept. 1881, pp.223, 242 [see]

Kenyon, Harry

Acting Manager of '**Harry H. Hamilton**'s Excursions by the Castle to the Cape, and Panstererama of Passing Events of Civilised and Savage South Africa', Grand Theatre, Bolton, 1899.

Keough (or Keogh, Kough), George E. (?-1840)

Painter, scene-painter, art teacher. Said to have been apprenticed to Clarkson Stanfield, and, according to his own account, studied painting in Paris. Emigrated to Tasmania in 1832. From 1837 worked as a scene-painter at the Theatre Royal, Hobart Town, and then from 1839 as scene-painter at the Royal Victoria, Sydney. Contributed scenes for **Edward Barlow**'s Theatre of Arts: 'The New Settlement at Port Essington'; 'Buonaparte Crossing the Alps', and 'Fairy Palace, or, the Enchanted Waters.' Died Sydney, Oct. 1840. (Info. supplied by RL).

Lit.: Kerr, pp.423-424

Kern, Edward M.

Illustrator. Steel engravings for Kern's drawings in **John Frémont**'s *Report of the Exploring Expedition to the Rocky Mountains in the Year 1842, and to Oregon and North Carolina in the Years 1843-44* (1845) were used as a source for **John Skirving**'s moving panorama, 'Colonel Frémont's Overland Route...'

Kernan

Described as 'London artist.' Contributed work(s) to 'Grand Pictorial Concert and Dioramic Illustrations', Cheltenham, 1848.

Kershaw & Son

Publisher of illustrated letter paper, and topographical vignettes. Rival to **Rock Brothers & Payne**. Published c.1855 a panorama entitled 'Mr Perry Winks Submarine Adventures', drawn by **T. Onwhyn**.

Kindt, Louis

Scene painter and panorama artist. With Thomas Gardner in c.1884 formed the Northwestern Panorama Company in Milwaukee. Painted 'Battle of Vicksburg'

panorama in one of Milwaukee's beer gardens, Schlitz Park, and in 1885 erected a rotunda on the corner of Cedar and Sixth Streets in which it was exhibited.

360-degree panoramas:

(With **Thomas Gardner**) 'Battle of Lookout Mountain (Battle of the Clouds)', Exposition Building, Milwaukee, 1884; (With Thomas Gardner) 'The Battle of Vicksburg', Corner of Cedar and Sixth Streets, Milwaukee, 1885; (With Thomas Gardner) 'Panorama of Shiloh', [1880s] [check this out]; (with Thomas Gardner) 'Panorama of Gettysburg' [1880s] [check this out]

Lit.: Davis, p.227

King, James Frederick (1781-1855)

Artist. Drew two profile views of buildings in Kentish Town, the first stretching from Swains Lane to Old St Pancras Church, and the second from [...] back to Swaines Lane. It purports to show the situation in 1800, but the paper is watermarked 1848 and 1850. It was reproduced by the London Topographical Society with text by John Richardson 1986. The original drawings are in the collection of Camden Local Studies & Archives.

Lit.: [Look at LTS repro and text]

King, R.

Panorama proprietor. Proprietor of 'King's Panorama of the Holy Land, and Ruins of Ancient Cities', painted by **Russell Smith**.

Exhibition Hall panoramas:

'King's Panorama of the Holy Land', Baltimore [...]; Philadelphia [...]; Montague Hall, Brooklyn, 1850.

King, Washington

Panorama proprietor. In 1849 was co-proprietor of **Henry Lewis**'s Mississippi panorama.

Kiralfy, Bolossy (1847-1932)

Brother of **Imre Kiralfy**. Born in Pest 1 Jan. 1847 of Jewish parents. In 1869 arrived in New York, and made a name for himself staging spectacles which had already been staged in Europe including 'Excelsior', and new spectacles such as 'King Solomon.' Designed Eldorado, a summer resort with grand gardens, a Roman arena, and a gigantic stage. Responsible for 'The Siege of Troy' spectacular, performed in Baseball Ground at Chicago, 1887. Directors of Olympia in London engaged him to stage the spectacular, 'Constantinople, or the

Revels of the East', 1893-1894. He also staged the 'Constantinople and the Golden Horn' panorama, painted by **William Lewis Telbin**, as part of 'The Orient' spectacular at Olympia in 1894-1895.

Refs.: ['My Reminiscences', by Imre Kiralfy, *Strand Magazine*, ... 1909]; [ODNB?]

Kiralfy, Imre (1845-1919)

Hungarian showman; manager and director of grand spectacles in London, Paris, and the USA. Born of Jewish parents in Budapest, 1 Jan. 1845. Brother of **Bolossy Kiralfy**. Arrived in New York in 1869. Instantly recognised the great want for spectacle in U.S. Feb. 1877 opened 'Around the world in 80 Days' at Niblo's Garden theatre, New York. By end of 1880s producing much larger historical spectacles. Provided the ballet entertainment for **John Rettig**'s spectacular, 'The Fall of Babylon' when it was exhibited at St George Park, Staten Island, New York, 1887. Also produced and directed 'Nero and the Destruction of Rome.' **P.T. Barnum** commissioned him to rewrite and produce 'Nero' on a smaller scale for Olympia in London. It opened there 11 Nov. 1889 as the 'Panoramic and Historical Spectacle of Nero...', with over 1,200 Roman characters and wild beasts (Wilcox, p.170). This was followed by 'Venice in London', 1891-1893. In 1894 Kiralfy bought the Earls Court lease. He rebuilt the site and reopened it in 1895 with a spectacular 'Empire of India' exhibition which included an Indian village imported from Poona, 200 native craftsmen, and a herd of elephants from Burma. In 1897 he was responsible for Earls Court's 'Victoria Era Exhibition.' The entertainments at it included **Josef Bühlmann** and **Alexander Wagner**'s 360-degree panorama, 'Ancient Rome, 312 AD.' The 'Woman's International Exhibition' of 1900 included Magyar maidens in a typical scene of Hungarian peasant life. Kiralfy a British subject in 1901. [In 1897 held a 'Great Naval Spectacle' in the Empress Theatre on an adjoining site to Earls Court with dummy ships manoeuvred in a concrete tank holding a million gallons of water. [Investigate his role in displaying **Árpád Feszty**'s 'The Entry of the Magyars' in 1898]. Creator and Director General of exhibitions held at White City, Shepherds Bush - in 1908 (Franco-British Exhibition), 1909 (Imperial International Exhibition), 1910 (Japan-British Exhibition), 1911 (Coronation Exhibition), 1912 (Latin-British Exhibition), and 1914 (Anglo-American Exhibition). Designer of the popular Flip-Flap attraction at the Franco-British Exhibition. Died in Brighton of heart failure 27 Apr. 1919.

Portrait: Half-tone portrait appears in the *Guide* to the Victoria Era Exhibition, 1897.

Refs.: 'My Reminiscences', by Imry Kiralfy, *Strand Magazine*, [...] 1909; [ODNB?]

Kirby, J.

Artist. Painted modelled panorama for **James Paine**'s 'Last Days of Pompeii', Friendly Societies' Gardens, Melbourne, 1887-1888.

Kirby, Walter

Vocalist. Sung sacred songs at **Howard H. Gross** and **Isaac Newton Reed**'s 'Jerusalem on the Day of the Crucifixion' cyclorama, Melbourne, 1902.

Kirk, Hugh

Comedian and character vocalist. Performed at **Pool & Young**'s 'Diorama [i.e. moving panorama] illustrating the Duke of Edinburgh's Tour through India', Royal Hall, St Helier, Jersey, 1874.

Kirkby, Ken (1940-)

Canadian artist. Painter of 'Isumataq', a 360-degree panorama of the Canadian Arctic, ('Isumataq' is an Inuktitut word meaning 'leader' or 'one who speaks for others'). Born 1 Sept. 1940 in London, Kirkby lived his formative years in Portugal. He emigrated to Canada at age of eighteen, and made his way immediately to the North, capturing Arctic landscapes in his paintings. Began painting 'Isumataq', a landscape of Arctic scenery, in 1981. It consists of 38 vertical panels and measures 12 feet in height by 152 feet in length. It was completed on 21 June 1991 and unveiled in Parliament by the Speaker of the House of Commons on 30 Mar. 1992. In May 2000 a Marquette of Isumataq was temporarily displayed at the Ice Sports Burnaby 8-Rinks, 6501 Sprott Street, Burnaby, [Vancouver?]. The plan was to exhibit the complete painting in due course in the new St Roch exhibition [at the Vancouver Maritime Museum? – check]

'Isumataq', Ottawa Museum of Nature, 199[...]; ArtExpo, New York, 199[...]; Burnaby, British Columbia, 199[...]

Kirkham, Reuben (1845-[...])

House painter, scene painter, panorama painter. Born in Spalding, Lincs. 13 Oct. 1845. Emigrated to US with parents in 1849. Practised at first as house-painter. Arrived in Utah 1868. In Utah became theatre scene-painter. Then 'went East and studied for a while'. On his return he and [...] Lambourne painted the Mormon panorama, 'Across the Continent'. [...].

Lit.: *Tullidge's Quarterly Magazine* ([...]), pp.545-546.

Practised at first as house-painter.

Kiser, see 'Gardner & Kiser'

Kitts, Mr

Lecturer and vocalist. American. Performed with the Ethiopian Serrenaders, and then as lecturer and vocalist at 'The Grand Moving Panorama of Uncle Tom's Cabin', Large Saloon of the Royal Hotel, Sydney, 1854. This panorama was later billed as 'The Grand Moving Panorama of the African and American Slave Trade.'

Kloss, Hans (1938-) [Drop this entry]

Theatre scene-painter, landscape artist, commercial artist, politician; panorama artist and manager. Born 12 July 1938. Educated at Fachhochschule Schwäbisch Gmünd Keramikmaler. Began painting Staufer-Rundbild, located at Kloster Lorch, 73547 Lorch, Germany, 12 July 1998. Completed in 2002.

Kneebone, [...]

Artist. With **John Hennings**, **W. Mills**, and **Harry Grist**, painted modelled panorama for James Paine's 'Great Fire of London', Friendly Societies' Gardens [check with Mimi], Melbourne, 1890.

Knell, William Adolphus (?-1875)

Marine painter and panorama artist

Exhibition hall panoramas:

H.C. Selous records in his diary on 18 Dec. 1833 that 'Mr Nell' visited **Robert Burford**'s painting house in Kentish Town on that day to paint the *Victory* on the 'Panorama of Continent of Boothia.' He was also responsible for painting the shipping on **Philip Phillips**' 'Grand Moving Diorama of Hindostan', Asiatic Gallery, Baker Street Bazaar, London, 1852-1853; in Cheltenham in 1856 called '**Millar**'s Magnificent and Colossal Diorama of India'; contributed to **Charles Marshall**'s 'Grand French Diorama', London, 1855, etc. Assisted Philip Phillips in painting moving panorama of China; and with was one of team of artists responsible for 'The Sepoy Rebellion in India.' Both these moving panoramas were auctioned at sale of **James Wyld**'s Great Globe by Messrs Chadwick & Son, 16 July 1861.

Name appears as 'Nell' in list of artists in **Charles W. Poole**'s descriptive booklets credited with having painted panoramas supposedly held in Poole's stock. [Double check not J.H. Knell, or W. Calcott Knell]

Knipe, J.A.

Publisher in Carlisle. 'Author of the Geological Map of the British Isles'.
Published 'Grampian Mountains from the Summit of Ben Cleuch', 1875.

Knowles, George

Artist. Provided drawings, taken on the spot, for **Robert Burford**'s 360-degree
'View of Athens', Panorama, Leicester Square, 10 July 1845- Dec. 1848.

Knox, John (1778-1845)

Landscape painter, portrait painter, teacher of drawing, topographical artist, and painter of panoramas. Born in Paisley, but moved with his parents to Glasgow in 1799. Gave classes for drawing in watercolour and painting in oils at Brownfield, Anderson Walk, Glasgow, and later at School Room, 40 Dunlop Street, Glasgow. Painted 'The Taking and Burning of Moscow', which was described in an advertisement as 'a Grand Historical Transparent Painting.' This was painted from existing views of Moscow and 'from the most authentic accounts of this awful and tremendous event.' It was exhibited 'in the Large Room', 7-8 Candlerigg Street, Glasgow, 1813. Regular contributor to the Glasgow Dilettanti Society, showing his 'Panoramic View from the Top of Ben Lomond' there in 1829. Was selling his paintings of Loch Lomond and Glasgow in May 1827, and 31 more of his paintings in Dec. 1836. Seems to have lived in London and on the Continent for a time, though in July 1836 announced he had returned to Glasgow. Four years later moved to Keswick. It was here that he died five years later. The People's Palace, Glasgow has an oil painting which must be related to his panorama of Glasgow, and the Glasgow Museum & Art Gallery has two oil paintings that join to form a single image, 'South-Western View from Loch Lomond' and 'South-Western View from Ben Lomond', which must relate to Knox's 'Ben Lomond' panorama.

360-degree panoramas [check they were 360-degrees]:

'Panorama of the City of Glasgow', large wooden building, south side of the New Theatre, Queen Street, Glasgow, 1809; wooden building at north end of the Mound, Edinburgh, 1809; Wigley's Great Room, Spring Gardens, London, 1810; Panorama, New Street, Birmingham, 1815. 'Grand Panoramic Painting from the Top of Benlomond', large wooden building, south side of the New Theatre, Queen Street, Glasgow, 1810; wooden building at the north end of the Mound, Edinburgh, 1811. 'Grand Panoramic Painting of the City of Edinburgh', large wooden building, south side of the New Theatre, Queen Street, Glasgow, 1811. 'Grand Panoramic Painting of the City of Dublin', The Panorama, Queen Street, Glasgow, 1812; wooden building at the north end of the Mound, Edinburgh, 1812. 'Grand Panoramic Painting of...Gibraltar', Queen Street, Glasgow, 1814; wooden building at the north end of the Mound, Edinburgh, 1814.

Lit.: Ian McClure, *John Knox, Landscape Painter* (Glasgow Art Gallery & Museum 1974); Ian McClure, 'John Knox, Landscape Painter', *Scottish Art*

Review, 14 (1974), pp.20-23; Gerald Donnelly, 'John Knox, a Transitional Figure, and the Picturesque Tour in Scotland, 1790-1840', University of Glasgow History of Art Honours dissertation, 1987; *ODNB*?

Koch, Georg (or George) (1857-[...])

Panorama painter. Born Berlin. Studied at the Berlin Academy. Pupil of **Eugene Bracht**. Painted the cavalry attacks of the Chasseur d'Afrique on **A. von Werner**'s 'Panorama of the Battle of Sedan'. Assisted Bracht in painting the 'Battle of Missionary Ridge and Look-Out Mountain'. This panorama, painted in Berlin, would be exhibited in Chestnut Street, Philadelphia Pa in 1886. Either it, or a copy of it, would be exhibited in 1893 at the World's Columbian Exhibition.

Kossak, Wojciech (1857-1942)

Polish portrait painter, battle painter, and panorama artist. Born in Paris, son of the battle painter, Juliusz Kossak, 31 Dec. 1856. The Kossaks returned to Poland in 1869. Studied at the Academy of Fine Arts, Kraków, in Munich under A Strähuber, W. Lindenschmidt, and **A. Wagner**, and in Paris where he painted under the direction of L. Bonnat and A. Cabanel. In battle painting his masters were J.L. Meissonier, **A. M. Deneuille**, and **J.B.E. Detaille**. Returned to Kraków in 1883 though he continued to travel extensively. Collaborated with **J. Styka** in painting the 'Battle of Raclawice Panorama', 1894. In Berlin, with **J. Fałat**, painted a panorama of 'Napoleon Crossing the Beresina', 1896. (It was cut into pieces in Kraków in 1907). With **M. Wywiórski** made drawings on 1:10 scale for a panorama of a celebrated Polish light-cavalry charge near Somosierra. This panorama was never actually painted. With M. Wywiórski and others he painted the 'Battle of the Pyramids' panorama. (This too was cut into pieces). Supervised the restoration of the Raclawice panorama in 1920 and its renovation in 1928. In the United States in 1932 he planned to paint a panorama showing Washington and Kościuszko on the embankments of Saratoga or West Point. The commission failed to materialise. Died Kraków 29 July 1942.

360-degree panoramas:

(With J. Styka) 'Battle of Raclawice Panorama', National Fair, Park Stryjski, Lwów, 1894; Budapest, 1896-1897; Lwów, 1922-1941; Panorama Raclawice, Wrocław, 1985-. (With J. Fałat) 'Panorama of the Battle of Beresina', Nationalpanorama, Berlin, 1896-1897 [check]; [...] Kiev; [...]; [...] Moscow [...]. (With M. Wywiórski) 'Panorama of the Battle of the Pyramids', Warsaw, 1901.

Lit.: J. Trepka, Wojciech Kossak (Kraków: [...] 1916); Kazimierz. Olszański, *Wojciech Kossak* (Wrocław etc: [...] 1976); P. Michałowski, *Juliusz, Wojciech, Jerzy Kossakowie* ([...]: Muzeum w Słupsku 1977); Czesław Czapliński, *The Styka Family Saga* (New York: Bicentennial Publishing Corporation 1988); SAP, vol. 4, pp.141-148; Elżbieta Górecka, *Panoramy: Wojciecha Kossaka i Jana*

Styki (Wrocław: Muzeum Narodowe we Wrocławiu 2000)

Portraits: Self-portrait with palet, 1893, Muzeum Narodowe w Warszawie

Kowalsky, Léopold François (1856-1931)

Panorama painter. Graduate of the École des Beaux Arts, Paris. Specialised in Norman landscapes. The descriptive booklet for the 'Battle of Bunker Hill' panorama, 1888, carries an engraving of the rotunda in Tremont Street, Chicago, where it was exhibited. Its main notice reads: 'Cyclorama Battle of Bunker Hill by L. Kowalsky.' One of the three smaller notices on the building reads: 'A Diorama of the Boston Tea Party Dec. 16 1773.' Touched up the Battle of Vicksburg panorama when installed at 55th Street & 7th Avenue. [Listed by EBM as member of T. Poilpot's crew – for which panorama?] With **Louis-Charles Bombed** employed by **Pierre Carrier-Belleuse** in painting the cuirassiers and the Arab horsemen on the latter's 360-degree panorama, the 'Panthéon de la Guerre', 1918; also painted on that panorama the French army parading towards the Temple of Glory, and some of the portraits on the Staircase of Heroes.

360-degree panoramas:

(With **Louis Picard**, **Georges Bellinger**, and others) 'The Battle of Bunker Hill', 401 Tremont Street, Boston, MA., 1888; 'Jerusalem on the Day of the Crucifixion', [...], USA; Ashley Gardens, London, 1892.

Kozics

Panorama painter. Member of the crew of artists who assisted **Josef Bühlmann** and **Alexander Wagner** paint 'Ancient Rome 312 AD with the Triumphal Entry of Constantine.'

Krause

Panorama painter. Described by **W.R. Leigh** as being 'from Berlin.' Member of the crew of artists in Munich which painted **E.P. Fleischer's** 'Battle of Waterloo' panorama, 1889.

Kurtz, Wilbur G. (1882-[...])

Artist, historian, authority on the Battle of Atlanta. Born Oakland, IL. [Manager of the Atlanta Panorama for a period?] Supervised the restoration of **W. Wehner's** 'Battle of Atlanta' cyclorama, Atlanta, GA in 1934-1936. Provided Alfred Mongin with a 32-page typescript describing the history of the Atlanta panorama during his tenure. Technical director/historian for film, 'Gone with the Wind'. Author of 'How the Cyclorama was Painted', *American Heritage*, Feb.

1956. Died Atlanta 18 Feb. 1967 [but double check?].

Kyle, Joseph (1815-1863)

Portrait painter and panorama artist and proprietor. Native of Claremont County, Ohio. Studied painting in Cincinnati, and later in Philadelphia under Thomas Sully and Bass Otis. Moved to New York in 1846. Elected Associate of the National Academy of Design in 1850; exhibited at the American Art Union. Painted at least nine panoramas between 1848 and 1858, mostly in partnership with his son-in-law [brother-in-law?], **Jacob A. Dallas** (1824-1857). Though he never visited the West, with **John Skirving** painted 'Colonel **Frémont**'s Overland Route to California', 1849. Painted some of the tableaux for 'Pilgrim's Progress' panorama; with **Edward Harrison May**, was the proprietor of that panorama. (A second version of it survives at the York Institute Museum, Saco, Maine). One of the artists responsible for painting '**Townsend and Orr**'s Hudson River Panorama', 1849. Worked with **William Burr** on 'Seven-Mile Mirror of the Great Lakes, the Niagara, St Lawrence and Saguenay Rivers', 1849. With **G.N. Frankenstein** painted 'Frankenstein's 'Moving Panorama of Niagara Falls', 1853. Made at least one panorama of the Mississippi River, possibly **John Rowson Smith**'s. With **Henry Hilliard** worked on 'Ball's Panorama of New York'; and on the Costa Rican scenes to accompany **T.F. Meagher**'s lecture, 'Illustrated Narrative of Central America', 1853. Died in New York.

Exhibition hall panoramas:

(With Messrs Dallas and **Lee**) 'Overland Route to California', Egyptian Hall, Piccadilly, 1850; 'Pilgrim's Progress'; New York, 1850, and then toured.

Lit.: Joseph Earl Arrington, 'William Burr's Seven-Mile Mirror of the Great Lakes, St. Lawrence and Saquenay Rivers', *Ontario History*, 51 (1959), pp.142-143; Oswaldo Rodriquez Roque and John Caldwell, *American Paintings in the Metropolitan Museum of Art* (New York: Metropolitan Museum of Art 1994), p.595; Avery & Hardiman

Port.: Self-portrait in the Metropolitan Museum of Art

L

La Feuilade, Monsieur

Violinist. Performed with **C.B. Charles**'s 'Franco-Prussian War' moving panorama, Polytechnic Hall, Melbourne, 1871.

Lacy, Rophino (1795-1867)

Composer. Composed and arranged the music for 'The Route of the Overland

Mail to India', Gallery of Illustration, 1850-1852, and the extended version of it to Australia, 1853. The sheet music was entitled 'The Overland Polka.' Also composed the music for 'The Diorama of the Wellington Campaigns' (which on Wellington's death became 'The Life of the Duke of Wellington'), Gallery of Illustration, Regent Street, London, 1852-1853.

§, [...]

Assisted **Henry Lewis** in painting his panorama of the Mississippi [date].

Laidlaw,

[...] Marketed novelties in Edinburgh. In an advertisement in the *Scotsman* in 1860s [precise date?] offered 'The Invisible Fairy Mirror, a recherché box, with a moveable drawer, emblematic panorama, and a poetical explanation in the drawer, free for Thirty-two stamps.' Later he listed 'Panoramas in boxes for Christmas presents, perfumed or otherwise, free for ten and Thirteen stamps.'

Laidlaw, J.B.

Panorama proprietor. Probably son-in-law of Peter Marshall – a J.B. Laidlaw from Leeds married Catherine, only daughter of Peter Marshall from Edinburgh in 1818 (*New Monthly Magazine*, Spring 1818 – information from Suzanne Wray via Erkki Huhtamo). In 1823 he printed **Messrs Marshall's** Coronation panorama handbill. Commissioned **Clarkson Stanfield** and **David Roberts** to paint panoramas of the Bombardment of Algiers and the Battle of Navarino [this needs to be checked]. Both panoramas were taken on European tours, 'Algiers' being performed at Rotterdam, Amsterdam, Hamberg and Cologne. [Gabriele reports that in 1828 the Navarino panorama was also exhibited in a temporary rotunda, close to one of Hamberg's city gates; a Laidlaw panorama of Waterloo was also exhibited in Hamberg]. In Hull exhibited Jerusalem and Captain Ross panoramas at the Asiatic Gallery, 'a most eligible Building, where the panorama can be seen to such perfection that it will be found to surpass every other Exhibition in the Metropolis or in the Provinces. Each view is accompanied by appropriate music' (*Hull Advertiser*, 2 Sept. 1836). The sale of his equipment and panorama(s) announced in *Manchester Guardian*, 24 Sept. 1842. The panorama was said to consist of 21 views including Jerusalem, Capt. Ross, War in China, Queen Victoria, and Calcutta. [info. given by Russell Potter to Erkki Huhtamo] *New York Times*, 13 May 1854, reported that Mr Laidlaw, artist and scene painter at the People's Theatre, St Louis, had been murdered on 4th. A man named Jackson was suspected, and officers had been sent in pursuit of him. (Info. supplied by Suzanne Wray). Whether this James B. Laidlaw, who had been a scene painter in London at the Olympic and Vauxhall, was the same man as the panoramist, or related to him, has not been established.

Exhibition hall panoramas:

‘Bombardment of Algiers’ with ‘The Burning of the Kent’, painted by David Roberts [and Clarkson Stanfield?], Great Room, York Hotel, Tarleton St., Liverpool, 1825. ‘Panorama of the Battle of Navarino [with] two Interesting Views of the Burning of the Kent East Indiaman’, by Clarkson Stanfield and David Roberts, Hull [n.d.]; ‘Panorama of the City of Jerusalem ... also the Panorama of Capt. Sir J. Ross’ Voyages’, Asiatic Pavilion, Queen Street, Hull, 1836; Manchester, 1837; Large Room, Queen’s Arms Hotel, Castle Street, Liverpool, 1838; Swan Theatre Great Room, Exeter, 1839 (together with tableaux representing the Boulevard du Temple where an assassination attempt had been made on Louis Philippe, and the Coronation of Queen Victoria). ‘A Correct View of Chumpee [China]..., the Coronation of Her Majesty Queen Victoria..., the City of Calcutta..., the Voyage of Captain Ross...[and], the City of Jerusalem’, Newall’s Buildings, Liverpool, c.1838. ‘Panorama of the City and Bay of New York’, Victoria Rooms, Queen Street, Hull; Sheffield [c.1839]. ‘Panorama of Calcutta’, Swan Theatre Great Room, Exeter, 1839.

Prof. Erkki Huhtamo reports handbill in his collection advertising Laidlaw’s panorama of Jerusalem, the fate of whaling boats, an attempted murder, and New York, exhibited on site of the Diorama, Manchester, c.1837. A programme consisting of Mr Marshall’s moving panorama, ‘The Aeronautikon’; peristrepthic panoramic views of recent engagements in China; dioramic views of the recent seat of war in Afghanistan; and a dioramic view of the shrine of the Holy Nativity, Bethlehem was performed under the superintendence of W. Laidlaw at the Exchange Rooms, Manchester, c.1843.

Lit.: Potter; Robert G. David, *The Arctic in the British Imagination, 1818-1914* (Manchester: Manchester University Press 2000 [check])

Lamb, Alexander

Panorama proprietor. By 1872 describing himself as ‘late of Birrell and Lamb.’

Exhibition hall panoramas:

(With **Birrell**) ‘Royal Diorama of Scotland’, Edinburgh, 1869; Cheltenham 1872; Royal Hall, St Helier, Jersey, 1872; Egyptian Hall, Piccadilly, London, 1873.

Lamb, John, junior (1798-[ask Mrs Luckham])

Commission and general shipping agent and amateur artist. Son of **John Lamb senior**. In c.1860, with his father, drew a drawing-room moving panorama, ‘London to Hong Kong in Two Hours.’

Lamb, John, senior [dates – ask Mrs Luckham]

Commission and general shipping agent and amateur artist. Born John Potts. Adopted by Friend Lamb and took his surname. By 1822 was acting with Friend

Lamb as a Custom House agent, operating from 35 Little Eastcheap. Subsequently operated from other addresses in the neighbourhood – 3 Brabant Court, Philpot Lane, 2 Fen Court, and 2 Muscovy Court – latterly with his son, **John Lamb junior**. As an amateur artist his work included a moving panorama, ‘London to Hong Kong in Two Hours.’ This panorama, drawn in c.1860, was designed for drawing room performances. It is now in the Museum of London collection, together with two versions of the accompanying lecture.

Lamb, H.

Publisher of the paper peepshow, ‘The Cheltenhamorama.’ [c.18...]. Operated from 421 High Street, Cheltenham, and from the Royal Wells, Cheltenham, U.K.

Lambert, E.

Diorama artist. Lambert painted ‘The Panorama of San Sabastian and the Adjoining Country, including the Action of 5th May 1836 between the Troops of the Queen of Spain and Don Carlos’, after drawings taken on the spot by **Claudius Shaw**, exhibited at the Great Room, Maddox Street, Hanover Square, London, 1838 (descriptive booklet in Sam Fogg Colln, now with Getty Research Institute).

Dioramas:

‘Destruction of the Temple and City of Jerusalem’, British Diorama, Queen’s Bazaar, Oxford Street, London, 1834. ‘Conflagration of the Houses of Parliament’, Queen’s Bazaar, Oxford Street, London, 1835. ‘Diorama of Boothia’, Glasgow, 1835 [RAP received a notice from George Fairfull Smith about this - same as the diorama of Capt. Ross’s Arctic expedition, exhib. at Queen’s Bazaar, 1834?].

Lambert, Spencer

Panorama proprietor. In his panorama of the world he impersonated eleven characters, including ‘An Old Maid in search of her luggage’, ‘The Yankee Squatter’, ‘Miss Crinolene’, and ‘An Australian Cheap Jack.’

Exhibition hall panoramas:

‘Gorgeous Panorama of the World’, Theatre Royal, St Helier, Jersey, 1857.

Lancaster, [...]

Same man as Henry John Lancaster (1819-1891), theatre scene-painter?

Exhibition hall panoramas:

‘Moving Panorama of the Late Crimea War’, Hull, 1856.

Lit.: DVS

Lane, Theodore (1800-1828)

Caricaturist. Born Isleworth, England. Protégé of **Pierce Egan**, with whom he collaborated to produce the *Life of an Actor* (1825 [check date]). Drew the continuous strip view, 'A Trip to Ascot Races', 1827. Died 21 Feb. in following year falling through a skylight.

Langerock, Henri

Belgian artist. Painted western coast on **V. Meirelles de Lima**'s 360-degree panorama of Rio de Janeiro, 1888.

Langhans, Carl Ferdinand (1782-1869)

Architect. Invented the pleorama. His pleorama of the Bay of Naples was exhibited in Breslau, 1831.

Langlois, Col. Jean-Charles (1789-1870)

Military officer, battle painter, orientalist, panorama artist, photographer. Born 22 July 1789 in Beaumont-en-Auge, Calvados, France. Studied at l'École Polytechnique, 1806. Participated in the Napoleonic Wars, taking part in the Battles of Wagram and Waterloo, for example. After the Battle of Waterloo became a half-paid officer. Studied painting under Anne-Louis Girodet de Roucy [make sure correct Girodet] and Horace Vernet. Developed the idea of the *faux terrain*, bringing it to a fine art. In 1830 erected a panorama rotunda in the Rue des Marais-du-Temple. His first panorama, 'The Battle of Navarino', opened in Feb. 1831, incorporated the deck of the battleship, *Scipion*, as its viewing platform, the deck being reached through a series of cabins and passageways. The effect of the burning ships was made realistic by the use of gas burners. 'Navarino' proved highly successful, and was followed 17 Feb. 1833 by 'The Battle of Algiers', and July 1835 by the 'Battle of Moscow.' In 1838 obtained a 40-year lease on a site in the Champs-Élysées and engaged Jacques-Ignace Hittorff (1792-1867) to design the rotunda. Hittorff travelled to England to study London rotundas, in particular **Decimus Burton**'s Colosseum, Regent's Park. The Champs-Élysées rotunda opened May 1839 with a panorama of 'The Burning of Moscow', viewed from a tower in the Kremlin. It was followed by 'The Battle of Eylau', opened 25 June 1843, and 'The Battle of the Pyramids', opened 20 Feb. 1853. In Nov. 1855 Langlois visited Crimea to assemble the material necessary for a panorama of the Siege of Sebastopol, utilising photographs which he himself took. In Aug. 1860 opened a new rotunda in the Champs-Élysées at the corner of rue d'Antin, designed by Gabriel Davioud (1823-1881). The undertaking this time was financed by a stock company, an innovation that became from this point the universal practice. The first panorama to be exhibited there was 'The Taking of

Sebastopol'. This was followed by 'The Battle of Solferino', opened 19 June 1865. Langlois died 23 Mar. 1870. He left the greater part of his work to the town of Caen. Le Musée Langlois, Caen, inaugurated 1890.

360 degree panoramas:

'Battle of Navarino', Rotunde, Rue des Marais-du-Temple, Paris, 1831- [...]; 'Battle of Algiers', Rotunde, Rue des Marais-du-Temple, 1833- [...]; 'Battle of Moscow', Rotunde, Rue des Marais-du-Temple, 1835- [...]; 'The Burning of Moscow', Panorama, Champs-Élysées, Paris, 1839- [...]; 'Battle of Eylau', Panorama, Champs-Élysées, 1843- [...]; 'Battle of the Pyramids', Panorama, Champs-Élysées, 1853- [...]; 'Taking of Sebastopol', Panorama (new building on new site), Champs-Élysées, Paris, 1860- [...] (presumably same canvas as 'Siege of Sebastopol', Alexandra Palace, London, 1881-1882); 'Battle of Solferino', Panorama, Champs-Élysées, 1865- [...].

Lit.: E.C. Bourseul, *Biographie du Colonel Langlois...Fondateur des Panoramas* (Paris: 1874); Oettermann, pp.158-164; F. Robichon, pp. [...]; F. Robichon, 'Langlois, Soldat, Peintre, et Panoramiste', *Uniformes*, Jan. 1983; F. Robichon and A Rouillé, *Jean-Charles Langlois, la Photographie, la Peinture, la Guerre: Correspondence inédite de Crimée* (Nîmes: Jacqueline Chambon 1992); *Jean-Charles Langlois, 1789-1870: Le Spectacle de l'Histoire* (Paris: Somogy Editions Art 2005).

Port.: Oil portrait by Édouard Krug, 1878, in Musée des Beaux Arts, Caen; photograph by Robert Jefferson Bingham, Musée Laplace, Beaumont-en-Auge. (Both reproduced in *Jean-Charles Langlois* (2005), p.47).

Lanza, Gesualdo

Singing master. In 1829 announced plans for building a 'Paramonium', a hall to accommodate a grand panorama, a subscription theatre, an academic theatre for aspiring actors, an assembly and concert room, and an exhibition room for works of art (Prospectus in JJ Collection).

La Rue, Charley

Showman. Acquired part of **Thiodon**'s Theatre of Art after it had been divided by a man in Providence, RI. La Rue's part consisted of 'The Holy Sepulchre' and 'The Shipwreck.'

Lit.: Judd (2)

La Rue, D.C. (sometimes 'Larue')

Agent for proprietors of moving panoramas. Also panorama lecturer. 1858-1859 was placing almost identical advertisements in newspapers for the panoramas of

Arctic voyages of **E. Beale**, **T.P. Failing**, and **Emmon & Co.** Engaged by Edmund Beale as a regular lecturer for his moving panoramas. Accompanied Beale to England, 1857-1858. Provided Indian miniatures, etc. for Beale's 'Panopticon of the War in India', 1860.

Laurence, [...]

Panorama proprietor. According to the *Stroud Free Press*, 28 Oct. 1853, his untitled panorama had upwards of 1000 mechanical moving figures in its scenes of Constantinople, Dardanelles, etc.

c

Exhibition hall panoramas:

'Paintings on a moving panorama extending over nearly 2000 yards', Cheltenham, 1853; Stroud 1853

Lavars

Bristol lithographers. Printed folded panorama, 'To the Pyramids', published by **J. Hogarth**, 1863.

Lawrence, John William

Wholesale toy dealer, and publisher of paper panoramas, sometimes in small tin [brass?] canisters with crank winders: Diamond Jubilee Procession, 1897; Lord Mayor's Show, c.1900; 'New Lord Mayor's Procession', c.1901; Coronation of Edward VII, 1902. Listed in *Post Office London Directory* from 1876 till 1909 [check] at 96 and 112 Houndsditch E.; and from 1910 at 112 Houndsditch and 5-13 Cutler Street, E.

Lavery, John

Panorama artist.

Exhibition hall panoramas:

(With **John Morris** and others) '**Adam's** Grand New Diorama of Scotland', Victoria Hall, 11 West Regent Street, Glasgow, 1885.

Le Fort, Messieurs

Proprietors of a 'Mechanical Exhibition from Paris'. During Lent 1816 performed their entertainment at the Strand Theatre, the Sans Pareil, London, consisting of 'An Accurate Description of the Island of St. Helena, the Present Residence of Napoleon Buonaparte', ; 'A Beautiful View of the City of London'; 'The Grand Palace of Pekin in China'; and 'A View of the City of Lisbon'. The show concluded with 'A Storm at Sea'. Presumably a show similar to **J.F. Thiodon's** Theatre of Arts.

Lennert,

Panorama artist. With **Henry, Bouton, Le Prince**, and **Risler**, painted the figures on **Fortuné Liénard**'s 'Siege of Paris' panorama, 1875.

Leach, W.

Artist. Painted tableaux on '**Harry H. Hamilton**'s Excursions - Britain's Glories on Sea and Land' [date?]

Lebroke, Augustus G.

Artist. Provided the 'delineations' for Pierce & Marston's 'Grand Original Illuminated Panorama of the Arctic Regions', Buckley Hall, 585 Broadway, New York, 1858.

Lecchi, Signor

Cosmorama artist and proprietor. In an advertisement described himself as 'peintre celebre de Rome.' In 1836 and 1838 he took his cosmorama show to St Helier, Jersey. It consisted of a view of the fire at St Paul's in Rome in 1823; a view of Naples; Mount Etna during an eruption; the Island of Sabrina; views of Malta and Gibraltar; the town of Havana; Napoleon's entry into Moscow; the burning of Moscow; and a view of Grand Cairo.

Lee, [...]

American panorama painter

Exhibition hall panoramas:

(With Messrs Dallas and Kyle) 'Overland Route to California', Egyptian Hall, Piccadilly, 1850.

Lee, Adam

Cosmorama painter.

Lit.: Mireille Galinou, 'Adam Lee's Drawings of St Stephen's Chapel: Antiquarianism and Showmanship in Early 19th-Century London', *London & Middlesex Archaeological Society Transactions*, 34 (1983), pp.231-244.

Leech, John (1817-1864)

Artist and illustrator. Born in London 23 Aug. 1817. Contributed cartoons to *Punch* from its foundation in 1841. The *ILN*, 10 Sept. 1846 carried an

advertisement for a Comic Panorama by 'Leech', published by **Ackermann & Co.** Artist responsible for the wood-engraved panorama, "'Coming Home": A Comic Panorama...Delineating, with irresistible Humour, the Fun, Mishaps, and Queer Occurrences to which the Votaries of Sport are Subjected', published by **Renshaw and Kirkman**, c.1850.

Lit.: [ODNB?]

Port.: [...]

Lefevre, L.M.

Lithographer in Newman Street, London. Printed 'Spooner's Panoramic View of the Procession of Queen Victoria on the 10th of February 1840 ... to Solemnize her Marriage' [c.1840].

Lehsert, [spelling?]

Panorama artist. According to *NY Sun*, 27 Oct. 1875, was one of about 30 'Parisian artists of note' who assisted **Fortuné Liénard** painting 'The Prussian Siege of Paris', exhibited at the Colosseum, NY, 1875. The panorama was subsequently exhibited at the Centennial Exposition, Philadelphia, 1876.

Leigh & Son

Publishers. Successors to **Samuel Leigh**. Address 421 Strand, London. Name features on [some copies of] 'Panoramic View of Switzerland from Mont Righi', after **H. Keller** [c.1830] accompanied by 'Panorama of Switzerland from Mont Righi', by Gernerall **Ludwig Pfyffer** [c.1830]..

Leigh, Samuel ([...] – 1831)

Publisher and toymaker. Traded from 18 Strand, London. Publisher of numerous guide books including ones for London, Paris, and Rome. His toys included the 'Urania's Mirror, or a View of the Heavens' [date?]; and several that were panorama related: 'Portable Diorama', [1826]; a 'Myriorama, or Many Thousand Views', 1824, and a 'Myriorama, or Many Thousand Views, Second Series, Consisting Entirely of Italian Scenery', [1824], which was 'dedicated to, and honored with the approbation of', George IV. Leigh's prints included an aquatinted 'Panorama of the Thames from London to Richmond', exhibiting 'every object on both banks of the river', [1829]; a Panorama of the Rhine and of the adjacent Country from Cologne to Mayence, 1829; and a 'Panorama of the Maine, and of the Adjacent Country from Mayence to Frankfort', engraved by **J.H. Clark** after drawings by **F.W. Delkescamp**, 1830. The Thames item was marketed by in a box with an aquatinted panorama, 'View of London (from the Adelphi).' Apart from the Maine panorama, all of these items were designed for

Leigh by J.H. Clark. In 1829 he advertised a 'Panorama of Constantinople and its Environs, from Scutari.' In 1830 he published a 'Panoramic View of Switzerland from Mont Righi', drawn by J.H. Clark after **Henry Keller**, with the circular 'Panorama of Switzerland from Mont Righi' by **General Ludwig Pfyffer** and a book of description. Leigh died 11 Aug. 1831: 'he put an end to his existence by cutting his throat' – *Dictionary of Printers and Printing* (1839).

Leigh, William Robinson (1866-1955)

American painter and illustrator. Born 23 Sept. 1866 in Berkeley County, WV. Pupil of Hugh Newell in Baltimore, and Raupp, Gysis, Löffitz, and Lindenschmidt [check final 't'] in Munich. During his stay in Munich he painted several panoramas, and seems to have specialised in religious subjects. With **K.H. Frosch** and **J. Krieger** painted a panorama of 'Jerusalem on the Day of the Crucifixion' for the Swiss pilgrimage centre, Einsiedeln, opened July 1893. Another Jerusalem panorama, painted by Frosch, Krieger, and Leigh, was exhibited in Aachen, Germany in 1903. Painted figures and horses for **E.P. Fleischer**'s 'Battle of Waterloo' panorama, 1889, for which, according to his own account, paid 200 marks per month. Also assisted Fleischer in painting his 'Panorama of Naples', and a panorama called '250 Years of the Hohenzollern Monarchy'. Painted the figures on three panoramas of the Crucifixion, by **Karl Frosch**, Josef Krieger, and himself, the first in 1893 being for the monastery at Einsiedeln. In 1906 painted Grand Canyon for the Santa Fe Railway Co., who subsequently commissioned five more western pictures from him. Painted African landscapes for the African Hall of the American Museum of Natural History, New York. Died New York 11 Mar. 1955.<

Lit.: Thieme-Becker; Vollmer; *Leipziger Illustrierte Zeitung*, 9 Apr. 1903, p.537; [Interview with Alfred Mongin, 1949 – ask EBM for details]; Anja Buschow Oechslin and Werner Oechslin, *Das Panorama 'Kreuzigung Christi' in Einsiedeln* (Einsiedeln 1992)

Leighton Miss Pianist.

Listed as performer for **Gompertz**'s moving panorama illustrating the American Civil War scenery for Jersey, 1865.

Leighton, George C.

Engraver. Engraved after drawings by **R. Sandeman** the long wood engraving, 'Grand Architectural Panorama of London, Regent Street to Westminster Abbey', 1849.

Lit: P. Fleetwood-Hesketh, 'Grand Architectural Panorama of London, 1849', *London Topographical Record*, 23 (1972), pp.111-118; *Grand Architectural Panorama of London*, with notes by Bernard Adams (Lympne: Harry Margary

1983).

Leitch, William Leighton (1804-1883)

Scottish artist. Drawing Master to the Prince of Wales. Friend of **David Roberts**. Born in Glasgow. Began his career as a house painter. Engaged as a scene-painter at the Theatre Royal, Glasgow, 1824. Moved to London and became one of **George Chambers**' successors at the Royal Pavilion Theatre, Whitechapel. **Thomas**'s exhibition hall panorama, 'The Panorama of the Crimea War', which was exhibited at the Public Rooms, Exeter 1856, was painted by 'Leitch'; and so too was Keevil's 'Canvas Panorama of the War with Russia', exhibited in St Helier, Jersey, 1856. The name 'Leitch' appears in list of artists in **Charles W. Poole**'s descriptive booklets credited with having painted panoramas supposedly held in Poole's stock.

Lit.: A. MacGeorge, *William Leighton Leitch: A Memoir* (London: [...] 1884) - not yet seen!

Le Marie, Edith

Vocalist. Described as 'the brilliant operatic soprano' in programme for '**Harry H. Hamilton**'s Excursions: Greater Britain', Free Trade Hall, Manchester [n.d.].

Le Monte, Mr

Vocalist and quick-change artiste. At C.W. Poole's Myriorama, Sanger's Amphitheatre, London, 1889, changed his costume eight times while on stage and sang songs appropriate to each character.

Le Prince, A.

Panorama artist. [Listed by EBM as member of **T. Poilpot**'s crew – for which panorama?]

Le Prince, Louis Aimé Augustin (1842-1890?)

Photographer, inventor, film-maker; panorama artist, and panorama manager. **Daguerre**, a close friend of his father, instructed him in photography. Resided in Leeds, UK. In 1881 he went to the USA and worked as 'a manager of a chain of panorama theatres in New York, Washington, and Chicago' (NMPFT website). In c.1884 began working with **T. Poilpot**, who he met when visiting a panorama [which?] at the Cotton States International Exhibition. Accompanied Poilpot to New York to assist him with his 'Battle of Shiloh' panorama, which was first shown in Chicago on 1 July 1885. His position was that of manager (*Missing Reel*, pp.140-141). Le Prince apparently also assisted Poilpot with research and preliminary sketches for his next panorama, the 'Monitor and Merrimac

Engagement', 1886. He acted as manager for that panorama, and the 'Manassas panorama, 1886, too. Le Prince made numerous glass photographic plates, which were used to transfer images from the model drawing to the full-size canvas. The plates were projected from the centre of the platform by magic lantern as guides to the painters (p.142). Le Prince also assisted with the preparation of the faux terrain and props (p.143).

According to the descriptive booklet for **Fortuné Liénard**'s 'Siege of Paris' panorama, when exhibited in Philadelphia at the Centennial Exposition, 1876, an artist called Le Prince, with **Henry, Lennert, Bouton, and Risler**. painted the figures.

In 1880s Le Prince invented moving picture machines. He made one of the first motion pictures, 'Leeds Bridge', but suffered financial problems. In Sept. 1890 he boarded a train for Paris, and was never seen again., so date of death unknown.

Biog.: E. Kilburn Scott, 'Career of L.A.A. le Prince', *Photographic Journal*, May 1931; 'Who's Who of Victorian Cinema', on www.Victorian-cinema.net; Christopher Rawlence, *The Missing Reel* (London: Collins 1990)

Leslie

Moving panorama artist. Assisted **Robert Jones** painting moving panorama of the Hudson River from New York to Catskill Landing, which accompanied William Dunlap's play, 'A Trip to Niagara; or, Travellers in America.', Bowery Theatre, New York, 1828.

Leslie, George

A director of the London Panorama Company which exhibited **Ernest Philipp Fleischer**'s 'Panorama of the Battle of Waterloo', National Panorama, Ashley Place, London, 1889-1891.

Leslie, John

Scene-painter at the National Theater, Cincinnati. Assisted **Henry Lewis** in painting his panorama of the Mississippi.

Lit.: McDermott

Lessing, Konrad (or Conrad) (1852-1916)

Panorama painter. Born Dusseldorf. Son of the landscape painter, Karl Frederick Lessing. Studied at the Karlsruhe Academy of Arts. Member of crew assisting **E. Bracht** painting the northern portion of 'The Panorama of the Battle of Missionary Ridge and Look-Out Mountain'. This would be exhibited in Chestnut

Street, Philadelphia in 1886. Later, it, or a copy of it, would be exhibited at the World's Columbian Exhibition, 1893.

Letour, Mr

Artist. Painted 'The Battle of Alma' panorama for Robert Burford, Panorama, Leicester Square, 1854. '...Very cleverly has Mr Letour, the artist, caught the prominent features of that glorious affair, as well as those of the scenery, by land and water' (*Naval & Military Gazette*, 30 Dec. 1854).

Lewis, Henry (1819-1904)

Self-taught panorama painter, and panorama proprietor. Born in Britain. At age of ten taken by his widower father to US with two elder brothers. Settled in Boston. Apprenticed to a plane- and toolmaker. 1836 had his articles of indenture cancelled and moved to St Louis. In same year became US citizen. City directory for 1845 lists him as a cabinet-maker, though described in the *Missouri Republican*, 25 Mar. 1845, as a 'landscape artist of more than ordinary merit.' During summer months of 1846 and 1847 travelled up the Mississippi making sketches. In 1848 travelled down the river by boat making sketches between Minnesota and St Louis. Planned to work with **Samuel B. Stockwell**, and did collaborate for a while with **Leon Pomarède**. (He fell out with both men who set about painting panoramas of their own). Commissioned **Charles Rogers** to sketch the river below St Louis, and in 1847 bought sketches from Cpt. **Seth Eastman**. At Fort Snelling built a catamaran from two canoes and from this, with Eastman, made further drawings. The Falls of St Anthony to St Louis section of the canvas painted by Lewis, **John Leslie** (a Cincinnati scene-painter), and possibly Charles Rogers at Cincinnati in 1848-1849. Panorama performed in Cincinnati, 1849, Boston, 1851. Lower river section then painted by Lewis, Leslie, and Rogers, and a view of St Louis on fire incorporated. Panorama then taken to St Louis, Peoria, and Chicago, and after that to Milwaukee; Detroit; Rochester; Buffalo; the Odd Fellows' Hall in Washington; Salem, Massachusetts; and Bangor, Maine. In the winter of 1850-1851 toured Canada, performing the panorama in Halifax, Toronto, Hamilton, Kingston, and Montreal. In autumn 1851 set sail for England. Subsequently showed it in Netherlands and Germany (Leyden, 1852, for instance, and Hamburg, 1852-1853, and Berlin 1853). Adopted Düsseldorf as his base in 1853 and circulated the panorama to other European cities. In 1857 sold it to a Dutchman who planned to take it to Java. It reached Calcutta, but what happened to it afterwards is not known. Married Maria Jones, governess in the household of the purchaser of the panorama. A series of lithographs made from the sketches for the panorama were published with the title, *Das Illustrie Mississippithal*, 1854-1857. Acted as consular agent for US in Düsseldorf 1867-1884. Died Düsseldorf 16 Sept. 1904. Original drawings by Lewis in the Missouri Historical Society.

Lit.: Charles Gaylor, *Lewis's Panorama*. (Cincinnati: Printed at the Dispatch Office 1849); Bertha L. Heilbron, *Making a Motion Picture in 1848: Henry*

Lewis's Journal of a Canoe Voyage from the Falls of St Anthony to St Louis (Saint Paul: Minnesota Historical Society 1936); Henry Lewis, *The Valley of the Mississippi Illustrated*, edited by Bertha L. Heilbron (St Paul, MI: Minnesota Historical Society 1967); McDermott; William J. Petersen, *Mississippi River Panorama: Henry Lewis' Great National Work* (Iowa City: Clio Press 1979); Marie Schmitz, 'Henry Lewis, Panorama Maker', *Quarterly Journal of the Missouri Historical Society*, 3 (1982-1983), pp.37-48; John W. Reys, *Cities of the Mississippi* (Columbia & London: University of Missouri Press [1994]). [Also try *NYHS Dictionary of Artists in America* and *Illustrated Biographical Encyclopaedia of Artists of the American West*]

Lewis, Minard (c.1812-after 1860)

Boston scene-painter. [Same man as Minehard Lewis?] With **T.C. Bartholomew** exhibited a mechanical theatre of 'The Battle of Bunker Hill', which toured the US from 1838 at least until 1856. It opened in Boston in 1838. By Aug. of that year it was in New York. Between 1838 and 1852 it revisited New York twice, and toured north as far as Portland, Maine, and south to Philadelphia, Baltimore, Washington DC, and Richmond, VA. In 1859 it was put up for sale in New York. Lewis also created an entertainment entitled 'Falls of Niagara', which featured real water. This was exhibited in 1841 at the American Academy of Fine Arts, Barclay Street, New York, and in 1842 at **P.T. Barnum's** museum on Broadway. The painting of 'Dr Kane's Arctic Voyages', 1857, was attributed to T.C. Bartholomew and **Minard Lewis**.

Lit.: Joseph Earl Arrington, 'Lewis and Bartholomew's Mechanical Panorama of Bunker Hill', *Old-Time New England*, 54 (1961), pp.50-58; Avery, pp.36-39

Lewis, Minehard

Panorama artist. [Artist responsible for Gillard's Great America Panorama – check]. Same man as Minard Lewis?

Exhibition hall panoramas:

'**Gillard's** Great American Panorama Illustrating the Pacific Railway from New York to California', St James's Large Hall, London, 1873.

Liddle, Ian

Structural engineer. Designed rotunda for **Roger Hallett's** 'Panorama of Bath', 1988. Designer of Millennium Dome, Greenwich.

Lienau, Detlef

Architect. Designed rotunda for Battle of Vicksburg panorama at 55th Street & 7th Avenue, New York, 1886.

Liénard, Colonel Fortuné

Soldier panorama artist 'of the French Army'. Participated in the Siege of Paris. Painted, with assistance from 'thirty artists of note' according to *NY Sun* advert., a 'Prussian Siege of Paris' panorama. According to some accounts it was painted with the canvas flat on the floor, the canvas being unrolled and painted progressively (information from Suzanne Wray). A descriptive booklet described Liénard as being 'peculiarly fitted for the enterprise, combining in his own person the accomplishments and facilities of the soldier, the painter, the engineer, the sculptor, the anatomist, and the scholar'. Its progress was delayed when the temporary structure serving as the painting room was severely damaged by a tornado. The panorama was completed in Sept. 1875. The final work measured 20,000 square feet, 'replete with superb realistic accompaniments and effects'. When the panorama was being installed at the Colosseum, New York, the *NY Times* (21 Oct. 1875) that 'a party of workmen engaged in removing the paper covering from Lienard's painting, the "Siege of Paris" at the Colosseum were precipitated from a swinging scaffold about 80 feet from the ground by the breaking of a rope. Fortunately they were caught in falling upon the projecting ends of some planks a few feet below, and the entire party escaped uninjured'. When opened the *Buffalo NY Evening Courier*, 6 Nov. 1875, praised its startling effects' but thought the view of Paris 'so incomplete as to leave the spectator rather dissatisfied'. Building and panorama were transferred to Philadelphia for the Centennial Exposition in Elm Avenue and 40th Street.

X. Theodore Barber, 'The Mystery of the South End', *Performing Arts Resources*, 16 (1991), pp. 103-110 writes: 'Americans first became acquainted with the cycloramas of the Philppoteaux (father and son) when Colonel Fortuné Liénard's copy of their 'Siege of Paris' toured the United States in 1875 and the years immediately thereafter. This work inspired several Chicago entrepreneurs to commission the Philppoteaux to create the first cyclorama ever to depict the Battle of Gettysburg'.

Lillie, Miss

Vocalist. Sang at 'Stacy's Great Panorama of the Australian Colonies and New Zealand', Academy of Music, Wellington, New Zealand, 1880.

Lilliendahl, W.A. [check not Lillientahl; T. Allston, *A History of the New York Stage* spells it 'Lillenthal'.]

Manager of the Colosseum, Broadway and 35th Street, New York in 1875. His programme included 'chaste, refined, and unexceptionable operettas' (*New York Times*, 15 Feb. 1875). [Allston says Colosseum continued open until 7 Nov. 1874 'when the landlord, finding matters were getting worse, and being owed some \$18,000, closed the house.. The house was bought in by the landlords and the

fixtures were respectively bought in by the creditors. Soon after its sale the building was taken down and conveyed to Philadelphia...']

Lincoln, Lionel

Pianist and baritone.

Exhibition hall panoramas:

‘**Adam**’s Grand New Diorama of Scotland’, Victoria Hall, 11 West Regent Street, Glasgow, 1885.

Lingard, Mrs.

Musician. With **Anita Mitchell**, **David M’Andrew** and **F. Hussey**, provided musical selections with **George Lingard**’s moving panorama, ‘The Royal Diorama of Scotland’, Launceston, Australia, 1886.

Lingard, George

Panorama proprietor.

Exhibition hall panoramas:

‘Lingard’s Prince of Wales Royal Diorama of the Russo-Turkish War’, Brisbane, Australia, 1879. ‘Lingard’s Stupendous and Magnificent Royal Diorama of Scotland...the Soudan War, Concluding with the Fall of Khartoum and Death of General Gordon’, Mechanics Hall, Launceston, Australia, 1886; (apparently without Sudan War) Victoria Hall, Melbourne, 1889.

Little, J.H.

Agent. In c.1858 was acting as agent for ‘**Bullard**’s Panorama of New York City’.

Livingstone, [...]

‘London artist.’

Contributed work(s) to ‘Grand Pictorial Concert and Dioramic Illustrations’, Cheltenham 1848.

Lloyd

Panorama proprietor. Lloyd’s ‘Grand Moving Panorama Giving a Compendium of Her Majesty’s Late Visit to Scotland’, Theatre Royal, Edinburgh, 1849. (Theatre bill in Sam Fogg Colln, Getty Research Institute)

Lloyd, *Madame*

Panorama proprietor and manager. Her moving panorama of 'Picturesque Italy, Past and Present' accompanied by an Italian operatic choir (undated clipping in JJ Collection).

Lloyd, B.F.

Edinburgh publisher. With **Ackermann & Co.** published the 1847 edition of **T. Steuart's** six-sheet steel engraved panorama, 'Edinburgh from the Calton Hill'.

Lloyd, S.

Lecturer. Cicerone at Madame Lloyd's Operatic Choir and Diorama show which featured 'Picturesque Italy, Past and Present.'

Lloyd, Taylor & Fitts

Architects. With William Pitt, designed the rotunda in Rourke Street and Little Collins Street, Melbourne (18...).

Logan, *Sir John*

(Amateur?) artist. Contributed original drawings and sketches for 'The Sepoy Rebellion in India' moving panorama, auctioned by Chadwick & Son's sale of **James Wyld's** Great Globe, 16 July 1861. Also for 'Life, Manners, Cities, Architecture, Temples, Pagodas, Mosques, Rivers, Landscapes, and Mountains of Upper India' (the same panorama as 'The Sepoy Rebellion'?) used by **Poole & Young** as a sequel to 'The Overland Route to India' by **T. Grieve**, etc. which they also acquired.

Lohr, August (or Augustus) (1846-1920)

Landscape and panorama painter. Born 26 August 1846 in Hallein, near Salzburg, Austria. His father was a soap maker in Hallein. After having earned his living as a teacher for two years he went to Munich in 1863 in order to study at the Academy of Art in Munich. At the academy he was a pupil of Karl Theodor von Piloty, who at the time was famous for his large-scale paintings of historical subjects. Lohr soon became active as a landscape painter specialising in Alpine scenes (e.g. 'Alpine Landscape', oil on canvas, c. 1875, Salzburg, Museum Carolino Augusteum). In 1879 he started to assist the Munich artist **Louis Braun** in painting panoramas depicting battles of the French-German War of 1870/71: 'The Battle of Sedan' (opened Frankfurt 1881), 'The Battle of Weissenburg' (opened Munich 1883), 'The Battle of St. Privat' (opened Dresden 1884), 'The Battle of Mars la Tour' (opened Leipzig 1884). By 1884 he was in New Orleans, where he had come to supervise the installation of Louis Braun's 'The Battle of Sedan' at

the World's Industrial and Cotton Centennial Exposition. Lohr was engaged by German-born business man **William Wehner** from Chicago to paint panoramas for the American Panorama Company in a studio in Wells Street in Milwaukee. Together with his wife and his children and accompanied by panorama painters **Friedrich Wilhelm Heine**, **Bernard Schneider**, **Hermann von Michalowski** and **Franz Rohrbeck**, Lohr left Germany on 29 April 1885 on board of the steamship 'Fulda' from Bremen with destination New York. In Milwaukee he assembled a team of German artists and together with Friedrich Wilhelm Heine directed the production of several panoramas depicting mainly battles of the American Civil War: 'Panorama of the Battle of Chattanooga' (also called 'The Storming of Missionary Ridge'; 1883-84), 'The Battle of Atlanta' (1885-86) [two versions], 'Jerusalem on the Day of Crucifixion' (1887-88), 'Christ's Triumphal Entry into Jerusalem' (1888). From 1887 to 1890 Lohr was in partnership with Heine in the firm of Lohr & Heine Co., which took over the Wells Street studio from the American Panorama Company. (Later it was renamed the Milwaukee Panorama Company. Lohr left Milwaukee for Mexico in around 1890, probably intending to exhibit panoramas in Mexico. Living in Mexico City as a respected member of the German colony until his death in 1920 Lohr dedicated himself to landscape painting again, especially Mexican landscapes. His paintings were shown in many Mexican art exhibitions and won several prizes, e.g., 1892, 1894, 1912. In 1899 Lohr was back in San Francisco to exhibit his Mexican landscapes and to finish another panorama 'The Battle of Manila Bay' for William Wehner. Died 5 February 1920 in Mexico City, Mexico.

360-degrees panoramas:

(With F.W. Heine) 'Battle of Chattanooga: Storming of Missionary Ridge', Chicago, 1885; Cleveland, 1886; Philadelphia, 1888; San Francisco, 1888; Cincinnati, 1886; Kansas City [n.d.]; Toronto [n.d.]. (With F.W. Heine) 'Battle of Atlanta', Detroit, 1887; Atlanta, GA 1892- (still in Grant Park). (With F.W. Heine) 'Jerusalem on the Day of the Crucifixion', Buffalo, NY, 1888, etc.

Lit.: Heinrich Lemke, Mexiko, Berlin 1900, p. 250; Thieme-Becker, *Allgemeines Lexikon der bildenden Kuenstler*, Leipzig, 1929, vol. 23, p. 332; Peter C. Merrill, *German-American Artists in Milwaukee: A Biographical Dictionary*, Madison, Wisconsin, 1997, pp.64-65; Nikolaus Schaffer, Von Hallein ueber New Orleans nach Mexiko: Der Maler August Lohr: Das Kunstwerk des Monats, July 2001, Museum Carolino Augusteum, Salzburg. [West Bend Museum of Art have file on him]

Port.: Portrait, photo studio Franz Neumayer, Munich, c. 1880 to 1885 (private collection, Hallein) ; Lohr with his family, Mexico, c. 1900 to 1910 (private collection, Hallein); portrait of Lohr in: Heinrich Lemke, Mexiko, Berlin 1900, p. 250; features in a group photograph with other Milwaukee panorama painters in front of the canvas 'The Battle of Atlanta', 1885-86 (collection of the panorama 'Battle of Atlanta', Atlanta); features in a group photograph with other Milwaukee panorama painters during a break from painting the Jerusalem panorama depicting

the crucifixion of Christ, November 1887 (collection of the Wisconsin Historical Society, Milwaukee).

GK

In group portrait of artists responsible for painting 'The Battle of Manila Bay', *Milwaukee Sentinel*, 14 May 1899.

Long, James T.

Panorama proprietor? Broadside for his Gettysburg panorama claims it consisted of over 300 views.

Exhibition hall panoramas:
'Battle of Gettysburg', c.1887?

Loomis, Osbert (1813-[...])

Panorama proprietor.

Exhibition hall panoramas:
'Panorama of Cuba', New York, 1850

Lorraine, Monsieur

Conductor. Directed the band which played with **Hamilton's** moving panorama of an excursion to the Continent, Jersey, 1869.

Lorenz, Richard (1858-1915)

Panorama and animal painter. Born in Voigstadt, Thuringia, 9 Feb. 1858. Studied at Royal Academy of Arts, Weimar, where his tutors included the animal painter, Heinrich Albert Brendel. Arrived in Milwaukee in May 1886. Between 1886-1887 painted horses on 'The Battle of Chattanooga'; 'The Battle of Atlanta'; 'The Chicago Fire'; and 'The Crucifixion.' Then went to San Francisco to install a panorama. On his return to Milwaukee taught at the new Milwaukee School of Art. For many years had his studio in the tower of the Mitchell building. Produced large numbers of easel paintings of scenes in Wisconsin and the American West. In 1896 awarded the Osborne prize for the best genre painting of an American subject. Close friend of **Bernard Schneider** to whom paid visits in Cedarburg. Died of 'a stroke of apoplexy', Milwaukee, 3 Aug. 1915.

Obit.: *Duluth Evening Herald*, 4 Aug. 1915.

Port: [1/2-tone photo supplied by EBM, but where from?]

Lorin, F. Hervé du

Panorama manager. Described on handbill as ‘of the Cathedral of Notre Dame de Paris.’

Exhibition hall panoramas:

‘Paris, Before, During and After the Siege’, Regent Hall, Tichbourne Street, London [n.d.].

Lorraine, Mr

Directed Hamilton’s Continental Band at ‘Hamilton’s Delightful Excursions to the Continent and Back’, St George’s Hall, Portsea, 1869.

Lot, E.

Panorama proprietor. Owner of **Henry Hylliard’s** ‘Grand Panorama of the Hudson River.’

Exhibition hall panoramas:

‘Hylliard’s Grand Panorama of the Hudson River’, Montague Hall, Brooklyn, 1851.

Loutherbourg, Philippe Jacques de (1740-1812)

Scene-painter, landscape artist, marine artist. Inventor of the Eidophusikon. Born in Strasbourg [according to Dobson born in Fulda in Hesse, not Strasbourg], and studied under F.G. Casanova and Carle Vanloo in Paris. Arrived in London in 1771, and produced imaginative scenery for the Drury Lane Theatre. Exhibited Eidophusikon 1781 onwards at his home in Lisle Street. 1786 relocated the show to Exeter Change, Strand. Toured provinces for seven years and then returned to London, opening at the Great Room, Spring Gardens on 21 Feb. 1793. By Nov. on tour again, visiting Edinburgh. The show was destroyed in a fire in 1800. In 1785 had moved to Hammersmith Terrace where he died 11 March 1812. Buried in the churchyard of St Nicholas, Chiswick.

Lit.: Austin Dobson, *At Prior Park and Other Papers* (Oxford: OUP 1925), pp.94-127; Croft-Murray, p.[...]; Rosenfeld & Croft-Murray; John Gage, ‘Loutherbourg: Mystagogue of the Sublime’, *History Today*, 13 (1963), pp.332-339; Sybil Rosenfeld, ‘The Eidophusikon Illustrated’, *Theatre Notebook*, 18 (1963/1964), pp.52-54; Ralph G. Allen, ‘The Eidophusikon’, *Theatre Design & Techniques*, 7 (1966), pp.12-16; *ODNB?*; Bill Barnes, ‘The Eidophusikon of Phillipe Jacques de Loutherbourg...’ *Magic Lantern Society Newsletter*, March 2011, pp. 1, 6-7; Bill Barnes, ‘The Eidophusikon Revisited’, *Magic Lantern Society Newsletter*, Sept. 2011, pp.6-7.

Love, Mr

Polyphonist. Provided impersonations at **J. Murphy's** 'Diorama of the London Season'. Polytechnic Hall, Melbourne, 1863.

Lover, Samuel

Composer. Composed songs, glees, and choruses for **W.F. Friend's** 'Grand Moving Diorama of Canada and the United States' when exhibited next door to the Polytechnic, Regent Street, London in 1854. 'The accompanying compositions by Mr Samuel Lover happily include vocal as well as instrumental music' – *Art Journal*, 1 May 1854, p.153.

Lovibond, Charles

Secretary and Treasurer of the Colosseum, New York. It was he who managed the erection of the building in 1873.

Lowe, Thomas

Responsible for erecting **George Danson's** 'Gigantic Modelled View of Rome', Royal Surrey Zoological Gardens, 1841-1842 [check] and 1848. Directed the construction of **Messrs Danson's** Diaphanic Panopticon and their Britannia transparency at the Gardens, 1851. Also directed the construction of Messrs Danson's 'Mount Etna' and 'the whole of the complicated Machinery and Mechanical Arrangement', 1852.

Luard, Lt. Col.

(Amateur?) artist. Provided the sketches for the scenes in **Philip Phillips's** 'Grand Moving Diorama of Hindostan', Asiatic Gallery, Portman Square London, 1852-1853. The sketches were made during a fourteen-year residence in India.

Lürzer, Feodor von

Panorama artist. Worked for the American Panorama Co. in the 1880s as a landscape artist. Contributed landscape detail to 'The Battle of Chattanooga' panorama, 1886. Collaborated with **John Fery** in painting murals. Later moved [returned?] to Dresden.

Port.: Features in a group photograph, with other German Milwaukee panorama artists, 1886, in the collection of Wisconsin Historical Society. The 'Battle of Chattanooga' forms its backdrop.

Lullah sisters

Tight-rope walkers. Advertised as giving 'Classical Performance on Invisible Wire' at '**Harry Poole's** 'New Myriorama: Picturesque Trips Abroad, Public

Hall, Aberdare, c.1893.

Luppino, [...]

Panorama artist.

Theatre panoramas:

Theatre Royal, Covent Garden, London:

(With **Thomas Grieve** and **William Grieve**) 'Panoramic Aerial Voyage'

(Various tableaux of foreign cities, and one of New London Bridge), 1826

Lyll, James

Artist. His sketches, and those of **Alexander Graham**, were used by **Charles Marshall**'s for the ten views of Mexico which formed part of Marshall's moving panorama in 1848.

Lyford, Thomas (c.1821-?)

Print engraver and publisher. Moved from London to Cheltenham before 1845.

By 1847 had established his own engraving business at 6 Pittville Street, and by 1850 had moved to 13 Clarence Street where he operated his 'London Engraving and Printing Office.' In 1855 he moved to 2 Clarence Street, and remained there until 1872 when his business was taken over by Frederick Prior. Was

Cheltenham's last important printmaker. Published vignetted topographical prints on paper and enamelled card. Also produced a 'New Panorama of Cheltenham, with twenty-four views of Cheltenham's principal buildings. Blake states: 'No example of this [panorama] has been located and its date and exact form are unknown.'

Lit: Blake, p.39

Lyons

Artist. Drawings made by him used, with permission from Cawthorn, Printer and Bookseller to the Admiralty, in painting 'The Search for Sir John Franklin: **Hamilton**'s Grand Moving Panorama of the Arctic Regions', Royal Subscription Rooms, Exeter, 1850.



M'Andrew, David

Vaudeville promoter. With **Mrs Lingard**, **Anita Mitchell**, and **F. Hussey**, provided musical selections with **George Lingard**'s moving panorama, 'The Royal Diorama of Scotland', Launceston, Australia, 1886. Presented the lecture when that panorama was exhibited at the Victoria Hall, Melbourne, 1889.

M'Call, Joseph

Conductor of the orchestra in the final performance of **C.W. Poole**'s Myriorama in Edinburgh, 1928.

McCallum, Andrew (1821-1902)

Landscape artist, cosmorama artist. Described in descriptive booklet as 'Master at the School of Design [Manchester?].' Responsible for 'The Aurora' and 'Bay of Naples' at the Cosmorama, Free Trade Hall, Manchester, 1850.

McCart, Grosvenor

Performer. 'Mr Grosvenor McCart's Wonderfully Wise Dogs' billed in programme for **Harry H. Hamilton**: Rambles Abroad, Free Trade Hall, Manchester [c.1895].

McAvoy, John (1805-1893)

Lecturer and entertainer. Born 1 Jan. 1805. His obituary in the *NY Times* (20 Dec. 1893) states: 'Many years ago he made trips about the country with a panorama of Ireland, the 'Hibernican'. About three years ago he had the grip, from the effects of which he never fully recovered...' Lived at 302 West 27th Street, New York. Died 19 Dec. 1893.

Connell, Emmett W. (1868-1965)

Panorama proprietor. Born 17 March 1868. President and General Manager of the International Cyclorama Co. Ltd., Ludlow, KY, 'a corporation which has absorbed all of the really great cyclorama canvases executed by Pigelhein, Vienna; Philippoteaux, Paris; Austen, London; Zuckotinsky, St Petersburg; Lohr & Heine, Berlin; Frosch and Michaelowski, Munich; George Peter and Aug. Roehe of Frankfort-on-the Main and Dusseldorf.' (Electric War Cyclorama of the Battle of Mission Ridge). Known as the 'Panorama King' because he owned so many panoramas. A note inside the descriptive booklet for 'The Battle of Manassas, or Second Bull Run' when exhibited at the St Louis World's Fair [date]) states: 'Mr McConnell owns and has successfully installed and operated nearly thirty of these monster illustrations [i.e. 360-degree panoramas] So great has been his success ... he has won the appellation of "The Panorama King". Amongst the great cycloramas illustrating momentous events and historic battles on land and sea owned by him are numbered "Jerusalem on the Day of the

Crucifixion”, “Christ’s Entry into Jerusalem”, “The Chicago Fire”, “Niagara Falls in Winter”, “Nelson at Trafalgar”, “Dewey at Mainila”, “The Destruction of Cervera’s Fleet at Santiago”, and “The Merrimac and Monitor”. Of great land battles he controls those of Waterloo, Yorktown, New Orleans, Buena Vista, The Alamo, Siege of Paris, Sedan, Manasses, Gettysburg, Vicksburg, Shiloh, Mission Ridge, Lookout Mountain, Peach Orchard, Atlanta and Custer’s Last Fight. Mr McConnell makes his home at Ludlow, Ky, where all communications relative to his cycloramas should be addressed’.

In 1897 he bought and moved the Indianapolis version of the ‘Battle of Atlanta’ cyclorama to Electric Park, Baltimore, MD for the Baltimore Exhibition (where it fell to pieces); and the ‘Battle of the Monitor and Merrimac’, Riverview, Chicago, 1908. From 1909-1913 was in Europe – London, Paris, Berlin, Vienna, etc. [info from EBM] ‘Emmett W. McConnell now has amusements of great magnitude running in London, Yarmouth, Plymouth, Manchester, Bordeaux, Paris, Berlin, St Petersburg, Munich, and Chicago. Mr McConnell came direct from London to San Francisco’ [1915– Quote supplied by EBM, but not clear where from or what is being referred to]. ‘[Another] of McConnell’s other leading spectacles [was] “Creation of the World and the Birth of Man”, founded on the First Chapter of Genesis, built for exhibition in St Louis, New York, Chicago, and San Francisco.’ In 1932 was preparing ‘King Solomon’s Temple’ and ‘The Battle of Château Thierry’ for the Century of Progress Exposition, Chicago, 1933 [Also owner of a Gettysburg panorama? – check]. Died summer 1965.

Lit.: Hugh M. Addington, ‘E.W. McConnell, World Wide Winner of Gold Medals in World Fairs and International Expositions’ [check with McConnell Library if article, booklet, or book] (1954)

Port.: [EBM reports large photo in McConnell Library, Radford University, Radford, VA 24142; ½-tone photo supplied by EBM - check where from]

MacEvoy, John [or Charles?]

Panorama proprietor. ‘**Dr’ Judd**’ refers to ‘Uncle John McEvoy’ and his panorama of Ireland. Avery, p.168 gives its title as ‘Grand Panorama of Ireland and Niagara Falls’, 1852. A *Brooklyn Eagle* advertisement (18 Oct. 1867) when it was exhibited at the Atheneum, Brooklyn, gave the lecturer as Charles MacEvoy, the vocal and instrumental music being supplied by Mr MacEvoy and Misses Reilly and MacEvoy.

Lit.: Judd (2)

McGary, James

Second officer on Dr Kane’s Arctic expedition. Appeared in Eskimo costume at ‘Dr Kane’s Arctic Voyages’, Melodeon, Washington Street, Boston, 1857.

M’Gill, John

Advance agent.

Exhibition hall panoramas:

‘**Adam**’s Grand New Diorama of Scotland’, Victoria Hall, 11 West Regent Street, Glasgow, 1885.

MacIntosh, Mr

Responsible for the construction of **George Danson**’s ‘Magnificent Modelled Representation of Edinburgh’, Royal Surrey Zoological Gardens, 1845

M’Kee, Andy

Entertainer. Comic performer in **Harry H. Hamilton**’s ‘Excursion to America’, Hamilton’s Royal Amphitheatre, Holborn, 1878; also appeared in the same show with **W. Gant**, Mr **Diamond**, and Mr **Gulliver** in a comic Negro (minstrel?) sketch called ‘The Sleepwalker.’

McLagan, John Campbell

Artist responsible for the large lithographic ‘Panoramic View of the City of Vancouver, British Columbia’, published by Vancouver World Printing & Publishing Company, 1898 (31 in Reps).

McLaren

Panorama proprietor. His ‘Diorama of Scotland’ was painted from drawings by the Scottish landscape painter, **Sam Bough**.

Exhibition hall panorama:

‘Diorama of Scotland’, Edinburgh, 1870.

McLean, Mr

Artist. Contributed original drawings and sketches for ‘The Sepoy Rebellion in India’ moving panorama, auctioned by Chadwick & Son’s sale of **James Wyld**’s Great Globe, 16 July 1861.

McLean, Thomas

Publisher of illustrated books and caricatures. Published the paper peepshows, ‘Pocket Panorama of the Battle of Waterloo’ [n.d.]; and ‘Pocket Panorama of the Interior of Westminster Abbey’ [c.1830?]. In 1855 published ‘The Adventures of

our own Correspondent at the Seat of War in the Crimea' (1851), a narrative paper-panorama, printed by lithography. Operated from 26 Haymarrket, London, UK.

McLoughlin Bros.

Publishers, New York. Published 'The Monkey's Show', a circus moving panorama [c.1885]; and 'Menagerie of Wild Animals' [c.18...], which also incorporated a moving panorama.

Maclure & Macdonald

Lithographers to the Queen. London. Lithographed 'Grampian Mountains from the Summit of Ben Cleuch, 1875.

McNeile, May

Artist. Made the drawings for the continuous panoramic strips, 'Panorama of the Silver Jubilee', 1935, and 'The Coronation Procession of Their Majesties King George VI and Queen Elizabeth', 1937, published by the **Chiswick Press** for Major J.A. Abbey. Both are printed in collotype, hand-coloured, and pull out of a wooden cylinders.

McNevin, John

Artist. Painted seven large tableaux of the Great Exhibition for the Regent's Park Colosseum in 1852. In 1854 painted a moving panorama of Naples, with dioramic effects, for the Cyclorama at the Colosseum, Regent's Park, which replaced their earthquake at Lisbon. McNevin's show included the eruption of Vesuvius in AD 79.

McNiven, Major [...]

Artist. Drew from nature a 'Panoramic View of Corfu' which was published by **Robert Havell Junior**, 1836.

Maelzel, Johann Nepomuk (1772-1838)

Musical prodigy and Bavarian showman. In 1813 presented in Vienna a mechanical theatre, 'The Conflagration of Moscow', representing the burning of the city by Napoleon's troops in 1812. From 1818 to 1826 he was in London with this and other shows. In 1826 and 1827 he toured his 'Conflagration' to Boston, Philadelphia, and Baltimore. He then sold it to three unidentified entrepreneurs. In May 1829 it was exhibited at the Tammany Hall, New York. It continued to be exhibited in two versions until 1863.

Lit.: Joseph Earl Arrington, 'John Maelzel, Master Showman of Automata and Panoramas', *Pennsylvania Magazine of History and Biography*, 84 (1960), pp.56-92; Altick, pp.357, 359; Avery (1995), pp.32-34

Maffey & Lonati, Messrs

Diorama proprietors. Exhibited dioramas by **Daguerre**, **Bouton**, and **Sébron** at 411 Broadway, New York., 1840, and then toured their exhibition at least as far as Philadelphia and Boston.

Lit.: Kevin J. Avery, 'Dioramas in New York, 1826-1849', *Panorama*, Spring 1990, pp.5-11.

Majeron, A.

Business manager to **William Henry 'Zulu' Thompson** when Thompson was exhibiting his 'Colossal Diorama of Sudan War' at Launceston, Tasmania, 1886.

Majoribanks, [...]

[...]

360-degree panoramas:

(With **Clark** and **Elliott**, under direction of **E. Donovan**) 'Panorama of Cader

Idris', Brydges Street, London, 1808.

Malden, Benjamin

Panorama proprietor.

Exhibition hall panoramas:

'Diorama of Paris and the [Franco-Prussian] War', Cheltenham 1871. 'Dioramic Views of Stanley's Discovery of Livingstone', Cheltenham, 1872.

Malden, 'Professor' B.J. [same as Malden, Benjamin?]

Panorama proprietor. The Autumn programme for the temperance Royal Victoria Coffee Hall, [...] 1883 announces 'Professor Malden's Splendid Dioramic Pictures.'

Exhibition hall panoramas:

'Gordon, the Nile Expedition, & the Sudan War', Cheltenham, 1885. 'Gordon, Kartoum, the Mahdi, and the Soudan War' (same panorama?), Cheltenham, 1885. 'New Diorama - Through Ireland', Cheltenham, 1885. 'An Evening with Dickens', Cheltenham, 1886. 'Burmah: The War and the Conquest', Cheltenham,

1887. 'The Jubilee Reign of Queen Victoria', Cheltenham, 1888.

Mankiewicz, John Morris (1834-1875)

Panorama proprietor. Born Danzig. Was given a panorama painted by **John Absolon** of the Franco-Prussian War by his brother in London in 1871. It was valued at £400. Emigrated to Australia in early 1870s and exhibited it there. After becoming insolvent, married a prostitute, kept a public house, and in Dec. 1875 blew his brains out at the brothel where his wife plied her trade. The panorama was ultimately sold for £5.

Exhibition hall panoramas:

'Moving Diorama of the French-German War', Kreitmayer's Waxworks, 101 Bourke Street, Melbourne, 1872.

Mann, George

London publisher. Gave his address as Cornhill [check London directory for street number]. Publisher of the etched strip-panoramas, 'To Those About to Marry!!! Showing How We (the Jones's) Commenced Housekeeping', printed by **Dean & Son** [c.1850]; 'Now Open, the Great Exhibition of the Idleness of all Nations', printed by Dean & Son [c.1851]; 'This is the Great Exhibition of the Idleness of all Nations', printed by Dean & Son [c.1851]; 'Frolick & Fun or What was Seen and Done in London in 1851', 1851.

Mann, Fred

Conductor of **Charles W. Poole's** 'Scarlet Band' early in 20th century.

Maplestone, Reuben

Panorama lecturer.

Exhibition hall panoramas:

Maplestone Brothers' 'America and Canada', Pavilion, Gravesend 18[...]

Maplestone Brothers

Panorama proprietors. According to the exhibition brochure, when the American panorama was exhibited at the Lecture Hall, Northampton, an ox being driven past the door saw the herd of buffaloes on the canvas and rushed into the hall for a better look.

Exhibition hall panoramas:

'America and Canada... visited recently by the Marquis and Marchioness of Lorne', Gravesend, 18[...].

March, Harold

Described as ‘musical director’ of Joseph Poole’s ‘Admired Orchestral Band’ on bill for ‘**Joseph Poole**’s New Myriorama – Great Britain, South Africa, and the Boer War’, Town Hall, Oxford, 1900.

March, Richard, & Co.

Clerkenwell printer and publisher. Listed from 1878 until 1909 at 18 St James’s Walk, London. His publications included *The Lover’s Guide to Courtship and Marriage*. Published a penny panorama entitled ‘March’s Panorama of the Lord Mayor’s Show.’ Also published a ‘Popular Story of Blue Beard’, and ‘The Panorama of Jack and His Goat’, broadsides which in each case provided the story, a strip of views for a roller, and the means for building a model theatre in which to perform it. On ‘Blue Beard’ March announces that ‘Model Sleigh’, ‘Punch’s Show’, ‘Toby Ticklepitcher’, ‘Game of Goose’, and ‘Speculation’ were ‘now ready’.

Margitay, Tihamer (1859-1922)

Hungarian painter. Accompanied **Jan Styka** to Transylvania to study the terrain of the battlefield near Sibiu and talk to eye-witnesses. Subsequently assisted Styka in painting the ‘Transylvanian Panorama’, 1897.

Marinari, Gaetano (fl.1764-1844 [check])

Italian scene-painter. Served as painter and machinist at King’s until 1796. Painted scenery at Royalty Theatre though may have continued at King’s until 1808 when succeeded by **Agostino Aglio**. Senior house painter at Theatre Royal, Drury Lane. In 1836 at Theatre Royal, Covent Garden. Painted scene of Etna and the Cavern of Vulcan for pyrotechnic show at Ranelagh Gardens (Altick, p.96).

Theatre panoramas:

Theatre Royal, Drury Lane:

(With **Thomas Andrews**) ‘The Passage of the Rhine’, 1828.

Lit.: Rosenfeld & Croft-Murray

Marks, B., & Co.

Wholesale stationers. Successors to **S. Marks & Sons**. Produced stamped-out cardboard models, doll’s house papers, Christmas cards and Christmas decorations, postcards, and a paper panorama, ‘The Lord Mayor’s Show’, earlier issued by S. Marks & Sons. Listed in the *Post Office London Directory* from 1910-1913 at 7 Brushfield Street, E., and from 1914-1917 at 226 Bishopsgate,

E.C.

Marks, Henry Stacy

'**Mr Fergusson** had commissioned **Mr Dibdin**, a clever scene-painter and water-colourist, to paint a panorama of the Ganges for him. This was exhibited for a while in Regent Street, opposite the Polytechnic, but removed subsequently to Leicester Square, where Mr Fergusson engaged me (through my father) as checktaker for four hours a day a thirty shillings a week. But the panorama did not catch on; "'twas caviare to the general." "Paper" was plentiful, but money scarce. The panorama ceased to draw. At the end of the first week it was closed, and from that day to this I have never seen my thirty shillings.' - Henry Stacy Marks, *Pen and Pencil Sketches*, Vol. 1, 1894

Marks, Sarah, & Sons

Wholesale stationers, printers, and publishers. Their publications included comical card games, conversation card games, London street cries, surprise penny lucky bags, stamped out cardboard models of public buildings, moustaches and beards for evening parties, and Christmas cards. Listed in the *Post Office London Directory* for 1858 at 91 Long Lane, Smithfield, E.C., and from 1859-1909 at 72 Houndsditch. (The 91 Long Lane premises had been occupied from c.1835-1857 by J.L. Marks). In 1897 published a paper panorama, 'Diamond Jubilee Royal Procession.' Also published several paper panoramas of the Lord Mayor's Show. Succeeded by **B. Marks**.

Marlier, Messrs, Freres

Owners of a panorama studio in Paris, 'a structure erected expressly for Panorama Paintings, [which] is as substantial as it is perfectly equipped with every appliance to promote comfort of both artists and models.' – Vicksburg descriptive booklet. **Joseph Bertrand** and **Lucien Sergent** painted their 'Battles of Vicksburg' cyclorama there. According to the *Chicago Journal*, 22 Oct. 1883, Messrs. Marlier were, with **Eugene Davids**, the owners of the rotunda on the corner of Wabash Ave. and Hubbard Ct., Chicago, where **P.D. Philippoteaux's** 'Battle of Gettysburg' cyclorama was exhibited from 1883.

Marold, Luděk (1865-1898)

Watercolorist; genre painter, illustrator, panorama painter. Studied at the Prague Academy of Fine Arts and at the Munich Akademie der Bildende Künste. Settled in Paris 1889. Designed huge posters for the Empire of India and Ceylon Exhibition, 1895, an extravaganza organised for Earl's Court, London by **Imre Kiralfy**. Returned to Prague 1897 to paint the 'Battle of Lipany' panorama for the Prague Exhibition of Architecture and Engineering, 1898. Died Prague 1 Dec. 1898.

360-degree panoramas:

'The Battle of Lipany', Prague Exhibition Grounds, 1898;

Lit.: Jana Orliková and Petr Štembera, *Luděk Marold, 1865-1898* (Prague: Obecní dům 2000)

Marryat R.N., Capt Frederick (1792-1848)

Novelist and artist. Born in Westminster 10 July 1792. Went to sea and served throughout the Napoleonic Wars. 1820-1821 served in St Helena. On his retirement became a novelist. Made drawings on the spot of Napoleon's funeral procession which were used for the twelfth and final tableau for a Waterloo panorama exhibited at the Exchange Coffee House [town not specified][n.d. – bill in Harvard Theatre Colln.]; and the fifteenth and final tableau in the Nelson and Napoleon moving panorama, which visited the Theatre, Yarmouth in c.1842? Died Langham, Norfolk 9 Aug. 1848.

Marshall

Artist. With **C. Adams** and **Tait**, 'and a host of inferior Artists', assisted **George Danson** paint 'The Colossal Typorama or Modelled View of Rome' for the Royal Surrey Zoological Gardens, 1842.

Marshall, A., junior

Panorama proprietor.

Exhibition hall panoramas:

'Peristrepthic Panorama ... of the River Thames', Trades Hall, Glasgow, 1816.

Marshall, Charles (1806-1890)

Theatre scene-painter, panorama painter, landscape artist. Credited with introducing limelight on to the stage, and certainly advanced the art of illusion and transformation scenery. Son of Nathan Marshall of Aston Magna in the Cotswolds, a farming family unrelated to the panoramists, Messrs Marshall. Nathan moved to St Pancras, London and became butcher. Charles was born on

31 Dec. 1806. Studied under John [check not James] Wilson at Astley's Amphitheatre, and then artiled in 1822 to **Gaetano Marinari**, scene-painter at Drury Lane Theatre, and thus associated with **Clarkson Stanfield** and **David Roberts**. In 1827 engaged by Robert William Elliston at the Surrey Theatre and would seem to have remained there until 1837. Awarded the Royal Society of Arts' Isis Gold Medal for landscape painting in 1828. Assisted in the decoration of Westminster Abbey for Queen Victoria's Coronation. Drew 25 of the 34 views for William Edward Trotter's *Select Illustrated Topography of Thirty Miles Round London* (London: The Proprietor, and others 1839). In Mar. 1841 Charles established the Kineorama, a form of moving panorama show (according to Altick a combination of panorama and diorama), at 121 Pall Mall, London (*Art-Union*, Mar. and Aug. 1841). The effects for this were said to have been painted by 'distinguished Artists.' In June 1841 added to his 'Middle East Tour' there – 'The Exhumation of the Emperor Napoleon at St Helena' showing the moment when the coffin was opened. With numerous assistants produced what seems to have been a modelled panorama of the city of Hamburg for Vauxhall Gardens, which was illuminated in the evening by a firework display managed by Mr. **Darby** [check if Dalby]. It occupied the entire space formerly appropriated to the ascents of the Nassau Balloon. On death of **William Grieve** in 1844, appointed chief scene-painter at Her Majesty's Theatre, London, a position he continued to occupy until 1858. Painted the scenery for the Glaciarium, 8 Grafton Street East, Tottenham Court Road, London (*ILN*, 6 Apr. 1844). Painted 'The Grand Historical Diorama', exhibited at the Regent Gallery, 69 Quadrant, London, 1853, which illustrated the life of Napoleon, 'with instrumental accompaniments and powerful chorus...' The tableaux for it climaxed with the interment of Napoleon's remains in the chapel of Les Invalides. Employed assistants when painting his 'Tour through Europe' panorama: '[it] has engaged the pencils of numerous eminent artists, English and foreign, from the most recent sketches...' (*Pictorial Handbook for London*. 1854). His 'Panorama Illustrative of the Recent Campaigns of the Sutlej and the Triumphant Defeat of the Sikh Army' consisted of sixteen views, each 36 feet wide and 22 feet high. His advertisements state that the 'Grand Costumes, Positions of the Armies, &c.' were taken from sketches made on the spot. 'The figures are upwards of 100,000; those in the foreground are as large as life.' His four views of Jerusalem, exhibited in Cheltenham in 1848, were said to have been painted from sketches taken on the spot by David Roberts Esq. RA in 1840. Ten views of 'Mexico, its cities, towns, mines, &c.' included in the same programme, were from sketches made by **James Lyall** and **Alexander Graham** 'who resided some years in Mexico.' An undated theatre bill for Marshall's Splendid Dioramas at the Exchange Rooms, Manchester includes '5 Entire New Views 'of Jerusalem views, said to be after sketches by Roberts, and also 'New and Splendid Dioramas Comprising Four Views Illustrative of Thebes..., the deeply interesting City of Petra...from the sketches of D. Roberts, Esqr. R.A,...the New Diorama of Bethlehem,...[and] Diorama of the Stable, or Shrine of the Holy Nativity in Bethlehem. A drop-scene of Lake Como painted by Charles Marshall was installed in 1850 in the proscenium of the Royal Old Wells, Cheltenham, renamed at this point the Royal Wells Music Hall. Painted 'Mr

Buckstone's Ascent of Mount Parnassus', Haymarket Theatre, London, 1854, a send-up of Albert Smith's 'Ascent of Mont Blanc.' Charles Marshall was listed as one of the artists whose work was represented in **Hamilton's** stock of panoramas. Latterly Marshall devoted himself to landscape painting. Died 8 Mar. 1890 Highgate.

Theatre panoramas:

Surrey Theatre:

'Grand Moving Panorama' (various tableaux including 'Bombardment of Braila', and a view of Constantinople), 1829.

Victoria Theatre:

Moving panorama of the burning of the Houses of Parliament, 1834.

Theatre Royal, Drury Lane, London:

'Diorama, Illustrating Circassia, Armenia, Persia, and Overland to British India', 1839-1840. 'Panoramic View of London', 1840.

Theatre Royal, Haymarket:

'Mr **Buckstone's** Ascent of Mount Parnassus', 1853.

Exhibition hall panoramas: [Are some of the early ones William Marshall rather than Charles? Check]

Constantinople to Cairo (Kineorama), 121 Pall Mall, London, 1841. 'Campaign of the Sutlej, also the Late War in India', changing to 'Views of Jerusalem and Vicinity', 'The Stable at Bethlehem', and 'Views of Mexico', 'The Revolution in Paris' being added later, Cheltenham, 1848. 'Marshall's Royal Panorama Illustrative of the recent Campaigns of the Sutlej and the Triumphant Defeat of the Sikh Army of the Punjab' [with a view of Calcutta and a view of Paris], Town Hall, Regent Street, Cheltenham 1848. 'Four Views of Jerusalem and Vicinity... three Dioramic Views of the Stable of Bethlehem, Ten Views of Mexico... The Late Dreadful Attack on the Palais Royal – Late Revolution in Paris', Cheltenham, 1848. 'Great Moving Diorama Illustrating the Grand Routes of a Tour through Europe', Tourists' Gallery, Concert Room of Her Majesty's Theatre, Haymarket, London, 1851; Linwood Gallery, Leicester Square, London, 1851; Edinburgh, 1851; Assembly Rooms, Bristol, 1852; Cheltenham, 1853; Tourists' Gallery, Concert Room of Her Majesty's Theatre, Haymarket, London, 1854 [check it did return here]. Panorama illustrating the principle events in the careers of Napoleon, Nelson, and Wellington, London, 1852 [Check *Times*, 6 Oct 1852 for venue]. 'The Grand Historical Diorama... The History of the Emperor Napoleon Bonaparte', Regent Gallery, 69 Quadrant, 1853; 'Grand French Diorama' (career of Napoleon) [same panorama in fact?], London, 1855; Edinburgh, 1855; Belfast, 1855; Cork, 1855; Limerick, 1856; Dublin 1856; Town Hall, Waterford, 1856. Panorama accompanying the Kaffir show at the St George's Gallery, Hyde Park Corner, London, 1853. 'Great Picture of Delhi', London, 1857 [check *Times* 14 Sept 1857 for venue]. 'Diorama (i.e. moving panorama) of Russia', **James Wyld's** Great Globe, Leicester Square, London, 1856-1857. 'Grand Moving Diorama of a Tour from Blackwall to Balaclava', Great Globe, Leicester Square, London, 1856. 'A Continental Trip', Royal

Polytechnic Institution, London, 1858. Charles Marshall's 'Great Historical Moving Panorama of India', concluding with 'The Chapel of the Nativity at Bethlehem', was brought back to Cheltenham by **Messrs Hamilton** in 1859.

Pleasure garden panoramas:

Vauxhall Gardens:

'A General Representation of the City of Hamburg...Previous to the late Conflagration', July [...].

Lit.: DVSP; ...*Description of Mr. Charles Marshall's Kineorama, with Keys, Constituting Turkey, Syria, and Egypt* (London: [...] 1841); Philip Marshall, *Charles Marshall R.A. (1806-90): His Origins, Life and Career* (Truro: Philip Marshall 2000); *ODNB*

Portraits: There is a self-portrait in oils, and several photographic portraits, in a private collection.

Marshall, Peter (1762-1826)

Panorama painter and proprietor from Edinburgh. Founder of **Messrs. Marshall**. Claimed to be the original inventor of the moving panorama. By 1815 advertisements refer to Messrs Marshall. According to Cameron, Peter Marshall received permission to erect a wooden building on the N.E. corner of the Mound, Edinburgh, 10 Dec. 1818. Also erected a panorama rotunda in Buchanan Street, Glasgow. Later in Edinburgh he built a rotunda further up the Mound. Died Edinburgh, 27 Jan. 1826, at age of 67 (Redgrave).

Exhibition hall panoramas:

'Grand Panorama of the Matchless Beauties of the Clyde, from the Falls down to the Irish Sea' (probably a continuous view), Princess Street, Edinburgh, 1809; Glasgow, 1809; 13 Old Bond Street, London, 1810; and Lower Great Room, Spring Gardens, London, 1823; Birmingham, 1813, 1814; Dublin, 1815. Panorama of the Thames, Old Assembly Rooms, Manchester, 1813; Dublin 1815. 'Peristrepthic Panorama ... of the River Thames from Windsor Castle downwards, including a Magnificent View of the City of London Taken from the end of London Bridge, at the interesting moment the Allied Sovereigns were on the Thames' (Thames Panorama adapted and made topical), Trades Hall, Glassford Street, Glasgow, 1816.

Lit.: Cameron, A.D., *The Man who Loved to Draw Horses* (Aberdeen: Aberdeen University Press 1986)

Marshall, William (? - c.1850)

Panorama proprietor, son of **Peter Marshall**. Cameron states William Marshall is listed in 1836 at 100 Princes Street and at the Rotunda on the Mound. Wilcox

states that the Marshall establishment continued in operation in Edinburgh until 1850. The auction by William Muir on 21 Feb. 1851 of four panoramas 'of the late William Marshall' (New York City - two, Siege and Bombardment of and the Surrender of Moolraj) together with machinery and 'utensils', advertised in *Glasgow Herald*, 17 Feb. 1851. (info. supplied by George Fairfull Smith).

See also **Messrs Marshall**.

Marshall, Mr [William]

Panorama proprietor. Son of Peter Marshall. In c.1843 'Mr Marshall', who had had the honour twenty years earlier of presenting panoramas of battles on sea and land, voyages, and cities of eminence to Manchester audiences, advertised the daily performance at the Exchange Rooms, Manchester, of 'The Aeronautikon: or a Flight in the Great Balloon from London to Germany.' This moving panorama had been painted by **George Danson**, 'and several of the first British and Foreign Artists', after drawings by **David Roberts** and **Clarkson Stanfield**. [double check this]. The show included peristrepthic views of recent engagements in China; 'dioramic views' (presumably transparencies) of the recent Seat of War in Afghanistan, and one of the Shrine of the Holy Nativity, Bethlehem. The whole performance was under the superintendence of **W. Laidlaw**. Mr Marshall's 'Aeronautikon' was also performed at the Victoria Rooms, Hull in Sept.1845. Wilcox (p.230) mentions Messrs Marshall's 'Aeronauticon' (same as Aeronautikon above?) being exhibited in Edinburgh. In [...] Marshall exhibited Hudson's 'Great American Panorama of the River St. Lawrence' and a 'Grand Historical Moving Picture of the Valley of the Hudson' at this rotunda on the Mound, Edinburgh. In mid-1840s he exhibited his 'New Panorama... of the City of Canton... Grace Darling and her Father rescuing the 9 survivors from the Wreck of the Forfarshire Steam-Ship... Thebes... Whampoa... View of the River Tigress during the Feast of Lanterns' at the Rotundo [i.e. Rotunda?] in Dublin.

[In a personal communication, Aug. 2008, Erkki points out that Messrs Marshall later become Mr Marshall, and that from 1836 Marshall's Panorama on the Earthen Mound in Edinburgh becomes Mr. Marshall's Panorama].

Marshall, Messrs

Panorama proprietors. Firm established by **Peter Marshall**. 'Marshall's Panorama' listed in second edition of John Lockie's *Topography of London* (London: Printed for Sherwood, Neely & Jones 1813) in Old Bond Street, 13 doors on the right from Picadilly, so premises probably backed onto the west [east?] side of Burlington House [Investigate this further and make sure same Marshall]. The firm is referred to in advertisements as Messrs Marshall from 1815. In 1818 established themselves with their peristrepthic panoramas in a 'Large New Pavilion' on the site where Knox panoramas had been shown, at the north end of the Mound, Edinburgh. By 1821 had also acquired Mr Parker's

rotunda in Leith Walk. In advertisement in *Glasgow Courier*, 1 Dec. 1821 they claimed to be the 'Inventors of the Moving Panoramas.' 'In the cities of Edinburgh, Glasgow, and Liverpool the Marshalls opened special buildings which would accommodate both their own moving panoramas and other, circular panoramas as well. In the case of Edinburgh, at least, they enjoyed a virtual monopoly on panoramic exhibitions in the city for several decades' (Wilcox, p.288). Oettermann records the exhibition of 20,000-square foot panorama at **Niblo's** Garden in New York in 1831. It depicted the last years of the life of Napoleon; 'it had scenes of Waterloo, St Helena, and his funeral and contained more than ten thousand figures. ...The picture was displayed to music by a military band.' - Was this Messrs Marshall? In an advertisement in the *Exeter Flying Post*, 28 Aug. 1823, Messrs Marshall promised to return with panoramas to Exeter annually. Wilcox, p.335, provides a list of the panoramas exhibited at the Marshall Rotunda on the Mound but does not specify which were Marshall's panoramas [write and ask him which were]. He writes: 'Scenes from the above were often extracted and shown in combination with scenes of other subjects, such mixed programmes becoming more frequent in the later years.'

[In a personal communication, Aug. 2008, Erkki points out that Messrs Marshall later becomes Mr Marshall, and that from 1836 Marshall's Panorama on the Earthen Mound in Edinburgh becomes Mr. Marshall's Panorama].

Exhibition hall panoramas:

For Messrs Marshall's panoramas of the Clyde and the Thames see **Peter Marshall**. Then 'Battles of Ligny and Waterloo', Lillyman's Hotel, Liverpool, 1816. 'Grand Marine Peristrepthic Panorama of the Bombardment of Algiers', painted by Capt. Sir **J. Brisbane**, 'from Drawings made on the Spot by eminent Naval Officers', Liverpool, 1817; Manchester, 1817; Large Wooden Building Opposite the theatre, Fishergate, Preston [c.1817]; Athenaeum Mytongate, Hull, 1818; Sunderland [n.d.]; York [n.d.]; in a 'Large New Pavilion' at the north end of the Mound, Edinburgh, 1819; Assembly Rooms, Glasgow, 1820; Norwich, 1822; Manchester, 1822; Dublin [n.d.]; Cheltenham [n.d.]; Bristol [n.d.]; Bath [n.d.]; Circus, Northernhay Place, Exeter, 1823; Bristol (again) 1824; London, 1826; Exeter, 1827; Teignmouth, 1827. 'Grand Historical Peristrepthic Panorama of the Ever-Memorable Battle of Ligny, Les Quatres Bras, and Waterloo', in a 'Large New Pavilion' at the north end of the Mound, Edinburgh, 1820; Liverpool [n.d.]; Leicester [n.d.]; Dublin [n.d.]; Exeter, 1823; Plymouth, 1823; Hull [n.d.]; Great Room, Spring Gardens, London, 1823-1824; Edinburgh, 1824; Glasgow, 1825. 'Grand Marine Peristrepthic Panorama of the Shipwreck of the Medusa French Frigate', in a 'Large New Pavilion' at the north end of the Mound, Edinburgh, 1820-1821; Glasgow 1821; Dublin 1821; Large Room, King's Arms, Castle St., Liverpool 1822; Leeds 1822; Marshall Rotunda on the Mound, Edinburgh, 1822; Lower Room, Spring Gardens, London, 1823. 'Grand Historical Peristrepthic Panorama of the Coronation of His Majesty George IV', in a 'Large New Pavilion' at the north end of the Mound, Edinburgh, 1821; Rotunda, George Square, Glasgow, 1821; Manchester, c.1821; Leeds, 1822; Great Room, Spring

Gardens, London, 1823; Pavilion, Princes Street, opposite Hanover Street, Edinburgh, 1823; Glasgow 1826. 'Grand Peristrepheic Panorama of the Polar Regions', Birmingham, 1820; Manchester, 1820; Liverpool, 1820; Marshall's Pavilion, Lower Abbey Street, Dublin, 1820; in a 'Large New Pavilion' at the north end of the Mound, Edinburgh, 1821; Rotunda, George Square, Glasgow, 1821-1822; Shrewsbury; 1822; Bristol Museum, Bristol 1823; Circus, Northernhay Place, Exeter, 1823. 'Grand Peristrepheic Panorama of the Battle of Trafalgar', Leeds, 1822 (according to a Sinclair advertisement this was a small copy, and on paper, of the firm's large panorama); Marshall Rotunda on the Mound, Edinburgh, 1822, 1833, 1841; Norwich, 1823; Bristol [n.d.]; London, 1826; Glasgow [n.d.]. 'Buonaparte', Marshall Rotunda on the Mound, Edinburgh, 1823, 1826, 1833. 'Grand, New Historical, Peristrepheic Panorama [of] the Battle of Genappe, St Helena, and the Funeral Procession of Buonaparte' [Marshall's 'Napoleon Panorama'], Edinburgh, 1824; Spring Gardens, London, 1825-1826; Shakespeare Assembly Room, Birmingham [n.d.]; Bristol [n.d.]. 'New Peristrepheic Panorama of the late Tremendous Battle of Navarin...', Assembly Rooms, Bristol [c.18...]

A descriptive booklet for Burford's panorama of Florence (copy in Beinecke Library), when exhibited in Birmingham in 1838, refers to the venue as 'Marshall's Panorama'. The building used was in fact the home of the Royal Birmingham Society of Artists in New Street. Was it also used by Messrs Marshall for exhibiting their peristrepheic panoramas?

Lit.: Cameron, A.D., *The Man who Loved to Draw Horses* (Aberdeen: Aberdeen University Press 1986)

Marston see Pierce & Marston

Martin, [...]

Panorama proprietor and artist. His show included 'The Ascent of Mont Blanc!! Tour through Switzerland to the Rhine.' The views for this were said to have been painted by 'eminent artists, with picturesque effects added by Mr. Martin.' The show also included 'The Polyorama, being a magnificent collection of grand picturesque, curious, and novel dioramic tableaux representing Rembrandt's mill...Virginia Water...the Mosque at Omar, Jerusalem... and Vesuvius in Eruption.' Presumably toured. It was exhibited at the Subscription Rooms, Hatherleigh, Devon, 6 Feb. 1857.

Martin, [...]

Swiss artist. Assisted **Eugène Burnand**, **Auguste Baud-Bovy** and **Francis Furet** in painting 'Panorama of the Swiss Alps', (1892).

Martin, Bob

‘American specialite artiste.’ Performed at **Harry H. Hamilton**’s Panstereorama of Passing Events.

Martin, John (1789-1854)

Landscape artist and mezzotint engraver. Born in Northumberland. Arrived in London 1806. Martin’s ‘Destruction of Pompeii and Herculaneum’ was exhibited at the Egyptian Hall, Piccadilly, as a show and with a descriptive booklet. Several tableaux for **May & Kyle**’s ‘Pilgrim’s Progress’ panorama were based on Martin mezzotints that had illustrated the 1827 edition of *Paradise Lost*. Tableaux copied from Martin’s paintings also appeared in **R.G. Bachelder**’s moving panoramas of ‘The Apocalypse’ and ‘Paradise Lost.’ ‘**Hanington**’s Sacred Dioramas’ show in 1848 included ‘nineteen subjects painted by Francis Baker from designs of John Martin of London.’ Assisted **H. Warren**, **J. Bonomi**, and **J. Fahey** in painting their ‘Grand Moving Panoramic Picture of the Nile’, 1849.

Dioramas:

‘Belshazzar’s Feast’, by **Hippolyte Sébron** after John Martin, British Diorama, Queen’s Bazaar, Oxford Street, London, 1833; **Niblo**’s Garden, Broadway, New York, 1835; **Wright**’s Diorama, Tremont and Boylston Street, Boston, 1837. ‘Crucifixion’, attributed to Hippolyte Sébron and to **Daguerre** and Sébron, though after John Martin, Philadelphia, 1838; The Great Room, Lyceum, 563, Broadway, New York, 1840.

Lit.: William Feaver, *The Art of John Martin* (Oxford: Clarendon Press 1975); Kevin J. Avery, ‘Dioramas in New York, 1826-1849’, *Panorama*, Spring 1990, pp.5-11; Ralph Hyde and Pieter van der Merwe, ‘The Queen’s Bazaar’, *Theatrephile*, 2 (1987), no.8, pp.10-15; Avery & Hardiman, p.16; *ODNB*?

Mason, Mr

Artist. Same as **W. Mason**? One of a number of artists who contributed to **W. Wallace Scott**’s ‘New Oriental Diorama: Life and Scenes in India’, Willis’s Rooms, King Street, St James’s, London, 1850. With **Melville** and **Desvignes**, painted figures and cattle on **J.R. Smith**’s ‘Gigantic Tour of Europe’ moving panorama, 1852. Painted tableaux for ‘**Hamilton**’s Excursion to the Continent and Back within Two Hours’, Concert Hall, Liverpool [c.1863] – same panorama?

Mason, W.

Printseller. Operated from St Mary's Place, Cambridge. Publishers with **W H Mason** and **Ackermann & Co.** of a long aquatinted panorama of the sea-front, Brighton, 1833.

Mason, W.

Panorama artist.

Exhibition hall panoramas:

Contributed to **Charles Marshall's** 'Grand French Diorama', London 1855, etc.

Mason, William Henry

Printseller. Operated from the Repository of Arts, 1 Ship Street, Brighton. Publisher with **W. Mason** and **Ackermann & Co.** of a long aquatinted panorama of the sea-front, Brighton, 1833.

Lit.: John and Jill Ford, *Images of Brighton* (Richmond-on-Thames: St Helena Press 1981)

Massey, Charles

Panorama artist.

Exhibition hall panoramas:

(With **Williams**) 'The Monster Moving Diorama of the New Zealand War', Polytechnic Hall, Melbourne, 1863; Geelong, 1863; 'The Charles Dickens Grand Moving Panorama', which toured New Zealand in 1870s.

Masters, Mr

Showman. Toured a fantocicini entertainment in Tasmania, to which, in Mar. 1840, he added a panorama.

Mather, Thomas

[...] Responsible for the construction of Vesuvius and for the machinery for **George Danson**'s 'Eruption of Vesuvius and Destruction of Herculaneum and Pompeii', Royal Surrey Zoological Gardens, 1846. Executed the 'extremely complicated and difficult machinery' for 'The Town and Bay of Gibraltar', 1847.

Mathews

[...] Mathews and assistants responsible for the machinery at the pleasure garden panorama of the City of Venice, Royal Surrey Zoological Gardens, 18[...].

Mathews, Alfred E.

American panorama artist? 'Scenes of the [Civil?] War in the Southwest, 1864? [Find out more]

Matthews, Clara

Entertainer. Assisted the **Walker family** by performing [not specified how] at '**Hamilton**'s Excursion to the Continent and Back within Two Hours', Derby, Temperance Hall [c.18...].

Matthews, W.

Minstrel entertainer. Gave a performance at '**Harry**' **Poole**'s Myriorama, St Helier, Jersey, 1892; and at 'Harry' Poole's 'New Myriorama: Picturesque Trips Abroad', Public Hall, Aberdare, c.1893.

Matthison, Mr

Panorama lecturer. Cicerone for '**Messrs Hamilton**'s Excursion to America', St James's Great Hall, Regent Street, London [n.d.]. On the handbill for this he is

described as “Author of “Il Talismano”, “The Little Hero”, &c., &c., who will act as Guide throughout the Excursion, and introduce New and Appropriate Songs & Ballads, specially written for the present Trip. Mr Matthison’s long residence in the United States, his career as an Actor and Vocalist at the principal New York Theatres, and at the Theatre Royal, Drury Lane, combined with his experience as a Reader at the Crystal Palace, qualify him thoroughly for this important and responsible position...’

Maurizio, *Signor*

Vocalist. Performed with the ‘Grand Diorama of the Overland Route to India’, Assembly Rooms, Kentish Town, London, 1851.

Maw *Mr & Mrs G.A.*

Contributed to the selection of music and singing accompanying **J. Barnes’s** ‘Diorama’ (a 48-scene moving panorama) exhibited in the Temperance Hall, Epworth, 22 Aug. 18[...].

May, *Mr*

Vocalist. In 1864 sang songs at a diorama (moving panorama) of the Rhine at the Theatre Royal in Mauritius.

May, Edward (same man as Edward Harrison May?)

American panorama proprietor. His ‘Pantoscope of the Siege of Paris’, Egyptian Hall, Piccadilly, London, 1871, had been painted in Paris, with assistance from **Henri Dupray** and **E. Armand-Dumaresq**.

May, Edward Harrison (1824-1887).

Panorama artist. Born in Croydon, England. Settled in US in 1834 when his father, a minister in the Dutch Reformed Church, took charge of a parish in New York. Studied engineering. Associate of the National Academy of Design, 1850, elevated to full member, 1876; exhibitor at the American Art Union. Exhibited a picture entitled ‘Bunyan Parting with his Blind Daughter’ at the American Art Union, 1847. Painted some of the tableaux on the ‘Pilgrim’s Progress’ panorama; with **Joseph Kyle**, was proprietor of that panorama. Soon after its opening left for study with Thomas Couture in Paris, where he established himself as a historical painter. Died Paris 17 May 1887.

Exhibition hall panoramas:

‘Pilgrim’s Progress’, New York, 1850, and then toured. (A second version of the panorama survives at the York Institute Museum, Saco, Maine).

Lit.: Try *NYHS Dictionary of Artists in America; Appleton's Cyclopaedia of American Biography*, etc.]; Lee Parry, 'Landscape Theatre in America', *Art in America*, 59 (1971), p.59; Avery & Hardiman.

Mayer, Frederick ('Fred')

Panorama manager. Described as 'guide, elocutionist, &c.' on bill for '**Joseph Poole**'s New Myriorama – Great Britain, South Africa, and the Boer War', Town Hall, Oxford, 1900. Manager for **Joseph Poole**, and described as having been such for over twenty-four years in an article by Joseph in the Poole Scrapbook ('Sights of the World, or New Myrioramas') [date?]. Son of Henry James Mayer, schoolmaster. Bother-in-law of Joseph Poole (Joseph Poole was married to Susannah Mayer). Compiler of the Poole Scrapbook (in private collection).

Portrait: On cover of *Joseph Poole's Myriorama* booklet.

Mayhew, Horace

Author. Edited 'The Comic Almanac', 1848 and 1849 [other years too? – check]. With **Percy Cruikshank** produced folded panorama, 'Guy Faux: A Squib', published by **Grant & Griffith** [c.1850?]; and with **George Cruikshank**, 'The Tooth-Ache', published by **D. Bogue** [n.d.].

Meadows, James

Landscape and portrait painter; panorama artist; amateur actor. Brother-in-law of **John Massey Wright** who drew him into the artistic life of Lambeth and introduced him to **Henry Aston Barker** and **Thomas Edward Barker**, and perhaps **Patrick Nasmyth**. In 1819 accompanied H.A. Barker's 'Battle of Waterloo' panorama to India. It was exhibited in Calcutta 1822-1823. In 1835 he was commissioned to paint a series of 20 pictures for the Cosmorama, Regent Street, showing the work of the submarine salvage engineers, Charles and John Deane. These may not have been cosmoramas. They were exhibited alongside exhibits recovered from the wrecked *HMS Royal George*. [Info supplied by Gabriele Koller]

Lit.: Obit. in *Era*, 17 May 1866; <http://meadowsfamilytree.net/The-early-career-of-James-Meadows>

Meadows, Kenny

Cosmorama artist. [Same man as Joseph Kenny Meadows (1790-1874), illustrator and caricaturist?] His cosmoramas included a series of tableaux on the 'Destruction by Fire of the House of Lords and Commons', for the Cosmorama Room, 209 Regent Street, London 1835; 'Cape of Good Hope', 'View of the Menai Bridge', and 'View of Warwick Castle' for **Monsieur Dalberg's**

Cosmorama, Saville House Bazaar, Leicester Square 1830-1831.

Medex, Fred

Panorama lecturer.

Exhibition hall panoramas:

‘**Gompertz**’s Diorama of the War in Egypt’, Philharmonic Hall, Southampton [...]

Mednyanszky, Laszlo

Panorama painter.

360-degree panoramas:

Assisted **Árpád Feszty** in painting ‘The Entry of the Magyars’, Heroes Square, Budapest, 1894; Cyclorama Palace, Earls Court, 1898; Budapest, 1909-1944; Opusztaszer, 1995-.

Lit.: Thieme-Becker

Meader, George

Scenic artist and panorama painter. In 1864 painted ‘Artemus Ward Among the Mormons’ for **Charles Farrer Browne** at **Niblo**’s Garden, New York. This was later replaced by a smaller, deliberately more crudely painted version by **Pearson Bros.** of Boston.

Lit.: Judd (2)

Meagher, Thomas Francis (1823-1867)

Irish-American orator, journalist, lecturer, and panorama proprietor. Gave the lecture with his Central America panorama.

Exhibition hall panoramas:

‘Illustrated Narrative of Central America, New York, 1858; Washington DC, 1858

Lit.: ‘Holidays in Costa Rica’, *Harper’s New Monthly Magazine*, 20 (1859), pp.18-38; (1860), pp.145-164, 304-325; Michael Cavanaugh, *Memoirs of General Thomas Francis Meagher* (Worcester, MA.: The Messenger Press 1892); Robert G. Athearn, *Thomas Francis Meagher* (Boulder: University of Colorado Press 1949); Avery, pp.139-143

Medex (stage name?)

Cicerone. Acted as 'humorous guide' with Messrs Poole's 'Colossal Excursions Round the World', Circus, Grimsby, c.18[...].

Mednyánsky, László (1852-1919)

Hungarian landscape painter; war artist. Born 23 Apr. 1852. Studied at the Academy of Arts, Munich, and at the École des Beaux Arts, Paris. In 1878 travelled to Italy. From 1880 lived in Vienna and Budapest. Influenced by the Barbizon School. Assisted **Árpád Feszty** in the painting of 'The Entry of the Magyars', 1894. Died Vienna 17 Apr. 1919. His work is well represented in the Hungarian National Gallery and in the Bratislava Národná Galéria.

Meister, Alexander [check]

Panorama artist. Described in advert. as 'celebrated dioramic artist, Berlin.'

Exhibition hall panoramas:

(With **James** and **Renaud**) '**Staunton**'s Original Diorama of Egypt, Nubia & the Nile', Exeter 1860.

Meister, Nickolaus (1809-1883)

German diorama artist. Born in Coblenz and moved to Cologne with his half-brother, Simon Meister, in 1833. In 1843 the two men opened the Grand Diorama at 5 Wolfstrasse, Cologne. The establishment closed between 1846 and 1848, but was reopened by Willhelm Anheisser, a Cologne businessman, in 1849. The diorama would close permanently in 1869. Meanwhile, in 1862, Nicolas Meister emigrated to the United States, settling in Newport, RI and continuing to work as an artist. Meister's 'Battle of Kulm of 31 August 1813' was exhibited at the Grand Diorama, Cologne from 1843-1846 and again in 1849, and his 'Castle of Stolzenfels' from 1843-1846.

Dioramas:

Diorama, Regent's Park, London:

'Castle of Stolzenfels on the Rhine', 1850, 1850-1851 [Check if 'Battle of Kulm' also exhibited at Regent's Park]

Lit.: Thieme-Becker; Werner Neite, 'The Cologne Diorama', *History of Photography*, 3 (1979), pp.105-109; Oettermann, pp.216-218

Mege, Salvador

Panorama artist. Member of **Reed & Gross**'s crew of artists for 'Jerusalem' cyclorama, 18[...]. Also 'The Chicago Fire', exhibited 131 Michigan Ave, Chicago, 1891-1893; and 'The Battle of Manila', exhibited Philadelphia, 1899. Also member of the crew for painting **E. Pierpoint**'s 'Battle of Little Big Horn',

541 Tremont Street, Boston, 1889

Meirelles de Lima, Victor

Panorama artist. Born 18 Aug. 1832 in Nossa Senhora do Desterro (today Florianopolis), in southern Brazil. Moved to Rio de Janeiro when 15 to enrol at the Academia Imperial das Belas Artes. After spending three years studying historical painting he won a scholarship to travel to Europe. In Paris influenced by **T. Géricault**, and made a copy of his 'Raft of the Medusa.' Returned to Brazil in 1861 and exhibited the best known of his works, 'The Celebration of the First Mass in Brazil.' This was later exhibited at the American Centennial Exhibition, Philadelphia, 1875 [?]. Resolved to paint panorama of Rio as seen from Morro Santo Antonio and exhibit it in London. Made the drawings in 1885, and sailed to Belgium where his panorama was painted on canvas. The western coast was painted by a Belgian artist, Henri Langerock. On completion it was exhibited in Brussels, being formally opened on 4 Apr. 1888 in the presence of the King and Queen of the Belgians. Between Apr. and Oct. it was viewed by 50,000 visitors. Before end of the year moved it to Paris where it was exhibited in 1889 at the Exposition Universelle in a wooden rotunda at 80 Avenue de Suffren, close to the exhibition buildings. Returned to Rio with the panorama, and in 1891 exhibited it in a rotunda erected in the Praca 5 de Novembro. In 1898 Meirelles took his panorama to Bahia in north-east Brazil intending to exhibit it there. Returned to Rio and died there on 22 Feb. 1903. Six studies for the panorama survive at the Museo Nacional de Belas Artes. They are reproduced in the 1982 biography of Victor Meirelles.

Lit.: *Victor Meirelles de Lima, 1832-1903* (Rio de Janeiro: Edicoes Pinakothek 1982); *O Panorama Bahia e Cidade de Rio de Janeiro... Morro de Santo Antonio* (Rio de Janeiro: 1890) – descriptive booklet; Robichon (1982); Jeannette Hyde, 'The Story of a Panorama in Rio', *Panorama: The Newsletter of the International Panorama & Diorama Society*, Autumn 1989.

Melling, Antoine Ignace

Artist. The reviewer in *The Times* (22 Aug. 1829) of **Robert Burford's** 'View of the City of Constantinople', exhibited in the Panorama, Strand, 1829-30, identified Burford's source as the engravings in Melling's *Voyage Pittoresque de Constantinople...* (Paris: Treuttel & Wurtz 1819). 'The similarity between some of these engravings and the picture appears far too minute to be the result of accident...'

Melville, H.M

Artist. With **Mason** and **Desvignes**, painted figures and cattle on **J. R. Smith's** 'Gigantic Tour of Europe' moving panorama, 1852. Painted tableaux for '**Hamilton's** Excursion to the Continent and Back within Two Hours', Concert

Hall, Liverpool [c.1863]. Probably same man as the 'Mr Melville' who, with **W.A. Brunning, J. Zatter, E. W. Hassel** and **W.A. Wilson**, assisted in painting **S.C. Brees's** panorama of New Zealand, 1849.

Melville, George W.

Artist, lithographer, and publisher. Responsible for large lithographic 'Panorama of Chicago', 1896 (865 in Reps), and a smaller lithographic 'Panorama of Chicago', 1897 (866 in Reps).

Melvin, Charles Butterfield Junr. (1850-)

Necromancer, lecturer, and writer. Better known as 'Professor Queen'. Son of Charles Butterfield and Maria C. Melvin. Born Lawrence, Mass. First engaged in show business under his own management in 1866. In 1876 entered into partnership with an old showman, Charles H. Dearborn, and for eight years ran several shows including 'Orium & Pond's Panorama' and '**Burnham's** Tableaux of America'.

Lit.: *History of Stoneham, Massachusetts*, p.303

Menotti

Entertainer. Described as 'the dauntless Stockholm wonder, the world's greatest and only high telephone wire cyclist' in an advertisement for '**Harry H. Hamilton's** Excursions: the Passing Hour', Free Trade Hall, Manchester, 1898; Tudor's Circus, Macclesfield, 1898.

Menzies, John

Edinburgh publisher. With **R. Tyas** published 'The Tableau of the Procession at the Coronation of Queen Victoria' [c.1838], a lithographic, continuous strip panorama. With **Ackermann & Co.** published the 1848 edition of **T. Steuart's** six-sheet, steel-engraved panorama, 'Edinburgh From the Calton Hill'. With **R.S. Shearer** published a lithographic 'Panorama Seen from the Observatory on the Summit of Ben Nevis' [1895].

Merlin, Henry Beaufoy (c.1830-1873)

Photographer, scene-painter, puppeteer, actor, and panorama proprietor and lecturer. Born in England. Emigrated to Australia 1848. Used the name Henry Muriel for a few years in the 1850s when advertising his entertainments. From 1852 presented the Royal Marionette Theatre or Theatre of Arts which seems to have been a theatre of arts rather than a marionette show since it does not seem to have had true marionettes. In 1857 he exhibited his Theatre of Arts near the corner of Bathurst and Sussex, Sydney. Exhibited 'Merlin's Grand Indian

Panorama' depicting the Sepoy Mutiny, initially at Our Lyceum Theatre, York Street, Sydney, 15 June 1858. This was just one year after events depicted. *Sydney Morning Herald* commented: 'Of the scenes themselves, we can say what cannot be said of all theatrical scenery, that they will bear a close and mid-day inspection.' *Bell's Life in Sydney* described Merlin's lecture as eloquent, but more suited to the 'pulpit than the stage.' In Oct. 1858 the panorama was exhibited at School of Arts, Pitt Street, Sydney. Merlin returned to London in the early 1860s, but was back in Melbourne by 1866. From then till his death best known as a travelling photographer. Photographs taken by him of the New South Wales goldfields in 1872 came to light in 1971.

A panorama entitled 'The Indian Panorama' was auctioned by Robert Muriel in Sydney on 4 Dec. 1858. An advertisement for the sale in the *Sydney Morning Herald*, 3 Dec. 1858, lists the panorama, its case, the 'frame' (proscenium?), 'various set pieces', curtains (presumably for the proscenium), instructions, and copies of the lectures. 'A certain living, if not a fortune, for a spirited individual possessing a small capital', it advises.

Lit.: Kerr, pp.530-531; Richard Bradshaw, 'The Merlin of the South', *Australasian Drama Studies*, no. 7, Oct. 1985

MC

Merlot, Emile

Panorama artist. Painted landscape on **E. Pierpoint's** 'Battle of Little Big Horn', 541 Tremont Street, Boston, 1889.

Merrill, Miss Isabella

Vocalist. Performed with **Goodwin & Evans'** moving panorama, 'The Original Dr. Kane's Arctic Regions', exhibited at Tuoro Hall, Hartford, CT, 1858. Miss Merrill is described as 'The Celebrated Soprano.'

Merry, Harley

Panorama artist. Painted 'The Grand Marine Panorama', exhibited at the Brooklyn Theatre, Nov. 1872.

Merté, Oskar

Panorama artist. Assisted **F.A. Roubauld** painting 'The Defence of Sebastopol' panorama, 1903.

Meulen, Pieter H.L. van der

Artist. Produced an aquatinted continuous strip panorama of Amsterdam

[c.1825].

Meyers, William H.

Panorama [artist or proprietor?] Former gunner of a sloop-of-war involved in the Mexican-American action in California. With **T. Glessing** exhibited 'Grand Nautical Panorama: Voyage to California Round Cape Horn', 1849.

Lit.: Groce and Wallace, p.441

Michalowski, Hermann [von?] (1860-1903)

Panorama artist and portrait painter. Born in Berlin. On 29 April 1885, with **F.W. Heine**, **A. Lohr**, and **F. Rohrbeck** set sail from Bremen, Germany for US. In Milwaukee worked as a figure painter for the American Panorama Company. Member of crew which painted 'The Battle of Chattanooga', 1886 and 'Jerusalem on the Day of the Crucifixion' panorama, exhibited in Buffalo, NY, 1888. Later moved to Chicago. Paid visits to friend **Bernard Schneider** in Cedarburg.

Port.: Features in a group photograph with other German Milwaukee panorama artists, 1886, in the collection of Wisconsin Historical Society. The 'Battle of Chattanooga' forms the backdrop.

Lit.: Peter C. Merrill, *German American Artist in Early Milwaukee: A Biographical Dictionary*.

Mignon sisters

Described on 'Harry' Poole's 'New Myriorama: Picturesque Trips Abroad', Public Hall, Aberdeen, c.1893, as 'serio comics'.

Mihalik, Dániel (1869-1910)

Panorama painter. Born in Tallós 14 Dec. 1869. Studied art in Budapest and Munich. Painted pictures of the Hungarian Lowland. One of the founders of the artists' group in Szolnok. Assisted **A. Feszty** in painting 'The Entry of the Magyars', 1894.' Died Szolnok 16 June 1910. His work is represented in the Hungarian National Gallery.

Milano

Assistant machinist for **Hamilton & Overend's** Thanksgiving Day panorama, 1872.

Millar, 'Professor'

Panorama proprietor.

Exhibition hall panoramas:

‘Millar’s Magnificent and Colossal Diorama of India’, Cheltenham, 1856. (In London this panorama, painted by **Philip Phillips**, **Louis Haghe**, and **William Adolphus Knell**, was entitled ‘The Grand Moving Diorama of Hindostan’).

Miller, Mr

Proprietor of an Eidophusikon-type entertainment, the Theatre of Arts. Exhibited it at Spring Gardens, London. A clipping in the JJ Collection inscribed ‘1818’ announces: ‘ Mr. Miller, having purchased from Mr. Wigley the premises of Spring Gardens, he hitherto rented for his Theatre of Arts...their little theatre having undergone various alterations and embellishments, and the Mechanical and Picturesque Representations considerably improved upon the principle of the inimitable Louthembourg... will continue open twice every day.’

Mills, [...]

Panorama artist. Described as being ‘of London’. With **Dawson** painted **Butson**’s ‘Grand Moving Panorama of the War with Russia’ from drawings made on the spot by French and English officers, exhibited at the Public Rooms, Exeter, 1856; also painted **Henry ‘Box’ Brown**’s Panorama of the Indian War, exhibited in St Helier, Jersey, 1858.

Mills [...]

Painter of pleasure gardens panorama. With **Turner** and **Adams**, assisted Messrs Danson in painting ‘The Storming of Badajoz’, Royal Surrey Zoological Gardens, 1849.

Mills, W.

Artist. Painted modelled panorama for **James Paine**’s ‘Siege of Sebastopol’, Friendly Societies’ Gardens [check with Mimi], Melbourne, 1888-1889. With **John Hennings**, **Harry Grist**, and **Kneebone**, painted modelled panorama for James Paine’s ‘Great Fire of London’, Friendly Societies’ Gardens [check with Mimi], 1890.

Milne Family

Miss Anna Robina Milne, soprano; Miss Jane Watt Milne, alto; James Macdonald Milne, violin sonoro; Willie Grant Milne, violin brillante; and ‘the charming little Miss Ina, mezzo soprano, performed as a group with **Goddard & Graham**’s ‘New and Original Diorama Entitled Two Hours Abroad’, Agricultural Hall, Bridgnorth, 1876.

Milsom, Ada Violet (née Poole) (1875-1954)

Dancer and vocalist. Second daughter of **Joseph Poole** and his wife Susie (née Susannah Mayer). Performed in panorama shows from the age of four. Married Percy Brunel Milsom, brother of **Elver Clement Milsom**. Described in *Cheltenham Looker-On* advert, 29 Nov. 1879, as 'the youngest Juvenile Vocalist now before the Public, being only Four Years of Age.' Also performed in Poole panorama at hall adjacent to Agricultural Hall, Islington, in May 1882. Died on the Isle of Wight where her husband and son, Percy Joseph Poole Milsom (1902-1981) were involved in the management of cinemas.

Milsom, Elver Clement

Husband of Florence Henrietta Poole (1873-[?]), **Joseph Poole**'s eldest daughter. Stated in Joseph's will to have been General Secretary of both of his Myriorama shows, and directed there to continue the duties connected with that post after Joseph's death. Resided at [?]Stainsbridge Villa, Malmesbury, Wiltshire.

Middleton

Purchased rotunda housing **P.D. Philippoteaux**'s 'Niagara' panorama when Raikes Hall buildings, Blackpool, were sold in 1901.

Miles, Mr

Panorama lecturer. Acted as lecturer with **John Banvard**'s second Mississippi panorama when it was exhibited in towns in South Wales, 1850.

Mitchell, Robert

Scottish architect. Said to have been born in Aberdeen, but for many years practised in London. From 1775-1810 gave his address as 72 Newman Street. By the end of this period was being described in the rate books as poor. Designed Panorama rotunda, Leicester Square, for **R. Barker**, completed 1793. An aquatinted cross-section of the building features in R. Mitchell's *Plans, etc. of Buildings Erected in England and Scotland* (London: The Oriental Press 1801), showing a probably unidentifiable naval panorama in the Large Circle and the London panorama in the Upper Circle.

Lit.: Wilcox, pp.273-274; Howard Colvin, *Biographical Dictionary of British Architects, 1600-1840*, 3rd edn. (New Haven & London: Yale University Press 1995), pp.658-659.

Mitchelle, Anita

With **Mrs Lingard**, **David M'Andrew** and **F. Hussey**, provided musical selections with **George Lingard's** moving panorama, 'The Royal Diorama of Scotland', Launceston, Australia, 1886.

Milton Bradley & Co.

Toymakers of Springfield, MA. Their productions included moving panorama toy theatres: 'The Historiscope: A Panorama & History of America' [c.1860?]; 'The Myriopticon: A Historical Panorama of the Rebellion' [c.1866?]; 'Panorama of a Visit of Santa Claus to the Happy Children' [c.1866?]; 'Bible Panorama' [c.18...]; and 'Bradley's Historiscope' [c.18...]. The process for the earlier panoramas was hand-coloured lithography; and for the later ones chromolithography. Some, if not all of their toy theatres, were accompanied by a lecture, a poster, and admission tickets.

Mogg, Edward

London map, guide-book, and road-book publisher. In *Mogg's Picture of London* (London: E. Mogg 1848) advertises 'Mogg's Panorama of the Thames from London Bridge to its Junction with the Medway and Continuation of the Coast of Kent from thence to Ramsgate', which 'depicts every object of interest on the banks.'

Mommen,

Belgian supplier of canvas, based in Brussels. Supplied the canvas for **W. Kossak** and **J. Styka's** 'Battle of Raclawice Panorama' and for **F. A. Roubaud's** 'Battle of Borodino Panorama.'

Monamy, Peter (1681-1749)

Marine artist. Born in London. Painted the sea and shipping on the moving picture of the city and bay of Gibraltar on **C. Pinchbeck's** Temple of Arts, 1727. Died in London.

Lit.: [...]

Montague,

Panorama proprietor.

Exhibition hall panoramas:

'Grand Diorama of the [Franco-Prussian] War', Westbourne Hall, Bayswater, 1870.

Montague, David

Cement merchant, panorama proprietor. [...] On 11 May 1843 purchased the Colosseum, Regent's Park for 23,000 guineas. Closed it for renovation and improvement, and reopened it in 1845.

Montgomery, C.

Musician. Provided musical accompaniment with **Poole & Young's** 'Overland Route to India' [c.1874?].

Moore, [...]

Cosmorama proprietor? 'Moore's Cosmorama Views of the [Franco-Prussian] War' were exhibited at the Mechanics' Institute, Bendigo, 1871.

Moore, Dr

(Amateur?) artist. Supplied sketches of the Peninsular for the moving panorama, 'Route of the Overland Mail', Gallery of Illustration, Regent Street, London, 1850-1852, 1856.

Moore, Henry Byron

A director of the Melbourne Cyclorama Company. Speculated in the cyclorama for Launceston when venue for the Intercolonial Exhibition, 1891, forming the Australasian Cyclorama company for the purpose. The rotunda, constructed of corrugated iron, was erected in Cimitierre Street, near the exhibition area. It was smaller than the rotundas in Melbourne, Sydney, and Adelaide, being designed to accommodate a canvas 30 feet high by 200 feet in circumference. The cyclorama exhibited was **Carl Frederic Vennemark's** 'Spanish Armada.'

Moore, Sheridan

Actor, schoolmaster, and panorama lecturer. Husband of **Madame Flora Harris**. Principal of Randwick College. Lectured with **Alexander Habbe's** 'Diorama [moving panorama] of the Holy Land', School of Arts, Sydney, 1863; and with **R.G. Bachelder's** 'Grand Tableau of the Apocalypse', School of Arts, Pitt Street, Sydney, 1868.

More, Jacob (1740-1793)

Scene-painter, art dealer, landscape gardener, panorama artist. Until 1771 lived and worked in Edinburgh. Originally a house painter. Settled in Rome. Often called the Father of Scottish landscape painting. *Public Advertiser*, 1793, mentions 'a view of Rome upon the same principles of perspective as Barker's Panorama. A room is now preparing in Buckingham House in which the picture is

to be set up.' The painting had probably been commissioned by Prince Augustus, Duke of Sussex, who was in Rome 1792-1793 and Buckingham House 1793.

360-degree panoramas:

'Panorama of Rome', Buckingham House, London, c.1793-.

Lit.: Croft-Murray, p.[...]; 'Jacob More Biography and a Checklist of Works', by Patricia Andrew, *Walpole Society*, (1989-1900) 55, pp.144-145, and B3 in checklist

Moresby, Capt. Robert

Amateur artist. Described in descriptive booklet as being 'of the Indian Navy.' Provided sketches of the Red Sea 'taken during his survey for the East India Company; for moving panorama, 'The Route of the Overland Mail', Gallery of Illustration, Regent Street, London, 1850-1852, 1856.

Morgan, Lieut.

Amateur artist. Described as 'late of Delhi. With **O'Connor** and assistants painted the 'War in Italy' moving panorama at James Wyld's Great Globe, Leicester Square; with **Philip Phillips**, O'Connor, **Knell**, and **J.C. Haghe**, and under the direction of Phillips, painted the moving panorama of China; and with Phillips, O'Connor, and Knell painted 'The Sepoy Rebellion in India.' All three panoramas were auctioned by Messrs Chadwick & Son on 16 July 1861. Also provided drawings for 'Life, Manners, Cities, Architecture, Temples, Pagodas, Mosques, Rivers, Landscapes, and Mountains of Upper India' (the same panorama as 'The Sepoy Rebellion'?) used by **Poole & Young** as a sequel to 'The Overland Route to India' by **T. Grieve**, etc. which they also acquired.

Morgan, James

Civil engineer. Designed the machinery for the Diorama, Regent's Park.

Morgan, Jeff

Artist and proprietor of the Wilpena Panorama, in Hawker, South Australia. Spent his early years in Wirrabarra Forest in the mid north of South Australia. Worked for Woods & Forests Department, then took up house painting in Flinders Ranges and North Western Gawler Ranges. Inspired by Panorama Guth in 1992 to paint a panorama of Wilpena Pound and Flinders Ranges. Idea resurrected in Nov. 2001. Foundations for the rotunda laid 30 June 2001. Completed the panorama 2002 [check].

Morgan, Matthew

Panorama artist. *The Times* on 14 April 1868 advertised during Whitsun at the Crystal Palace ‘a splendid diorama scene, painted by Matt. Morgan, representing St Peter’s at Rome, as it is illuminated on the evening of Easter Sunday. With **Dayton** and others painted ‘The Great Panorama of Ireland.’ It consisted of 64 views in ‘five sections’, on 9-foot wide canvas. The panorama was advertised as for sale (\$3,500) or exchange, together with all the paraphernalia ‘for a first class exhibition’, *Brooklyn Eagle*, 6 May 1876.

Morgan, William

Publisher. Rival of **William Spooner**. [Approx. dates]. Traded from 25 Bartlett Buildings, Holborn, London. Published Morgan’s Improved Protean Scenery, hand-coloured lithographs which transformed and were thus related to the diorama phenomenon. There seem to have been at least nineteen of them [check]. They included ‘Mount Vesuvius’ (No. 5) which showed the pleasure garden panorama of the subject by **George Danson** at the Surrey Zoological Gardens, transforming to show volcano in eruption; ‘Temple Bar’ (No. 10), Buckingham Palace’ (No. 14), and ‘The Basilica of St Paul’ (No. 19). On No. 13 of ‘Morgan’s Improved Protean Scenery’ he announces, ‘The 20th edition of Morgan’s Diorama of the Coronation now ready.’

Morrell, Arthur

A member of Poole’s Myriorama team, and took part in a BBC broadcast devoted to the Poole’s and their Myrioramas in 1950. A.D. Morrell [same man?] was the conductor of **Charles W. Poole**’s orchestra.

Morrillo, Signor

Puppeteer. Performed with ‘The Original Dr Kane’s Arctic Regions’ moving panorama, Bennington Hall, East Boston, MA., 1857; and Touro Hall, Hartford, CT, 1858. His Italian marionettes (the ‘Ravel family’) performed a magnificent pole dance, a splendid hoop dance, Roman bottle tossing, etc.

Morris,

Proprietor of ‘Morris’s Grand Optical Panorama of Alma, Balaklava, Inkermann...’, Mechanics’ Institute, Melbourne, 1855. Precisely what sort of entertainment this was is not clear, though the description of it by a critic in the *Age*, 25 Oct. 1855, suggests it may have been a cosmorama.

Morris, Charles

Photographer, ‘stereoscopic exhibitor’, and proprietor of a Thiodon-style Theatre of Arts. According to *Sydney Morning Herald*, kept a rifle saloon at 230 Pitt Street, Sydney. In collaboration with a fellow photographer called **Taylor**, set up

a Theatre of Arts, and exhibited it in Pitt Street, Sydney in Feb. 1860. The performance consisted of two parts, the subject of the first being the Polar Regions, and of the second a Storm at Sea. A lady presided at the piano. Morris is no longer listed in the Sydney street directory after 1863.

Morris, John

Panorama artist.

Exhibition hall panoramas:

(With **E.A. Walton** and others) ‘**Adam**’s Grand New Diorama of Scotland’, Edinburgh, 1884; Victoria Hall, 11 West Regent Street, Glasgow, 1885; London [...].

Morris, Richard

Artist and writer on landscape gardening. Author of *Essays on Landscape Gardening, and on Uniting Picturesque Effect with Rural Scenery* (London: J. Taylor 1825, and *Flora Conspicua* (London: Thomas Griffiths 1830)). On title page of this work he is described as ‘Secretary of the Medico-Botanical Society of London and author of the Botanist’s Manual.’ Made drawings on the spot for *Panoramic View Round the Regent’s Park*, an exceedingly long coloured aquatint, issued folded into a portfolio and also in a canister. Published by **R. Ackermann** in 1831, it shows all the Regent’s Park terraces and also the Colosseum.

Morton, William

‘First mate’ to **Elisha Kent Kane** and panorama lecturer. Born in Ireland. Accompanied Kane on both of the Grinnell expeditions. Shortly after Kane’s death appealed to the executors of Kane’s estate for use of some of the paraphernalia of the expedition for presentation with the panorama, ‘Dr Kane’s Arctic Voyages’. Acted as lecturer (‘in Esquimaux clothing’) at this panorama when it was performed in Philadelphia, 1857; Melodeon, Boston, 1857; and New York, 1857-1858. Described in publicity as ‘the first white man that ever gazed upon the open Polar Sea.’

Lit.: Potter; Potter & Wamsley; Avery, pp146-151

Mote, Marcus

Quaker artist of Lebanon, OH. In the years 1853 and 1854 created four panoramas which were exhibited in a number of small Ohio towns: ‘Uncle Tom’s Cabin’, ‘Paradise Lost and Regained’, ‘The Course of Creation’, and ‘The Progress of Intemperance.’

Opal Thornburg, ‘The Panoramas of Marcus Mote, 1853-1854’, *Art in America*,

41 (1953), pp.22-35.

Moto, Matsu

Entertainer. *Era* advertisement, 25 Nov. 1899, announced he had just arrived from Japan, and would perform his ‘marvellous and daring slide for life’ in Harry H. Hamilton’s Excursions, Colisseum, Leeds.

Muir, [...]

Scene-painter, diorama artist. Described in a descriptive booklet as ‘Scenic Artist of the St James’s Theatre, London.’ Responsible for ‘The Late Melancholy Wreck of the Forfarshire’ [i.e. the Grace Darling story], exhibited at the Theatre Royal, Newcastle, 1838, and for the diorama, ‘Valley of Sacramento’, exhibited at the Cosmorama, Free Trade Hall, Manchester 1850.

Muller, [...]

In 1860 Muller, **N. Whitlock**, and **A. Raphael** exhibited ‘Ancient and Modern Jerusalem’ at Hodge’s Gallery, Exeter.

Müller, Peter Paul (1853 Berlin – [?])

Landscape artist. Assisted **F. A. Roubaud** in painting ‘The Battle of Borodino’, 1912

Mulready, William (1786-1863)

Portrait painter, landscape artist, panorama artist, painter of genre pictures, illustrator. Apprentice of **Robert Ker Porter**. Assisted with the painting of Porter’s ‘Battle of Alexandria’ (1802), ‘Battle of Lodi’ (1803), and ‘Battle of Agincourt’ (1805). Heleniak says ‘there is no evidence to support Mulready’s participation in the preparation of the Seringapatam panorama.’

Lit.: Kathryn Moore Heleniak, *William Genre artist* (New Haven and London: Yale University Press 1980), pp.29, 222-3, 250.

Murray, James

Owner of a ‘fancy repository.’ Successor to **H.G. Clarke**, and marketed Clarke’s paper toys including the paper panorama, ‘Her Majesty’s State Procession.’ Listed in the *Post Office London Directory* from 1885 to 1889 at 20 Great Queen Street, W.C.

Murphy, J.

Panorama painter. His 'London Season' panorama was exhibited in Melbourne despite being unfinished.

Exhibition hall panoramas:

'The Diorama of the London Season', Polytechnic Hall, Melbourne, 1863.

Muyden, Henri van

Swiss artist. Assisted **Eugène Burnand**, **Auguste Baud-Bovy** and **Francis Furet** in painting 'Panorama of the Swiss Alps' (1892)

Myers, A.N., & Co. *see* **Joseph, Myers & Co.**

Myers, Clem

Entertainer. 'The great Ethiopian humorist and instrumentalist' in **Harry H. Hamilton's** Excursions: Civilised and Savage Africa, Free Trade Hall, Manchester [c.1897]. Performed in 'Harry H. Hamilton's Excursions by the Castle to the Cape, and Panstereorama of Passing Events of Civilised and Savage South Africa', Grand Theater, Bolton, 1899; 'Harry H. Hamilton's Panstereorama of Passing Events', Empire, Oldham, 1899.

N

Nash, Frederick (1782-1856)

Topographical watercolour artist, architectural perspectivist, cosmorama painter.

'Bath from Bechen Cliff', Poecilorama, Egyptian Hall, Piccadilly, London, 1826.

Nasmyth, Alexander (1758-1840)

Portrait and landscape artist. Occasionally employed as scene-painter. Born Edinburgh 9 Sept. 1758. Pupil of [...] Runciman. Went to London with Allan Ramsay but returned to Edinburgh 1778.

(With '**Mr Couper**', probably Richard Cooper) 'London as seen from the Ruins of the Albion Mills', temporary building opposite New College, Edinburgh, [179...], 1800, and 1812. 'Panorama of London' (same panorama?), Glasgow [n.d.].

Lit.: Croft-Murray, p.[...]; [...]; *ODNB*?

Nast, Thomas (1840-1903)

American caricaturist and black and white artist. Credited with initiating the donkey and the elephant as political symbols. Born Landau, Bavaria, 27 Sept. 1840. Went to U.S. with parents when aged six. After little instruction began his artistic career supplying illustrations to illustrated newspapers. In 1860 sent to England by the *New York Illustrated News* to illustrate a prize-fight between Heenan and Sayers. Joined General Medici as artist-correspondent on Garibaldi's campaign in the Two Sicilys, providing sketches for several English, French and U.S. papers. Several of those used by the *Illustrated London News* served as sources for tableaux on the moving panorama, 'The Campaigns of Garibaldi', owned now Brown University Library, R.I. Later recorded the American Civil War, and employed as a cartoonist by *Harper's Weekly*. Died 7 Dec. 1902 at Guayaquil, Ecuador.

Neil, Revd James

Described as 'late of Jerusalem.' **Henry Bevis's** 'Panorama of Jerusalem', exhibited at Niagara Hall, York Street, London, 1893, painted under Revd James Neil's supervision.

Nielson, Gerhardt

Danish artist. Principal painter of a Niagara Falls panorama, exhibited in a rotunda at the Corner of 19th Street and 4th Avenue, New York (opening reported in *NY Times*, 17 Apr. 1892). The scene was the view from the tower on the museum in Queen Victoria Park on the Canadian side of the Falls.

Nell, see Knell, William Adolphus

Nelson [

Publishers. Published 'Nelson's Panorama Books for the Young' series which included 'Pictures of India' [c.1860].

Nelson, Thomas, & Sons

Publishers. Published *Nelson's Panorama Books for the Young: Pictures of India* [c.1845?] conveying its readers to India and Afghanistan; and a vertical 'Panorama of the Caledonian Canal' [c.1901].

Nepvue

Publisher. Traded from 26 Passage des Panoramas, Paris. With **R. Rittner & Goupil**, in c.[...] published a lithographic version of Major **James Taylor's** 'The

Entrance of Port Jackson, and Part of the Town of Sydney, New South Wales.'

Neutra, Richard Josef (1892-1970)

Architect. Responsible for the rotunda for the Gettysburg Cyclorama, erected on the site of the battle as part of the Gettysburg National Military Park and opened in 1962. Born in Austria he emigrated to USA in 1923, settling in California in 1925. His commissions included the US Embassy in Karachi, and the house in Palm Springs for Edgar Kaufman. Posthumously awarded the American Institute of Architects' Gold Medal in 1977.[In 1998 this building was threatened with demolition. Check still standing and in use].

Lit.: [Try *National Cyclopaedia of American Biography*; *McGraw-Hill Enclopaedia of World Biography*; etc.]

Neville, Lillian

Vocalist. Described as 'Charming soprano and ballad vocalist' when performing with **Harry H. Hamilton**'s Excursions: Civilised and Savage Africa, Free Trade Hall, Manchester [c.1897]. Performed in 'Harry H. Hamilton's Excursions by the Castle to the Cape, and Panstereorama of Passing Events of Civilised and Savage South Africa', Grand Theatre, Bolton, 1899; and 'Harry H. Hamilton's Pastereorama of Passing Events', Empire, Oldham, 1899.

Newborn, G.H.

Panorama lecturer. Descibed the views of **J. Barnes**'s Diorama, exhibited in the Temperance Hal, Epworth, 22 Aug. 18[...].

Newby, Frank S.

Manager of the Indiana Cyclorama Co., Indianapolis in 1890.

Newman, H.

Panorama lecturer. Lecturer for **Friend** and **Edwards**' 'Great and Original Moving Diorama of Jerusalem and the Holy Land', Cheltenham, 1862.

Newman, J.

Publisher of illustrated notepaper and letterpaper. Traded from 48 Watling Street, London. Publisher of 'Panorama of Welsh Cstume [c1.850]

Newman Neame Ltd.

Manufacturers of 'Pictorama: The Myrioramic Picture Game', published by

Pictorama, 50 Fitzroy Street, London W.1., [c.195[...]]? – copy with David Temperley]

Niederrmair, A

Panorama painter. Member of the crew of artists who painted ‘The Battle of Isel’ panorama, opened in Innsbruck, June 1896.

Niblo, William

Proprietor of Niblo’s Garden, a pleasure garden at 576 Broadway, New York. Earlier Niblo had been the proprietor of the Bank Coffee House. In 1823 he acquired the grounds of the race horse breeder, Charles Henry Hall, and converted the stables into a concert saloon. ‘Efficient officers’ were engaged to prevent admission of improper persons’, and the gardens and concert saloon became the staging area for a range of entertainments: music, pyrotechnic displays, balloon ascents, and tight-rope walking. Panoramas exhibited there included one devoted to the last years of the life of Napoleon 1831; **J. Banvard**’s Mississippi panorama, 1847; and ‘**Artemus Ward** Among the Mormons’, 1864. Dioramas included a dioramic version of **F. Danby**’s ‘Opening of the Sixth Seal’, 1834; ‘Belshazzar’s Feast’ by **H. Sébron** after **John Martin**, 1835; and ‘Departure of the Israelites out of Egypt’, by **David Roberts**, 1835. In 1837 **William Daniell**’s ‘Wild Elephants’ was exhibited at Niblo’s Garden, Daniell’s ‘Madras’ was exhibited there in 1844. Niblo’s Saloon was the venue in 1864 for **G.K. Goodwin & Co.**’s ‘Gigantic Polyorama of the [American Civil] War.’ The gardens closed 1895.

Refs.: William L. Slout, *Clowns and Cannons: The American Circus during the Civil War* (San Bernardino, CA: The Borgo Press 1975), pp.5-6; *Art and the Empire City: New York*, edited by Catherine Hover Vooranger and John K Howat (New York: Metropolitan Museum of Art 2000), pp.26-28; 73

Nimmo, A.

Acting Manager of the Colosseum, Regent’s Park from May 1863.

Nind, J. Newton

General manager of the ‘Northwestern Panorama Company, a ‘party of capitalists’ who managed the Battle of Atlanta panorama when it was exhibited in Minneapolis, June 1886- June 1887. Nind was described as ‘well known as a newspaper man, who has been identified with the press of St. Paul and Minneapolis for several years (*Winona Daily Republican*, 18 June 1886). Whilst the panorama was at Minneapolis he continued to contribute to the *Northwestern Lumberman*, and other trade papers, and published a monthly paper ‘in the interest of the panorama.’

Nister, Ernst

London publishers. Published with the New York publishers, **E.P. Dutton & Co.**, *The Soldier Panorama Book: A Novel Colour Book for Children* (c.19...) [check Yale data-base for date – Orbis]

Noel, Mr

Cosmorama artist. Responsible for 'The Harbour of Havre' exhibited at the Cosmorama Room, Regent Street, London 1828.

Norbury, R.

Artist. 'Master of the Schools of Design at Somerset House and Liverpool.' Listed as artist whose work was represented on **Hamilton** panoramas.

Noonan, W.P.

With **G. Pulling**, responsible for the foreground on the 'Siege of Paris' by **Felix Philippoteaux**, as exhibited in Melbourne, 1891; The two artists were also responsible for the foreground on Reed & Gross's 'Jerusalem' cyclorama (date?)

Norton, Albert

Panorama proprietor and lecturer. Owner of **O.A. Bullard's** 'Panorama of New York City' which commenced with a bird's-eye view of the whole city, then embraced 'one and a half miles of shipping' showed everyday life in Broadway, and provided perspective views of forty-five streets. It concluded with St Patrick's Cathedral. In publicity in c.1858 it was claimed the panorama consisted of 18,000 feet of canvas, weighed 1,900 lbs., cost \$16,000, and had by that date been visited in the US and Canada by one million people. It showed 10,00 persons and 900 vehicles in Broadway 'as large and as natural as life'. Norton acted as the panorama's lecturer, taking it in turns with Mr **A. Williams**.

Exhibition hall panoramas

'Bullard's Panorama of New York City', New York, 1850; Manson Hall, East Abington [which Abington?] [c.1858]; Town Hall, Abington [c.1858]; Old Congregationalist Church, Abington [c.1858].

Lit.: Judd (1); Joseph Earl Arrington, 'Otis A. Bullard's Moving Panorama of New York City', *New York Historical Society Quarterly*, 44 (1960), p.317 [see!]

Nubar, ‘Professor’

Entertainer. Described as ‘equilibrist, juggler, Arab tumbler, and ambidexterologist’ on bill for ‘**Charles William Poole’s** Colossal, Gorgeous, Glorious, Eclipse, New Myriorama – Sights of the World’, Bow & Bromley Institute, London [n.d.].



Och, Ch.

Panorama artist. Painted a diorama of ‘La Chapelle Sépulcrale du Prieuré de Saint-Ruth, Prés de Fairport en Écosse’, exhibited at the Grande Salle du Palais, Rue du Condé, [Paris?], 1830.

O’Connor, John (1830-1889)

Theatre scene-painter and panorama artist. Born 12 Aug. 1830 in Co. Londonderry, Ireland. Arrived in London in Apr. 1848. In 1849 engaged by **Philip Phillips** to assist in painting a moving panorama of the Queen’s visit to Ireland for the Chinese Gallery, O’Connor taking up residence there for the duration. The moving panorama of Japan at **James Wyld’s** Great Globe, Leicester Square, was based on an original drawing and photographs, and painted by ‘Mr. O’Connor’; ‘War in Italy’ was painted after original drawings, sketches, and photographs by ‘O’Connor, Morgan, and Assistants’; China was painted by Messrs P. Phillips, O’Connor, Knell, Morgan, and **J.C. Haghe**’ under the direction of P. Phillips; and ‘The Sepoy Rebellion in India’ was painted by ‘Messrs Phillips, O’Connor, Knell, Morgan, &c.’ These moving panoramas were auctioned by Messrs Chadwick & Son on 16 July 1861. Appointed principal scene-painter at the Haymarket in 1863 and held this position till 1878. Decorated two rooms at Eaton Hall for the Duke of Westminster, and designed and directed *tableaux vivants* at Cromwell House. Died 23 May 1889.

The name ‘O’Connor’ features in list of artists in **Charles W. Poole’s** descriptive booklets credited with having painted panoramas supposedly held in Poole’s stock. Most probably John O’Connor. A ‘J. O’Connor’ was one of the artists responsible for **Hamilton’s** ‘Russo-Turkish War’, Cheltenham, 1878.

Lit.: DVSP; ODNB?

Ogdens

Entertainers. Described as ‘comedy chair vaulters and leapers.’ Performed in **Charles W. Poole**’s Myriorama, Music Hall, Barnstaple, 1899.

Olgyai, Ferenc (1872-1939)

Panorama painter. Born in Jászberény 22 Aug. 1872. Studied painting in Budapest and Munich. Painted pictures of the Great Hungarian Plain in Naturalist style. Founder of an artists group in Szolnok. Later active in Kecskemét. Member of the crew of artists responsible for painting **Árpád Feszty**’s ‘Entry of the Magyars’, 1894. Founded artists group in Szolnok. Later active in Kecskemét. Died 17 Feb. 1939 Budapest. Work represented in the Hungarian National Gallery.

O’Mara, Mr.

Panorama lecturer. Lecturer at **G. Selby**’s ‘Egyptian War, Zulu War, Prince of Wales’s Visit to India, and Epping Forest Murders’ panorama, Oddfellows Hall, Launceston, 1883.

O’Neal, James R.

Panorama artist. With **William M. Hook** painted ‘**Gardner & Kiser**’s Grand Mammoth [moving] Panorama of the Missouri River, Kansas, Trip Across the Plains to Pike’s Peak and Utah’, exhibited in Leavenworth, KS, 1860-1861. According to the Leavenworth *Daily Times*, 31 Dec. 1860, O’Neal had painted panoramas of the Holy Land, Italy, and the British Isles, ‘the latter of which has been exhibited in the West and elicited high praise.’

Onwhyn, Thomas (c.1820-1886)

Illustrator and cartoonist. Born in London. Provided illustrations for *Pickwick Papers* (1837) signed Sam Weller, followed by *Nicholas Nickleby* (1838), and provided illustrations for a number of other books using the pseudonym Peter Pallett. Worked for *Punch* 1847-1848. Produced very large numbers of comic illustrations for W.F. Rock illustrated note-paper. Responsible for the etched strip-panoramas: ‘A Railway Adventure that Mr Larkins Encountered with the Lady of Captn. Coleraine showing the Power of Platonic Love’ [n.d.]; ‘Mr Goggleye’s Visit to the Exhibition of National Industry to be Held in London on 1st of April, 1851’; ‘What I Saw at the World’s Fair, or Notes of the Great Exhibition’, published by **Rock, Brothers & Payne** [1851]; ‘Etiquette Illustrated, or Hints on How to Conduct Oneself in the Best Society’ [c.1850]; and Mr & Mrs John Brown’s Visit to London to see the Grand Exposition of all Nations’, published by **Ackermann & Co.** [1851]; ‘Mr Perry Winks Submarine Adventures: A Dream at Sea’, published by Rock’s rivals, Kershaw & Sons [c.1855]. In the late 1850s he produced several more comic panoramas for Rock: ‘Mrs Caudle in Crinoline’, 1858; ‘Cupid and Crinoline’, 1858; ‘Nothing to Wear’,

1858; 'Marriage a la Mode', 1859; '£300 a Year, or Single and Married Life', 1859. Abandoned his artistic career for the last 20-30 of his life. Died London 5 Jan. 1886.

Opie, Edward Andrew (1809-1879)

Topographical artist, portrait painter, scene-painter, theatre decorator, and actor. Born in Devonshire, nephew of the Royal Academician, John Opie. Emigrated to Australia, arriving in Adelaide in 1839. Made two views of Adelaide that were lithographed by J. Hitchen and published in London in 1841. Worked in Adelaide, Hobart, and Melbourne. Died Melbourne 31 Oct. 1879.

Exhibition hall panoramas:

(With **David Garrick**) 'Panorama of the Franco-Prussian War', Orderly Room, Bendigo, 1871.

Pleasure garden panoramas:

Cremorne Gardens, Melbourne:

(With **William Pitt**, **John Hennings**, and **William John Wilson**) 'Bombardment of Canton', 1857-1858

Lit.: Kerr, pp.595-597

O'Reilly R.N., Lt. Montagu

Naval officer and amateur artist. The view of Sebastopol in the Gallery of Illustration's 'Diorama of the Danube and Black Sea' was taken from the Admiralty drawing by Lieut. Montagu O'Reilly, H.M.S. 'Retribution', 1854. The *Art Journal*, 1 May 1854, reporting on new tableaux just added to **Greive** and **Telbin**'s 'Overland Mail' at the Gallery of Illustration showing the route of the British Army from Southampton to the Dardanelles, stated that the last scene, depicting the entrance to the Dardanelles, was painted from a sketch by O'Reilly of the 'Retribution' steam frigate. [Make sure these two references are not to the same thing]

O'Reilly, Mr

Panorama proprietor and lecturer. Exhibited 'O'Reilly's Grand Panorama of Ireland', Brooklyn Museum, 1852, and presented the lecture.

Orme, Edward (1774-[1823?])

Publisher of prints and colour plate books. Traded from 59 Bond Street [and other addresses – check]. Appointed Printseller in Ordinary to the King. Claimed to have invented the transparent print, and published *An Essay on Transparent Prints and Transparencies in General* (London: Orme 1807). Published in 1816

an aquatinted panoramic view of horse-racing, engraved by **J. Pollard** and [...] **Dubourg** after a painting by **Clifton Thomson**.

Ormonde

Panorama proprietor. A moving panorama, 'Ormonde's Grand New Panorama of Sir John Franklin's Expedition to the North Pole', painted, so it was claimed, by **Antonio Sacchetti**, was exhibited in a 'spacious new building' in the Lothian Road, Edinburgh in 1853. An advertisement in the *Scotsman*, 5 Feb. 1853, boasts it had been seen 'by 800,000 Persons on the Continent.'

Exhibition hall panoramas:

'Sir John Franklin's Expedition to the North Pole', Lothian Road, Edinburgh, 1853.

O'Rourke, Johnny

Negro comedian. Performed a comedy instrumental act at **H. & F. Poole's** Myriorama, Edmonton, 1899.

Orr, [...]

Panorama proprietor. With **Townsend** exhibited 'Townsend and Orr's Hudson River Panorama', 1849. Avery, p.196 suggests he may have been John William Orr (1815-1887), an Irish-born engraver who, with his brother Nathaniel, established himself in New York in 1844. His signature is to be found in numerous books and journals of the period. An advertisement in 1849 claimed the Hudson River Panorama had been two years in the making and had already cost \$25,000.

Exhibition hall panoramas:

'Townsend and Orr's Hudson River Panorama', 'at the new large Hall fitted up expressly for these paintings, 396 Broadway, corner of Walker Street', New York, 1849; Brooklyn, 1851; Philadelphia, 1851.

Oscar, C.A.

Panorama machinist. Worked for **Goodwin & Evans** with 'The Original Dr.Kane's Arctic Regions' moving panorama, Touro Hall, Hartford, CT, 1858.

Osborne, Walter

Vocalist. Primo baritone at **Harry H. Hamilton's** Panstereorama of Passing Events; baritone and cicerone at Harry H. Hamilton's Original Excursions to America.

Otis, William Augustus (1855-1929)

Architect. Born 14 Aug. 1855 in Almond, NY. Studied at the Ecole des Beaux Arts, Paris. Partner in Jenney & Otis. It was Jenney & Otis, with **J.M. Carrere**, who in 1884 designed the rotunda at 406 Wabash Avenue, Chicago. Lecturer on history of architecture at Chicago Art Institute. Died 9 June 1929.

Lit: *Who's Who in Chicago* (1926); *Who's Who in America* (1928-1929)

Outhwaite

With **W.G. Bean** and [...] **W.H. Strickler**, formed a company called Monitor and Merrimac to build the Spectatorium, Blackpool Pleasure Beach, 1910.

Overend, Captain

Panorama proprietor and stage manager. Named as Captain Overend in publicity for Hamilton & Overend's 'Thanksgiving Day' moving panorama.

see **Hamilton & Overend**

Owens, John

Actor and lecturer. Commissioned **William Hamilton** to paint an American version of **Albert Smith's** moving panorama, 'Ascent of Mont Blanc.'

Exhibition hall panoramas:
'Ascent of Mont Blanc', New York, 1853.

Lit.: Mary C. Owens, *Memories of the Professional and Social Life of John E. Owens, by his Wife* (Baltimore: John Murphy & Co. 1892)

Oxley, W.B. Harland

Panorama lecturer. Described on poster as 'late Lecturer on the Great Globe, Leicester Square...'

Exhibition hall panoramas:
'**Gompertz's** New and Gigantic Panorama ... [of] Garibaldi's Campaign in Italy', Lecture Hall, St Andrews, 1853

P

Packer, Mr

Organist. Accompanied **Henry Beaufoy Merlin**'s 'Grand Indian Panorama' on organ when it was performed at School of Arts, Pitt Street, Sydney, 1858.

Paetzold, H.

Panorama painter. Member of the crew of artists who painted 'The Battle of Isel' panorama, opened in Innsbruck, June 1896.

Paez, Ramon

Linguist, natural scientist, and panorama draughtsman. Made the sketches from which **T.F Meagher**'s 'Illustrated Narrative of Central America', 1858, was painted.

Paget, Mrs Marion

Vocalist. Performed with **F.J. Smith**'s Panorama of America, Albert Hall, St Helier, Jersey, 1879.

Paget, Percival A.

Panorama lecturer. Acted as lecturer at **F.J. Smith**'s Panorama of America, Albert Hall, St Helier, Jersey, 1879.

Paige, David Abbey

Artist. Born Fitchburg, Mass. Oversaw painting of a cyclorama by thirty artists of Admiral Byrd's base in Antarctica, exhibited at Moon Building, Luna Park, Coney Island, 1830. Later accompanied Byrd on his second Antarctic expedition. (Moon Building had earlier been the venue for a panorama of a 'Trip to the Moon', and a cyclorama of 'The Battle of Château Thierry'). [Info. from Russell Potter]

Pain, James, junior

English pyrotechnist. Proprietor of the long-established firework firm; pyro-showman. By 1860s the firm's works were sited in the Walworth Road adjoining the Royal Surrey Zoological Gardens. They moved to Brixton, and then in 1877 to Mitcham, Surrey. Regularly supplied fireworks for pyrotechnic displays at the Alexandra Palace, London. In 1881 devised for the Alexandra Palace a pyro-spectacular, 'The Defeat of the Spanish Armada' on the lines of the semi-scenic, semi-pyrotechnic exhibitions held earlier at the Surrey Zoological Gardens though rather more ambitious. Responsible thenceforth for a series of such shows. In 1882 performed 'The Bombardment of Alexandria' at the Alexandra Palace, and then at Aston Lower Ground, a pleasure garden near Birmingham.. In same year [check] opened, in partnership with his son, Henry J. Pain, a factory in Parkville,

Long Island, USA. Spectaculars, many of which toured cities in the United States, included 'Lallah Rookah', 'The Great Fire of London', 'Saranapalus', 'Paris from Empire to Republic', 'The Siege of Havana', 'The Siege of Vera Cruz', 'The Storming of Peking', 'The Siege of Moscow', 'The Fall of Vicksburg', the 'Siege of Tel-el-Kebir', and 'Pain's Last Days of Pompeii.' 'The Siege of Sebastopol' was performed in Island Park, Harrisburg, 1891. The scenery for many of the spectaculars was painted by the London firm of Messrs **Harker**, Schonberg, and Kirby. 'Pompeii', very loosely based on the novel by Edward Bulwer-Lytton, was the most celebrated of Pain's spectaculars. It was performed first at Manhattan Beach, New York in 1885, and in England at Aston Lower Ground in 1886, and in the grounds of Alexandra Palace in 1888. In North America it would be shown subsequently at Boston, Detroit, St Louis, Minneapolis, St Paul, Kansas City, Harrisburg, PA, and Peoria, IL, and perhaps other cities. In 1891 it was performed in Cincinnati at the ninth annual celebration of the Order of Cincinnati. It returned to Alexandra Palace in 1898, and was performed for the last time at Crystal Palace in 1910. The setting was sold for scrap in 1963. Another copy of 'The Last Days of Pompeii', painted by **J. Kirby**, was exhibited at the Friendly Societies' Gardens, Melbourne, Australia in 1887-1888. Pain also exhibited 'The Siege of Sebastopol', painted by **W. Mills**, 1888-1889, and 'The Great Fire of London', painted by **John Hennings**, **W. Mills**, **Harry Grist**, and **Kneebone**, in 1890-1891 at the same venue [check with Mimi], and 'The Bombardment of Port Arthur' in the Melbourne Exhibition Oval, 1904-1905. Pain's pyrodramatics came to a halt when the Great War was declared in 1914. The only post-War performance was 'The Great Fire of London' at Wembley Stadium in 1924.

Lit.: David Mayer, 'A Wet Bank Holiday at the Ally Pally', *Nineteenth Century Theatre Research*, 12 (1984), pp.75-92 [see]; David Mayer, 'Romans in Britain 1886-1910: Pain's "The Last Days of Pompeii"', *Theatrephile*, 2 (1984/5), pp.41-50.

Pállya, Celesztin (1864-1948)

Panorama painter; stone carver, violin-maker. Born 9 Mar. 1864 in Genova. Studied art in Vienna, Munich, and Budapest. Commenced his career as a stone-carver. Mainly painted small genre pictures and village fair scenes. Assisted **Árpád Feszty** in painting 'The Entry of the Magyars', 1894. Died 15 Jan. 1948 Budapest. His work is represented in the Hungarian National Gallery.

Portraits: Self-portrait in the Hungarian Historical Gallery.

Pap, Henrik (1864-1910)

Panorama painter; etcher. Born 29 June 1864 in Kassa. Studied in Munich and Budapest. Worked as an instructor at the College of Applied Arts in Budapest. Became famous for his genre paintings. Assisted **A. Feszty** in painting 'The Entry of the Magyars', 1894. Died 4 July 1910. His work is represented in the

Hungarian National Gallery.

Parent, *Monsieur*

Cosmorama artist. Responsible for 'Constantinople' view exhibited at Cosmorama Room, Regent Street, London, 1828.

Park [...]

Publisher of juvenile theatre sheets [check]. These included 'Park's Moving Panorama'. One sheet of it is in the Hinkins Collection at the Theatre Museum [see; info provided by Horatio Blood].

Parker, [same man as Mr Parker or John H Parker?]

Panorama proprietor. Presumably owner of Parker's Panorama in Cook Street, Liverpool where **William Turner's** panorama of the Battle of Waterloo was exhibited [c.1820?].

Parker, *Mr*

Edinburgh entrepreneur and equestrian performer. Exhibited R. Dodd's 'Grand and Improved Panorama of the Burning of His Majesty's Ship, the Boyne', in a temporary building erected opposite New College, Edinburgh, 1796; and then in the same building a panorama of London from the ruins of the Albion Mills by 'Mr. Nasmyth and Mr. Couper', i.e. **Alexander Nasmyth** and (probably) Richard Cooper. He displayed 'London' again there, 1800, and then **Robert Ker Porter's** 'Seringapatam, 1801, **Samuel James Arnold's** 'Battle of Alexandra, 1802, and **James de Maria's** 'Paris', 1803. In 1808 he erected a new rotunda in Drummond Street and exhibited Robert Ker Porter's 'Battle of Agincourt.' He exhibited 'London' again in 1812. In 1818 opened a rotunda in Leith Walk where he exhibited **T.E. Barker** panoramas from the Strand, though they were advertised as **H.A. Barker** productions. By 1821 the rotunda had been taken over by **Messrs Marshall**.

Lit.: Wilcox, pp. 225-226.

Parker, H.P.

Artist. With **Carmichael** made original sketches and studies on the spot for **Muir's** 'Melancholy Wreck of the Forfarshire', i.e. the Grace Darling story, performed at the Theatre Royal, Newcastle, 1838.

Parker, John H. (c.1772-1821)

Panorama proprietor. From c.1809 proprietor of Panorama, New Street,

Birmingham (formerly known as Barker's Panorama). Green suggests he may have been a local man of independent means, and not a showman by profession. After the Panorama closed in 1817, and until his death at the age of 49 in 1821, he lived in a front house in upper New Street. He was buried in St Mary's Church, Whittall Street where a simple monument to him was erected.

Lit.: Margaret D. Green, 'Birmingham's First Rotunda: The New Street Panorama, 1804-1817', *Birmingham Historian*, Dec. 1999.

Parker, W.H.

Parks, Mrs

Manager of **Philip Phillips'** 'Grand Moving Diorama [i.e. moving panorama] of Hindostan', Asiatic Gallery, Baker Street Bazaar, London, 1852-1853.

Parris, Edmund Thomas (1793-1873)

Originally an enamel painter; later portrait painter, decorative painter, panorama artist. Designer of church windows, silver, carpets, illustrated books, screens, etc. Historical painter to Queen Adelaide. Born in St. Marylebone, London 3 June 1793. Apprenticed to Messrs Ray & Montague to learn engine turning, enamel painting, and gold figure chasing. In c.1821 devised clever system of scaffolding for restoring James Thornhill's frescoes in St Paul's Cathedral, London. Funds were lacking, however, and restoration was delayed. Between 1825 and 1829 directed the painting of **Thomas Hornor's** panorama of London at the Regent's Park Colosseum, employing a system of scaffolding similar to that intended for St. Paul's. Commenced work on chalking the outlines on 12 Dec. 1825. Designed the temporary, wooden rotunda erected in Coromandel Place, London, 1830 [ODNB says 1832 – re-check] for Daniell's panorama of Madras. Drew the figures for Mrs Alexander Walker's *Female Beauty, as Preserved and Improved by Regimen, Cleanliness and Dress* (1837). In c.1843 'Mr Parris's new picture of St Paul's from the Monument' was exhibited as an extra attraction at the Colosseum. With his son in 1845 restored the London panorama at the Colosseum, (now renamed 'London by Day') repainting the sky and the distant country. 1853-1856 carried out restoration of Thornhill frescoes at St Paul's. Built a full-sized replica of William Shakespeare's Stratford-on-Avon house in the Centre Transept of the Crystal Palace in 1864. Died 27 Francis Street, Tottenham Court Road, London 27 Nov. 1873.

360-degree panoramas:

'Panorama of London', Regent's Park Colosseum, London (from Thomas Hornor's drawings) 1829-1864; Colosseum, Broadway, New York 1874. (With William Daniell) 'Panorama of Madras', Coromandel Place, London, 1830-1832.

Obits.: *Builder*, 13 Dec. 1873. - The author of the obituary makes extensive use of Parris's journal, which would now seem to be lost; *Art Journal*, NS, 13 (1874), p.45.

Lit.: Croft-Murray, p.[...]; obituary in *AJ*, 1874, p.45; *ODNB*.

Parry, David

Editor of *Yarraville Standard*, and author of *A Condensed History of the Crimea War* (Yarraville: Printed at the Standard Office 1892). Credited with painting the cyclorama of the Crimea War exhibited in Adelaide, 1897-1898.

Parry, see Wilberforce & Parry

Parsons, Virginia

Artist. Drew 'A Christmas Panorama: The Friendly Beasts & a Partridge in a Pear Tree', published in New York by **Doubleday & Co.**, 1966.

Pastor, Tony

Panorama proprietor. His 'Great Tour Around the World' moving panorama was exhibited at Tony Pastor's Opera House, 201 Bowery, [Brooklyn?], Aug. 1867.

Paterson, R.D.

Panorama proprietor. Commissioned **Mr Willis** to paint 'The Great Diorama [i.e. moving panorama] of New Zealand', Royal Hall, St Helier, Jersey, 1885.

Pattison, J.E.

Publisher. Traded from 7 Finsbury Circus, London. In [...] published a lithographic version of Major **James Taylor**'s 'The Entrance of Port Jackson, and Part of the Town of Sydney, New South Wales.'

Paul Brothers

Panorama proprietors? Handbill for their 'Grand Panorama and Dissolving Views' at the Mechanics Institute, Plymouth, 1857, in Plymouth & West Devon Record Office (ref. 248/1 1857).

Paul, Sir John Dean (1802-1868) [1775-1852 according to Snelgrove]

Banker and amateur artist. Born on 27 Oct. 1802. Educated at Westminster

School and Eton. Worked for the family's bank, Snow, Paul & Paul. Made the drawings for the aquatinted panorama, 'A Trip to Melton Mowbray', which were etched by **H.T. Alken** and published by **S. & J. Fuller**, 1822. Died St Albans.

Paul, W.H.

Panorama lecturer. In Aug.-Sept. 1860 provided lecture at Stockton's Hall, Leavenworth, KS, with 'Grand Historical Illustrations of Dr. **Kane's** Arctic Expedition in Search of Sir John Franklin'. The programme featured 'Myouk', a dog claimed to be one of Kane's. Paul, who claimed to be an 'Honorary Member of the Kane Monumental Association', appears to have lectured with a scaled-down panorama with scenes derivative of **Edmund Beale's**. His primary audience was schoolchildren, whom he lured with the catchphrase 'Attention Young America' and a discounted admission price of ten cents. Paul's panorama also appeared in Davenport, IA (Nov. 1860) and Columbus, OH (Dec. 1862), where it was seen by William Leontes Curry and noted in his diary. See the *Daily Times* (Leavenworth KS), Aug. 17, 21, 22 (lengthy review), and 30; the *Davenport Daily Gazette*, Nov. 23, 24 1860; and the William Leontes Curry Papers, Schoff Civil War Collections, Clements Library, The University of Michigan. (This entry drawn from newspaper searches, the diary, and from a newly posted web page of entertainments in Leavenworth, KS, at http://www.uttlyer.edu/vbetts/leavenworth_times_60-61.htm, and supplied to author by RAP).

Paxton, Sydney

Actor, panorama cicerone. Paxton describes his appointment and 'career' as a **Hamilton** ciceroni in *Stage See-Saws, or the Ups and Downs of an Actors Life* (London: Mills & Boon [n.d.]). Later became well-known actor in London on the West End stage.

Payne, A. H.

Publisher. Published in 1844 'Payne's Panorama of the Rhine, Exhibiting in One Continued View, both Banks of the River, from Mayence to Coblenz...'

Payne, Sedge

Rendle, p.139, in the list of the panoramas he remembers, includes 'Sedge Payne with his "Nights in the Golden Land."'

Peale, Charles Willson (1741-1827)

Portrait painter, painter of *trompe l'oeil* pictures. Born in Queen Anne's county, MD, 15 Apr. 1741. Went to Boston in 1765 to study art, possibly with J.S. Copley, and to London where he was a pupil of Benjamin West. Painted portraits

of many men prominent at the time in military affairs, including George Washington. Built up and maintained his own private natural history museum, the American Museum, Philadelphia. Introduced the Eidophusikon at Third and Lombard Streets, Philadelphia. It opened on 20 May 1785, and closed down early in 1787. In June 1788 began drawing a 360-degree drawing of Annapolis from the dome of the Maryland State House for an intended set of prints. It was never completed. Died 27 Feb. 1827.

Lit.: Charles Coleman Sellers, *Charles Willson Peale* (New York: Charles Scribner's Sons 1969); Charles Coleman Sellers, *Mr Peale's Museum* (New York: W.W. Norton 1980); Edgar P. Richardson, *Charles Willson Peale and his World* (New York: Harry N. Abrams 1982); 'Extend the Sphere: Charles Willson Peale's Panorama of Annapolis', by Wendy Bellion, *Art Bulletin*, Sept. 2004, pp.529-549.

Pearson, Robert

Landscape and panorama painter. Living in New York at same address as William Pearson in 1860. Exhibited landscapes at the National Academy of Design in that year. Either Robert or William assisted in painting of **J.W. Jones's** 'Pantoscope of California', 1852 (see Avery, pp.130, 189)

Pearson, Robert & William [same as Pearson Bros.?)

Panorama proprietors. [Find and re-examine. Incorporate into Pearson Bros.?)

Pearson, William

Landscape and panorama painter. Living in New York at same address as Robert Pearson in 1860. Exhibited landscapes at the National Academy of Design that year. Either William or Robert assisted in painting of **J.W. Jones's** 'Pantoscope of California', 1852 (see Avery, pp.130, 189).

Pearson Bros.

Panorama proprietors and painters. Described by '**Dr**' **Judd** as 'an old panorama manufacturing firm.' Based in Boston, MA. Painted a smaller, and deliberately more crudely drawn, version of 'Artemus Ward Among the Mormons' for its originator, **Charles Farrer Browne**, which replaced the earlier version by **George Meader**. Odell states that 'Pearson's Polyorama of the [American Civil] War' was exhibited on 8 Dec. 1862 at Washington Hall, Williamsburgh, in the neighbourhood of New York. 'Pearson's Grand Historical Mirror of the American War' was exhibited at Horticultural Hall [Providence?] in 1862. By 1868 Pearsons' panorama, or another of the same subject, had reached Australia, being exhibited by **R.G. Bachelder** as 'Batchelder's Grand Historic Mirror of the American Civil War' at St George's Hall, Melbourne from 2 Apr. The *Age* (2 Apr. 1867) said it had been painted by 'Messrs Pearson of New York', and that it had moving figures

including 'moveable ships of war.' By the end of the month it was being exhibited in Sydney. Later it was exhibited at the Mechanics' Institute, Ballarat, and by the following year it had reached New Zealand, appearing for instance at the Polytechnic, Dunedin on 8 Feb. .

Lit.: Judd (2); Colligan (2002), pp.71-73

Peck, George Henry (1810-1863)

Carver, gilder, stationer, musician, art dealer, and showman. Born in Hull. Probably in Hull when Thiodon visited the town with his Theatre of Arts in Nov. 1824. Emigrated from Britain to Van Diemen's Land, now Tasmania, Australia, arriving June 1833. In following year opened a Repository of Arts, Hobart, where he sold prints, stationery, drawing materials, and fireworks. Creator and proprietor of the 'Artium Pecciano', a Mechanical and Picturesque Theatre of Arts, which was exhibited in Tasmania in 1834 and 1835 and was based on **J.F. Thiodon's** Theatre of Arts. With Francis Low he constructed a model of the town of Hobart. In 1838 they exhibited it at the Argyle Rooms in Hobart, and in 1839 in a temporary building in Liverpool Street, Hobart, and also at the Royal Hotel, George Street, Sydney. The model was accompanied by 'a beautiful Panorama of the scenery round Hobart Town', painted (according to a news report) on 1,000 square yards of canvas. Peck returned to England in Dec. 1839 with the Hobart model, intending to exhibit it at the Egyptian Hall, Piccadilly, and to tour it through the principal cities of England, Scotland, and Ireland. In the event he exhibited it, and 'Two Beautiful Moving Panoramas from Accurate Drawings taken on the Spot' of Sydney and the environs of Hobart Town, at the Society of British Artists, Suffolk Street, Pall Mall East, London. *The Times*, 24 Aug. 1840, considered the panoramas 'interesting, but rather too small and too sketchy to give a complete and accurate idea of the country.' The auction of the model and the panoramas by Messrs J. C. and S. Stevens was announced for 5 Jan. 1841. Later in the year the model was exhibited at the Union Gallery, Slater Street, Liverpool. A handbill in the JJ Collection for a show at 33 Red Lion Square, London, and which seems to be dated 1842 in manuscript, employs some of the same vocabulary as Peck had used on his leaflet, and advertises what could be Peck's model disassembled and reassembled as a sequence of models. In the same show were 'Two Beautiful Panoramic and Picturesque Views of Sydney and its Environs.' At this date 33 Red Lion Square was the address of the lithographer, **Edward Barlow**, who had been involved in Australia with Peck's show. Between 1842 and 1849 Peck was working in Hull, his shop being the Repository of Arts. He returned to Australia in 1853, this time settling in Melbourne, where he organised promenade concerts and was described as 'professor of music.' In 1858 he moved to Sydney where he opened Peck's Music & Fine Arts Repository and organised concerts. Died Kingston, Petersham, Sydney 20 Sept. 1863. (Info. kindly supplied by RL)

Lit.: 'George Peck, Purveyor of the Fine Arts', *Australiana*, Nov. 2003, pp.125-

Portraits: Carved poppy head of man playing violin in Holy Trinity Church, Hull thought to be self-portrait

Peirce, Augustus Baker (1840-1919)

Photographer, hotelier, Murray riverboat captain, panorama artist, proprietor and showman. Known as Captain Gus Peirce. Born West Medford, MA, USA, and arrived in Australia 1859. On seeing **R.G. Batchelder**'s American War panorama inspired to paint panorama of 'A Voyage Around the World' and exhibit it during the low season of the river. This panorama was 212 feet in length. Its twenty-four tableaux, each six foot by nine foot, commenced with a copy of Frith's painting of Paddington Railway Station, and included the Eddystone Lighthouse, Madeira, Ascension Island, St Helena, Cape Town, scenes on the Murray, scenes on the gold fields, Collins Street, and various sites in the USA. For several years, with his friend **Kendall** (Henry Kendall, Australian poet?), toured the panorama in the Riverina District, and as far as Hill End. Returned to the USA 1892 and died there in 1919. Peirce's memoir, *Knocking About*, though it contains many inaccuracies, gives insight into the touring panorama industry. The illustrations in the volume suggest that as an artist Peirce may have been a crude amateur.

Lit.: Augustus Baker Peirce, *Knocking About* (New Haven: [...] 1926); Colligan (1987)?; Colligan (2002)

MC

Penfield

Panorama proprietor.

Exhibition hall panoramas:

Emmert and Penfield's 'Magnificent Panorama of the Gold Mines of California,' Gothic Hall, Brooklyn, 1850.

Lit.: Drew Heath Johnson and Marcia Eymann, *Silver and Gold* (University of Iowa Press for the Oakland Museum of California 1998), pp.45, 70.

Percival, Lieut. E.A.

Artist. Responsible for a 'Panorama of Sebastopol', lithographed by **Hanhart**, London, 1857.

Percival, H.

Conductor and leading violin.

Exhibition hall panoramas:

‘Gompertz’ Diorama of the War in Egypt’ [...], Philharmonic Hall, Southampton.

Percival, Philip

Vocalist and cicerone in **H. & F. Poole**’s Myriorama show at Victoria Rooms, Cheltenham, Mar. 1903.

Perham, Josiah

Panorama proprietor.

Exhibition hall panoramas:

‘Burr’s Seven-Mile Mirror of the Great Lakes, the Niagara, St Lawrence, and Saguenay Rivers’, Amory Hall, Boston [n.d.]; Melodeon, 363 Washington Street, Boston, 1850; ‘Perham’s Pictorial Voyage, Known as the Seven Mile Mirror to Canada...’[same panorama?] - descriptive booklet printed in Philadelphia, 1852; printed booklet printed in New York, 1854.

Pericoli, Matteo (1968 [check]-)

Italian-American. Between 1998 and 2000 drew his ‘Manhattanorama’ – two 37-foot long pen and ink drawings of the east and west sides of Manhattan - from the decks of Circle Line tour boats, his bike, and the back of a motorcycle. The drawings were published in a 22-foot long accordion-folded facsimile in 2001 by Canongate, with notes by Paul Goldberger.

Perrine

Panorama proprietor. ‘Perrine’s Panorama of the Holy Land’, Chicago, 1861 - see list in Davis, p.227.

Peter, George (1859-1950)

Panorama painter. Born in Vienna. Studied at Munich and Karlsruhe. In 1886 employed by **William Wehner** on ‘The Battle of Atlanta’ at his studio in Milwaukee, painting horses and part of the landscape. The panorama was exhibited in Wells Street before being sent to Atlanta. Member of crew which painted ‘Jerusalem on the Day of the Crucifixion’ panorama, exhibited in Buffalo, N.Y., 1888, and ‘The Battle of Manila Bay’, 1899. Afterwards remained in Milwaukee, working as a scene painter for the Pabst Theatre, Milwaukee. In 1912 began a long association with the Milwaukee Public Museum, becoming its Art Director in 1923. Made a name as a mural painter and creator of museum ‘dioramas’. Indeed he is often credited with being the first to utilize the *faux terraine* concept in museum displays. The Milwaukee Public Museum has his ‘Study for the Diorama: Camp of N W Indians’, oil on masonite. Said to have

been involved in creating the Civil War background scenes in Hollywood's 'Gone with the Wind.'

Ports: In group portrait of artists responsible for 'The Battle of Manila Bay' panorama, *Milwaukee Sentinel*, 14 May 1899.

Petiau, [...]

Parisian artist. Assisted **Eugène Burnand**, **Auguste Baud-Bovy**, and **Francis Furet** in painting 'Panorama of the Swiss Alps' (1892).

Peto, Henry (-1830)

Building contractor, at 31 Little Britain in the City of London. Uncle of the more famous building contractor, **Sir Samuel Morton Peto**. In 1824 constructed the Colosseum, Regent's Park to accommodate **Thomas Hornor's** 'Panorama of London.'

Lit: [ODNB?]

Peto, Sir Samuel Morton (1809-1889)

Building contractor and politician. Born Woking, Surrey on 4 Aug. 1809. In partnership with Thomas Grissell from 1830-1847, and during that period built many important buildings. On dissolution of partnership specialised in railway construction. Bought the Diorama, Regent's Park in 1853, and converted it into a Baptist chapel. Died Blackhurst, Tunbridge Wells 13 Nov. 1889.

Lit: [Check if anyone has written a biography]; ODNB?

Pettingale, Miss

Pianist. When aged twelve, was providing musical accompaniment with **George Peck's** Theatre of Arts, Large Room of Messrs Russell and Ray, Elizabeth Street, Hobart, Tasmania, 1835.

Peyraud, Frank Charles (1858-1948)

Panorama painter. Born in Bulle, Switzerland. Member of the crew which painted **Reed & Gross's** 'Battle of Waterloo' cyclorama in 1886. Member of the crews engaged to paint [Reed & Gross's] 'Panorama of the Chicago Fire', 1893; and the 'Battle of Manila', 1899. Died 31 May 1948.

Peyrand, M[onsieur?] [check not same artist as F.C. Peyraud]

Artist. Under direction of **Howard H. Gross**, with **Denning** and **Edwin**, responsible for painting the horses on 'The Cyclorama of the Battle of

Gettysburg, exhibited George Street, Sydney, 1889.

Pfyffer, General Ludwig, von Wyher

[...]. Responsible for the circular 'Panorama of Switzerland from Mont Righi' accompanying **Heinrich Keller's** 'Panoramic View of Switzerland from Mont Righi' [c.1830]. [Find out more; look at GL's copy, etc.]

Philippot, Jean Léon Modeste (1843 - 1906)

Belgian portrait and genre painter. Born Liège 14 June 1843. Pupil of A.W. Bouguereau at the Academy of Arts, Liège. For many years lived in Rome. His panorama, 'Garibaldi Defending Rome', was exhibited in Milan, 1883, Turin, 1884, Crystal Palace, Sydenham, London, 1887 [find info from local library, etc.], and New Panorama, Vienna, 1889. (Garibaldi had made a triumphal visit to the Crystal Palace in Apr. 1864). Died in Brussels.

Lit.: Thieme-Becker; Wilcox, p.165; David Bronze, *Le Peintre Léon Philippot (1843-1906): Vie et Oeuvre* (Liège: [...] 1999); 'Il Panorama dei Roma 1849 di Léon Philippot', by Alessandro Cartocci, in *Roma Veduta: Disegni e Stampe Panoramiche della Città dal XV al XIX Secolo* (Rome: Artemide Edizioni 2000), pp.242-256

Portraits: Self portrait, oil on canvas, in private collection, Belgium (reproduced p.247 in *Roma Veduta*, quoted above)

Philippoteaux, Henri Félix Emmanuel (referred to usually as Félix) (1815-1884)

Battle artist, panorama painter. Father of **Paul Dominique Philippoteaux**. On death of **Langlois** Philippoteaux provided a new panorama, 'La Défense de Paris', for the rotunda in the Avenue d'Antin. This panorama went on show in 1873. It was included in the Universal Exposition in 1878. Two fragments of 'La Défense de Paris' are in the Musée de l'Armée, Paris.' His house on the banks of the Seine was clearly shown on his 'Siege of Paris' panorama

360-degree panoramas:

(Assisted by **Charles Castellani**) 'La Défense de Paris', Avenue d'Antin, Paris, 1873-1883; Nationalpanorama, Berlin, 1884-1885; 78, Theresienstr., Munich, 1886-1887; Avenue d'Antin, Paris, 1887-1891; Boulevard Pommerol, Lyons, 1891-1893; *Second version* ('Siege of Paris'): Crystal Palace, Sydenham, London, 1881-1884, 1893, 1896, [1901 – check], 1910; Berlin [...]; Vienna, 1887; *Third version* ('Siege of Paris'): a rotunda in Union Square, New York, 1882-1884; Chicago, 1884; Los Angeles, 1888. 'Battle of Tetuan', Madrid, 1876; Brussels; c.1881; rotunda in Union Square, New York, 1884. 'Battle of Tel-el-Kebir', Crystal Palace, Sydenham, London, 1884 [surely by Paul but re-check].

Félix Philippoteaux is depicted directing the painting of 'La Défense de Paris' from the viewing platform in *Le Monde Illustré*, 2 Nov. 1872.

Lit.: Robichon, vol. 1, annexe, pp.434-436; *Sehsucht*; pp.154-155; Oettermann, pp.[...]. The descriptive booklets included one for English visitors, *Panorama of the Defence of Paris against the German Armies, Painted by F. Philippoteaux: Explanation Preceded by an Historical Notice...* (Paris: Imprimerie Administrative de Paul Dupont 1878).

[A 'Battle of Tetuan' panorama was moved from the Belgian Panorama Company's rotunda at 55th Street and 7th Avenue, NYC to a rotunda in Sea Beach and renamed 'A Trip to Africa' – info supplied by Suzasne Wray].

Philippoteaux, Paul Dominique (referred to usually as Paul) (1846-1923)

Battle artist, panorama painter. Son of **Henri Félix Emmanuel Philippoteaux**. Born 28 Jan. 1846. As a boy received instruction in painting from his father. Studied under Alexander Cabanel and Leon Cogniet at the École de Beaux Arts. Assisted father in painting 'The Siege of Paris.' (i.e. the second and third versions of 'La Défense de Paris'), and also most probably 'The Battle of Tetuan' for Madrid, painted at their workshop rotunda in Rue de la Loi, [Molenbeek Saint-Jean - check], Belgium. Painted panoramas of 'The Battle of Plevna' and 'The Passage of the Balkans', both exhibited in St Petersburg. Also 'The Belgian Revolution of 1830', and 'The Attack in the Park, 1830', both exhibited in Brussels, 'The Battle of Kars', exhibited in Moscow', and 'The Battle of Tel-el-Kebir', exhibited in London. Arrived in the U.S. 1880. Barnet Philips (1825-1905), art critic of the *New York Times*, gave him 'valuable suggestions.' Encouraged by **Charles L. Willoughby**, a clothing merchant, to produce a panorama of the Battle of Gettysburg. In mid-Apr. 1882 [1880 or 1881 perhaps?] visited Gettysburg and hired William H. Tipton, a noted battlefield photographer, to record the landscape. Examined official maps in Washington DC and obtained details from Generals Hancock, Webb, and Doubleday. Between 1882 and 1886 painted four versions of his panorama of the Battle of Gettysburg. The first version was painted in Belgium (Compagnie Belge du Panorama Internationale) [Molenbeek Saint-Jean?]. On its completion in May 1883 it was briefly exhibited in Brussels before being shipped to the United States. By Aug. it had arrived in Chicago. The National Panorama Company, with Willoughby as one of its directors, opened it in Chicago on 22 Oct. 1883. After touring numerous American cities and featuring at the Century of Progress Exposition in Chicago, 1933-1934, it was rolled up and stored. In 1964 it was purchased by Joe W. King, Winston-Salem, NC. [Where now?] The second version, commissioned by Charles L. Willoughby, belonged to the Boston Cyclorama Company with Willoughby as one of its directors. It was painted in Paris and exhibited in Boston from 20 Dec. 1884. After being rolled-up and stored for a number of years the canvas was acquired in 1910 by Albert J. Hahne, who became the director of the Picture Association of Gettysburg. Following Hahne's death it became the

property of the US government, and since 1913 it has been exhibited in Gettysburg. The third version was exhibited in Philadelphia from Feb. 1886. The fourth version was the property of the Union Square Panorama Company, founded in 1887, Charles L. Willoughby and Philippoteaux being two of its directors. 'Niagara' was painted by Philippoteaux in his Harlem studio in 1887. He also painted at least one Crucifixion panorama.

[In his letter of 27 July 2006 EBM writes: 'The original Gettysburg, painted in Belgium, was sold by Howard H. Gross to junk dealers, Kraus & Golbus in Chicago. [www.sweaboston.org: The Gettysburg painting was lost for twenty years and then was found by chance on a vacant lot in Roxbury rolled up in a wooden box and only slightly damaged. Further exhibitions in this country and Europe followed, and it was finally acquired by the National Park Service in 1924 and found a permanent home at Gettysburg National Military Park in Pennsylvania. Take this information with a grain of salt, Ralph!']

The Battle of Minila: The Cyclorama (Philadelphia 1899), p.65 records that the Philippoteaux Gettysburg Panorama in Chicago was 'such an artistic and financial success that Mr Brandin, the Manager, made a trip to Brussels and contracted Philippoteaux and his entire staff to come to America and set up their studio. Harlem was selected as the home and studio of this remarkable group of artists. Here under the patronage of an enterprising American company...copies of the Battle of Gettysburg were reproduced and shown in Boston and Brooklyn...' *Trow's New York City Directory*, 1886 and 1888, gives the address of Philippoteaux's rotunda as 123 East 57th Street, New York City; *Trow's Directory*, 1889, gives it as 145th Street, in Harlem. The *Brooklyn Daily Eagle*, 2 Oct. 1886 and the *New York Times*, 11 Nov. 1887, give the address of Philippoteaux's rotunda as 149th Street, New York, i.e. in Harlem (changes of address result of re-numbering?) The *Brooklyn Daily Eagle* reported on the painting of 'Gettysburg' in the 'huge iron cylinder'. 'To transport it from the Harlem studio one of the large tucks upon which the Brooklyn Bridge cars were delivered were used. To get it in place within the building required the work of twenty men for five days.' [info. Supplied by EBM].

An account of Philippoteaux's visit to Niagara Falls appeared in *Buffalo Express*, 18 June 1886. 'It will be the greatest panorama ever exhibited as there is no other subject in the world to compare with it'. The plan was to exhibit the completed painting in London for two years and then transfer it to the Exposition Universelle in Paris. 'That Buffalo capitalists are to take it to hand is certainly a matter for congratulation'.

[Suzanne Wray informs me (e-mail 18 July 2010) that Paul Philippoteaux painted the scenery for *Old Homestead* play. It was painted in the Mott Haven studio between the two Niagara panoramas. Semi-circular with a faux terrain and special effects like moving clouds].

In 1883 Philippoteaux was arrested and imprisoned when a girl of 16 accused him of having committed a crime of immorality against her in a cab. He was sentenced to six months imprisonment, but acquitted on appeal (*L'Art Moderne*, 19 Aug. 1883, p.265). He married Mary (or Marie) Bechet of an old New Orleans family.

The *Chicago Daily Tribune*, 6 June 1891 stated that Philippoteaux wanted to paint a panorama for the up-coming Chicago Exhibition. It would consist of 'a series of historical pictures representing the leading events of the epoch in which Columbus lived. The committee thought favourably of the plan and asked for further details.' Closed his New York studio. The *Chicago Sunday Tribune*, 18 Dec. 1892, reported the last day of the sale of Philippoteaux's 'collection': 'M. Philippoteaux, the artist who painted the cyclorama of the Battle of Gettysburg, will sail for Europe next Saturday, and his large collection had to be disposed of. The sale netted \$2,592, making the total for the three days \$26,268.' [info. supplied by EBM] (For an account of the sale at James P. Silo, 43 Liberty Street, see *New York Times*, 17 Dec. 1892. The lots included paintings by both Felix and Paul Philippoteaux, and a few by Georges Washington).

Visited England, Russia, and Egypt. Spent long periods on the Nile. 'Commissioned by the Khedive to reconstitute Arabian art as part of the curriculum of the Cairo schools' (*Times-Picayune*, 4 July 1923). Died Paris, 28 June 1923 (printed announcement issued by widow), and buried in same plot as his father and other members of the family in the Montparnasse Cemetery, 30 June. His widow would be buried there 30 July 1924. (info. supplied by the Bureaux des Cimetières).

360-degree panoramas:

'Battle of Gettysburg': *First version*: Brussels, 1883; Corner of Wabash Avenue and Hubbard Court, Chicago, 1883-1895; Atlanta, GA, 1895; Nashville, 1897; St Louis, 1904; Norfolk, 1907; Seattle, 1909; San Francisco, 1915; Philadelphia, 1926; Dallas, 1930; Century of Progress Exposition, Chicago, 1933-1934. *Second version*: 541 [check not 539] Tremont Street, Boston, MA., 1884-1891; Philadelphia, 1891; Boston, 'in an open lot behind the Boston exhibition hall', 1892-1910; Hahne & Co. department store, Newark, NJ, 1911; Armoury of the Twelfth Infantry National Guard, New York', 1911; Armoury of the 4thth Infantry National Guard, Baltimore, 1911; Ball Room of the Pension Office Building, Washington, 1912; National Park Service, 1913, who restored it in 1960 for display at Gettysburg. *Third version*: Philadelphia, 1886-1887. *Fourth version*: Brooklyn, 1886-1887; Union Square, New York, 1887. [Versions were exhibited in Philadelphia 1891, Baltimore [...], Allegheny City [Pittsburgh?] [...], 15th Street and Ohio Avenue, Washington DC [...] – establish which]. 'Battle of Tel-el-Kebir', Crystal Palace, London, 1884-1886. 'Niagara' *First version*: ('Niagara in London'), Niagara Hall, York Street, London, 1888-1890; Wabash Ave./Hubbard Ct., Chicago, 1891; *Second version*: ('Niagara in Paris'), Avenue du Bois de Boulogne, Paris, 1889; Raikes Hall Gardens, Blackpool, 1894-1900.

‘Crucifixion’, [...]; ‘Battle of Plevna’, Moscow [...]; St Petersburg [...]; Nationalpanorama, Berlin, 1886-1889.

[In letter 13 Dec. 1987 the Bergers describe a surviving fragment of a 360-degree panorama of the Battle of Antietam. ‘Offhand I seem to remember that the Panorama of Antietam was painted in the Pilippoteaux Chicago studio around 1886...’ – Investigate]

The descriptive booklet, *The Battle of Manila* (Philadelphia: the Cyclorama Co. 1899), p.6, lists Philippoteaux’s cycloramas: ‘The Taking of Plevna’ (Turco-Russian War on exhibition in St Petersburg); ‘The Passage of the Balkans’ (on exhibition in St Petersburg); ‘The Belgian Revolution of 1830’ (formerly exhibited in Brussels); ‘The Attack of the Park’ (formerly exhibited in Brussels); ‘The Battle of Tel-el-Kebir’ (at the Crystal Palace, London); ‘The Siege of Paris: The Last Grand Sortie’; ‘Niagara Falls’ (now exhibited in London); ‘Battle of Gettysburg’ (now on exhibition Battle Abbey, St Louis World Fair).

Lit.: ...*Cyclorama of the Battle of Gettysburg*, by Paul Philippoteaux (Boston: Printed by M.J. Kiley 1886); ‘Niagara Going to London’, New York Times, 11 Nov. 1887; Astrid Weidauer, *Berliner Panoramen der Kaiserrzeit* (Berlin: 1996), pp.20-21; ‘The Gettysburg Cyclorama’, by Don Johnson and Sue Bordman, *Blue & Gray Magazine*, Autumn 2008, pp.41-43; *The Battle of Gettysburg Cyclorama: A History and Guide*, by Sue Bordman and Kathryn Porch (Gettysburg, PA: Thomas Publications 2008).[Try NYHS *Dictionary of Artists in America*; and Appleton’s *Cyclopaedia of American Biography*].

Phillips, Colonel

Band leader. Colonel Phillips’ Sguborwon [*sic*] Brass Band performed at ‘**Harry Poole**’s ‘New Myriorama: Picturesque Trips Abroad’, Public Hall, Aberdare, c.1893.

Phillips, Andrew

Panorama proprietor. [Related to Philip Phillips?] Exhibited a ‘literary, vocal, and scenic entertainment’ at the Royal Apollonicon Rooms, St Martin’s Lane. Part 2 of this entertainment consisted of ‘a Magnificent Diorama, delineating some of the most beautiful scenery in Ireland.’

Phillips, Philip (1802-1864)

Scenic artist at the Surrey, Adelphi, Lyceum, Royal Pavilion, and other London theatres, and panorama artist. Clarkson Stanfield’s only pupil. Married the daughter of ‘Bravo’ Rouse, proprietor of the Grecian Saloon. With Mr Pitt painted an ‘Unrivalled and Splendid Moving Panorama Representing the Battle of Trafalgar’ for the Royalty Theatre’s ‘War & Peace or Days of Glory’

entertainment, 1825. (A Battle of Waterloo panorama is mentioned on the same playbill but the artist(s) are not named). Painted 'Thames Tunnel', exhibited at Masonic Hall, Broadway, New York, 1830, which Avery describes as New York's first imported diorama. It is not clear if it had changing effects of light or was simply an elaborate transparent painting. In 1837 built the Bower Saloon, attached to the Duke's Tavern, Stangate Street, (site today of St Thomas's Hospital [check]). His intention was to produce musical shows, illustrated by panoramas and views, but the scheme seems to have failed. Opened the Chinese Gallery near Hyde Park Corner, and it was here that he exhibited his 'Diorama of the Royal Visit to Ireland.' To assist in painting this moving panorama he had engaged a promising young Irish artist, **John O'Connor**. With refreshing honesty it showed a half-ruined, half-deserted village as well as the expected tourist spots. It opened on 18 Mar. 1850, and was visited by Queen Victoria [...]. Assisted by O'Connor, **Knell**, **Morgan**, and **J.C. Haghe** he painted a moving panorama of China, exhibited at Wyld's Great Globe, 1858; and with O'Connor, Knell, and Morgan he painted 'The Sepoy Rebellion in India'. Both of these moving panoramas were auctioned at the sale of **James Wyld's** Great Globe, 16 July 1861. Painted the panorama of the Rhine from Cologne to Heidelberg added to Albert Smith's 'Ascent of Mont Blanc', c.1856; and the entr'acte view of Singapore for Albert Smith's moving panorama, 'Mont Blanc to China', c.1858. Whilst **George Danson's** panorama al fresco of the Siege of Sebastopol was on show at the Royal Surrey Zoological Gardens, a series of 'diorama' paintings (transparencies?) by Phillips was being exhibited. The subjects included Balaclava, Odessa, Cathcart's Hill, and Cronstadt. He was also responsible for the series of 'dioramic views' exhibited at the Gardens in the following year. An entertainment at the St Helena Gardens, Rotherhithe, included 'Mr. Phillips's great moving panorama' (cutting in Guildhall Library's Public Gardens scrapbook; topic unspecified). Phillips' name appears in list of artists in **Charles W. Poole's** descriptive booklets credited with having painted panoramas supposedly held in Poole's stock.

Theatre panoramas:

Royalty Theatre, Well Street, Welclose Square, London:

(With **Mr Pitt**) Panorama of the Battle of Trafalgar, 1825.

Royal Pavilion, Whitechapel Road, London:

'Panorama of the Banks of the Thames in an Excursion to the Nore', in 'The Queen of the Butterfly Bower or Harlequin and Old Bogie', 1828. 'Grand Moving Panoramic View of the Battle of Navarino', in 'Fifteen Years Life of a British Seaman or the Perils of the Ocean', 1829.

Exhibition hall panoramas:

(With his wife) 'Diorama of the Royal Visit to Ireland', London, Chinese Gallery, Hyde Park Corner, 1850. 'Phillips's Literary, Vocal, and Scenic Entertainment including a Grand Diorama Delineating some of the Most Beautiful Scenery of Ireland', Apollonicon Rooms, St Martin's Lane, London [n.d.]; Queen's Assembly Rooms, St Helier, Jersey, 1851. Views of Heidelberg and Chamouni

after the Fire [added to?] **Albert Smith's** 'Ascent of Mont Blanc', London, c.1855. Also a moving panorama of the Rhine from Cologne to Heidelberg, 'from original sketches lately made by him [Phillips]', which was at one point the opening part of the programme, followed by 'The First View of the Alps.' 'Grand Moving Diorama of Hindostan', Asiatic Gallery, Baker St Bazaar, London, 1852-1853; Edinburgh, 1854. In Cheltenham the latter panorama was advertised as '**Millar's** Magnificent and Colossal Diorama of India, [painted] on 28,000 square feet of canvas, being 5,000 square feet larger than any other diorama ever exhibited by Mr. Philip Phillips' - *Cheltenham Looker-On*, 2 Aug. 1856. Gompertz's 'Panorama of the Rhine' described in *Cheltenham Looker-On* (20 Oct. 1860) as 'painted by Mr P. Phillips.' (With **Hague** and **Telbin**) 'Risley's Magnificent Colossal Moving Panorama, or Mirror of England', White's Rooms, Adelaide, Australia, c.1875; St George's Hall, Melbourne, Australia, 1875.

Lit.: DVSP; Millar; *AJ*, 17 Aug. 1850, pp.129 and 201; *Times*, Aug. 1855; Eroll Sherson, *London's Lost Theatres of the Nineteenth Century* (London: John Lane the Bodley Head 1925); 'Dioramas in New York, 1826-1849', by Kevin J. Avery, *Panorama*, Spring 1990, pp.5-11.

Phillips, Israel Watts (1825-1874)

Draughtsman, illustrator, dramatist, and novelist. Born 16 Nov. 1825 in Hoxton, London. Only pupil of George Cruikshank. Contributor to *Punch*. Founded the short-lived *Journal for Laughter*. Ultimately editor of *Diogenes*, a comic weekly published from 1853, for which he provided many of the cartoons. Wrote plays put on at the Adelphi Theatre. Responsible for several etched strip-panoramas: 'The Model Republic: Cato Potts in Paris', published by **D. Bogue** [c.1848]; 'The Queen in Ireland, or Mr Smithers's Unsuccessful Attempt to follow in the Footsteps of her Majesty', also published by D. Bogue [c.1849]; 'The Coast in Danger: A Laugh at the Threatened Invasion', published by **Ackermann & Co.** [c.1853]; 'To those About to Marry!!! Showing How We (the Jones's) Commenced Housekeeping', published by **George Mann** and printed by **Dean & Son** [c.1850]; 'My First Day in a Quiet Street', a humorous folding panorama published by **Rudolph Ackermann Junior**, 1851 [check process]; 'An Accommodation Bill', published by D. Bogue [c.1850]; 'A Case in Bankruptcy', published by D. Bogue [n.d.]; and (with **Percy Cruikshank**) 'The Palace of Glass or London in 1851', published by **Ackermann & Co.** [c.1851] [check process]. Author of the play, 'Lost in London', performed at the Princess's Theatre in 1877. Died 2 Dec. 1874 Brompton, London.

E. Watts Phillips, *Watts Phillips, Artist and Playwright* ([...] 1891); M.H. Spielman, *The History of Punch* ([...] 1895), pp.458-459 [not yet seen]; *ODNB*.

Piasetzki, P. (1843-1907)

Doctor, ethnographer, artist. Graduated from the Academy of Fine Arts, St

Petersburg. Painted eleven panoramas. In 1878 he painted a panorama of a route from the centre of China to the Russian border; in 1896 he painted the Trans-Caspian railway route; in 1900 the Trans-Siberian [railway – check] route (exhibited at the World Fair, Paris); and in 1903 panoramas of Plevna and Shipka, based on his experiences in Bulgaria in 1877. These last two panoramas were exhibited in St Petersburg.

Picard, G.

Panorama painter. Graduate of the École de Beaux Arts, Paris [check]. [Listed by EBM as member of T. Poilpot's crew – for which panorama?]

360-degree panoramas:

(With **Leopold Franz Kowalsky**, **Louis Picard**, and others) 'The Battle of Bunker Hill', 401 Tremont Street, Boston, MA., 1888.

Picard, Louis (after 1861-1900)

Panorama painter.

360-degree panoramas:

(With **Leopold Franz Kowalsky**, **Georges Bellinger**, and others) 'The Battle of Bunker Hill', 401 Tremont Street, Boston, MA., 1888.

Pichat, Olivier (d.1912)

Panorama artist.

360-degree panoramas:

'Battle of Tel-el-Kebir', National Panorama, York Street, London, 1883 [check not 1882].

Pickett, Mr

Designed 'a portable and fireproof Colosseum, on a scale similar to that in the Regent's Park, London, projected by the proprietors of this establishment for the purpose of exhibiting the panoramas of London in the cities of Europe and America' (*Westminster & Foreign Quarterly Review*, 1849, p.123).

Pictorama

Publishers. Published in [c.195[?]] 'Pictorama: the Myrioramic Picture Game', which had been manufactured by **Newman Neame Ltd.** [copy with David Temperley]

Pictorial Times

On 15 Jan. 1845 published a long wood-engraved view of London from the Thames as a gift to its subscribers. The artist was **G.F. Sargent**, the engraver **Henry Vizetelly**. Later in the same year the publisher of the *Pictorial Times*, **Charles Evans**, reissued it joined and in covers with the title, 'The Grand Panorama of London from the Thames.' On 5 June 1847 additional strips were issued in the *Pictorial Times* extending it to Deptford. The drawings for these were by **W.H. Prior**. The panorama, with the additional strips, was reissued in covers in Aug. 1847. Later editions were issued in 1849 and 1851 by Charles Evans and **I. Whitelaw**. It was also issued on a roller by [...] **Azulay** of the Thames Tunnel.

Pierce & Marston

Panorama proprietors.

Moving panorama:

'Grand Original Illuminated Panorama of the Arctic Regions', Buckley Hall, 585 Broadway, New York, 1858.

Pierpoint, Dr Ernest

Panorama entrepreneur. 'The Cyclorama "Battle of Little Big Horn" is from the studio of E. Pierpoint of New York. Mr Pierpoint has placed Cycloramas on exhibition in several of the larger cities of the United States and Canada, and is the only American to successfully accomplish this work. As a subject for a cyclorama this battle first suggested itself to Mr Pierpoint when on a visit to the battlefield a few years ago... Early in 1888 he contracted with the Boston Cyclorama company to paint a cyclorama and place it in their building, 541 Tremont Street, Boston, thereby replacing their popular Gettysburg Cyclorama. Mr Pierpoint obtained his photographs and sketches on the field, and from survivors of the Reno party, scouts and citizens who were in the fight or on the field directly after he secured much accurate and important data. Also from the official reports in the War Department of Washington.' – descriptive booklet for Cyclorama of General Custer's Last Fight (info supplied by EBM). The panorama opened at 541 Tremont Street on 22 Mar. 1889.

Pieters, Frits

Dutch artist. Between Feb. and Apr. 1975 assisted **Henk Guth** in planning, drawing, and painting his 360-degree panorama of Central Australian landscape.

Piglhein, Bruno (1848-1894)

Munich panorama painter. Born Hamburg. Painted saints and madonnas without great success. Also portraits of children. His most popular image was a

humourous drawing of a little girl and a dog, turned into a cartoon, 'Jack and Me'. Engaged by **Josef Halder** to execute a panorama of Jerusalem on the day of the Crucifixion for 60,000 marks, plus 45,000 marks if it was a success. He agreed not to produce a panorama on the same subject for ten years, on his own behalf or on behalf of any other person. In 1885 travelled with **Karl Frosch** to Jerusalem to make the drawings. With Frosch dealing with the architectural element, ultimately painted the panorama, and exhibited it in Munich, Berlin, and Vienna. It was destroyed by fire in Vienna 26-27 April 1892. Copyright for the panorama in the UK was secured by **Messrs Fishburn** who exhibited a copy of it in Glasgow. Piglhein died in Munich 15 July 1894.

360-degree panoramas:

'Jerusalem and the Crucifixion', *Original version*: Munich, 1886-1888; Berlin, 1889-1891; Vienna, 1892; *Copy*: Cyclorama, Corner of Elmbank St and Bath Street, Glasgow, 1890-1891.

Lit.: Obit in *New York Evening Post*, 3 Aug. 1894.

Pike, Douglas

Dentist and panorama manager. Partner of **Roger Hallett** and manager of his 'Panorama of Bath', 1988.

Pinchbeck, Christopher

Showman and musical clockmaker of Fleet Street, London. Produced barrel organs for country churches, and musical automatons such as singing birds. Invented a Temple of Arts, described on a handbill as 'a most curious machine...with two moving pictures, the First being as Convert of Musick, perform'd by several Figures playing on various Instruments with the greatest Harmony and Truth of Time; the other giving a curious Prospect of the City & Bay of Gibraltar.' It may be considered a forerunner of the Eidophusikon and the various Theatres of Arts. The landscape and figures were by **Joshua Ross**, the sea and shipping by **Peter Monamy**. It was exhibited at **Fawkes's** booth in Upper Moorfields. He was succeeded by his sons, Edward and Christopher Pinchbeck Junior. [Look at dictionaries of clockmakers at Guildhall]

Piotrowski, Antoni (1853-1924)

Polish painter and illustrator. Assisted with the painting of **W. Kossak** and **J. Falat's** 'Battle of Beresina' panorama, 1896; and **L. Boller's** 'Tatry' panorama, 1896.

Lit.: *Malarstwo Polskie*, pp.119-121

Pitcher, Orville

Negro comedian. 'The Ablest Exponent of Ethiopian Eccentricity...' Performed in 'Poole's Colossal Excursions Round the World', Circus, Grimsby, 18[...]; **Messrs Pooles'** Myriorama, 1883; and at **C.W. Poole's** Myriorama at Royal Hall, St Helier, Jersey, 1889.

Pitt, William

Architect. With **Lloyd Taylor & Fitts** designed the rotunda for cycloramas in Rourke Street and Little Collins Street, Melbourne (18...).

Pittman, Josiah

Musician. Described as 'diminutive and temperamental.' In 1848 he was providing the musical accompaniment on the Grand Apollonicon at the Cyclorama, a subsidiary entertainment at the Colosseum, Regent's Park, playing music by Beethoven, Mozart, Meyerbeer, and Mendelsohn. (The Cyclorama is described by **Frederick Yates's** son, Edmund Yates, in *His Recollections & Experiences* (London: Richard Bentley 1885).

Pitt, Mr

Panorama painter. With Philip Phillip painted an 'Unrivalled and Splendid Moving Panorama Representing the Battle of Trafalgar' for the Royalty Theatre's 'War & Peace, or Days of Glory' entertainment, 1825. (A Battle of Waterloo panorama is mentioned on the same playbill but the artist(s) responsible for it are not named).

Theatre panoramas:

Royalty Theatre, Well Street, Welclose Square, London:

(With Philip Phillips) moving panorama of the Battle of Trafalgar, 1825.

Pitt, William (1819-1879)

Scene-painter, panorama artist, and hotelier. Born in Sunderland, England. Worked as a scene-painter at the Lyceum Theatre in London. Emigrated to Australia, arriving in Melbourne in 1853. Employed at several Melbourne theatres between 1855 and 1870. Involved in production of pleasure garden panoramas for Cremorne Gardens, Melbourne, and tableaux for the 'Exploring Expedition' moving panorama. The latter work was based on paintings and sketches by **William Strutt** and **Ludwig Becker** who had accompanied the expedition for part of the way. In 1859 created a transformation scene, 'Chronological [check] Cosmorama of Coral Coruscations', for a production of 'Once Upon a Time there were Two Kings' at the Royal Victoria Theatre, Sydney. Died St Kilda 17 Jan.

1879. His architect son, also **William Pitt**, designed Australian theatres.

Exhibition hall panoramas:

(With **Thomas Clark** and others) 'Grand Moving Diorama Illustrating the Exploring Expedition, the Deaths of Burke and Wills, and the Preservation of King', Australia Felix Hotel, 119 Bourke Street, Melbourne, 1862; Theatre Royal, Castlemaine, 1862; Ballarat, 1862; Temperance Hall, Bendigo, 1862; Lyceum Theatre, Bendigo, 1862; Geelong, 1862; School of Arts, Pitt Street, Sydney, 1862; Maitland, 1862; Theatre Royal, Hobart, 1863; Cornwall Assembly Rooms, Launceston, 1863; Paddington, Sydney, 1863; School of Arts, St Leonards, Sydney, 1863; Dunedin, New Zealand, 1864.

Pleasure garden panoramas:

Cremorne Gardens, Melbourne:

(With **F. Arragoni**, **William John Wilson**, and **John Hennings**) 'Mount Vesuvius and the City of Naples', 1856. (With John Hennings, **E. Opie**, and William John Wilson) 'Bombardment of Canton', 1857-1858. (With William John Wilson and **Alexander Christian Habbe**) 'Fall of Delhi', 1858-1859. (With William John Wilson) 'View of Palerrmo', 1860-1861.

Lit.: Kerr, p.633; Mimi Colligan, 'William Pitt', in *Companion to Australian Theatre* (Sydney: Currency 1995); Colligan (2002)

Pitt, William

Architect. Son of **William Pitt (1819-1871)**. Designed the Princess and Bijou Theatres, Melbourne. With **Frederic A. Fitts** and **Lloyd Taylor**, designed the cyclorama rotunda in Little Collins Street, Melbourne, opened 1891. Renovated the building in 1902.

Platts, F.

Publisher. Traded from 185 Fleet Street, London. (With Mann Nephews) published **P. Cruikshank**'s folding panorama, 'Panorama of the Franco-Prussian War' [c.1871].

Plonsey,

Panorama artist. According to *NY Sun*, 27 Oct. 1875, an artist with this name was one of about 30 'Parisian artists of note' who assisted **Col. Lienard** painting 'The Prussian Siege of Paris', exhibited at the Colosseum, NY, 1875. He, with Bracconi and Desbrosses, was responsible for the landscape element. The panorama was subsequently exhibited at the Centennial Exposition, Philadelphia, 1876.

Poilpot, Théophile (1848-1915)

Panorama artist and battle painter. Son of Théophile Poilpot senior. Born in Paris 20 Mar. 1848. Pupil of Jean Léon Gérôme and G[...] Boulanger. Knight of the Legion of Honour, 1889. He produced twelve panoramas in ten years [check in Robichon]. These included 'The Battle of Reichshoffen' (for which Gérôme gave useful advice), exhibited at the Panorama Français, Rue Saint Honore in 1881; 'The Charge of Balaclava' (see below); and 'The Battle of Buzenval' exhibited at the Panorama Mirigny in 1882, each of these being executed in collaboration with **Stephen Jacob** [in Belgium – check]. Maintained a staging area in New York where his crew, following field trips to battlefield sites, assembled their field photographs and sketches. [In its list of Poilpot's panoramas, a descriptive booklet also includes 'The Storming of the Bastille' (for Paris); 'The Passage of the Danube' (for Russia); 'The Battle of Shiloh' (for Chicago); 'The Merrimac and Monitor Naval Battle' (for New York); and 'The Battle of Manassas' (for Washington DC). Worked closely with the Chicago and Washington DC publisher, **A.T. Andreas**, who promoted his 'Battle of Shiloh' and 'Merrimac and Monitor' panoramas. Employed *prospecteurs* who calculated the size of figures and objects to be placed on the landscape using military, maps and mathematical formulas and projected the adjusted drawing onto the canvas. His 'Atlantic Crossing' panorama, sponsored by the shipping line Compagnie Transatlantique, was exhibited in a building in the Champs de Mars. One viewed the scene from the bridge of one of the company's ships. In 1892 displayed 'Le Vengeur' in a building in the Champs-Élysées. The viewing platform for this panorama consisted a fully-rigged reconstruction of the brig, *Le Courier*, which pitched and rolled. Died Paris 6 Feb. 1915.

360-degree panoramas:

'Charge of Balaclava', Royal London Panorama, Leicester Square, London, 1881-1882. 'Battle of Shiloh', Michigan Ave, Chicago, 1885-1887; Washington DC, 1888; Michigan Ave, Chicago, 1889. 'Battle of Manassas', Washington DC, 1886-1888. 'The Merrimac and Monitor Naval Battle', New York, 1886 [same as that exhibited in Jamestown Exposition, Virginia, 1907; Riverview, Chicago, 1908; and Blackpool Pleasure Beach, 1910-?].

Lit.: Oettermann

Pollard, J.

Engraver. With [...] **Dubourg**, engraved a panoramic view of horse racing, after **Clifton Thomson**, published by **Edward Orme**, 1816.

Polti, Monsieur

Proprietor of (touring) cosmorama entertainment. Exhibited in the Royal Public Subscription Rooms, Exeter July 1829. The views included 'Square of Corea in the Empire of China', and 'Spanish Inquisition in Seville in Spain.'

Pomardi, Simone

Panorama draughtsman. Described in descriptive booklet for Barker and Burford's 'Athens' as 'a Roman artist.' Made and supplied drawings for **Henry Aston Barker** and **John Burford**'s 'Athens', taken from 'the most elevated part of the Museum Hill', which was exhibited in the Strand in 1818.

Lit.: John McKesson Camp II, and others, *In Search of Greece: Catalogue of an Exhibit of Drawings at the British Museum by Edward Dodwell and Simone Pomardi* (Los Altos, CA: The Packard Humanities Institute 2013)

Pomarède, Leon (c.1807-1892)

Panorama artist and proprietor. Born in Tarbes, France. Arrived in New Orleans in 1830. In New Orleans worked as a scene-painter. Moved to St Louis in 1832 and painted murals in the old cathedral. Moved back to New Orleans in 1837, but returned to St Louis in 1843 where he painted a panorama of the Mississippi, with **Henry Lewis** at first as his collaborator. The production of the panorama cost sixteen months labour and \$6000 dollars capital to produce. It included various river boats that moved by independent machinery in front of the rolling canvas, smoke issuing from their funnels. 1849 and 1850 toured the panorama in St Louis, New Orleans and some of the eastern cities. The panorama was destroyed by fire in Newark, NJ in Nov. 1850. Spent the remainder of his life painting religious paintings in St Louis. At the age of 85 was killed falling from a scaffold when painting a church ceiling in Hannibal, MO.

Lit.: John Francis McDermott, 'Leon Pomarède, Our "Parisian Knight of the Easel"', *Bulletin of the City Art Museum of St Louis*, 34 (1949), pp.8-18; Joseph Earl Arrington, 'Leon D. Pamarède's Original Panorama of the Mississippi River, *Misouri Historical Society Bulletin*, 9 (1953), pp.261-263; McDermott; John Francis McDermott, 'Portrait of the Father of Waters: Leon Pomarède's Panorama of the Mississippi', *Bulletin d'Institut Française de Washington*, NS 2 (1952). pp.46-58.

Poole Family

Panorama proprietors. The Poole family dominated the moving panorama scene in Great Britain in the last quarter of the 19th century and in the early years of the 20th century, seriously rivalled only by the **Hamiltons**. Originally employed by **Moses Gompertz**, they set up their own companies - **Poole & Young** and **Wilson & Strange**. From the 1880s, however, the arrangement was less orderly, and members of the family would appear from adverts and bills to have worked for themselves or in a variety of combinations. The *Daily Chronicle* for 22 May 1884, in an article on Poole's Dioramic Excursions, attempted to explain the system:

‘Under this title five panoramic and dioramic entertainments, similar in idea but differing in pictorial illustration, will shortly be in progress in as many districts of the metropolis. The A company of Poole’s ‘Trips Abroad’ has been in possession of the Bermondsey Town Hall for about a week; the B company is located at the Morley Hall, Hackney; the C company will open at the Agricultural Hall on June 9; the D company is to commence a campaign at the Public Hall, New-cross on June 21; and the E company will make its bid for public favour at the Masonic Hall Camberwell, on June 16. These five enterprises are, we believe, carried on by members of one family, who working together in harmonious unity, take due care that the entertainments shall not clash or follow too closely one upon the other. We gather from an official source that the material for the five entertainments is much about the same - that is to say they all reproduce picturesque spots in various countries and introduce scenes connected with the British troubles in Egypt and in the Soudan - but in the working out, in the general arrangements, and in the scenes themselves, each entertainment stands alone.’

The guide and song-book for Charles W. Poole's 'Myriorama: Trips Abroad' states that the entertainment would include 'some of the most beautiful Panoramic, Dioramic, Panstereoramic, and Mechanical Effects, the greater portion invented by Messrs. Poole.' It claims that Messrs Poole were the 'largest Panorama and Diorama Proprietors in the World.' In their various studios they had 'Exhibitions 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 1884...The drawings are from original sketches and photographs.'

Besides showing their own panoramas, the Pooles performed moving panoramas acquired from a number of sources, and described themselves as ‘Proprietors of the largest and best Panoramas and Dioramas ever executed by those celebrated artists, Messrs Telbin [i.e. **William Telbin**] & Grieve, W. Beverley [i.e. **William Roxby Beverly**], J. Absolom [i.e. **John Absolon**], **Gompertz & Estellos** [i.e. **Moses Gompertz** and **Sebastian Estelos**], T.W. Gray [i.e. **Thomas Wyatt Gray**], **T.W. Hall**, Gordon & Harford [i.e. **George Gordon** and **William Harford**], Rogers & Sons [i.e. **Arthur Clarence Rogers** (father), and **Ernest Charles Rogers** and [...] **Rogers** (sons)], O’Connor [i.e. **John O’Connor?**], W. Calcott [i.e. **William John Callcott?**], F. Fenton [i.e. **Frederick Gill Fenton?**], Leitch [i.e. **William Leighton Leitch?**], **Atkins, Douglas**, Dudgeon [i.e. **Thomas Dudgeon?**], Nell [i.e. **William Adolphus Knell**], **Roberts** [i.e. **David Roberts**], Were [i.e. **Harrison Weir**], and **W. Sconce**.’

The first use of the word ‘Myriorama’ by Messrs Poole to mean moving panorama seems to have been in 1883: in that year their ‘New Mastoden Diorama’ is described on the poster as ‘the Great Myriorama of the Late War in Egypt.’

The following entries for members of the Poole family lean very heavily on the meticulous research carried out by Hudson John Powell, a member of the Poole family. The information supplied in *100 Years of Showmanship: Poole's 1837-1937*, published in Edinburgh by Pillans & Wilson, 1937, needs to be treated with the greatest of caution.

Lit.: Hudson John Powell, *Poole's Myriorama: A Story of Travelling Panorama Showmen* (Bradford-on-Avon: ELSP 2002)

Poole, Miss A.

Vocalist. In c.1864, during the evenings, sang 'several favourite songs' with showings of 'London at Night' at the Colosseum, Regent's Park, London.

Poole, Miss Ada Violet

Entertainer. Took part in 'Cinderella', with songs, dances, choruses and instrumental music, by a troupe of Malmsbury children including other members of the Poole family, Assembly Rooms, Tetbury, 25-26 May, 1887. Listed in rehearsal call for performance of **Joseph Poole's** No. 1 Myriorama Company, Cockermouth (*Era*, 29 July 1899).

Poole, Arthur Cecil (1874-1889)

Son of **George Poole**. Took part in 'Cinderella', with songs, dances, choruses and instrumental music, by a troupe of Malmsbury children including other members of the Poole family, Assembly Rooms, Tetbury, 25-26 May, 1887.

Poole, C.

'Talented artiste'. Performed at **Messrs Poole's** Colossal Excursions Round the World', Circus, Grimsby, 18[...].

Poole, Charles (1821-1877)

Panorama proprietor. Son of Richard Poole (1785-1860?), and brother of **G.W. Poole**. Worked for **Moses Gompertz** before setting up own firm with G.W. Poole and **Anthony Young - Poole & Young**. Married Charlotte [...]. Died Brighton 14 Sept. 1877. The will describes him as a Licensed Victualler and Panoramic Proprietor, of 122 Western Road, Brighton.

A poster headed 'Scene from Poole & Young's New Overland Route to India from Southampton to Calcutta...' describes Charles Poole as 'Sole responsible manager.'

Poole, Mrs Charles

Panorama manager. Exhibited **M. Gompertz's** 'Panorama of the Russo-Turkish War, Royal Hall, St Helier, 1878, i.e. in the year after her husband's death.

Poole, Charles William (1858-1918)

Panorama proprietor, manager, and performer. Born in Malmesbury, 20 Mar. 1858. Son of John Poole (1817-1889) and Matilda Poole (1824-1899), and brother of **Joseph Poole, George Poole, Henry ('Harry') Poole, and Fred Poole**. Married **Elizabeth Frances Churcher** (1856-1937) in Mar. 1881. Wilcox states that it was he who coined the word 'Myriorama' for moving panoramas. When interviewed by *Southampton Amusements*, 15 Nov. 1897, he said he had been in public entertainment since he was thirteen. He had received a wire from his uncle, **G.W. Poole** on 13 Oct. 1871 'to join the Diorama at Weymouth. I was kept continually along the South Coast with this diorama, which represented the Franco-German War, and other entertainments of a similar nature.' In 1883 he was being described as 'Responsible Manager'. In c.1887, in the programme for the 'New Myriorama: Trips Abroad', he describes himself as 'Originator, Proprietor, and Manager of this Exhibition'. At a showing of his Myriorama in Jersey, 1892 performed with his wife, Mdme Poole Garland, a double act entitled 'domestic Squabbles.' In 1897 he stated he had three Myrioramas on tour; in c.1908 a descriptive booklet describes him as 'Originator, Proprietor, & Director' of **Charles W. Poole's** Myriorama, and he is listed as proprietor of **C.W. Poole's** No. 1 Myriorama (with **John R. Poole**), Charles W. Poole's Imperial Myriorama, and Charles W. Poole's Royal Myriorama. On a bill for 'Charles William Poole's Colossal, Gorgeous, Glorious, Eclipse, New Myriorama – Sights of the World', Bow & Bromley Institute, London [n.d.] he described himself as 'guide, humorist, and duettist, a rollicking companion for a long tour.' In 1910 his Myriorama, under the direction of John R. Poole, visited St Helier, Jersey. The show included a film of 'The Battle of Flowers.' In 1914 John R. Poole brought to the Opera House, St Helier, Jersey, C.W. Poole and John R. Poole's Myrioramic production, 'The Loss of the Titanic: Electrical and Mechanical Representation of the Greatest Maritime Disaster in the World's History', in eight tableaux and with 'special music to give realism.'

Elected Alderman on Gloucester City Council. Obituary of Charles W. Poole (in *Citizen?*), dated 16 Mar. 1918, named him as Managing Director of Pooles Theatres Ltd. He acquired the Albert Hall (afterwards the King's Theatre) in Westgate Street, Gloucester c.1894 where his staff of artists produced panoramas. In the *Era*, 7 July 1894, he advertised 'Myrioramas, Panoramas, Dioramas, and Panstereoramas galore. Miles and Tons of Magnificent and gorgeous Paintings, Sets, and Tableaux by the greatest Artists and Mechanics past and present... Mr Poole can arrange for one or any number of complete Myrioramas for any part of the world...' Later he acquired a disused Methodist New Connexion Chapel in Worcester Street and converted that into his Myriorama studio. He also had studios at Brighton, Malmesbury, and King's Lynn. From Mar. 1897 he lived at

Wooton Lawn, London Road, Gloucester. He took over the Theatre Royal in Westgate Street, re-launching it as the Palace of Varieties for 'legitimate drama.' At the time of his death he was running places of entertainment at Stourbridge, Treherbert, Porth, and Gloucester, besides running his Myriorama business.

Exhibition hall panoramas:

'Trips Abroad [and] Grand Myriorama of Passing Events at Home and Abroad, the Egyptian and Soudan Wars', Royal Hall, St Helier, Jersey, 1884. 'New Myriorama: Trips Abroad' (also called 'The Royal Jubilee Myriorama'), c.1887; 'Picturesque Trips Abroad to all Parts of the Globe', concluding with 'The Egyptian Campaign from the Bombardment of Alexandria to the Royal Review', Sangers Amphitheatre (late Astley's), Westminster Bridge Road, London, 1889; 'New Eclipse Myriorama: Just Added - Niagara', Cheltenham, 1890. 'Latest New Myriorama of Scenic Surprises and Eclipse Variety...Just added, Magnificent New Tableaux of Stanley in Darkest Africa...', Market Hall, Ebbw Vale (having already visited Astley's Amphitheatre, Westminster Bridge Road, London, Colston Hall, Bristol, Bath, Cheltenham, Exeter, Torquay, Plymouth, Newport, Swansea, Merthyr, and Aberdare). 'Charles W. Poole's Realizations: The Jap-China War' (Mr Poole hoped the public would not place his entertainment in the same category as that recently exhibited in Cheltenham [i.e. **Hamilton's**], Cheltenham, 1895. 'Chas. W. Poole's Realization of Nature's Wonders; Also Transval, Armenian Massacres, and Jap-China War', Cheltenham, 1896. 'Chas. W. Poole's War Myriorama - the Boer War! British Victories at Glencoe and Mafeking; also Waterloo, and Poole's Eventographe', Cheltenham 1900. 'Chas. W. Poole's 20th Century Combine - All the Latest Events in South Africa, the Battle of Trafalgar [the Gloucestershire Record Office has a typed transcript of a lecture on 'Trafalgar' which conceivably was for this] and the Pooleograph and the Cine-Phono-Matagraph', Cheltenham, 1902. 'Japan's Fight for Freedom on Land and Sea, Fall of Port Arthur, and Up-to-Date Animated Pictures', Cheltenham, 1905. 'Chas. W. Poole's Royal Myriorama: Trafalgar, Submarine Warfare', Cheltenham, 1907; Myriorama, St Helier, Jersey, 1910.

Lit.: *Southampton Amusements*, 15 Nov. 1897 (with portrait)

Ports.: Would seem to be in photo in Poole Scrapbook where shown seated in a donkey shay outside an Amphitheatre (unidentified); on cover of *Chas. W. Poole's Great Myrioramic Realisations*.

Poole, Charles William (1880-?)

Panorama and cinema manager; panorama lecturer. Known as Charles Poole junior. Son of **Charles William Poole** and Mrs Elizabeth Deborah Nott. Born Taunton in Feb. 1880. Following the break-down of her parents' relationship, brought up by Mrs Ann Bynorth, Charles William Poole's sister. Managed some of the **H. & F. Poole** Myriorama shows in the early 1900s, and later (c.1910) was involved in opening cinemas at Taunton and Teignmouth. Was running Empire

Cinema at Newton Abbot in the 1920s and 1930s. Married Emma, and had two daughters - Ivy and Sadie. (Information supplied by HJP)

Poole, Mrs Elizabeth Frances *see* **Churcher, Elizabeth Frances**

Poole, Mrs Ellen (née Shannon)

Panorama proprietor. Wife of **G.W. Poole**, and in 1877, on death of her husband, became the sole proprietor of **Poole & Young**. (Described as such on a Poole & Young 'diorama' poster in Poole Scrapbook which is inscribed 'Dec. 1877').

Poole, Fred (1867-1913)

Assistant Manager of the Poole family's 'A' company in June 1884. Panorama lecturer when 'Harry' Poole's Myriorama visited St Helier, Jersey, 1892 and 1896; and the Public Hall, Aberdare, c.1893. Son of John Poole (1817-1889) and Matilda Poole (1824-1899). Brother of **Joseph Poole**, **George Poole**, **Henry ('Harry') Poole**, and **Charles William Poole**. Married Ada [...].

[Query date 1913 – check HJP's book. An obit. of Fred Poole appeared in the London *Star*, and was transcribed in the *Jersey Times*, 21 Jan. 1907. Died of heart attack when fishing, falling into the arms of his 13-year old son. He had been a member of the Malmesbury Town Council. See Waddington, p.25].

Poole, Madame Garland, *see* **Elizabeth Frances Churcher**

Poole, George (1849-1929)

Panorama proprietor and farmer. Son of John Poole (1817-1889) and Matilda Poole (1824-1899). Brother of **Joseph**, **Henry ('Harry')**, **Charles William**, and **Fred Poole**. Listed in Wiltshire Directory for 1885 and 1895 as 'farmer and diorama proprietor', at Back Bridge Road, Malmesbury.

Exhibition hall panoramas:

'Picturesque Trips Abroad...A Myriorama of the Late Egyptian War', Royal Hall, St Helier, Jersey, 1885; 'Grand New Myriorama, Picturesque Trips Abroad to all Parts of the Globe, Stanley's Expedition through Darkest Africa, Niagara at all Seasons by Day', Cheltenham, 1891; 'New Eclipse Myriorama'[c.1901?].

See also entries for **Messrs Poole** for **Joseph Poole**

Poole, George Walter (1828-1877)

Panorama proprietor. Brother of **Charles Poole**. Married Ellen Shannon. With

Charles Poole seems to have managed **Moses Gompertz's** 'Garibaldi's Campaign in Italy', Lecture Hall, St Andrews, 1853, and Gompertz's 'Panorama of the Rhine and Italy' when it toured towns in East Anglia in 1863. Managed Gompertz's moving panorama illustrating the American Civil War scenery which was announced for Jersey in 1865. Was one of the partners of the firm of **Poole & Young**, the other two being **Charles Poole** and **Anthony Young**. On handbill for 'Poole & Young's Grand Original and Historical Panorama of the Franco-Prussian War', at the Egyptian Hall, Piccadilly [n.d.], he is given as Manager. By 1875 described as Poole's 'Sole Proprietor.' Died Cork, Ireland 6 Dec. 1877.

Portrait: John Poole, Chichester, has photograph which seems to be of George Walter Poole, with his nephew George Poole.

Poole, Gordon (1893-1970)

Son of **Fred Poole**. Married Joy Conway. Responsible for the erection and dismantling of the touring Myriorama fit-ups in the latter years for **C.W. Poole** and for his son **J.R. ('Jack') Poole**.

Poole, Henry ('Harry') (1850-1925)

Panorama proprietor. Son of John Poole (1817-1889) and Matilda Poole (1824-1899), and brother of **Joseph Poole**, **George Poole**, **Charles William Poole**, and **Fred Poole**. Died 28 Jan. 1925 (notice in *Times*, 28 Jan. 1928, p.18). Stanley Livingstone Poole (1897-1985), in a letter to the *Stroud News & Journal*, 22 Mar. 1973, stated that the last Myriorama of his father, Henry Poole, was destroyed by fire at Clay Cross in Derbyshire in 1910.

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Exhibition hall panoramas:

Myriorama of the Egyptian War, St Helier, Jersey, 1886; 'Jubilee Myriorama: Deeds of Daring Valour during the Reign of Her Majesty', Cheltenham, 1887; Bristol, 1887. 'Harry Poole's Latest Colossal Excersions' - Jubilee, 1887; 'New Mastodan Myriorama of Scenic Surprises & Eclipse Variety Amalgamation - Just Added, Destruction of the Spanish Armada', Cheltenham, 1893; 'New Myriorama: Picturesque Trips Abroad', Spanish Armada and Chicago Exhibition (i.e. the World's Columbian Exposition) 'now added', Public Hall, Aberdare, c.1893; Myriorama, St Helier, Jersey, 1896.

Poole, H. & F.

Panorama proprietors. Their full names **Henry ('Harry') Poole** and **Fred Poole**. When advertising for an advance agent in *Era*, 21 Oct. 1899, Fred gave his address as Bangor Villa, Malmesbury, Wilts.

Exhibition hall panoramas:

'H. & F. Poole's Myriorama: Stirring Events during the Victorian Era, Indian

Frontier War, the Spanish Armada; also the Myriograph, or Improved Cinematograph', Cheltenham, 1898; 'H. & F. Poole's Myriorama & Alliance [*sic*] Amusements' [referring to Diamond Jubilee service at St Paul's, i.e. c.1897]; Myriorama [with Boer War and Chinese tableaux], St Helier, Jersey, 1901; 'Destruction of St Pierre, Martinique by Volcanic Fire, Submarine Warfare, and the Mad Mullah's Country, Somaliland', Cheltenham, 1903. 'Harry & Fred's New & Colossal Myrioramas', Cheltenham, 1908.

Poole, Miss J.

Pianist. In c.1864, during the afternoons and evenings, provided musical accompaniment with the 'London by Day' and 'London by Night' panoramas at the Colosseum, Regent's Park, London.

Poole, John Kenneth Stafford ('Jim')(1911-1998)

Edinburgh cinema proprietor. Son of **John Reginald ('Jack') Poole**. Born 7 July 1911. As a lad was employed by his father in Myriorama performances. Later, when films took over, he was entrusted with making the back-screen sound effects for silent films, claiming to have accidentally started the thunder machine during a romantic scene in a Mary Pickford film, and to have brought down a sizeable area of the ceiling with 'The Battle of Trafalgar.' After school in Edinburgh and Durham studied engineering at Heriot Watt University. At 21 he was sent to manage the family's new Aberdeen cinemas - the Regent and the Palace - where he introduced new advertising methods. Although Myrioramas had ceased to be performed from c.1918, Jim Poole resurrected the entertainment in his father's cinema, the Synod Hall, in 1928. 3 Sept. 1836 married Iris Sterckx, an aspiring actress and contemporary at the Royal Academy of Dramatic Art with Vivien Leigh. They had three children - Diana, Celia, and Genevieve. Gave lecture to the Society of Theatre Research on his memories of the family's Myriorama business in 198[?]. Died 16 Jan. 1998. Described by Robinson as 'a large genial man with a commanding personality and passions for music, theatre, dogs, and the good life.'

Lit.: David Robinson, 'Jim Poole, Showman of the Cinema', obit., *Guardian*, 21 Jan. 1998

Poole, John Reginald ('Jack') (1882-1950)

Myriorama proprietor, but also acted as lecturer. Born Malmesbury, Wilts. in 1882. Son of **Charles William Poole**. Acted as lecturer at C.W. Poole's No. 1 Myriorama, Theatre Royal, Limerick, 1899. Leased the Synod Hall, Edinburgh in 1906 and converted into a cinema (Robinson; it was always known as 'the Pooles' and in its final days it was the place to go for horror films). In c.1908 descriptive booklet for Charles W. Poole's Myriorama, given as General Manager, and listed as being the proprietor of C.W. Poole's No. 1 Myriorama (with Charles W. Poole

[check]), **Harry H. Hamilton**'s Excursions, and the Life of Christ Panorama. In 1914 brought to the Opera House, St Helier, Jersey, C.W. Poole and J.R. Poole's Myrioramic production, 'The Loss of the Titanic: Electrical and Mechanical Representation of the Greatest Maritime Disaster in the World's History', in eight tableaux and with 'special music to give realism.' J.R. Poole staged the spectacle in its entirety, making every endeavour to convey a true pictorial idea of the whole history of the disaster. In 1924 made Edinburgh his permanent home. Produced the last ever Poole Myriorama at the Synod Hall in 1928. Governing Director of Poole's Entertainments, and Chairman of Poole's Roxy (Edinburgh) Ltd and of Poole's Theatres Ltd. As Chairman of Poole's Theatres Ltd stored panoramas in premises close by the New Inn in Gloucester. (The building would be cleared of panoramas in c.1960 when the site was redeveloped). Before selling out to the Odeon Circuit 'Jack' Poole owned two cinemas in Aberdeen. Took part in local Edinburgh affairs, and three times refused the offer of appointment as Lord Provost. Died Edinburgh June 1950.

Lit.: David Robinson, 'Jim Poole, Showman of the Cinema', obit., *Guardian*, 21 Jan. 1998.

Poole, Joseph (1847-1906)

Panorama proprietor. Birth registered at Malmesbury, Wilts., in the Sept. quarter of 1847 (ref. Malmesbury VIII, 309). Son of John Poole (1817-1889) and Matilda Poole (1824-1899), agricultural labourer, and brother of **George Poole**, **Henry ('Harry') Poole**, **Charles William Poole**, and **Fred Poole**. Married Susannah Mayer, probably the sister of his manager, **Fred Mayer** (stated to have been such in report of Joseph's funeral in Malmesbury newspaper) on 1 Aug. 1869. Served as the second Mayor of Malmesbury 1889, and gave the town its street name plates. During the Diamond Jubilee Year he put his Myriorama on show in Malmesbury, the only occasion it was performed there (*Wiltshire Gazette*, 20 Mar. 1952). Was also a member of the Wiltshire County Council. Had a farm of one hundred acres at Malmesbury, and took great interest in fatstock, serving as Treasurer of the Malmesbury Fat Stock Show (*Herald of Wales*, 6 Jan. 1895). Joseph's home was Verona House, Malmesbury. He died Malmesbury 21 Oct. 1906.

Joseph Poole is reported as having been taken into the business by his uncle, **G.W. Poole**, in 1865 at the age of 16. A poster for Joseph Poole and George Poole (removed from the Poole scrapbook) announces: 'To the Profession and Public, Messrs. **Strange and Wilson** will from this date 22 July 1878 transact business in their baptismal names of Joseph and George Poole. The names Strange and Wilson were originally adopted eight years ago by special arrangement with their Uncle the late Mr. G.W. Poole of the well known firm of Poole & Young in order to prevent confusion and to avoid misleading the public, &c.' This suggests that Joseph and George had bought the business of Poole & Young from their aunt, Mrs Ellen Poole (G.W. Poole's widow) by July 1878

(letter from HJP to compiler, 12 Aug. 1994). Messrs Joseph and George Poole announced in the *Yarmouth Independent*, 6 Mar. 1880, that their firm had no connection with 'the so-called Spectral Opera Company advertised in their name.' Their phantoscope entertainments were being exhibited in the provinces; there were 'two Dioramic and two Phantoscopic Entertainments to choose from.' In 1899 his No. 1 Myriorama Company was managed by **J. Wolseley Poole**, and No. 2 Company by Fred Mayer. In handbill for the New Myriorama when exhibited in Newcastle, 1900, announced that 'Fresh Incidents in connection with the [Boer] War are being added Daily'. His obituary in the *Wilts. & Glos. Standard* stated: 'Myrioramas have not been the only form of entertainment exploited by this well-known entrepreneur. It was in the late sixties and early seventies when he toured English opera, producing all the known operas. Later he vastly improved Professor Pepper's 'Ghost' entertainment. Then followed the Myrioramas with which his name is closely allied, and the partnership with his bothers in the various theatres at Gloucester, Porth, Treherbert, and Maesteg.' In his will he bequeathed his Myrioramas, together with their plant, pictures, and machinery to his wife, his son Joseph Wolseley Poole, and Frederick Mayer to act as managers. In Charles W. Poole's c.1908 descriptive booklet, Joseph Poole's No. 1 Myriorama is said to be the property of the Trustees of the late Joseph Poole.

Exhibition hall panoramas:

'Royal Jubilee Myriorama', Bristol, 1888; Cheltenham, 1888. 'New Grand Myriorama, Picturesque Trips Abroad to all Parts of the Globe, Showing the Manners, Sports, and Pastimes of all Nations', Cheltenham, 1889. 'A Grand New Myriorama: Picturesque Tips Abroad to all Parts of the Globe - Just Added, Darkest Africa', Cheltenham, 1892. 'Joseph Poole's New Myriorama: ...The World's Fair at Chicago, Darkest Africa, and Constantinople', Town Hall, Spa Road, Bermondsey, London, 1894. 'Mr Joseph Poole's World Renowned Myriorama', Bristol, 1897; Cheltenham, 1897. 'Nature's Wonderland, the Cretan Rebellion, Matabele War, Jameson's Dash into the Transvaal, and the Massacre of the Armenian Christians', together with the improved cinematograph, Folkestone, 1897. 'Mr Joseph Poole's Myriorama Sights of the World, the Soudan War, America, and Spain [incorporating animated photographs]', Cheltenham, 1899. 'Joseph Poole's New Myriorama - Great Britain, South Africa, and the Boer War', Town Hall, Oxford, 1900. 'Joseph Poole's Up-to-Date New Myriorama: Scenes of interest in all parts of the World, including incidents in connection with the Boer War...', Town Hall, Newcastle-upon-Tyne, 1900; 'Joseph Poole's London to Pretoria & the Boer War; Joseph Poole's Myrio-Tableaux, or Improved Cinematograph', Cheltenham, 1901. 'War in the Far East, Japanese Fleet on their Way to Bombard Port Arthur, with Poole's Myriograph of Up-to-Date Animated Photography', Cheltenham, 1904. 'Royal Tour, Poole's Animated Pictures, Poole's Entertainers', Cheltenham, 1906. 'Sights of the World and Vaudeville Congress', Cheltenham, 1909.

Portraits: On cover of *Joseph Poole's Myriorama: Britain's National*

Entertainment booklet.

Poole, Joseph Wolseley ('Tubby') (1878-1954)

Panorama manager. Only son of **Joseph Poole**. Named as executor in father's will where described 'Myriorama Manager.' Took part in 'Cinderella', with songs, dances, choruses and instrumental music, by a troupe of Malmesbury children including other members of the Poole family, Assembly Rooms, Tetbury, 25-26 May, 1887. By 1899, when only 21, was Manager of Joseph Poole's No. 1 Company. Continued to manage the company, which was still known as Joseph Poole's Myrioramas, until c.1909. In 1908 Joseph Poole's Myriorama show, which would include a tableau of the Franco-British Exhibition, was advertised for St Helier, Jersey. In 1909 the Joseph Poole show included myriorama, vaudeville, and films. The programme included Berliot's flight over the Channel. In 1910 J.W. Poole was involved with a cinema at Chichester, and also one on the Isle of Wight. On the Isle of Wight was known as 'Tubby' Poole. Resided at Verona House, Malmesbury; by early 1950s was living on the Isle of Wight.

Poole, Lillian Maude (1879-1946)

Vocalist. Known as 'Lillie Poole.' Born in Winchester. Daughter of **Charles William Poole and Mrs Elizabeth Deborah Nott**, but after the break-down of her parent's relationship brought up by '**Harry**' **Poole**. Vocalist with the **H. & F. Poole** Myriorama that visited the Victoria Rooms, Cheltenham in Mar. 1903. Later in the same year she married **Theo ('Okito') Bamberg** (1875-1963) who performed in the same show.

Poole, Vivan George Poole (1893-1929)

Son of **Charles William Poole**. Lecturer at the last performance of his father's Myriorama, Edinburgh 1928.

Poole, Messrs

Panorama proprietors. Formerly **Poole & Young**, the new name being adopted c.1881. When their 'Great World diorama' was performed at the Royal Victoria Hall in London they claimed it had attracted over 15,000 people, making it 'the most successful season ever achieved by any diorama'. It consisted of '50,000 feet of canvas, linen, silk, &c.' In 1884 the Company's studios were at Queen's Road, Chelsea, and High Street, Marylebone.

Exhibition hall panoramas:

'New Dioramic Excursions, Afghanistan & South Africa', Cheltenham, 1881. 'Poole's Great World Diorama', Agricultural Hall, Islington, London [c.1882]; Royal Victoria Hall (today's Old Vic), Waterloo Road, London, 1882. 'The World, Bombardment of Alexandria, and Diorama of the Egyptian War',

Cheltenham, 1883; West Hartlepool, 1883. 'Latest Mastodon Diorama, Illustrating a Grand Tour all over the World' which included 'A Grand View of Newcastle, by **M. Gompertz** Esq.', Newcastle, 1883. 'New Diorama of the Egyptian and Soudan Wars, including the Bombardment of Alexandria, the Charge of the Guards of Kassassin, the Battles of Tel-el-Kebir, El-Teb, and Tamas', Royal Victoria Hall, Waterloo Road, London [...]. 'New Mastodon Diorama entitled Picturesque Trips Abroad, also a Great Myriorama of the Egyptian Campaign', Cheltenham, 1885.

Poole & Co., Messrs

Showmen. Seem to have been **Joseph Poole** and **George Poole**. Exhibited 'The Operatic Mystery of Faust and Spectral Illusions: The Spectroscope' (which was not a panorama), Cheltenham, 1870.

Poole & Young, Messrs

Panorama proprietors. **George Walter Poole**, **Charles Poole**, and **Anthony Young**, the partners of Poole & Young, all seem to have been employees of **Moses Gompertz** in 1863. The earliest reference found to Poole & Young is in an advertisement for a performance of 'Ghost Illusion', together with 'Gompertz's Magnificent Panorama of the Arctic Regions', at the Royal Public Rooms [same as Subscription Rooms?], Exeter in *Trewman's Exeter Flying Post*, 13 July 1864 [In letter dated 29 Jan. 1997 HJP mentions a Poole & Young ghost show in Dublin in Autumn 1863; Arctic Regions panorama performed as part of the same programme; Gompertz's 'Panorama of the Arctic Regions' was performed on the same occasion. An advert in the *Cheltenham Looker-On*, 11 Mar. 1865, describes the firm as being 'of the St James's Hall, London.' It announces 'exhibitions of their Literary, Musical, Scientific, and Pictorial Entertainment, consisting of the new optical instrument called the Pantoscope.' In Aug. 1866 they performed Gompertz's moving panorama of the American Civil War, and 'also the Glorious Shrine and the bewildering optical illusions produced by the marvellous Spectroscope' at the Queen's Assembly Rooms, Jersey. 'The Ghost' was performed, and also a moving panorama of the American Civil War. 'Burford's Dioramas of Upper India', Cheltenham, 1867. (Robert Burford in a letter to *The Times* (date) had complained of moving panorama proprietors making use of his name; this could be one instance of this). By 1874 they were informing the public that, 'at an immense outlay of capital', they had constructed machinery 'on anew and elaborate principle' for the production of their latest entertainment, a 'Diorama illustrating the Duke of Edinburgh's Tour through India.'

Exhibition hall panoramas:

'Great Battles and Magnificent Scenery on the Rhine, the Saare, the Moselle, and the Seine', Egyptian Hall, Piccadilly, London, 1870. (Same panorama?) 'Panorama of the War now Raging between France and Prussia', Cheltenham, 1870. (Same panorama?) 'Poole & Young's Grand Original and Historical

Panorama of the Franco-Prussian War', with 'Grand Dioramas of Paris and Berlin by Day and Night', Egyptian Hall, Piccadilly, London [n.d.]. 'Siege of Paris', Royal Hall, St Helier, Jersey, 1871. 'New and Direct Route Excursions from London to Calcutta', Cheltenham, 1873. 'Diorama of Jerusalem and the Holy Land', Cheltenham, 1874. The *Cheltenham Examiner*, 13 Oct. 1874, reported that 'owing to some accident by rail, the arrival of the canvas in due time was prevented, and a large number of people were turned away from the doors, no exhibition taking place. Last night there was a large company present, and the entertainment gave the greatest satisfaction.' 'The Overland Mail Route to India', Operetta House, Edinburgh, 1874. 'Diorama Illustrating the Duke of Edinburgh's Tour through India', Royal Hall, St Helier, Jersey, 1874. 'The Overland Route and Suez Canal Excursions to India from London to Calcutta' (i.e. 'The Overland Route' panorama brought up to date), Cheltenham, 1875; Royal Hall, St Helier, Jersey, 1875. 'Constantinople', plus 'Prince of Wales' Tour to India', Cheltenham, 1877; Royal Hall, St Helier, Jersey, 1877 [see very large advertisement in *Cheltenham Looker-On*, 31 Mar. 1877]. 'Dioramic Excursions and Afghan and Zulu Wars', Cheltenham, 1879.

Popiel, Tadeusz (1863-1913)

Polish painter and panorama artist. Assisted **W. Kossak** and **J. Styka** in painting the 'Battle of Racławice Panorama', 1894, contributing landscape detail. Also assisted J. Styka in painting the 'Panorama of Golgotha', 1897.

Lit.: *Malarstwo Polskie*, pp.124-125

Porter, J.

Panorama lecturer. Listed as cicerone for **Poole & Young**'s moving panorama of the American Civil War, Queen's Assembly Rooms, Jersey, 1866.

Porter, Sir Robert Ker (1777-1842)

History and battle painter, portraitist, panorama artist, writer, traveller, diplomat. Student of Benjamin West at the Royal Academy where his fellow students included **Henry Aston Barker**. His panoramas, exhibited at the Lyceum, helped to stir up patriotic feelings in Britain during the Napoleonic wars. 'Seringapatam' is supposed to have been shipped to India shortly after being exhibited in London, and to have been destroyed by fire. If this were true, then there must have been more than one copy of the panorama (see below). 'The Defeat of the French at Devil's Bridge' celebrated the success of the Russian general, Suvorov. It so pleased the Russians that Porter was offered the post of court painter to the Tsar. In St Petersburg he fell in love with a Russian Princess, Mary von Sherbatov. A hitch in the courtship necessitated his leaving Russia temporarily, whereupon he travelled to Finland and Sweden, and was knighted in 1806 by the eccentric King Gustavus IV. Wrote *Travelling Sketches in Russia and Sweden during the Years*

1805, 1806, 1807, 1808 (London: Richard Phillips 1809). Highly successful as painter to the Tsar of Russia and also to the Shah of Persia. His Persian drawings 'comprise the finest and most detailed British record of the country in the nineteenth century' (*Painted Voyage*, by Michael Jacobs (1995), p.55). In 1826 he was appointed British Consul in Venezuela. On 4 May 1842 died when on a visit to his married daughter in St Petersburg.

May have supplied the drawings for **John Thomas Serres'** St Petersburg' (Wilcox, p.58). Presented **T.E. Barker** with panoramic drawing from sketches 'made on the spot' for Strand Panorama's 'View of the City of Moscow in Flames.' The panorama showed 'the French army advancing, engaged with the Cossacks and other Russian troops, the City in Flames, and the Inhabitants deserting their Houses.'

Porter was knighted by King Gustav IV of Sweden, created a knight of St Joachim of Wuttemberg in 1807, and then knighted again by the Prince Regent in 1813. The Shah conferred on him the Order of the Lion on the Sun.

'Seringapatam' was reproduced by John Vendramini on three plates. An oil painting at Loch Inch [castle?] would seem to be a copy of the prints rather than the model for the Lyceum painting. The British Museum [check not MS dept of BL] has a sketched panorama of Caracas, made during Porter's visit to Venezuela.

The Getty Research Institute for the History of Art and the Humanities has 22 letters (in Bloch Colln) from Robert Jackson to J.H. Parker, both entrepreneurs in America, regarding Porter's 'Battle of Lodi' and 'The Battle of Alexandria', brought from England to New York and Philadelphia in 1804. The correspondence reveals that the venture was compromised by unpaid debts, poor public response, and the collapse of the Philadelphia panorama building. [See note in *Kindred Spirits*. Add note on the Porter records in the BL MSS Department].

Half or three quarter circle panoramas:

'Storming of Seringapatam', Lyceum, Strand, London, 1800-1801; building opposite New College, Edinburgh, 1801; Plymouth, 1802; Liverpool, 1802; Dublin [n.d.]; Philadelphia, 1805; Panorama, New Street, Birmingham, 1810; wooden building at north end of the Mound, Edinburgh, 1811; Bristol, 1825; Nottingham, 1827, as well as, it would seem, Bury St Edmund, Chester, Birmingham, Tavistock, Glasgow, and Belfast. 'Siege of Jean d'Acre', Lyceum, Strand, London, 1801; Liverpool 1801. 'Battle of Alexandria', Lyceum, Strand, London, 1802; Dublin, 1803; rotunda at corner of Broadway and Reade Street, New York, 1804; Philadelphia, 1805 or 1806. (With **Charles John Pugh** – Pugh painting the landscape, Porter the figures) 'Earthquake at Lisbon', Lyceum, Strand, London, 1802-1803. 'Battle of Lodi', Lyceum, Strand, London, 1803; Russia, 1804; rotunda on corner of Broadway and Reade Street, New York, 1804; Philadelphia, 1805; Panoramic Rotunda, New York, 1819, c.1820 [check 1819

and 1820 refs. are to original and not to small copy exhib at Scudder's American Museum]. 'Defeat of the French and Passage of St Gothard', Lyceum, Strand, London, 1804; Russia, 1804. A panorama of Paris exhibited in a building on the corner of Broadway and White Street in 1812 was advertised as being by Robert Ker Porter but no exhibition of such a panorama in England is known. [Not all these dates agree with Altick, p.135. - Investigate]

360-degree panoramas:

'Battle of Agincourt', Lyceum, Strand, London, 1805 [check was 360-degrees]; Drummond St, Edinburgh, 1808; Mansion House, London, 1809; Guildhall, London, 1811-...; (with **T.E. Barker**) 'View of the City of Moscow in Flames', Panorama, Strand, c.Feb.1813 - 12 Feb. 1814; Panorama, New Street, Birmingham, 1814.

Lit.: *The Siege of Acre; or, Descriptive Collections Relative to the Late Scene of Contest in Syria...Chiefly Intended as a Companion to the Great Historical Picture, Painted by Robert Ker Porter, Now Exhibiting at the Lyceum* (London: [...] 1801); *An Historical Sketch of the Battle of Alexandria, and of the Campaign in Egypt Illustrative of the Great Picture, now Exhibiting in the Lyceum, Strand, and Painted by Robert Ker Porter* (London: [...] 1802); *An Account of the Earthquake which Destroyed the City of Lisbon, on the First of November 1755...Illustrative of the Great Picture of the Earthquake at Lisbon, now Exhibiting at the Lyceum, Strand...* (London: W. Glendenning [n.d.]); obit. in *Gentleman's Magazine*, 28 July 1842, p.98; *Annual Register for 1842*; 'Robert Ker Porter in Russia', by Elizaveta Renne, in [...] (1985) [article in RH's files filed under Lyceum]; Oettermann, pp.115-118; Nigel Leask, 'Wandering through Eblis' in *Romanticism and Colonialism*, ed. by Tim Fulford and Peter J. Kitson (Cambridge: CUP 1998); *ODNB*.

Port.: Mezzotint by William Oakley Burgess, after George Henry Harlow, published 1843.

Potter, Beatrix

Artist. [...] A 16mo 28-panel panorama, 'The Story of a Fierce Bad Rabbit', was published by Warne, 1906.

Lit.: [...]

Poulter, Robert

British toy theatre maker and performer. After completing a diploma course in animation at Guildford in 1975, worked for ten years as a freelance animator. Also worked as a graphic designer. Wrote and illustrated life of John Wesley for the Methodist Publishing House. His model theatres involve soundtracks, revolving stages and moving panoramic backgrounds, and his performances have

included 'The Great Belzoni' (the story of the hydraulic engineer, strongman, actor, illusionist and Egyptologist); 'Theatre of Romantic Landscape' (commissioned by the Tate Gallery); 'Frans Hals of Haarlem' (commissioned by the Royal Academy); and 'Mr Turner Gets Steamed Up' (performed at the National Gallery). In 2004 recreated with Wilfred Botha of the Altonaer Museum, **De Loutheroiurg**'s Eidophusikon for an exhibition at the Jenisch Haus, Hamburg.

Lit.: *Animations*, Feb./Mar.1997, pp.12-13.

Powell, T.

Artist in glass of Coney Street, York. Completed and exhibited in York a diorama entertainment consisting of 'Wreck of an Indiaman, Morning after the Storm, Break of Day'; 'Holyrood Chapel by Moonlight'; 'Rhodesheim [*sic*] on the Rhine'; 'Thames Tunnel'; 'Cologne on the Rhine'; and 'London by Moonlight from Waterloo Bridge', 1829.

Powers, Fowler & Lewis

Chicago publishers. Published 'The Royal Scroll' [1896], a toy biblical moving panorama theatre incorporating a stand and a lectern and two panoramas, one consisting of large scenes of the life of Christ, the other consisting of small scenes illustrating incidents in the Old and New Testaments.

Poynter, L.D.

Entertainer. Performed with **G.H. Henri** at Poole's panorama, held at the hall adjacent to Agricultural Hall, Islington, May 1882. They 'kept the audience in a roar', with their 'grotesque Negro business, which included some very good violin and violoncello playing' (*Era*, 6 May 1882, p.13).

Pratt, Henry C.

Panorama proprietor. Henry C. Pratt's Panorama of the Garden of Eden, Boston, 1849 - listed in Davis, p.227.

Prescott, Prof.

Pyrotechnist. Described as being 'late of Surrey Gardens, London.' Responsible for firework displays with panoramas *al fresco*, Cremorne Gardens, Melbourne: 'Siege of Sebastopol', 1856; 'Mount Vesuvius and the City of Naples.' 1856,

Preuss, Charles

Illustrator. Steel engravings for Preuss's drawings in **John Frémont**'s *Report of*

the Exploring Expedition to the Rocky Mountains in the Year 1842, and to Oregon and North Carolina in the Years 1843-44 (1845) were used as a source for **John Skirving**'s moving panorama, 'Colonel Frémont's Overland Route...'

Prior, William Henry (1812-1882)

Landscape painter and illustrator. Regular contributor of images to the *Pictorial Times* and other illustrated journals. Responsible for drawing the extension to 'The Grand Panorama of London from the Thames' which continued that view from Wapping to Deptford. The panorama was issued folded and in covers in its extended form in 1847, 1849, and 1851. It was also marketed on a wooded roller.

Prout [same man as John Skinner Prout?]

Proprietor of 'Mr Prout's Mechanical Exhibition or Theatre of Arts' [version of eidophusikon?], exhibited in Plymouth, 1824.

Prout, John Skinner (1806-1876)

Topographical watercolorist, lithographer, and panorama artist and lecturer. Nephew of the celebrated watercolour artist, Samuel Prout. Born in Plymouth, Devon on 19 Dec. 1805. Nothing is known about his artistic training, but by the age of 21 he was already a drawing instructor. In 1831 he and his family moved from Penzance to Bristol. Became a member of the local sketching club whose members included **T.L.S. Rowbotham**. In 1834 produced his first volume of lithographs, *Picturesque Antiquities of Bristol*. Moved to London. Elected a member of the New Society of Painters in Water Colours. In 1840 moved to Australia. Worked as a scene painter at the Olympic Theatre in Sydney, and made tours of the surrounding regions making portraits of local aborigines. Produced large numbers of lithographs. Moved to Hobart in 1844, producing more lithographs and giving lectures. Returned to London in 1848, settling in Camden Town. In London presented a magic lantern show which he confusingly called his 'Dioramic Views of Australia.' It was not commercially successful. When news of the gold finds reached England Prout turned his 'diorama' into a moving panorama, using sketches made by 'artists and amateurs who have had the opportunity of seeing the new El Dorado.' This 'Voyage to Australia' panorama was painted largely by him, and wholly under his direction, from sketches which he had made on the spot. He was assisted by **Thomas Sewell Robins** and **Charles Harvey Weigall**. He died 29 Sept. 1876. His studio was sold at Christies, 26-27 Feb. 1877.

Exhibition hall panoramas:

'Voyage to Australia, and a Visit to the Gold Fields' (magic lantern show), Western Literary Institution, Leicester Square, 1850-1851; (moving panoramas) 309 Regent Street, London, (next to the Polytechnic) 1852-1853; Liverpool, 1853; The Public Rooms, Exeter, 1854; Plymouth, 1854 [also Torquay, 1854?].

Lit.: J.S. Prout, *An Illustrated Handbook of the Voyage to Australia: A Visit to the Gold Fields* (London: Printed by Petter, Duff & Co. [c.1852]); Tony Brown and Hendrik Kolenberg, *Skinner Prout in Australia, 1840-1848* (Hobart: Tasmania Museum & Art Gallery 1986)

Pryce, Elijah (1847-1935)

Lecturer and business manager, cinematographist. Nephew of Moses Gompertz. Born in Lambeth in Jan. 1847. Manager of **Moses Gompertz's** panorama show in 1870s. Married his first cousin, Gompertz's daughter, Catherine Susan Gompertz, 7 Jan. 1874. Later divorced and married Clara Pryce. When advertising for work in *Era*, 14 Oct. 1899, stated that he had worked for Hengler's Cirque, Glasgow, and for ten years had been employed by Poole's Myrioramas. (In fact had been working for both **Joseph Poole** and **Charles William Poole**). Charles William Poole at the [Myriorama] Studio, Gloucester, was given as referee. Took an illusion show, 'Pepper's Ghost', to Abertillery, South Wales in 1907. Eventually became manager of a cinema there. Died Abertillery Dec. 1835.

Lit.: Obituary in *South Wales Gazette*, 13 Dec. 1935.

Pugh, Charles John (fl.c.1795-c.1829)

Landscape and panorama artist.

(With **Robert Ker Porter** – Pugh painted the landscape, Porter the figures) 'Earthquake at Lisbon', Lyceum, Strand, London, 1802-1803.

Pugh, T.B.

Manager of the Colosseum, Broad and Locust Streets, Philadelphia, 1876.

Pugin, Augustus Charles (1762-1832)

French émigré architect and architectural draughtsman. Father of **Augustus Welby Northmore Pugin**. Employed by John Nash. Designed the Cosmorama Room, 209 Regent Street, London (opened 7 May 1823), and the Diorama, Park Square East (opened 29 Sept. 1823).

Pugin, Augustus Welby Northmore

With **W. Grieve** produced a moving panorama of the Thames from Bridewell to Greenwich for a Theatre Royal, Covent Garden production of Shakespeare's *King Henry VIII*, 24 Oct. 1831. Actors in front of it mimed rowing a boat out to Henry VIII's ship, the Royal George (see Paul Atterbury and Clive Wainwright).

Lit.: Paul Atterbury and Clive Wainwright, *Pugin: A Gothic Passion* (London:

Yale University Press in association with the V&A Museum [...]); *ODNB*?

Pulling, George

With **W.P. Nooman** responsible for painting the foreground on **F. Philippoteaux**'s 'Siege of Paris' cyclorama, as exhibited in Melbourne, 1891; the two artists were also responsible for painting the foreground on Reed & Gross's 'Jerusalem' cyclorama (date?).

Purham, Mr

Panorama proprietor. Owner of 'Burr's Seven Mile Mirror'

Purrington, Caleb P. (1812-1876)

Panorama painter and proprietor [check he was proprietor]. Partner in a painting and decorating firm in Fairhaven, near New Bedford. Hired by **Benjamin Russell** to enlarge his sketches and paint the 'Whaling Voyage Round the World', 1848.

(With **Benjamin Russell**) 'Whaling Voyage Round the World', New Bedford, 1848; Amory Hall, Boston, MA., 1849; Buffalo; Cleveland [...]; Cincinnati [...]; Pittsburgh [...]; Louisville [...]; St Louis [...]; Baltimore [...]; New York, 1851.

Lit.: Philip F. Purrington, 'Around the World in Eighty Rods: New Bedford's Whaling Panorama', *Antiques*, 80 (1961), pp.114-145; Robert L. Carothers and John L. Marsh, 'The Whale and the Panorama', *Nineteenth-Century Fiction*, 26 (1971), pp.320-328; Kevin J. Avery, 'Whaling Voyage Round the World: Russell and Purrington's Moving Panorama and Herman Melville's "Mighty Book"', *American Art Journal*, 22 (1990), pp.[...] [re-read!]; Avery, pp.152-157

Purves, J.M.

Described as being 'of Batt, Rodd & Purves.' One of the five directors of the Sydney Cyclorama Company.

Pusey, A.

Solo pianist at '**Messrs. Hamilton**'s Excursion to America', St James's Great Hall, Regent Street, London [n.d.].

Pyle & M'Donald

Proprietors of 'The Great Stereopticon Panorama of Foreign and Domestic Views', [c1880].

Pyett, [...]

Exhibition hall panoramas:
'Ober Wessel on the Rhine', Glasgow [n.d.].



'Queen, Professor', *see* Melvin, Charles Butterfield

'Quiz'

Artist. Designed the folded, lithographic panoramas, 'Crinoline, Its Difficulties and Dangers', [c.1858]; 'Crinoline: Its Difficulties & Dangers', second series, [c.1858]; 'Flunkeyism, or Our Domestics', 1859; and 'Cupid's Panorama of Love, Courtship & Matrimony' [18...].



Rainer, John Craigin ([...]-1889)

Vocalist, minstrel showman, theatre agent, panorama proprietor. Born in America and arrived in Australia in c.1853. Led Rainer's Ethiopian Serenaders in countless performances on the gold fields and in the cities. By 1871 had taken over the management of **R.G. Bachelder**'s moving panorama, 'The Grand Historic Mirror of the American War', continuing to employ **William Henry 'Zulu' Thompson** as the lecturer. Advertisements described the panorama as entirely new, and claimed that it had been 'witnessed in Adelaide, Melbourne, Sydney, and throughout the Colonies during the present year by over 300,000 persons.' This seems to have been provincial puffery: the panorama did not visit Melbourne in 1871, and, unless it had been repainted or another copy had been procured from America, it was not new. 'Panoramic Picture Shows and Australia, 1787-1900', *World of Antiques and Art*, July-Dec. 1999, pp. 150-153, states that the 'Russo-Turkish War panorama was shown extensively around Australia and New Zealand.

Exhibition hall panoramas: [import information from Bachelder entry]
'Mirror of the American War', Wellington, New Zealand, 1870; St George's Hall, Beechworth, 1871; Odd Fellows Hall, Wellington, New Zealand, 1872; St George's Hall, Melbourne, 1877; Cape Town, South Africa, 1880. 'The Great Diorama of the Siege of Paris', St George's Hall, Melbourne, Australia, 1880. 'The Grand Historical Mirror of the Russo-Turkish War', St George's Hall,

Melbourne, Australia, 1880.

Lit.: Colligan (1987)?; Colligan (2002)

Rainford, Thomas

Baritone vocalist. Sang at moving panorama shows in Australia, including **C.B. Charles's** 'Franco-British War' panorama, Polytechnic Hall, Melbourne, 1871.

Ramsdale, Terence

Described as 'the celebrated vocal comedian and cicerone' in programme for **Harry H. Hamilton's** Excursions: Greater Britain, Free Trade Hall, Manchester [n.d.].

Randell, James [According to Harrington 'Randall' – check]

Artist. Painted tableau of the battlefield of the Tchernaya on **Grieve** and **William Telbin's** Crimea panorama, Gallery of Illustration, Regent Street, London, 1855, from a sketch made before the engagement.

Randolph, T.

Baritone vocalist at **J.H. Drake's** 'Great Moving Diorama entitled Grand Excursions from London to India...', Town Hall, Portobello [c.1875?].

Raphael, A.

In 1860 A. Raphael, **N. Whitlock**, and **Muller** exhibited 'Ancient and Modern Jerusalem' at Hodge's Gallery, Exeter.

Rašek, Karel (1861-1918)

Artist. Assisted **Luděk Marold** painting 'The Battle of Lipany' panorama, 1898.

Rawbone (later Rawbon), Cpt Joseph Loxton (1855-1942)

Artist, photographer, inventor, etc. Described in advertisement as 'that great colonial artist.' Born 12 Feb. 1855 in Cape Town, South Africa. Son of a gunsmith, William George Rawbone. Family moved to Birmingham 1861 and to Toronto 1870. Worked as a gunsmith until the Toronto business went into receivership in 1883. Returned to England (Manchester) in 1889. According to his own account studied under the Manchester artist, Reginald Barber and attended the Manchester School of Art. While in England worked as a restorer of paintings. Exhibited 30 paintings in Manchester, 13 at a time, in 1890 (*Manchester Courier* and *Lancashire General Advertiser*, 20 Oct. 1890). Displayed what seems to have

been a moving panorama consisting of fourteen miles of Niagara River, at Royal Palace Gardens, Blackpool, in May 1891. Exhibited paintings at Albert Hall, Edinburgh which covered 'upwards of 3,000 square feet' (*Era*, 20 June 1891). Returned to Toronto 1908. Died Toronto 14 Sept. 1942. Though born 'Rawbone' he changed his name to 'Rawbon' in adult life.

Authority on him is Cyndie Lack, conservator, Edmonton, Canada, who supplied me with most of the above information (some of her detail came from Rosemary Hunt, British Columbia) – (tel. 780 414 0789; email: cyndielack@shaw.ca; www.paintingsconservation.ca).

Ray, Edgar

Editor of *Melbourne Punch*. Acted as lecturer with 'Christmas in Old England' moving panorama, St George's Hall, Melbourne, 1863.

Read, R.J.G.

Engineer. According to *Blackpool Gazette*, 4 May 1894, completed **P. D. Philippoteaux's** 'Niagara' panorama – presumably the rotunda which was erected in Raikes Hall Gardens, Blackpool, opened Aug. 1894. He had acted as consultant engineer for the Blackpool Tower, and had previously been employed on the 'Paris Tower' – presumably the Eiffel Tower.

Read, William

Pianist and panorama lecturer. Acted as lecturer and pianist at **C.B. Charles's** 'Franco-Prussian War', Polytechnic Hall, Melbourne, 1871.

Read & Co.

Publishers and printers. Traded from 10 Johnson's Court, Fleet Street, London. Their publications included the folding, lithographic panoramas: 'The Rifleman's Manual' [c.1850]; 'Jack and the Beanstalk' [c.1850]; 'Alfred Crowquill's Comic History of the Kings and Queens of England' [c.1850]; 'Chevy Chase' [c.1850]; 'Cupid's Panorama of Love, Courtship & Matrimony', by 'Quiz' [18...]; 'Crinoline, Its Difficulties and Dangers', by 'Quiz' [c.1858]; 'Crinoline: Its Difficulties & Dangers', second series, by 'Quiz' [c.1858]; 'Flunkeyism, or Our Domesticities...', 1859; 'The Comic History of the Potentates of the World', by **Percy Cruikshank** [c.1860]; 'Shakespeare's Comic Tercentenary' [1864]; **Irving Wood's** 'Productions of Nature & Art', etched by **Alquis**, [c.1865];

Reade, George

Described as 'The well-known Guide [i.e. lecturer], Elocutionist, Humorist, and Baritone Vocalist.' Performed in **Messrs Pooles'** Myriorama in 1883 and 1885.

The image in the 1883 programme of a panorama lecturer performing is perhaps a portrait of Reade.

Rebersat, N.

Panorama artist. [Listed by EBM as member of T. Poilpot's crew – for which panorama?]

Redmore, Henry (1807-1887)

Marine artist, panorama artist. Began career as an engineer, working for Messrs Wright Bros., Cato Mill, Trippett, Hull. Lived at 4 Anns Place, Cottingham Terrace, Hull.

Exhibition hall panoramas:

'Great National Panorama' illustrating 'the Glorious Achievements of the British Navy Commanded by the Immortal Nelson', Hull, 1858.

Lit.: Arthur G. Credland, *Henry Redmore of Hull, Marine Artist, 1820-1887* ([...] 1987)

Reed, [...]

Panorama proprietor.

Exhibition hall panoramas:

'Grand Myriorama of America and Ireland', Cheltenham, 1888

Reed

Fairground theatre proprietor. His 'Vevonio and Angelina' in [...] [concluded with a 'Grand Panoramic view of Gibraltar, and a Dance by the characters.'

Reed, Isaac Newton

Partner of **Howard H. Gross**, the two being American panoramists of the Chicago Fire Cyclorama Company. Supervised the 'foreground crew' for **F. Philippoteaux's** 'Siege of Paris'; did same for Reed & Gross's 'Jerusalem' cyclorama.. Described in *A Story of The Chicago Fire*, by Red David Swing (1892) as 'a typical Chicago man, possessing an untiring energy and a fixedness of purpose that wins. He has been uniformly successful in all his business undertakings [info supplied by EBM]. He is now in Melbourne, Australia, and gives his time to the foreign work department of the firm's extended business.' In 1888 encouraged Australian businessmen to set up joint stock companies and construct two panorama rotundas in Melbourne, one in Sydney, and one in Adelaide. The companies hired panoramas from Reed and Gross and circulated

them. 'The Battle of Gettysburg' opened in George Street, Sydney on 16 Mar. 1889, for instance, was exhibited in Melbourne in 1895. Sold 'Jerusalem on the Day of the Crucifixion' - version exhibited at the Niagara Hall which was closed due to contravention of the Berne Convention? - to the Adelaide Cyclorama Company who exhibited it in Sydney in 1892. The copyright was once again contested, the panorama ordered to be closed, and Reed & Gross ordered to pay costs.

360-degree panoramas:

'Battle of Gettysburg', based on that by **Paul Dominique Philippoteaux**, George Street, Sydney, 1889-1895; Victoria Parade, Fitzroy, Melbourne, 1895; George Street, Sydney, 1902-1906. It was presumably this panorama that was exhibited at the International Exhibition, Hagley Park, Christchurch, New Zealand, 1906-1907. 'Battle of Waterloo', Victoria Parade, Fitzroy, Melbourne, 1889; 91 Hindley Street, Adelaide, 1893; George Street, Sydney, 1895-1902. 'Chicago Fire', 131 Michigan Ave, Chicago, 1891-1893. 'Jerusalem on the Day of the Crucifixion', 91 Hindley Street, Adelaide, 1890; Melbourne, 1893, George Street, Sydney, 1895-1902; Melbourne, 1902. 'Siege of Paris', based on that by **Felix Henri Philippoteaux**, Little Collins Street, Melbourne, 1891-1895. 'Battle of Manila', Philadelphia, 1899; 406 Wabash Ave, Chicago, 1900; Buffalo, 1901.

Lit.: *Munchner Neueste Nachrichten*, 7 Oct. 1892; Colligan (2002)

Reed & Gross (*see also* **Reed, Isaac Newton, and Gross, Howard H.**)

[...]. *A Story of The Chicago Fire*, by Revd David Swing (copyright H.H. Gross, 1892), pp.33-34, states that the firm had headquarters in Melbourne, Australia; London England; and Chicago, IL. Their Chicago studio was at 425 Sixty-First Street.

Reeve, B.A.

Lecturer. Worked for **Isaac Newton Reed** and **Howard H. Gross**. Presented lecture at cyclorama, 'Jerusalem at the Time of the Crucifixion', Hindley Street, Adelaide, 1890.

Reeves, J. A..

Printer and publisher. Printed and published board game, 'The Overland Mail from England to India', depicting scenes on a journey from Southampton to Calcutta, presumably based on **J. Absolon** and **W. Telbin**'s moving panorama, exhibited at the Gallery of Illustration, 1850-1852. [Copy displayed at Bodleian's 'Children's Games & Pastimes' exhib., 2006 (42 in list of exhibits)].

Reichardt, Herr

Panorama proprietor. According to a newspaper clipping of an advertisement dated 4 Apr. 1834 in the JJ Collection, Reichardt brought his cyclorama (i.e. moving panorama) of the Tyrol to London 'on account of the great success it met with on the Continent.' Another advertisement dated 2 May announces that Reichardt would shortly close the panorama performances at the Baker Street Bazaar so as 'to fulfil his numerous provincial engagements.'

Exhibition hall panoramas:

'Cyclorama of the Tyrol, Switzerland, and Italy' (concluding with Naples at Night and Mount Vesuvius), Baker Street Bazaar, Portman Street, London, 1854.

Reinagle

Moving panorama artist. Assisted **Robert Jones** painting moving panorama of the Hudson River from New York to Catskill Landing, which accompanied William Dunlap's play, 'A Trip to Niagara; or, Travellers in America.', Bowery Theatre, New York, 1828.

Reinagle, Ramsay Richard (1775-1862)

Portrait painter, landscape artist, and panorama painter. Son of the artist, Philip Reinagle. Worked originally as an assistant for **Robert Barker** at Panorama, Leicester Square. Farington Diary, 3 May 1799 records a visit to 'Barkers view of Windsor painted by Reinagle.' In 1803 [check not 1802], with **Thomas Edward Barker**, set up rival Panorama in Strand. His partnership with Barker was dissolved on 1 Jan. 1807. According to Constable, 'young Reinagle lost a great deal of money by His Panorama speculation in the Strand... Reinagle now teaches drawing...' (Farington Diary, 5 Aug. 1807). Wilcox, p.287 suggests that although he no longer directly associated in the enterprise, Reinagle may have retained an interest in it. Corner states that H.A. Barker and J. Burford had to pay a considerable sum to Reinagle, and secure an annuity to T.E. Barker and his wife, as the price of their interests in the Strand Panorama. Later Reinagle claimed to have invented the panorama, and to have done so at the age of ten.

360-degree panoramas:

'View of Rome from the Pincian Hill', 1803-1804. 'View of Rome, taken from the Tower of the Capitol', Panorama, Strand, 1804-1805, 1817. 'View of the Bay of Naples', Panorama, Strand, 1805-1807. 'View of the City of Florence', 1806-1807. 'Ancient and Modern Rome', Panorama, New Street, Birmingham, 1813.

Lit.: Croft-Murray, p.[...]; *ODNB*?

Reinhart, Albert G.

Artist. Under direction of **Howard H. Gross**, served as a member of the team responsible for 'the composition and figures' for the 'Cyclorama of the Battle of

Gettysburg', exhibited in George Street, Sydney, 1889.

Reisacher, Sylvester (1862 – 1916)

Panorama artist. Born 9 Mar. 1862 in Wolfertschwenden, near [...], Bavaria. Moved to Munich, working from Nov. 1882 for **Louis Braun** who was then painting a panorama entitled 'The Capture of Weissenburg', 1883. Also assisted Braun in painting the panoramas, 'The Storming of St Privat by Saxonian Troops', 1883; and 'The Battle of Mars-la-Tour'. From 1884-1885 studied at the Bayerische Akademie der Bildenden Künste, Munich. From 1887 assisted **Philipp Fleischer** painting 'The Battle of Bannockburn', 1888; and 'The Battle of Trafalgar', 1889. In 1891 worked with Anthonius Brouwer in Amsterdam, painting a double panorama, 'Jerusalem: 1, de Kruisdraging' and 'Jerusalem: 2, de Kruisdood'. In 1899 he was responsible for the first time for composing a complete panorama, 'The Storming of the Spicherer Heights by North German Troops, 6 Aug. 1870', which was exhibited in Munich and Düsseldorf. In 1898, with **Karl. Frosch** and Krieger, he cooperated with Ludwig Putz in painting 'The Storming of the Grivitza Redoute I near Plevna in Rumania, 1877', which was exhibited in Bucharest. He also supervised the painting in Strasbourg of the panorama, 'The Storming of Champigny by Wurttemberg Troops', and constructed that panorama's faux terrain. The Champigny panorama was exhibited in Stuttgart and Dortmund, 1901-192, and in Munich, 1904. He directed the painting of the panorama, 'The Entry of Jesus Christ into Jerusalem', with Josef Krieger undertaking the landscape and Karl Frosch undertaking the architecture. Reisacher painted the figures. The panorama opened on 22 Mar. 1902 at Theresienhöfe 2a, Munich. It proved popular, being visited by the Bavarian royal family, and attracting priests and teachers with pupils and first communicants. At a later date it was exhibited in Cologne, from there travelling to the Panorama Maatschappij, Amsterdam, where it remained on show until 1926. Reisacher died in Munich of a stroke on 19 Mar. 1916.

Lit.: T. Hennings, *Vyf Skiderye oor die Tweede Vryheidsoorlog 1899-1902* (Pretoria: Nasionale Kultuur-historiese en Opelugmuseum 1976); Max Dodel, Sylvester Reisacher, Panoramist (Ulm: Printed by Raats & Gnam [...])

Portrait: Photograph in private archive reproduced in Dodel.

Reisner, Martin?

Panorama artist. One of the artists responsible for the painting of '**Townsend and Orr**'s Hudson River Panorama', 1849.

Relfe & Fletcher

Publishers of school textbooks. Traded from 17 Cornhill, London. Published the lithographic strip-panorama, 'The Splendid Procession of Queen Victoria to her

Coronation on the 28th of June 1838' [c.1838]; and 'The Grand Procession of Queen Victoria & Prince Albert, Accompanied by the Civic Authorities, to the Opening of the Royal Exchange on Monday October 28th 1844.'

Remult, Ludwik Baldwin

Architect. Designed the original rotunda for **Wojciech Kossak** and **Jan Styka's** 'Battle of Raclawice Panorama', when exhibited in Lwów, 1894.

Renaud, [...]

Figure painter, panorama artist.

Exhibition hall panoramas:

(With **James** and **Alexander Meister**) 'Staunton's Original Diorama of Egypt, Nubia & the Nile', Exeter, 1860.

Renhart, Carl

Described as 'premier ventriloquist and facial artiste' on bill for '**Charles William Poole's** Colossal, Gorgeous, Glorious, Eclipse, New Myriorama – Sights of the World', Bow & Bromley Institute, London [n.d.]. In *Era* advertisement, 12 Aug. 1899, described as a 'character acting specialist.' On this occasion was performing at C. W. Poole's Myriorama at Cooke's Circus, Edinburgh.

Renno, John

Theatre mechanist. Worked at Drury Lane, Covent Garden, the Princess's, and Surrey Theatres in London before emigrating to Australia. Arrived in Sydney in 1852. With **Alfred Clint** produced a panorama of the Franco-Prussian War to which were added views of New South Wales and Victoria, School of Arts, Sydney, 1871. Clint was responsible for painting the panorama, Renno for its mechanical effects.

Lit.: Kerr, p.664

Renoux, Charles Caius (1795-1846)

Landscape artist, painter of architectural scenes, historical painter, diorama artist. After **Bouton's** return to Paris in 1840 provided paintings for the Diorama, Regent's Park. (All double-effect paintings? Nativity was. Check]. Chevalier of the Legion of Honour (June 1838). Died Paris 15 Mar. 1846.

Dioramas:

Diorama, Regent's Park, London:

'The Shrine of the Nativity at Bethlehem', after **David Roberts**, 1840-1842;

1850. 'Interior of the Cathedral at Auch', 1841. 'Cathedral of Notre Dame', 1843-1845, 1846. 'Interior of the Abbey Church of St Ouen at Rouen', 1844-1845. 'The Castle and Town of Heidelberg', 1845-1846.

Renshaw & Kirkman

Publishers, booksellers, and stationers. Traded from 12 Budge Row, London. Their publications included the comic wood-engraved panorama, 'Coming Home', by **John Leech**, [c.1851].

Renshaw, Nancy

Entertainer. 'The pleasing soubrette' in **Harry H. Hamilton**: Rambles Abroad, Free Trade Hall, Manchester, [c.1895]. The programme for Harry H. Hamilton's Britain's Colonial Empire, Free Trade Hall, Manchester [c.1894] bills 'The Dandy Renshaw's famous grotesque musical zanies.'

Rettig, John (1855 [1860 according to Fielding]-1932)

Scene-painter and painter of frescoes. Born in Cincinnati, OH, the son of German immigrants. Attended St Joseph's College and McMicken School of Design in Cincinnati, graduating in 1880. Painted murals in churches and in Cincinnati Masonic Temple, and scenery for theatres, music halls, pantomimes, and operas. In 1885 married May Evelyn Milligan who assisted him. In 1886 commissioned by the Order of Cincinnati to paint panorama-type scenery for their spectacular, 'The Fall of Babylon', which would take the place of the triumphal processions the Order had organised annually since 1882. Staging erected in Union Baseball Park, 400 feet long and 150 feet deep; seating for 8,000. In 1887 the subject was 'Rome under Nero.' For this a stage 480 by 135 feet was erected, and seating was provided for 8,000. The cast on this occasion consisted of over 1,200 characters, which the organisers claimed to be 'the greatest number of people ever engaged in any dramatic production.' 'The Fall of Babylon' returned in 1888, being performed now on the campus at the foot of Bank Street. The subject for 1889 was 'Montezuma', which presented the triumph and fall of the Aztec Empire. Following a trip to the Nile, Rettig's final Cincinnati spectacular was 'Moses, or the Bondage in Egypt', 1890. 'The Fall of Babylon' was sold and exhibited at St George Park on Staten Island, New York (today a parking lot) in 1887. For this **Imre Kiralfy's** Grand Spectacular Company provided over 1,000 ballet dancers. In 1889 the spectacular was exhibited in Forepaugh's Park, Philadelphia, and in 1890 it was performed under Imre Kiralfy's direction at Oakland Garden, Boston. By this date the owners were **P.T. Barnum** and **J.A. Bailey**. 'Rome under Nero' was performed at St George Park on Staten Island in 1888. Rettig spent his later years in Holland painting Dutch countryside and people. He was a Member of the American Federation of Artists. The programmes for the spectacles, whether held in Cincinnati or elsewhere, all contain panoramic chromo-lithographic reproductions of the scenery. (Similar

panoramas had been published of the Order of Cincinnatus's processions). A number of Rettig's paintings are reproduced in *Panorama of Cincinnati Art* ([...]).

Portrait: Frontispiece in '*Rhodopis*': *A Spectacular Play, Designed and Painted by John Rettig for the Cincinnati Centennial Exposition of the Ohio Valley and Central States* ([1888]).

Lit.: Cincinnati Historical Society, Rettig scrapbooks; Cincinnati Historical Society, Rettig family papers, folders 6-8. [Try *Illustrated Biographical Encyclopaedia of Artists of the American West*]

Rettig, Martin (1868-1956)

Born in Cincinnati, OH, the son of a German brewer who emigrated there in mid-1800s, and brother of **John Rettig**. Seems to have assisted his brother with spectacles for the Order of Cincinnatus. When 'Rome under Nero' caught fire his hands were 'badly burnt' (*Enquirer*, 25 Aug. 1887).

Lit.: Cincinnati Historical Society, Rettig family papers, Mss 666, folder 10 for newspaper obituary. [See!]

Reynolds, James, Junior

Map publisher and seller. Traded from 174 Strand, London. After the death of his father, **James Reynolds Senior**, in 1876 traded as James Reynolds & Sons. His publications included '**Tombleson**'s Panoramic Map of the Thames.' In 1899 he sold the plates for it to **G.W. Bacon**.

Lit.: Eugene Burden, *Printed Maps of Berkshire, 1574-1900, pt. 4: Middle and Upper Thames Maps* (Ascot: Eugene Burden 2003), pp.23-26.

Reynolds, James, Senior ([...]-1876)

Map and print publisher and seller. Traded from 174 Strand, London. From c.1834 until his death published '**Tombleson**'s Panoramic Map of the Thames.'

Eugene Burden, *Printed Maps of Berkshire, 1574-1900, pt. 4: Middle and Upper Thames Maps* (Ascot: Eugene Burden 2003), pp.23-26.

Rice, Edward

Printer. Printed **J.W. Lawrence**'s paper panorama, 'New Lord Mayor's Procession', c.1901.

Richard, Charles O.

Builder. Constructed the Memorial Hall dome at the Centennial Exposition, Philadelphia, 1876, and the Girard Avenue Bridge, Philadelphia. Took the contract for the removal of the Colosseum from New York to the corner of Broad and Locust Streets, Philadelphia (*American Architect & Building News*, 25 March 1876).

Richardson, John (1766-1837)

Travelling theatre proprietor. Uneducated but shrewd proprietor of a travelling theatre which gave performances in booths at fairs in the London area, particularly the Bartholomew and the Greenwich Fairs, in the first half of the 19th century. Born in the workhouse at Gt Marlow in Buckinghamshire. Made his way to London where he was engaged as an assistant to a cow-keeper. Became broker in Drury Lane, and in 1796 took over the Harlequin public house near the stage door of the Drury Lane Theatre. Made his first appearance at Bartholomew Fair in the same year. Actors engaged included Edmund Kean. He concluded a number of his productions with a panorama, e.g. 'The Grand Panorama View of the Island of St Helena'; 'The Grand Panorama View of the Lake of Como'; 'The Grand Panorama View of Amsterdam'; and 'The Grand Panorama View of the Rock of Gibraltar.' Died 14 Nov. 1837 [Check *ODNB* article]. Chose to be buried at Gt Marlow in the grave of the Spotted Boy.

Lit.: *ODNB*

Richardson, R.

'Maker of immigrants' iron and wood houses'. Traded from 21 Tonbridge Place, New Road, London. Advertised sale of a panorama in *The Times*, 7 Nov. 1856: '300 feet long, 10 feet wide, never been exhibited, has cylinders, price £21'.

Richardson, S.J.

Panorama proprietor. Arrived in Birmingham with a panorama of Waterloo in July 1816, announcing that it would be 'finished and opened for Exhibition in a short Time.' It is not clear from the advertisements whether the panorama was 360-degrees or less, or in fact a moving panorama. The panorama was exhibited near Baskerville Place, Crescent, Birmingham, perhaps in a temporary rotunda. In Sept. 1816 the panorama was damaged in a gale. It was repaired and its reopening announced on 16 Sept. The National Art Library has *Description of the Battle of Waterloo: with a ground sketch, together with many remarkable anecdotes illustrative of the representation of that great event in the portable panorama, planned, erected and painted especially for the purpose of exhibition in the country* (London: Printed by J. Hawe, Battle Bridge 1816).

Richardson, Thomas Miles (1784-1848)

Cabinet maker, schoolmaster, landscape and marine artist. Supposed to have painted four dioramic pictures including 'The Town of Majuri, from a Sketch by E. Swinburne' (see *Memorials of Old Newcastle upon Tyne, Containing 42 Etchings from Original Drawings by T.M. Richardson, Senr.* (1897), pp.2-3).

Richardson & Wooley

Musicians. Provided the music with '**M. Bianco**'s...Moving Diorama of the Life and Marvellous Career of Garibaldi', performed at Exchange Hall, Nottingham, 1861.

Richter, Albert

Panorama painter. Nickname 'Servus'. Moved from Dresden to Milwaukee to work for the American Panorama Co. in 1880s as a figure and horse painter. In 1886 returned to Dresden [or Dusseldorf? – check]

Port.: Features in a group photograph with other German Milwaukee panorama artists, 1886, in the collection of Wisconsin Historical Society. The 'Battle of Chattanooga' forms the backdrop.

Ries, Alice

Musician. Performed at **Charles W. Poole**'s Myriorama, 1884. Described as 'the Eminent Solo Violinist and Instrumentalist, from the Art Gallery Concerts, Newcastle; also the Edinburgh, Glasgow, and Principal Provincial Concerts.'

Rignold, Mr [same as E. Rignold and Rignoldi?]

Panorama lecturer, manager, and proprietor. His 'Panorama of the Arctic Regions', according to a *Cheltenham Looker-On* advertisement in 1876, was painted by **J.W.M. Turner** RA. For this there is no evidence. Later Rignold gave **Clarkson Stanfield** as its artist. Pieter van der Merwe assures us there is no evidence to support this claim either. The 'Panorama of the Arctic Regions' was advertised as 'An intellectual entertainment for intellectual people.' On the reverse of the programme Rignold advertised as forthcoming a 'Panorama of the Russo-Turkish War.' This panorama, with its 'novel dioramic effects' depicting the blowing up of a Turkish monitor, had been 'got up' under Rignold's 'own immediate superintendence.' Its view of the Danube had been painted by **W.E. Atkins**.

Exhibition hall panoramas:

'Panorama of the Arctic Regions', Glasgow [...]; Preston [...]; Cheltenham 1876; Worthing [...]; Brighton [...]; Southampton [...], Portsmouth [...], Isle of Wight [...], Bath [...], The Royal Victoria Coffee Hall, [...] 1883; St Phillip's School Room, Kennington Road, London 1883

Rignold, E.

Cicerone. Same as **Mr Rignold** above? Presented the ‘descriptive lecture’ at ‘**Poole & Young**’s Grand Original and Historical Panorama of the Franco-Prussian War.’

Rignoldi, Mr

Panorama lecturer. Gave the lecture with ‘**Millar**’s Magnificent and Colossal Diorama of India’, Cheltenham, 1856; and with **Moses Gompertz**’s ‘Grand Historical Panorama of the Indian Mutinies’, Cheltenham, 1858.

Rigo Frères & Cie

Lithographers. Their address was: rue Richer 7, Paris. Printed folding panorama entitled: ‘Triumphs and Conquests of the English in China’ [c.1842].

Risler,

Panorama painter. With **Henry, Lennert, Bouton**, and **Le Prince** painted the figures on **Colonel Lienard**’s ‘Siege of Paris’ panorama, 1876.

Risley, [...]

Panorama proprietor. Apprentice of **Richard Risley Carlisle** - alias ‘Professor’ Risley? According to the bill for his ‘Thames and the City of London’ in the Harvard Theatre Collection, this panorama was painted by P. Phillips, Hague and Knell. According to his bill, the ‘Mirror of England’ consisted of over 100 views of the River Thames and the City of London, each view measuring 14 feet in height and 25 feet in length. A note on the bill states that the panorama had been painted by ‘Royal Academy artists of the highest character, recommended to Mr Risley by the celebrated water colour artist, Mr Turner. Mr Risley’, it continues, ‘accompanied the artist [which?] in a small boat.’ Another note on the bill gives the artists as **P. Phillips, Haghe**, and **Telbin**, and states that the panorama had received the highest praise ‘from all the principal critics in America.’ [Ask Kevin if he has record of it being exhibited in US].

Exhibition hall panoramas:

‘Riseley’s Picturesque Views of the Thames and the City of London, or Rngland and the English’[Boston handbill, 1853]; ‘Risley’s Magnificent Colossal Moving Panorama, or Mirror of England’, White’s Rooms, Adelaide, c.1875; St George’s Hall, Melbourne, 1875; Sydney, 1875; Wellington, 1876.

Risley, Henry, see Carlisle, Richard Risley

Risley, 'Professor' Richard *see* **Carlisle, Richard** **Risley**

Rittner & Goupil

Publishers. Traded from 9, Boulevard Montmartre, Paris [and London address?]
With **Nepveu**, in [...] published a lithographic version of Major **James Taylors'**
'The Entance of Port Jackson, and Part of the Town of Sydney, New South
Wales.' With **R. Tyas** published 'The Tableau of the Procession at the Coronation
of Queen Victoria' [c.1838], a lithographic, continuous strip panorama.

Gerome & Goupil: Art & Enterprise (Paris: Editions de la Reunion des Musees
Nationaux 2000) – See!

Robecchi, [...]

Panorama artist. Painted the moving papnorama, 'Paris by Day and by Night',
exhibited at the Royal Aquarium Theatre, London, 1891. Claimed to be a fifth of a mile
long. The reviewer in *St Stephen's Review*, 14 Mar. 1891, wrote: 'A better imitation of
running water has never been produced in a picture of this kind'.

Roberts, [...]

Panorama artist.

Pleasure garden panoramas:

Royal Surrey Zoological Gardens:

Assisted **George Danson** and **William Telbin** in painting 'The Grand Modelled
Representation of London in the Olden Time', transforming into 'The Great Fire
of London', 1844. Assisted George Danson painting 'Eruption of Vesuvius and
Destruction of Herculaneum and Pompeii', 1846; and 'The Grand Pictorial
Representation of Gibraltar', 1847.

Roberts,

Scenic artist. With **Burton** engaged for three months to retouch Thomas Hornor's
London panorama on its arrival at the Colosseum, New York in 1873.

Roberts, David (1796-1864)

Scene-painter, topographical artist, architectural perspectivist, painter of
panoramas. Friend and rival of Clarkson Stanfield. Born 24 Oct. 1796 at
Stockbridge near Edinburgh of humble origins, his father being a shoemaker.
Apprenticed to a house painter. His interior decoration involved painting imitation
woods and marbles, and the object was to fool the eye. Began scene painting in

1816. Employed as scene-painter at Drury Lane from 1822-1826 (working with **Clarkson Stanfield**), and at Covent Garden 1826-1830. When George IV made his 'Northern Excursion' to Edinburgh in 1822, Roberts was employed to paint a *trompe l'oeil* scene for the Peers' Ball at the Assembly Rooms. It consisted of mock curtains drawn back to reveal romantic countryside. (See John Prebble, *The King's Jaunt* (Edinburgh: Birlinn 2000), p.303. In 1825 and 1827 he and Clarkson Stanfield were commissioned by **J.B. Laidlaw** to paint Exhibition hall panoramas of the 'Bombardment of Algiers' and the 'Battle of Navarino. [check this again]' Both panoramas were taken on European tours, 'Algiers' being performed at Rotterdam, Amsterdam, and Cologne. In 1827, 1828, and 1829 provided moving panoramas for the Covent Garden Christmas pantomimes. These included a 'Grand Panoramic Naumachia', with scenes of Gibraltar, the Battle of Navarino, and an allegory representing the genius of England, France and Russia 'hovering over their brave heroes of the ocean'. A report in the *Journal of Literature & Politics*, 17 June 1826, stated that Thomas Hornor had just engaged 'that celebrated painter, Mr Roberts, who has just retired from Drury Lane Theatre', to paint his panorama of London. 1838-1839 undertook sketching tour in Holy Land and Egypt. This resulted in numerous oil paintings, [...] volumes of plates published by Alderman F.G. Moon between 1842 and 1849, a diorama of the Shrine of the Nativity at the Diorama in Regents Park, and a Burford panorama of Cairo. Roberts intended to produce a panorama of the Holy Land, but he abandoned the idea: an autograph letter on the subject was auctioned by Dominic Winter, 22 June 1995. Four views of Jerusalem, 'Painted from sketches taken on the spot by David Roberts Esq. R.A. in 1840', formed part of **Charles Marshall's** panorama show in 1848. An undated theatre bill for Marshall's 'Splendid Dioramas' in the Exchange Rooms, Manchester includes the Jerusalem views, plus 'the deeply interesting panorama of the Ancient City of Petrea in the Wilderness of Idumea, from the sketches of D. Roberts, Esqr. R.A.' His name, as 'Roberts', appears in list of artists in **Charles W. Poole's** descriptive booklets credited with having painted panoramas supposedly held in Poole's stock. Died 25 Nov. 1864.

360-degree panoramas:

Provided **Robert Burford** with drawings made expressly for 'View of the City of Cairo', Panorama, Leicester Square, London, 12 Mar. 1847 – 4 May 1848. 'The various figures were principally taken from the extensive and splendid collection of dresses in possession of that gentleman' (note in descriptive booklet).

Theatre panoramas:

Theatre Royal, Covent Garden, London:

'Grand Panoramic Naumachia', 1827-1828. 'Moving Panorama of the Grand Russian Army's March to Turkey', 1828-1829 (for which a lithographic key survives). 'Diorama of the Polar Expedition' (i.e. Parry's Arctic expedition of 1824-1825), 1829-1830.

Exhibition hall panoramas:

‘Bombardment of Algiers’ with ‘The Burning of the Kent’, painted by David Roberts [and Clarkson Stanfield?], Liverpool, 1825. ‘Panorama of the Battle of Navarino [with] two Interesting Views of the Burning of the Kent East Indiaman’, by Clarkson Stanfield and David Roberts, Hull [n.d.]. ‘The Aeronautikon: Green’s Flight of the Great Nassau Balloon from London to Germany’, Manchester, c.1843; Victoria Rooms, Hull, 1845, painted by George Danson after drawings by David Roberts and **Clarkson Stanfield**. Sketches for Charles [check Charles and not William] Marshall’s ‘Panorama of the Ancient City of Petrea’ attributed to Roberts, Exchange Rooms, Manchester [n.d.]. Sketches in Egypt for **Thomas Grieve**, **William Telbin**, and **John Absolon**’s ‘Route of the Overland Mail to India’, Gallery of Illustration, 14 Regent Street, London, 1850-1852, 1856; Dublin, 1852.

Dioramas:

British Diorama, Royal Bazaar (later renamed Queen’s Bazaar):

(With Clarkson Stanfield) ‘Interior of St George’s Chapel, Windsor’, 1828; ‘The Ruins of Tintern Abbey by Moonlight’, 1828; ‘The Kent East Indiaman Afire’, 1828; ‘Lago Maggiore’, 1828’. (Roberts alone) ‘Interior of the Church of St Sauveur at Caen’, 1829. ‘Temple of Apollinopolis in Egypt’, 1829. ‘Departure of the Israelites out of Egypt’, by **Hippolyte Sébron** after David Roberts, 1832 [or 1833? – check].

Diorama, Regent’s Park, London:

Drawing for **Charles Caius Renoux**’s ‘Shrine of the Nativity at Bethlehem’, 1841.

Niblo’s Garden, Broadway, New York:

‘Departure of the Israelites out of Egypt’, 1835.

[See John Davis, *The Landscape of Belief* (1996) for refs to ‘Departure of the Israelites’ in NYC and incorporate info if not in Avery’s article]

Diorama Building, Philadelphia:

‘Departure of the Israelites out of Egypt’, 1837

Portraits: Oil portrait by Robert Scott Lauder, c.1820 (private collection); pen and ink portrait by Clarkson Stanfield (Royal Academy); oil portrait by Sir Daniel Macnee, 1864 (Royal Academy). A number of photographic portraits are listed in Guiterman and Llewellyn (see below).

Lit.: DVSP; James Ballantine, *The Life of David Roberts* (Edinburgh: [...] 1866); Croft-Murray, p.[...]; Pieter van der Merwe, *The Spectacular Career of Clarkson Stanfield* (Tyne & Wear County Council Museums 1979); Helen Guiterman and Briony Llewellyn, *David Roberts* (Oxford & London: Phaidon Press & Barbican Art Gallery 1987); Ralph Hyde and Pieter van der Merwe, ‘The Queen’s Bazaar’, *Theatrephile*, 2 (1987), no. 8, pp.10-15. Roberts recorded his paintings (including panoramas) in two manuscript volumes: Guildhall Library has a copy of this

Record Book; *ODNB*?

Roberts, Miss Minie

Vocalist. Sang appropriate pieces during performances of at the Royal Bijou Entertainment [Where? When?]

Roberts, Benjamin F.

African-American Boston printer. In 1844 reissued R.B. Lewis's *Light and Truth*, one of the first histories of people of colour by an African-American. Wrote the lecture to accompany **H. 'Box' Brown's** 'Mirror of Slavery' panorama which opened on 19 Apr. 1850 at Washington Hall, Boston. The *Liberator*, 31 May 1850, (wrongly?) attributed the painting of the tableaux to him.

Robins, Joseph

Publisher of popular prints and annuals. Traded from Bride Court, off Fleet Street, London. Publisher of the *Ladies' Pocket Magazine*. Published 'A Bird's Eye View of the River Niagara.' In 1838 published 'The Queen's Visit to the City', a continuous lithographic strip-panorama celebrating Queen Victoria's visit to Guildhall on 9 Nov. 1837. Also, with **C. Tilt**, the following: 'Robins's Panoramic Representation of the Queen's Coronation Procession from the Palace to the Abbey', [c.1838]; 'Robins's Panoramic Representation of the Queen's Coronation Procession in Westminster Abbey', [c.1838]; and 'A Panoramic Excursion from London-Bridge to Ramsgate', by **N. Whittock** [1839]. The publication of the 'Panoramic Excursion' was announced in the *Ladies' Pocket Magazine*, Aug. 1839. It was priced 7s 6d coloured and in a case, and 'extended to twelve feet'.

Robins, Thomas Sewell

Artist. Member of the New Society of Painters in Water Colours [check]. Painted marine subjects on **John Skinner Prout's** 'Voyage to Australia, and a Visit to the Gold Fields', 1852.

Robinson, Charles H.

Glasgow architect. Designed the Cyclorama building, Bath Street/Elmbank Street, Glasgow, 1890.

Robinson, J.

Assistant mechanist at **J.H. Drake's** 'Great Moving Diorama entitled Grand Excursions from London to India...', Town Hall, Portobello [c.1875?].

Robinson, Peter Frederick (1776-1858)

Architect, prolific producer of architectural pattern books. Designer of country mansions and picturesque cottages. Early Vice-President of the Institute of Architects. Designed the Egyptian Hall, Piccadilly for **William Bullock**, and the Swiss Cottage at the Colosseum, Regent's Park for **Thomas Hornor**.

Lit.: Colvin, pp.826-829; *ODNB*?

Rochelle, Gover & Smith

Builders. With **Waring & Rowden** constructed the panorama rotunda in Rourke Street and Little Collins Street, Melbourne (18...).

Rochling, Carl (or Roechling, Karl) (1855-1920)

Panorama painter. Born Saarbruecken, Germany. Studied for five years at the Academy of Arts in Karlsruhe, and afterwards at the Berlin Academy as a pupil of **A. von Werner**. Assisted Werner painting the Prussian troops on the Panorama of the Battle of Sedan. Painted the Federal troops on the 'Panorama of the Battle of Missionary Ridge and Look-Out Mountain' under the direction of **Eugen Bracht** which was painted in Berlin and exhibited in Chestnut Street, Philadelphia, PA 1886. This, or a copy of it which Bracht also painted, would be exhibited at the World's Columbian Exhibition, 1893. Died Charlottenburg.

Rock, Brothers & Payne

Wholesale fancy stationers; prolific publishers of steel-engraved pictorial letter-paper and pictorial notepaper; also of comic prints and playing cards. Firm founded by W.F. Rock ((1802-1890). Some of their topographical prints for writing paper were re-cycled as panoramas consisting of long strips of about ten views. Examples are Dawlish, Lichfield, Malvern, Torquay, and Weston-super-Mare. Also published comic strip-panoramas: 'What I Saw at the World's Fair, or Notes of the Great Exhibition', [c.1851]; 'Mrs Caudle in Crinoline', 1858; 'Cupid and Crinoline', 1858; 'Nothing to Wear', 1858; 'Marriage a la Mode', 1859; '£300 a Year, or Single and Married Life', 1859, all of these being steel etchings by **T. Onwhyn**. Also at least one fairy tale: 'Little Red Riding Hood' [n.d.].

Lit.: Ralph Hyde, 'A Year for Celebrating W.F. Rock', *Print Quarterly* Dec. 2002, 341-352.

Rodwell & Martin

Publishers. Published in 1822 **Robert Havell Junior**'s continuous strip aquatint of the north bank of the Thames from Vauxhall Bridge to Wapping. In the same year was joint publisher with **Francis Cameron** of Lady **Mary Elton**'s

panorama, 'View from the Top of Blackford Hill.'

Rogers, Arthur Clarence (1865-1941)

Panorama painter. Born 26 July 1865. Son of **Thomas Rogers**. Married Annie Elizabeth [...]; later Martha [...]. Principal Scenic Artist to the **Pooles**. Employed by them in this and various other capacities in a chapel in Chelsea which acted as their studio. Retired in 1940, after a period of 50 years. Probably the Rogers who, with **[J.J. Markwell?] Davis** painted **Charles W. Poole's** tableau of Belfast. With **Ernest C. Rogers** produced the tableaux for Charles W. Poole's mechanical spectacle, 'Trafalgar', which, according to publicity, took ten months to complete. Designs for the 'Trafalgar' series (with others) were deposited by **John Kenneth Stafford 'Jim' Poole** in the National Maritime Museum; the design for the death of Nelson scene (with others) is in the collection of Arthur C. Rogers' grandson, Brian Rogers. Assembled the C.W. Poole Myriorama for the final performance in Edinburgh, 1928.

Rogers, Charles

Artist. Associated with **Samuel B. Stockwell**, but then commissioned by **Henry Lewis** in the summer of 1848 to make sketches of the Mississippi below St Louis for his Mississippi panorama. The Missouri Historical Society holds many of Rogers' original drawings.

Rogers, Edgar

Panorama artist and manager. Son of **Arthur Clarence Rogers**? – check. Name appears in list of artists in **Charles W. Poole's** descriptive booklets credited with having painted panoramas supposedly held in Poole's stock [recheck]. [According to a note made when Mr Rogers phoned me, Edgar Rogers was Joint Managing Director with **John Kenneth Stafford ('Jim') Poole** when **John Reginald ('Jack') Poole** died in 1950 - but check this was Edgar and not Ernest Charles].

Rogers, Ernest Charles (1891-1975)

Panorama artist and manager. Son of **Arthur Clarence Rogers**, and distantly related to the **Pooles**. (**Henry ('Harry') Poole** was the uncle of his mother). Born in Malmesbury. Took up employment with the Pooles in 1907, first as a musician and clerk, eventually rising to the position of Joint Managing Director with **Charles William Poole**. With Arthur Clarence Rogers produced the tableaux for Charles W. Poole's mechanical spectacle, 'Trafalgar', which, according to publicity, took ten months to complete. The designs for the 'Trafalgar' series were deposited by **John Kenneth Stafford ('Jim') Poole** at the National Maritime Museum. In 1973 he was still associated with Poole enterprises, working for Poole's Coliseum Ltd, Cheltenham.

Rogers, Thomas

Artist. Father of **Arthur Clarence Rogers**. Married Lavinia [...]. [Mentioned by Mr Rogers in tel. call. Find out more!] According to Southern painted an exterior of York Minster in 1876. Said to have worked both for the Hamiltons and the Poole's.

Rohrbeck, Franz (1852-1919)

Figure, mural, and panorama artist. Born in Torgau, Prussia [or is it Saxony?]. With F.W. Heine, A. Lohr, and H. von Michalowski set sail from Bremen on 29 April 1885 for America. In Milwaukee worked as a figure painter for the American Panorama Company. Painted figures, particularly of the Confederates, on 'Battle of Chattanooga' panorama, 1886. Member of crew which painted 'Jerusalem on the Day of the Crucifixion' panorama, exhibited in Buffalo, N.Y., 1888. After panorama period went on to paint frescoes and murals for churches and residences throughout the Mid-West. Died in Milwaukee.

Lit.: Peter C. Merrill, *German American Artists in Early Milwaukee: A Biographical Dictionary*.

Port.: Photograph of him painting a figure for a panorama of Jerusalem in c.1887 in Wisconsin Historical Society [check]. Also features in a group photograph with other German Milwaukee panorama artists, 1886, in the collection of Wisconsin Historical Society. The 'Battle of Chattanooga' forms the backdrop.

Roman, Max

Panorama painter. Born in Freiburg. Pupil of Hans Gude. Member of crew assisting **E. Bracht** painting 'The Panorama of the Battle of Missionary Ridge and Look-Out Mountain', contributing the air and the Chattanooga plains. The panorama was exhibited in Philadelphia in 1886. Later it, or a copy of it would be exhibited, in the World's Columbian Exhibition, 1893.

Romer, J.B.

'Guide' (i.e. cicerone) at **Bennett Brothers'** 'Grand New Diorama....the Stately March of H.R.H. the Prince of Wales...through the...Indian Empire.', Assembly Rooms facing Clapham Road Station, London, 1886.

Root, John W.

Architect of Burnham & Root, Chicago [?]. Designed rotunda for the Battle of Gettysburg panorama in Pittsburg, PA., 188[?]. A list of his buildings, public and private, many of them in Chicago, appeared in the *Inland Architect & News Record*, Jan. 1891.

Rose, Victor

Panorama proprietor.

Exhibition hall panoramass:

‘Diorama of the Career and Capture of Ned Kelly’, Academy of Music, Adelaide, 1880.

Rosen, Jan (16 Oct. 1854 Warsaw – 1936 Warsaw)

Military painter. Lived in Munich 1883-1894. Assisted **F.A. Roubaud** in painting ‘The Storming of Akhulgo [Achulgho]’, 1890.

Rosencrantz, Mr

Tambourine player. Performed in **W.H. Edwards**’ ‘Two Hours in the New World’, Queen’s Assembly Rooms, St Helier, 1865.

Rosse, Roselle, Walter [something odd here –check]

Guide (i.e. cicerone) and ‘inimitable ventriloquist’ for **Hamilton**’s New Excursions [n.d.].

Ross, Sir John (1777-1856)

Arctic navigator, and (eventually) rear-admiral; amateur artist. Born 24 June 1777. As an amateur artist supplied drawings for several Arctic panoramas and superintended their execution. Accompanied the expedition to discover the North West Passage in 1818, and then contributed drawings for **Messrs Marshall**’s moving panorama of the Frozen Regions. This was exhibited at the Rotunda, George’s Square, Glasgow 1822. (Messrs Marshall’s ‘Polar Regions’, performed at Ducrow’s Amphitheatre, Crown Street, Aberdeen, 1833, to which Ross credited on handbill, presumably the same panorama). Following his expedition to [...] in [...] Ross lent his own drawings for the painting of two dioramas - ‘The Interview with the Natives in Felix Harbour’ and ‘A View of the Fury Beach’ - by **E. Lambert** and assistants, which were exhibited at the British Diorama, Queen’s Bazaar, Oxford Street, London in 1834. A handbill for the show states that, while being painted, the two views were repeatedly visited by Capt. Ross and the officers who accompanied him on the expedition, ‘so that every particular of *character* and *costume* of the Natives, and the singular appearance of that *inhospitable climate*’ would be faithfully attended to. **J.B. Laidlaw** claimed his panorama of Sir John Ross’s voyages was ‘Painted from Drawings made by the Gallant Cpt.’, and that it had ‘frequently been visited by both Sir John and Capt. James Ross, who expressed their decided approval of it.’ However, in a surviving watercolour drawing in a private collection, which is signed J.B. Laidlaw, the

figure of Captain Ross has been copied from **H.C. Selous**'s portrait of him on **Robert Burford**'s 'View of the Continent of Boothia' panorama, and the Inuk, Hibluna, from Ross's narrative. A 'Grand Scenic Representation of Captain Ross's Expedition to the North Pole' was exhibited at Vauxhall Gardens in 1834. Based on drawings 'taken on the spot by Captain Ross', it was constructed at Vauxhall Gardens 'under the immediate superintendence of Captain Ross himself.' A 'Panorama of Twelve Views of Capt. Ross's Perils, Adventures, and Discoveries for Upwards of Four Years in Boothia' was exhibited in the Dilettanti Rooms, 51 Buchanan Street, Glasgow 1835. Drawings made by him used, with permission from Cawthorn, Printer and Bookseller to the Admiralty, in painting 'The Search for Sir John Franklin. Hamilton's Grand Moving Panorama of the Arctic Regions', Royal Subscription Rooms, Exeter, 1850. Ross died London 30 Aug. 1856.

[Add work for Burford – 'View of the Continent of Boothia', Panorama, Leicester Square, London, c.24 Jan. 1834 – June 1834]

Portraits: Appears on satirical print, 'Muchausen at the Pole' as Capt. Muchausen' in *Munchausen at the Pole*, by the renowned Capt. Munchausen, G.C.B.A (London: J. Johnston 1819)

Lit.: Potter; *ODNB*?

Ross, Joshua

Artist. Painted the landscape and figures on a moving picture of the city and bay of Gibraltar on **C. Pinchbeck**'s Temple of Arts [c...]. The sea and the shipping were painted by **P. Monamy**.

Ross, T.

Publisher. Functioned from 6 Castle Street, Hastings. Published in c.1837 in four sheets a lithographic continuous strip panorama of Hastings and St Leonard's. Its fourth sheet seems to show William Cubitt's scheme for a new harbour.

Roundy, S.B.

Agent. Acted for '**Professor**' **Brooks**'s 'Panorama of Illustrated Aerial Views', Brooklyn, 1860.

Rouse, James

Artist, engraver, and publisher. Address Fulham, London. Drew, engraved, and published 'Rouse's Hypermyriorama of Sussex', a myriorama consisting of 18 interchangeable hand-coloured aquatinted views, 1824.

Rowbotham, Thomas Leeson (1783-1853)

Artist. Probably of Irish origin. Settled in Bristol in c.1825. Became drawing master at the Royal Naval School, New Cross. Drew a 360-degree panoramic view from the Clifton Observatory, Bristol, c.1830, in pen, ink and grey wash, using telescopes installed by the artist William West, or a smaller camera obscura than the present one. It is in the collection of Bristol Museum & Art Gallery.

Rowe, George (1796-1864)

Artist and lithographer. Born Exeter. Prolific printmaker, responsible for large numbers of topographical views of Sussex, Devon, and Cheltenham area. Spent 1852-1859 in the gold-fields of Victoria, Australia. Responsible for the lithographic panorama, 'Melbourne from the Observatory.' It introduced, as if completed, the new Houses of Parliament, the Public Library, and the Wesleyan Church (*Melbourne Argus*, 12 July 1858). Produced seven panoramic watercolour drawings of Victoria and Tasmania. These were exhibited at the International Exhibition, South Kensington, London, in 1862 and won him a prize medal. Died Exeter 2 Sept. 1864.

Lit.: Steven Blake, *George Rowe, Artist and Lithographer* (Cheltenham Art Gallery and Museums 1982)

Portraits: Watercolour (self-?) portrait, c.1845, reproduced in Blake; watercolour self-portrait, 1855, reproduced in Blake.

Roynson

Panorama proprietor. *Era*, 18 Oct. 1899, records that Roynson's Diorama and Concert Party had opened at the Temperance Hall, Grimsby, to a large audience.

Rozell, Miss

Vocalist. Performed at a J.H. Hamilton [H.H. Hamilton intended?] Excursion at Oddfellows Hall, St Helier, Jersey, 1889.

Rozelle, Mr

Ventriloquist. Performed at a J.H. Hamilton [H.H. Hamilton intended?] Excursion at Oddfellows Hall, St Helier, Jersey, 1889.

Rozwadowski, Zygmunt (1870-1950)

Polish painter of battle scenes and panorama artist. Assisted **W. Kossak** and **J. Styka**, painting figures on the 'Battle of Raclawice Panorama', 1894, and supervised the renovation of that panorama in 1928. Also assisted J. Styka in painting the 'Panorama of Golgotha', 1897; the 'Transylvanian Panorama', 1897 (charge on the enemy's artillery detail); and the 'Panorama of the Martyrdom of Christians in Nero's Circus', 1899. Assisted W. Kossak in painting 'The Battle of the Pyramids' panorama, 1901. With **S. Janowski**, painted the diorama of Lwów, 1929.

Rubina, Elsa

Entertainer. Described as the 'amazing equipoist on a silver wire' in programme for **Harry H. Hamilton's** Excursions: Peace and War [n.d.].

Ruby, Miss Rose

Vocalist and dancer. Performed in **Charles W. Poole's** Myriorama, Music Hall, Barnstaple, 1899; Theatre Royal, Torquay, 1899.

Ruger, Albert (1828-1899)

Publisher. Between 1866 and 1891 produced at least 254 lithographic views of North American cities, including, with **J.J. Stoner**, a 'Panoramic View of Waitsburg, W.T. Walla-Walla County', 1884 (Reps 4198).

Lit.: Reps, pp.201-204.

Runge, [John?]

Panorama artist. One of the artists responsible for the painting of '**Townsend and Orr's** Hudson River Panorama', 1849.

Russell, Benjamin (1804-1885)

Amateur artist, panorama proprietor. Native of New Bedford, MA. Worked in various clerical positions before signing on for the whaler, *Kutusoff*, in 1841. Traversed the earth's circumference for three years, making sketches throughout the voyage. Hired **Caleb P. Purrington** to enlarge his sketches and paint the panorama. The panorama survives at the New Bedford Whaling Museum.

(With Caleb P. Purrington) 'Whaling Voyage Round the World', New Bedford, 1848; Amory Hall, Boston, MA., 1849; Buffalo; Cleveland [...]; Cincinnati [...]; Pittsburgh [...]; Louisville [...]; St Louis [...]; Baltimore [...]; New York, 1851.

Lit.: Philip F. Purrington, 'Around the World in Eighty Rods: New Bedford's Whaling Panorama', *Antiques*, 80 (1961), pp.114-145; Robert L. Carothers and John L. Marsh, 'The Whale and the Panorama', *Nineteenth-Century Fiction*, 26 (1971), pp.320-328; Elton W. Hall, 'Panoramic Views of Whaling by Benjamin Russell', in *Art & Commerce: American Prints of the Nineteenth Century* (Charlottesville, Va: U.P. of Virginia [1978]), pp.25-49; Kevin J. Avery, 'Whaling Voyage Round the World: Russell and Purrington's Moving Panorama and Herman Melville's "Mighty Book"', *American Art Journal*, 22 (1990), pp.[...] [re-read!]; Avery, pp.152-157

Russell, Henry (1812-1900)

Prolific song writer, entertainer, and panorama performer. Moved to London as small child. Became chorus master at the King's Theatre. Moved to Canada and from 1836 had great success as composer of descriptive ballads. His songs included 'Woodman Spare that Tree' and 'A Life on the Ocean Wave'. Returned to London and toured the UK, his single-performer concerts exciting astonishment. His 'Far West; or, The Emigrant's Progress from the Old World to the New' is said to have had a significant influence on emigration to America.

'[Henry Russell] will give his Farewell of the present entertainment entitled Progress of an Emigrant from Liverpool to the undulating prairies of the Far West of Illinois, and a series of Panoramic Sketches entitled Negro Life! In Freedom and in Slavery', Royal Princess's Theatre, London [n.d.]; Cheltenham, 1854. Performed his 'Far West, or Life in America' entertainment at Broadmead Rooms, Bristol, 1855. The second part of the show featured Negro life and slavery. 'Mr Russell will accompany himself on one of Collard & Collard's magnificent bi-chord piano-fortes' (handbill). His songs, 'Long Parted Have We Been', 'To the West, to the West!', 'Far, Far, upon the Sea!', 'Land! Land! Land!' and 'To the West! To the West! To the Land of the Free!' which he composed for his entertainment, 'The Emigrant's Progress' (presumably same panorama as 'Far West, or Life in America') and 'The Slave Chase' for 'Negro Life' were published as illustrated music sheets.

He died in Maida Vale, London 7 Dec. 1900.

Portraits: Engraved portraits appear on the music sheets mentioned above.

Lit.: *ODNB*

Russell, Wilkins & Sons Ltd.

Directed **James Pain**'s 'Bombardment of Port Arthur' spectacular at Melbourne Exhibition Oval, 1904-1905.

Ryan, T.E. (1847-1920)

Theatre scene-painter. An artist named 'T. Ryan' painted tableaux for **Harry H. Hamilton**'s Panstereorama of Passing Events, including [...]. (Same man?)

Lit.: DVSP

Ryan, William Redmond

Author and illustrator. Born in England. His drawings in *Personal Advntures in Upper and Lower California* (1850), made during military service in California in late 1840s, used as a source for 'Colonel Frémont's Overland Route...'

S

Saar, *Monsieur* Donat

[...] Arranged Egyptian, Arabian, Turkish, Greek, and other Oriental music for performances of 'Gliddon's Grand Moving Transparent Panorama of the Nile' when at the Museum Rooms, Chinese Buildings, 539 Broadway, New York, in Dec. 1849.

Saccheuse

Eskimo artist. Accompanied the expedition to discover the North West Passage in 1818, and subsequently contributed drawings for **Messrs Marshall**'s moving panorama of the Frozen Regions, exhibited at the Rotunda, George's Square, Glasgow, 1822.

Sacchetti, Antonio

Artist. Responsible for an Arctic Panorama, Prague, 1820 [Info. supplied by RAP Mar. 2005 – ask him for more!] An advertisement in the *Scotsman*, 5 Feb. 1853, claimed that ‘**Ormonde**’s Grand New Panorama of Sir John Franklin’s Expedition to the North Pole’, had been painted by ‘the great Sachetti, Artist to the Emperor of Russia’. It was ‘universally proclaimed to be the Masterpiece of that Eminent Artist.’

St Clair, [...] [same as ‘St Clair’ below?]

Panorama proprietor.

Exhibition hall panoramas:

‘Grand Panorama Illustrating the Wonders of Heaven and Earth’, and ‘The March through Georgia’, Sydney, 1869.

St Clair (‘Monsieur St Clair’ [Same in ‘Sinclair’?])

Panorama proprietor.

Exhibition hall panoramas:

‘New Grand Moving Dioramic Panorama, Victory over the Turks by the Greeks...together with the Storming of Seringapatam’, Bristol, 1825; Norwich, 1827; ‘Large New Building’, Top of Queen Street, Hull [n.d.] [check not Barker & Co.]. [Is this William Sinclair’s panorama of the Battle of Navarino, which included tableaux of the Greek War, which opened in Niblo’s Garden, New York in the autumn of 1830 – see Huhtamo’s ‘Penetrating the Peristrepheic’ article]

St John, Florence

Vocalist. According to a newspaper account, ‘began her career as a child vocalist at a small diorama, which was exhibited by a gentleman in the neighbourhood of Plymouth where she lived...’ Rendle, p.142, also states that she began her career with a travelling panorama before graduating to the West End.

Sala, George Augustus [Henry Fairfield] (1828-1895)

Journalist, travel writer, novelist, essayist, illustrator, etcher, lithographer, scene-painter, and dramatist. Sometimes signed his works, ‘GAS’ with a gas lamp through the ‘A’. Born 24 Nov. 1828 in London. In 1846 became principal assistant to the scene painter, **William Roxby Beverly**, at the Princess’s Theatre and later at the Lyceum. Contributed to *Punch*. In 1848 commissioned by **Albert Smith** to illustrate his comic volume, *The Man in the Moon*. Drew, using the name ‘Anti-Guy’, a folded panoramic lithograph, ‘No Popery’, based on the so-called papal aggression of 1850, published by **Ackermann & Co.**; ‘The Great

Exhibition Wot is to Be: Probable Results of the Industry of All Nations', published by the 'Committee for the Society for Keeping Things in their Places', Ackermann & Co., 1850. Drew and etched the strip-panorama, 'All the World's a Cheese!', published by 'Cheshire, Chedder & Co., Rind Court, Stilton St., Neufchatel Squ. Gloucester', 1851; 'The House that Paxton Built', 1851; 'The Great Glass House Opened or the Exhibition Wot Is!!', published by the 'Compy of Painters & Glaziers', 1851. With **H.G. Alken** drew the strip-panorama, 'Funeral Procession of Arthur, Duke of Wellington', published by Ackermann & Co., 1853. Sala's role was to draw the figures and carriages. From Sept. 1851 a regular contributor to Dickens' *Household Words*. Unhealthy interest in flagellation. Imprisoned for debt. Visited Australia in 1885. Died 9 Dec. 1896 in Brighton.

In Life and Adventures Sala says, 'No Popery' had an immense sale, but I do not think that I made more than twenty pounds by it'; for 'The Great Exhibition Wot is to Be' he records receiving 'the sumptuous remuneration of one hundred pounds.'

Lit.: *The Life and Adventures of George Augustus Sala, written by himself*, 2 vols. (London: [...] 1895); *ODNB*; Peter Edwards, 'George Augustus Sala and his Panorama, The Great Exhibition Wot is to Be', *Fryer Folios* [...], pp.13-15.

Ports.: [see portrait in *Life and Adventures*... A list of likenesses is provided in *ODNB* article].

Saleto[s?] [Seletos? –double check]

Gymnasts. 'The Marvellous Seletos, Continental gymnasts in their unique entertainment', featured in '**Joseph Poole**'s New Myriorama – Great Britain, South Africa, and the Boer War', Town Hall, Oxford, 1900.

Sallis, William

Publishers. Functioned from 5 Cross Key Square, Little Britain, London. Produced a board game, 'The New Dioramic Game of the Overland Route to India' [n.d.].

Lit.: F.R.B. Whitehouse, *Table Games of Georgian and Victorian Days* (Royston: Priory Press Ltd.1971); Linda Hannas, *The English Jigsaw Puzzle* (London: Wayland 1972)

Salt, Henry

British Consul-General in Egypt and artist. Pupil of Farington. 1802-1804 travelled extensively in India with Lord Valentia. Farington records: 'Barker has given Salt 100 guineas for the use of a Panorama set of drawings of the Pyramids

in Egypt' (Farington Diary, 25 Jan. 1808). The drawings, which had been 'taken on the spot for Lord Valentia' were used by **Henry Aston Barker** for his 'View of Grand Cairo', 1809. Contributed to *Twenty-Four Views in St Helena, India, Ceylon, the Red Sea, Abyssinia, and Egypt* (London: William Miller 1809).

360-degree panoramas:

Henry Aston Barker's 'View of Grand Cairo', Panorama, Leicester Square, London, c.7 Apr. 1809-26 May 1810.

Saluist, Mr

Head machinist for **Hamilton & Overend's** Thanksgiving Day panorama, 1872.

Sames, Jacob

Musician. With **Thomas Frodsham** performed on the 'accordion and flutina' at **Henry Box Brown's** 'Celebrated American Moving Tableaux, or Panorama of African and American Slavery', New Market Hall, Stoke, 1854, prior to its return to America.

Sampson,

Proprietor of a Mechanical and Picturesque Theatre of Arts (i.e. a version of the Eidophusikon) Linwood Gallery, Leicester Square, London, 1833.

Sams, William

Publisher, stationer, and bookseller. In 1819-1820 appears in London directories at 62 Pall Mall, and from 1821 onwards at 1 St. James's Street. Described himself as 'Bookseller to His Royal Highness the Duke of York opposite the Palace, St James's Street, London' and later as 'Book and Printseller to the Queen By Appointment.' His extensive premises, at 1 St James's Street, on the east corner with Pall Mall, also served as a subscription library. They feature on 'Fashion and Folly' (see below) - could the man standing in the doorway at this address be Sams? - on 'Spooner's Accurate Panoramic View of the State Procession of Queen Victoria on the Day of her Coronation' with crowds in the windows and on the balcony; and also on John Tallis's *London Street Views* (see part 14 in LTS Publication 160). In 1822 he published a number of continuous strip-panoramas that pulled out of varnished treen cases: 'Roman Triumph Pompey' (aquatint); 'Fashion and Folly, or The Buck's Pilgrimage' (etching); The Coronation Procession of George IV (aquatint); and in 1822-1823: 'The Mirror of Fashion' by **R. Dighton** (etching); and 'A Trip to Town' (etching). This last, a caricature, mockingly recounts the adventures of Mister O'Squat and Widow Shanks. 'Fashion and Folly' was also issued as a book.

Sandeman, R.

Architect and artist. Made the drawings for **George C. Leighton's** 'Grand Architectural Panorama of London, Regent Street to Westminster Abbey', a long wood-engraved strip-view, folding into covers, published in 1849.

Sanders, George *see* **Saunders, George,**

Sanders, Yankee

Agent to **Mr Birch** when Birch took his 'Holiday Trip or Tour of Europe' entertainment to San José, California in Oct. 1866.

Sargent, G.F. (fl.1840-1860)

Illustrator. Regular contributor of images to the *Pictorial Times* and other illustrated papers. Drew the lithograph 'Grand Panorama of Canterbury', 1847. Responsible for drawing the long view of the Thames that appeared as a wood engraving in the *Pictorial Times*, 15 Jan. 1845, as a gift to subscribers. It was reissued, in 1845, 1847, 1849, and 1851, joined and in covers, as 'The Grand Panorama of London from the Thames', and also on a wooden roller.

Sattler, Hubert (1817-1904)

Austrian cosmorama artist. Son of the panorama artist, Johann Michael Sattler. Born 27 Jan. 1817 in Vienna. Attended the Vienna Academy of Designing Arts as the pupil of Johann Jakob Schindler. Accompanied his father when touring his Salzburg panorama, painting cosmoramas, which were exhibited at his father's panorama and in venues elsewhere. 1842 travelled to Italy, Greece, Turkey, Syria, Egypt, and Libya, and in 1844 to Nubia, Arabia, and Sinai. Displayed the resulting cosmoramas in a temporary 'art hut' in Dresden, Leipzig, and Berlin. 1848 awarded the title of professor in Hanover, and 1850 travelled to North and Central America, remaining there for three years, painting new cosmoramas. A Hubert Sattler oil painting, 'An Arctic Landscape at Sunset with Polar Bears on a Rocky Shore', was auctioned at Christie's, 17 Sept. 1998. Cosmoramas which he had brought from Europe were exhibited in Gray's Building, Boston, and in an iron hut on Broadway at 13th Street. 1870 presented his father's panorama and the cosmoramas to the city of Salzburg. To house them the city erected a permanent rotunda. An engraved cross-section of the building indicates that the cosmoramas were displayed in a circular corridor below the panorama., and that, unlike the Cosmorama Room in Regent Street, London, visitors sat on chairs to view them. Awarded the freedom of the city of Salzburg 1897 on the occasion of his 80th birthday. Died 3 Apr. 1904 in Vienna, and buried in Salzburg Municipal Cemetery. Hubert Sattler's finest cosmoramas include 'Storm in the North Sea', 'Eruption of Vesuvius', 'The Escorial', 'View of Moscow', 'Memnon, Egypt', 'View of New York City', 'West Point on the Hudson', 'St Katherine's

Monastery, Mount Sinai', and 'Orizaba, Mexico.'

Portrait: Group oil portrait of Sattler family, including Hubert, in their boat (private collection). Reproduced in *Panoramania!* p.130.

Lit.: Beate Stopfer, 'Hubert Sattler (1817-1904) Materialien zur Monographie eines Reisemalers', *Salzburger Museum Carolino-Augustium Jahresschrift* [check], 22 (1976), pp.103-49. Includes a checklist of 618 paintings, including over 100 cosmoramas, held at the Salzburg Museum.

Saunders, [...]

Described as being a 'London artist.'

Contributed work(s) to 'Grand Pictorial Concert and Dioramic Illustrations', Cheltenham 1848.

Saunders, George [Oettermann refers to him as 'John'; name sometimes spelt 'Sanders']

Scottish portraitist, marine artist, and panorama artist. Trained in Edinburgh as a coach painter, and started out as a painter of marine subjects and miniatures. Described in 1803 advertisement as a young man; after visiting the exhibition of 'Shipping in Leith Roads' in Glasgow Joseph Farington wrote: 'Many vessels were introduced and the whole I think had as good an effect as those of Barker in Leicester fields, London... I was told that it was executed at Edinburgh by a Young Man of the name of Saunders, a native of the Fife, who is abt. 28 years old. – He was a coach-painter, but now paints Portraits and Miniatures in Edinburgh. If I were to judge of the success attending the exhibiting it at Glasgow I should suppose it very moderate. Only two persons were there and I was told by others who had been that they found the place empty..' In 1803 in an advertisement for 'Shipping in Leith Roads' (clipping in JJ Collection) Saunders announced, 'A Half Share or the Whole of the Painting to be Sold.'

180-degree [?] panorama

'Shipping in Leith Roads - View of Edinburgh', Edinburgh 1801, 'in the new erected Building, near the Turnpike-Gate, Stonehouse Lane'; Glasgow, 1801; Plymouth 1802; Wigley's Great Room, Spring Gardens, London, 1803-1804; wooden building at the north end of the Mound, Edinburgh, 1814.

Lit.: Farington, *Diary*, vol. 5 (Yale University Press 1979), p.1679; *Journal London und Paris*, 12 (1808), pp.5-6; Oettermann, pp.124-125

Saunders, Will

Entertainer. Described in *Era* advertisement, 18 Oct. 1899, as 'the loose-legged

Funiosiy' when performing at Hamilton's Excursions, St George's Hall, Bradford, 1899.

Saunier, O.

Panorama artist. Graduate of the École des Beaux Arts, Paris [check].

360-degree panoramas:

(With **Leopold Franz Kowalsky**, **Louis Picard**, and others) 'The Battle of Bunker Hill', 401 Tremont Street, Boston, MA., 1888.

Savage, Edward (1761-1817)

Panorama proprietor. Exhibited what seems to have been **W. Winstanley's** 'Panorama of London', a copy of Robert Barker's, in Philadelphia, 1796. After **Gardiner Baker's** death in 1798 bought the exhibits in his Tammany (Natural History) Museum. In due course Savage sold them to **John Scudder** who established the American Museum. The American Museum would be acquired by **P.T. Barnum**.

Schade, Robert

Panorama artist. In 1885 engaged by **A. Lohr** and **F.W. Heine** in Milwaukee. 1885.

Schall, Monsieur

Cosmorama artist. Responsible for 'City of Edinburgh, Exhibiting the Effects of a Conflagration' [i.e. with dioramic effects], exhibited at the Cosmorama Room, Regent Street, London, 1828.

Scharf, George [Johann], Senior (1788-1860)

Topographical and scientific artist, miniaturist, lithographer. Born Mainburg, Bavaria, 23 Apr. 1788. Trained at the Royal Academy of Bavaria. Joined the British army at Calmpthout, and saw action at the Battle of Waterloo. In Jan. 1817 arrived in London initially establishing himself as a portrait painter. Befriended by the lithographic printer, **Charles Hullmandel**, who gave him one of his first commissions, a view of the Coronation procession of George IV in 1821. Took to drawing views of London street life, and undertaking lithographic illustrations for learned societies such as the Royal College of Surgeons, the Zoological Society, and the Geological Society. His 'Papyrus taken from a Mummy at Thebes, 1818' was lithographically printed by C. Hullmandel, and marketed as a paper panorama in a cylindrical treen case. With **Walter Henry Bracebridge** drew a 'Panorama of Rome taken from the Palatiner Mount', published by **J. Dickinson**, c.1830. Following the burning of the Houses of Parliament on 16 Oct. 1834, Scharf drew

a 360-degree view of the ruins, exhibiting it at the New Water Colour Society's annual exhibition in 1835. He resolved to make a print of it on two sheets, and issued a prospectus. It attracted meagre support and the project was abandoned. In 1845 he returned to Bavaria on an extended visit, and drew a panorama of Ratisbon from the tower of the Golden Cross Inn and another of the town from the other side of the Danube. Died London 11 Nov. 1860.

Lit.: Peter Jackson, *George Scharf's London* (London: John Murray 1987)

Schilling, J.L.

New York publisher [?]. Published [?] in 1946 a 24-panel 'Circus Panorama', illustrated by **Bill Bailey**.

Schinotti

Cosmorama artist. Painted 'View of Edinburgh', 'Interior of Henry VII Chapel', and 'The Giant Causeway' for Physiorama, Queen's Bazaar, Oxford Street, London, c.1834.

Schneider, Bernhard (or Bernard, or Bernhardt) (1843-1907)

Landscape, historical, and panorama artist, photographer. Born in Lueneburg, Germany, 15 Feb. 1843. Protégé of the landscape artist, Oswald Achenbach. Studied in Munich until 1878 and then in Dresden. In 1885 he joined other German artists in Milwaukee, working as a landscape artist for the American Panorama Company on eight panoramas. **A. Lohr** took Schneider with him to Chattanooga to study and paint prominent points on the landscape for 'The Battle of Chattanooga' panorama, 1886. Member of crew which painted 'Jerusalem on the Day of the Crucifixion' panorama, exhibited in Buffalo, N.Y., 1888. Also worked on 'Logan's Great Battle' and 'The Battle of Atlanta.' (He had travelled to Atlanta to examine the terrain). In 1893 (or 1898) moved to Cedarburg, just to the north of Milwaukee, living in home of Carl and Emma Bauer. Painted tranquil pastoral and Milwaukee River scenes. He died there 17 July 1907. In 1942 there was a retrospective exhibition of his work in Milwaukee, and in 2014 another exhibition, 'From Lens to Brush', in Cedarburg Art Museum.

Lit.: Hannah Heidi Levy, *Famous Wisconsin Artists and Architects*; Peter C. Merrill, *German American Artists in Early Milwaukee: A Biographical Dictionary*.

Mss: Entries in Heine diaries.

Port.: Features in a group photograph with other German Milwaukee panorama artists, 1886, in the collection of Wisconsin Historical Society. The 'Battle of Chattanooga' forms the backdrop.

You Tube video of Michael Kutzer's impersonation of Bernard Schneider, 2014.

Schonberg & Leicester

[Successors to Harker, Schonberg and Kirby? - check] Provided a new set for 'Pain's Last Days of Pompeii' for Alexandra Palace performance in 1898.

Schönchen, Leopold (1855 – 1935)

German marine artist and panorama painter. Born Augsburg 1 Feb. 1855. Member of the crew of artists who assisted **Josef Bühlmann** and **Alexander Wagner** paint 'Ancient Rome 312 AD with the Triumphal Entry of Constantine.' Assisted **O. Faber du Faur** with 'Wörth' panorama, 1882; **Louis Braun** with 'The German Colonies in Africa' panorama, 1885; **B. Piglhein** with 'Jerusalem and the Crucifixion', **Wojciech Kossak** with 'Battle of Beresina', 1896; and **Jan Styka** with 'Panorama of the Martyrdom of Christians in Nero's Circus', 1899; Painted landscape on **Ernest Philipp Fleischer's** 'Battle of Bannockburn', and 'Battle of Waterloo' panoramas, and assisted Fleischer with his 'Panorama of Naples.' Died 19 Jan 1935 Munich.

Schröeter, Wilhelm

Landscape painter and panorama artist. Lived in Dusseldorf before moving to Milwaukee where he was engaged in the 1880s by the American Panorama Co. as a landscape painter. Involved in painting landscape on 'the Battle of Chattanooga' panorama, 1886. In 1888 returned to Germany, with many of the landscape paintings he had executed in Wisconsin, and settled in Karlsruhe. Became relatively successful; nicknamed 'Winter Schröeter' because of his fondness for winter scenes.

Lit.: [...]. [West Bend Museum of Art have a file on him]

Port.: Features in a group photograph with other German Milwaukee panorama artists, 1886, in the collection of Wisconsin Historical Society. The 'Battle of Chattanooga' forms the backdrop.

Schulz, [...] [same as Schutz? – check]

Described as a Parisian artist. Assisted **Eugène Burnand**, **Auguste Baud-Bovy** and **Francis Furet** in painting 'Panorama of the Swiss Alps' (1892).

Schutz, Adrien

Panorama artist.

360-degree panoramas:

Assisted **Paul Philippoteaux** in painting 'Niagara' panorama, Niagara Hall, York Street, London, 1888-1890; Wabash Ave./Hubbard Ct., Chicago, 1891.

Schutz, Johannes

Panorama artist. In the 1880s worked for the American Panorama Co. as a figure artist. Later moved to Chicago.

Port.: Features in a group photograph with other German Milwaukee panorama artists, 1886, in the collection of Wisconsin Historical Society. The 'Battle of Chattanooga' forms the backdrop.

Sconce, W.

Panorama painter. Name appears in list of artists in **Charles W. Poole's** descriptive booklets credited with having painted panoramas supposedly held in Poole's stock.

Scott, H.

Chief mechanist at the Theatre Royal, Melbourne. With **Mr Harwood**, actor-manager of the theatre, mechanist, invented the 'contrivance' for John Henning's 'Round the world in Three and a Half Minutes', 1876, in which a stationary railway train gave the impression of moving, the effect being achieved by the movement of the panorama.

Scott, W. Wallace

Panorama artist [and proprietor?] Designed, and for the most part painted, the 'New Oriental Diorama: Life and Scenes in India', Willis's Rooms, King Street, St James's, London, 1850.

Lit.: *New Oriental Diorama: Life and Scenes in India, Illustrated in an Imaginary Tour* (London: Willis's Rooms 1850)

Scott, Sir Walter

Novelist. Handbill for **Messrs Marshall's** historical panorama – 'Four Views of the Ever-Memorable Battle of Bannockburn', states that it was 'painted principally from the suggestions and under the direction of the late Sir Walter Scott.' (The localities were sketched 'from nature, on the spot'). Exhibited at Ducrow's Amphitheatre, Crown Street, Aberdeen, with the 'Polar Regions' panorama, in 1833.

Scratherd, Alan D..

Panorama manager. Succeeded **J.L. Hunsicker** as American manager of the Niagara Hall, York Street, London.

Scudder, John

New York showman. Predecessor and later rival of **P.T. Barnum**. Exhibited cosmoramas which in 1820 [acc to Oettermann, p.118; check Odell, *Annals of the New York Stage*, 2, p.599] included 'The Storming of Seringapatam', attributed to **Robert Ker Porter**. Oettermann states that in 1825 Scudder's Spectaculum in Chatham Street featured changing pictures, gas lights, and lenses for fifty viewers at a time. Established the American Museum which was acquired by **P.T. Barnum**.

Seager, R.W.

Panorama proprietor. 'Owned the Kane Arctic panorama with which William Morton had been associated for a number of yers. In an undated letter to the explorer and former printer, Charles Francis Hall, written probably in late 1862 or 1863, Seager offered to add Hall's forthcoming expedition to his panorama, and pleaded with him to join the panorama as lecturer.

Seaton, Arthur

Described as 'Chef d'Orchestre' when **M.** and **H. Hamilton**'s 'Voyage autour du Monde en Deux Heures et Demie' performed at the Cirque Royal, Brussels [n.d.].

Sébron, Hippolyte Victor Valentin (1801-1879)

Diorama artist. Born Aug. 1801. Pupil of **Louis Jacques Mandé Daguerre**. Became his collaborator, replacing **Charles-Marie Bouton**. Contemporary advertisements attributed 'The Crucifixion', The Great Room, Lyceum, 563 Broadway, New York, 1840, to Sébron and sometimes to Daguerre and Sébron. It was based, however, on **John Martin**'s 1834 mezzotint of the same subject. No record has been found to its prior exhibition in Paris or London, though it had been exhibited in Philadelphia in 1838. It is uncertain if the picture was a true diorama. In 1840 Maffey & Lonati exhibited 'The Valley of Goldau, Switzerland', by Daguerre and Sébron, at 411 Broadway, New York. In 1849 Sébron erected a tent – which he called the Pavilion – in Astor Place, New York, and exhibited Daguerre and Bouton dioramas there. When the Pavilion was levelled by strong winds Sébron tried unsuccessfully to raise money for a brick building. Remained in the United States at least until 1854. – Avery. Died 3 Oct. 1879.

Dioramas:

Diorama, Paris:

[...]

British Diorama, Queen's Bazaar, Oxford Street, London:

Enlarged dioramic version of **David Roberts'** 'Departure of the Israelites out of Egypt', 1832; enlarged dioramic version of John Martin's 'Belshazzar's Feast', 1833. Both were exhibited at **Niblo's** Garden, Broadway, New York, 1835. 'The subsequent tour of the pictures has not been fully traced, though we know that 'Belshazzar's Feast' was promised next in [Temont Street] Boston, and seems to have been exhibited there as late as 1851 [see below]. The 'Departure of the Israelites' turned up at the 'Diorama Building' in Philadelphia in 1837, and may be the diorama identified by the same title shown at Barnum's America Museum in New York in the winter of 1842-43' (Avery).

Niblo's Garden, 411 Broadway, New York:

'Departure of the Israelites out of Egypt', 1835; 'Belshazzar's Feast', 1835.

Wright's Diorama, Tremont and Boylston Street, Boston:

'Belshazzar's Feast', 1837.

Lit.: Obit. in *N.Y. Herald*, 3 Oct. 1879; 'The Queen's Bazaar', by Ralph Hyde and Pieter van der Merwe, *Theatrephile*, 2 (1987), no. 8, pp.10-15; 'Dioramas in New York, 1826-1849', by Kevin J. Avery, *Panorama*, Spring 1990, pp. 5-11.

Sechan, [...]

Artist. One of four artists responsible for the 'Diorama of the Funeral of the Emperor Napoleon', exhibited at St James's Bazaar, St James's Street, London, 1841. This entertainment consisted of 22 views. It is not clear whether it was a moving panorama or a series of cosmoramic views. The musical accompaniment consisted of Mozart's Requiem and marches. On a handbill the artists were described as 'Painters to the Academie Royal de Musique of Paris, to the City of Paris, and the Government, and appointed by the Ministre de l'Interieur to superintend all works of Art connected with the Ceremony of the Funeral.'

Segesser, [...]

Panorama proprietor?

Exhibition hall panoramas:

'Panorama of Switzerland', Haymarket, 1859.

Selfe, Norman

Architect. Designed in 1889 **Howard H. Gross** and **Isaac Newton Reed's** panorama rotunda in George Street, Sydney.

Selous, Henry Courtney (1803-1890)

Panorama painter, painter of historical paintings, book illustrator, and author of children's books. Exhibited at the American Art Union. Born in Deptford, 25 April 1803, son of Gideon (ne George) Slous (1773- 1856), a portrait and miniature painter. Entered the RA schools in 1818. Initially submitted animal paintings for RA summer exhibitions, and then portraits. In 1834 changed his name to Selous. Won a premium of £200 in the New Palace of Westminster Cartoon Competition, 1843. For many years Robert Burford's principal painter. Kept a diary between Nov. 1833 and Apr. 1834 which is now in National Art Library (pressmark 86.SS.67). This establishes that in 1833 he was already working regularly for Burford, during this period being employed on the New York, Boothia, and Thebes panoramas. However, his name does not begin to appear on title pages of Burford's descriptive booklets until 1844. His non-panoramic canvases included two large pictures of Jerusalem (see *Selous' Two Grand Pictures of Jerusalem I in her Grandeur AD 33 with Christ's Triumphal Entry into the Holy City; II in her Fall as Now Viewed from the Mount of Olives* (London: Leggatt, Hayward & Leggatt 1860); and *Descriptive Book and Key Plates of Selous' Two Grand Pictures of Jerusalem, Ancient and Modern*, by Israel P. Warren DD (Boston: Elliot, Blakeslee & Noyes 1873). (Engravings after the Jerusalem paintings were announced as in preparation in the 1860 booklet). Another non-panoramic canvas was 'The Inauguration of the Great Exhibition', for which a descriptive key was (with order form) by Thomas Boys. He illustrated an edition of 'Pilgrim's Progress.' Died 24 Sept. 1890.

Assisting **Robert Burford**, at Panorama, Leicester Square):

(Provided drawings) 'Milton's Pandemonium', 20 Apr. 1829 – 17 Feb. 1830. (Assistance detailed in Selous diary) 'View of the Continent of Boothia', c.24 Jan. 1834 – June 1834. (Assistance detailed in Selous diary) 'View of the City of New York', 16 June 1834 – 21 Mar. 1835. (Assistance detailed in Selous diary) 'View of the Great Temple of Karnak and the Surrounding City of Thebes', 15 June 1835 – June 1836. (Painted figures) 'View of Treport, the Surrounding Country, at the Chateau d'eau, with the Arrival of Her Majesty Queen Victoria on her Visit to His Majesty Louis Philippe, on Saturday September 2, 1843', Jan. 1844 – June 1844. (Painted figures) 'View of the Island and Bay of Hong Kong', 26 Mar. 1844 – 12 Apr. 1845. (After **F. Catherwood**) 'View of the Ruins of the Temples of Baalbec', 29 June 1844 – 4 Dec. 1844. 'View of the City and Bay of Naples by Moonlight', 24 Dec. 1844 – 13 Dec. 1845. 'View of the City of Nanking and the Surrounding Country', c.Apr. 29 1845 – 21 Mar. 1846. (After **George Knowles**) 'View of Athens and the Surrounding Country', 10 July 1845 – Dec. 1848, re-exhibited 1863. 'View of the City of Rouen and the Surrounding Country', 20 Dec. 1845 – 25 May 1846. 'Battle of Sobraon', 1846-1857. (After **William J. Smith**) 'View of Constantinople', 28 Mar. 1846 – 27 Feb. 1847, re-exhibited 1853-1854: see below. (After **David Roberts**) 'View of the City of Cairo and Surrounding Country', 12 Mar. 1847 – 4 Mar. 1848. (After **G.J. White**) 'View of the Himalaya Mountains', 26 June 1847 – 20 May 1848. 'View of the City of

Vienna and the Surrounding Country', 13 Mar. 1848 – 3 Mar. 1849. 'View of the City of Paris, taken from the Place de la Concorde', 26 May 1848 – Sept. 1849. 'The Ruins of the City of Pompeii and the Surrounding Country', 23 Dec. 1848 – 14 Dec. 1850, re-exhibited 1863. 'View Taken from the Summit of Mount Righi of a Great Portion of Switzerland', 12 Mar. 1849 – 30 Jan. 1850. (After **G.T. Vigne**) 'View of the Valley of Cashmere', Sept. 1849 – 4 May 1850. (After **Lt. Brown**) 'Summer and Winter Views of the Polar Regions as Seen during the Expedition of Capt. James Clark Ross', 11 Feb. 1850 – 12 Apr. 1851. 'View of the Lakes of Killarney', 13 May 1850 – Dec. 1851. 'View of the Lake and Town of Lucerne', 20 Dec. 1850 – Dec. 1852. (Two half-circles) 'Views of Niagara Falls and Jerusalem', 19 Apr. 1851 – 27 Mar. 1852. (After **C.F. Barker**) 'Nimroud, the Original Foundation of Nineveh', 19 Dec. 1851 – 25 June 1853. 'View of the City of Salzburg in Austria', Apr. 1852 - Nov. 1852. 'View of the Bernese Alps, taken from the Faulhorn Mountain', 22 Dec. 1852 – June 1858. (After **J. Unwins**) 'View of the City of Grenada', 19 Mar. 1853 – 22 Apr. 1854. 'View of the City of Mexico', 1 July 1858 – 17 Dec. 1853, re-exhibited 1863. 'View of Constantinople', 23 Dec. 1853 – Dec. 1854. 'View of Berlin and the Surrounding Country', 29 Apr. 1854 – 18 May 1855. (Painted Figures) 'View of the Battle of Alma', 23 Dec. 1854 – 26 Apr. 1856. 'View of the City of Sebastopol and the Surrounding Fortifications', 25 May 1855 – 2 Feb. 1856. (After **Capt. Verschoyle**) 'View of the City of Sebastopol including the Assaults of the Malahof & the Redan', 21 Feb. 1856 – May 1857. 'View of St Petersburg', 3 May 1856 – May 1857. 'View of the City of Moscow, with the Gorgeous Entry of His Imperial Majesty the Emperor Alexander II', 26 Mar. 1857 – 15 Jan. 1858. (After **J. [S. according to *AJNS3* (1857) p.230] Johnson**) 'View of Sierra Leone including the City of Freetown', 29 Mar. 1857 – Mar. 1858. (After **Capt. Robert Smith**) 'View of the City of Delhi, with an Action between Her Majesty's Troops and the Revolted Sepoys', 23 Jan. 1858 – 25 Feb. 1859. (After **Bland Hood Galland**) 'View of Lucknow', 27 Mar. 1858 – 14 May 1859. 'View of Switzerland from Righi Kulm at Sunrise', 19 June 1858 – Mar. 1863. 'Interior of Canton', 4 Mar. 1859 – 4 May 1860. 'View of Venice', 14 Jan. 1860 – 14 Dec. 1860. 'View of Rome from the Tower of the Capitol', 11 May 1860 – 20 July 1861, re-exhibited 1863. 'View of Mesina', 21 Dec. 1860 – Mar. 1863. 'View of Rome from the Tower of the Capitol', 2 Mar. 1863. 'View of Athens and the surrounding country', 6 Apr. 1863 – 12 Dec. 1863. 'View of the City of Mexico', 6 Apr. 1863 – 12 Dec. 1863. 'View of the Ruins of the City of Pompeii', 14 Sept. 1863 – 12 Dec. 1863. 'View of Rome, Ancient and Modern', 1860 [re-check].

Alone:

'View of Naples', 5 Sept. 1861 – 14 Feb. 1863.

Credited with supplying three designs for tableaux on **May** and **Kyle**'s 'Pilgrim's Progress' panorama: 'Christian Passing through the Valley of the Shadow of Death'; 'They Behold the Fate of those who have Fallen from the Hill of Error'; and 'They Behold the Fate of the Apostate.' These were based on Selous' plates for *Pilgrim's Progress*, which had been issued by the London Art Union in 1844.

The tableaux were actually executed by Kyle. The panorama was exhibited New York, 1850, then toured. (A second version of this panorama survives in the York Institute Museum, Saco, Maine).

Lit.: Stephen Taylor, *The Mighty Nimrod: A Life of Henry Courtney Selous* (London [...] 1989); entry in *Dictionary of Art*, by [...]; 'Henry Courtney Selous: A Panoramist's Work Revealed by his Journal', by Carol Cronquist, *Apollo*, July 1997 [also another article that she delivered in June 2002 to Jeremy at Guildhall]; Potter; *ODNB*?

Ports.: Self portrait, oil on canvas, 1871, in National Portrait Gallery

Semoni, Signor

Pyrotechnic artist. Responsible for the firework display accompanying the panorama al fresco of 'Rome, Featuring the Castle of St Angelo...', performed in the Liverpool Zoological Gardens, 1842.

Sergent, Lucien (1851-[...])

Landscape artist and battle painter. Born in Paris. Became a pupil of the École des Beaux Arts, Paris 'and of Monsieur Pils.' In 1882-1883, with **J. Bertrand**, assisted **P. Philippoteaux** in painting in Brussels the first version of 'The Battle of Gettysberg' cyclorama. Also collaborated with Bertrand in painting cycloramas of 'The Battle of Waterloo' and 'The Battle of Vicksburg.' Also collaborated with **Edouard Detaille** and **Alphonse Marie Deneuille** in painting panoramas. 'One of his pictures exhibited in the Salon of 1882 attracted much attention, and is deemed a very remarkable painting. It represents the taking of Sfax, and was painted by special order of the French Government for one of the State Museums.' – Vicksburg descriptive booklet.

The descriptive booklet for 'Waterloo' panorama lists the following panoramas by Bertrand and Sergent: 'Battle of Vicksburg' (for New York); 'Battle of Kars (for Moscow); 'Battle of Tel-el-Kebir' (for London); 'Battle of Waterloo' (for San Francisco); 'Battle of Plevan' (for St Petersburg); 'Battle of Bugenval' (for London); Battle of Tetouan' (for Madrid); 'Battle of Champigny' (for Paris); 'Battle of Gettysburg' (for Chicago); and 'Siege of Metz' (for Vienna).

360-degree panoramas:

(With Joseph Bertrand) 'Battle of Waterloo', corner of Mason and Eddy Streets, San Francisco, [1888?]; Cyclorama, Victoria Parade, Melbourne, 1889. (With Joseph Bertrand) 'Battles of Vicksburg', Seventh Avenue and 55th Street, New York [1879? – later surely]; Corner of Mason and Eddy Streets, San Francisco [n.d.]; Nippon Panorama House, Asakkusa Park, Tokyo [dates]. (With Joseph Bertrand) 'Battle of Waterloo' [...].

Serres, John Thomas (1759-1825)

Marine artist and panorama painter. Born Dec. 1759. Eldest son of the marine artist, Dominic Serres. For a time worked as drawing master at the Marine School, Paradise Row, Chelsea. Exhibited mainly marine paintings at R.A. 1776-1820. 1790 appointed Marine Painter to the Duke of Clarence. Succeeded his father as Marine Painter to the King (i.e. George III) in 1793. In 1800 he was appointed Draughtsman to the Admiralty Despatched to the Breton coast to draw long profile views of the coastline for the Admiralty. His 'Boulogne' panorama in 1804 was viewed from the captain's quarters on the flagship of the British fleet, i.e. from the stern of the *Leopard*. (On the key, ref. 12 is 'Mr Serres, taking the View'). Painted a series of transparencies of Battle of Trafalgar, Death of Nelson, and Nelson's Funeral Procession, exhibited at Spring Gardens, London 1806. Drawings for his 'St Petersburg' may have been supplied by **Robert Ker Porter** (Wilcox, p.58). In 1817 became one of the proprietors of the Coburg Theatre, and later its scenic director. Ruined by his wife's extravagances, he was imprisoned for debt. He was released in Dec. 1825 but required to live within the rules of the King's Bench. He died on 28 Dec. 1825.

360-degree panoramas:

'The Pandemonium of Boulogne', Spring Gardens, London, 1804-1808; 'large wooden building adjoining the New Theatre', Glasgow, 1809; Panorama, New Street, Birmingham, 1809; Harper's Pantheon, Norwich 1809-1810. 'St Petersburg', Lyceum, London, 1808.

Lit.: Croft-Murray, p.[...]; Oettermann, pp.125-126; *ODNB? Eyes of the Admiralty: J.T. Serres in the Channel Fleet, 1799-1800*, by M. K. Barritt (London: National Maritime Museum 2008).

Severn, Thomas (1801-1881)

Composer. Wrote music for **Thomas Allom's** 'Moving Panorama of the Dardanelles, Constantinople, and the Bosphorus.'

Seymour, [...]

Panorama proprietor.

Exhibition hall panoramas:

(With **Ward**) 'Panorama of the Franco-Prussian War', Cheltenham, 1871

Shadwick, Miss L.

Pianist and vocalist. Known as the 'Colored Nightingale'. Performed with E. Beale's Arctic [moving] Panorama when exhibited in Philadelphia, 1856.

Shaw, Col. Claudius

Amateur artist. Described as being ‘of the Artillery.’ Made drawings on the spot for **Lambert**’s ‘Panorama of San Sabastian and the Adjoining Country, including the Action of 5th May 1836 between the Troops of the Queen of Spain [...‘the British Legion’ in *Times* advertisement, 28 May 1838] and Don Carlos’, Maddox Street, Hanover Square, London, 1838 (descriptive booklet in Sam Fogg Colln, now with Getty Research Institute).

Shaw, Joshua

Panorama proprietor. ‘Joshua Shaw’s Panorama of the Holy Land’, Philadelphia, 1847 (see Davis, p.227).

Shaw, T.

Artist. Described as being ‘of Bath.’ Drew a panorama of Rome which was published by **S. & J. Fuller**, 1827.

Shearer, James E.

Artist. Made the drawings for ‘Panorama Seen from the Observatory on the Summit of Ben Nevis’, published by **R.S. Shearer & Son**, Stirling [1895].

Shearer, R.S., & Son

Joint publisher with **J. Menzies & Co.** of **James E. Shearer**’s ‘Panorama Seen from the Observatory on the Summit of Ben Nevis’ [1895].

Shenhken, L.

[Munich?] panorama artist. Assisted **F.A. Roubault** painting ‘The Defence of Sebastopol’ panorama, 1904. [Ask Gabriele for further information]

Sheppard, Col. O

Representative of the Buffalo Cyclorama Company. In 1887, with assistance from **J. Hollingshead**, acquired the National Panorama, York Street, London, in order to exhibit in the following year **P.D. Philippoteaux**’s ‘Niagara in London’ cyclorama.

Sheridan, Miss F.

Vocalist. Described in publicity as ‘a favourite American soprano.’ Performed in **W.H. Edwards**’ ‘Two Hours in the New World’, Queen’s Assembly Rooms, St Helier, 1865.

Sherrington, Joseph

Agent in advance for **J.H. Drake's** 'Great Moving Diorama entitled Grand Excursions from London to India...', Town Hall, Portobello [c.1875?].

Sherwood, Neely & Jones

Publishers. Publishers of *Annals of Sporting & Fancy Gazette*. In 1819 published **I.R. Cruikshank's** 'Going to a Fight', a continuous aquatinted panoramic strip, housed in a green case, consisting of 42 scenes along a road to a pugilistic contest.

Short, William Wackerbarth (1838-1917)

Panorama proprietor; photographer. Son of Henry Short. Graduate of the Somerset House School of Design [check there was such a thing and that he was a graduate of it]. Emigrated to Australia.

Exhibition hall panoramas:

'The Siege of Sebastopol', Victoria Promenade, Melbourne, 1856. 'Grand Moving Panorama of the Indian War', M'Cowan's Hotel, Melbourne, 1858.

Shrivall, Frederick

Composer and lecturer. Performed in a musical and pictorial entertainment entitled 'A Trip to the Crimea', with 'moving dioramic views' by **Dalby**, The Public Rooms, Exeter, 1858.

Shuter, Stanley, senior

Panorama painter. Name appears in the list of artists in the descriptive booklet for **C.W. Poole's** final Myriorama performance in Edinburgh in 1928, and as such credited with having painted a panorama supposedly held in Poole's stock.

Silvena, Miss Ethel

Entertainer. 'Principal comedienne' at '**Harry H. Hamilton's** Panstereorama of Passing Events.'

Simpson,

Cosmorama artist. Painted 'View in Aurungabad in India' for the Physiorama, Queen's Bazaar, Oxford Street, London, c.1834.

Simpson, Mrs A.

Panorama artist, proprietor, lecturer, and vocalist. Hailed from Launceston, Tasmania, where she was well-known for her 'tasteful banners for most of the friendly associations.' Painted 'Overland Route', a moving panorama displaying a trip from Sydney to Southampton (rather than the other way round), which toured northern Tasmania 1865-1866. It consisted of twenty-five tableaux and measured about 250 feet in length. Besides painting and presenting the panorama, Mrs Simpson appeared in 'rich appropriate dresses', singing various songs in character.

Exhibition hall panoramas:

'Overland Route', Mechanics Hall, Launceston, 1865; Longford, 1866; Westbury, 1866; Deloraine, 1866.

Lit.: Colligan (1987)

MC

Sinclair & Co.

Panorama proprietors. For the 'Battle of Navarino' panorama, which consisted of 15 tableaux with life-sized foreground figures, a team of English and foreign artists had based their work on plans drawn up by Viscount Ingestrie, Captain Smythson R.N., and H. Finmore. (advert.) [Check advert. text with Sam Smiles, and give these men entries if they supplied drawings]. The bill for the Waterloo panorama in the Harvard Theatre Collection says it was exhibited in the Saloon in Niblo's Garden for two seasons 'during which time it was visited by nearly 100,000 persons'. According to Erkki Huhtamo it was William Sinclair who introduced peristrepthic panoramas to the US in 1830. Avery notes that William Sinclair's panoramas of Navarino and Waterloo had previously been described as being the work of Marshall.

Exhibition hall panoramas:

'Coronation of George IV', Music Hall, Leeds, 1822. 'Battle of Trafalgar', Music Hall, Leeds, 1822. 'Panorama of the Battle of Navarino', Great Room of the Swan Tavern, Exeter, 1829; Niblo's Garden, New York, 1830; Philadelphia, 1833; New Orleans, 1834-1835; New York, 1835; Boston (date not established); 'Panorama of the Great Battle of Waterloo, St Helena, and the Funeral Procession of Napoleon', Spring Gardens, London [...]; Saloon, Niblo's Garden, New York, 1831; Euterpean Hall, Broadway, New York [1835 acc. to Oettermann]; Adelphi, South 5th Street, Philadelphia [...]; Old Fellows Hall, Philadelphia [...]; Washington [DC?] [...]; Camp Street, New Orleans [...]; Montreal, Canada [...]; at the Hall in New Brick Buildings, Tremont Street, Boston (date?).

(Oettermann (p.314) records: 'Beginning in May 1835 "Sinclair's peristrepthic or moving panorama from Spring Gardens, London", was displayed at the Euterpean Hall in New York: "A moving picture of the Battle and Village of Waterloo."' Erkki tells me the panorama shown in US from 1831]

Lit.: Avery, pp.55-56, 71-72

Sinclair, Peter

Panorama artist and proprietor. Scottish. Painted a panorama of the effects of intemperance. Travelled with it to U.S., exhibiting it in Pennsylvania and Iowa. A notice of an auction of a panorama by Peter Sinclair appeared in the *New York Times*, 15 May 1861.

Lit.: *The Early Theatre in Eastern Iowa*, p.301.

Sinclair(e)

[...] 'Sinclair(e)'s 'Celebrated Panorama of India, Italy, and Sicily', Stock Exchange, Leeds, 1860; Cheltenham 1861; Belfast, 1862. 'Grand Historical Panorama of Russia and India', Edinburgh, 1859. Panorama of Italy and India, Edinburgh, 1860. [Same as Wizard Sinclair(e) who performed at Cremorne Gardens in 1865?]

Sintzenich, [Eugene?] [Same as artist below?]

Panorama artist. One of the artists responsible for the painting of 'Townsend and Orr's Hudson River Panorama', 1849.

Sintzenick, Eugene [Sintzenich? – check]

Diorama painter. Painted two dioramic views of the Falls of Niagara, 32 x 40 ft. each, exhibited at the Pantechnicon, Belgrave Square, London, 1832.

Skelt [...]

Publisher of juvenile theatre sheets. They included Skelt's Captain Ross [date] which featured a panorama [info from Horatio Blood]. [Benjamin Skelt admitted to workhouse in 1862; his son, Ebenezer, attempted to revive the family business from Zion Place, Stepney – see *W.G. Webb and the Victorian Toy Theatre* (2005), p.18].

Skelton, J.O.M.

Lessor and manager of the [...] cyclorama rotunda, Melbourne, c.1895.

Skirving, John

Ironworks proprietor with an interest in drawing and painting. Panorama painter. Though he never visited the West, with **Joseph Kyle** painted 'Colonel Frémont's

Overland Route to California.' Visited St Louis, 1849.

Lit.: Joseph Earl Arrington, 'Skirving's Moving Panorama: Colonel Frémont's Western Expeditions Pictorialized', *Oregon Historical Quarterly*, 45 (1964), pp.139-143 [not yet seen]

Slap, Mr

Composer. Advertisement for the moving panorama of 'The Siege of Copenhagen', painted by **David Cox**, in *Aris Birmingham Gazette*, 1 Feb. 1808, states that the Music entirely new, composed for the occasion by Mr. Slap, Pupil of Mazzinghi.

Sloman, Mr.

Mechanic [right word?]. Described as being 'of the Lyceum Theatre' in London. Was responsible for the machinery for **Albert Smith's** 'Overland Mail' moving panorama when exhibited at Willis's Rooms, St. James's in 1850.

Smith, [...]

Champion skater. Performed with **Ashley** and **Hess** at **Harry H. Hamilton's** 'Excursion to America', Hamilton's Royal Amphitheatre, Holborn, London, 1878.

Smith, [...]

Panorama artist. One of the artists responsible for the painting of '**Townsend and Orr's** Hudson River Panorama', 1849.

Smith, [...]

With **Child**, **Clare** and **Hill** painted the tableaux on '**E. Bennett's** Colossal Geographical Moving Diorama' of a trip from Charing Cross to Calcutta, concluding with the War in Afghanistan, performed at the Horns, Kennington, 19-20 Nov. 1878. The poster for the show describes them as 'eminent, far-famed and admired', and claims they had been connected professionally for a long period with the Royal Polytechnic Institute.

Smith, Albert Richard (1816-1860)

Panorama artist and proprietor, comic writer. Born 24 May 1816 at Chertsey, Surrey, son of a doctor. Educated at Merchant Taylors' School in the City of London. Graduated as a member of the College of Surgeons in 1838, and visited Mont Blanc in same year. Became prolific writer of articles, parodies, burlesques, extravaganzas, and pantomimes. Wrote 'The Alhambra', a burlesque performed at

the Princess's Theatre, Oxford Street, London, 21 Apr. 1851-. This incorporated a panorama which moved vertically rather than horizontally, and consisted of a balloon trip by moonlight from the Great Exhibition in Hyde Park to the Alhambra in Spain, via the Straits of Dover, Calais, Paris, a Valley in the Pyrenees, Granada, etc. Contributed to *Punch* and edited *The Man on the Moon*, a rival to *Punch*. 1849 visited Constantinople, Alexandria, Cairo, etc. Arising from this he produced his 'Overland Mail' panorama. Some of the tableaux were based on his own rough designs, others on photographs taken under his direction. They were all painted by **William Roxby Beverly** and the panorama was performed by Smith at Willis's Rooms, King Street, St James's, London from 28 May 1850-10 July 1850. His lecture for 'The Overland Mail' consisted of a mixture of education and comic entertainment, the formula he would use for panoramas thenceforth. Between 28 June and 12 Dec. 1851 Smith took his 'Overland Mail' on a tour of the provinces, visiting 48 towns. He was inspired by the anonymous *Peasants of Chamouni, Containing an Attempt to reach the Summit of Mont Blanc* (London: Baldwin, Cradock & Joy 1823). His 'Mr Albert Smith's Ascent of Mont Blanc' panorama opened at Egyptian Hall 15 Mar. 1852. Command performance before Queen Victoria 24 Aug. 1854. [Check – Fitzsimons In 1854 incorporated Gropius's Rhine pleorama into his Mont Blanc entertainment. Mont Blanc ran until 26 June 1858, its 2000th performance. Smith's third panorama, 'Mr Albert Smith's China', opened on 22 Dec. 1858 and ran till 5 Apr. 1860, its 400th performance. Died 23 May 1860.

With Mr **Shirley Brooks** Smith wrote lecture for Thomas Allom's 'Grand Moving Diorama of Constantinople', Egyptian Hall, Piccadilly, London, 1854. The guide and song-book for '**Charles W. Poole's** New Myriorama: Trips Abroad', c.1887, states that the firm by that date owned Smith's 'China and Japan.', presumably Smith's 'China' with Japanese additions. [David Young owns two Albert Smith medals/tokens, one relating to the China panorama, the other commemorating his death].

Exhibition hall panoramas:

'The Overland Mail', Willis's Rooms, King Street, St James's, London, 1850; Cheltenham 1850; Stroud, 1851 [add rest of provincial tour from Overland Mail programme and itinerary: Tunbridge Wells, Brighton, Wells, Exeter, Cheltenham, Manchester, York, Nottingham, Birmingham; then briefly at Music Hall, Store Street, London]. 'Ascent of Mont Blanc', Egyptian Hall, Piccadilly, London, 1852-1858). 'Life and Scenes in British India', Edinburgh [...]. 'Mont Blanc to China', Egyptian Hall, Piccadilly, London, 1858-1860; 'Mont Blanc Revisited', Egyptian Hall, Piccadilly, London, 1860.

Lit.: *A Hand-Book to Mr Albert Smith's Entertainment Entitled the Overland Mail* (London: Printed for the author 1850); Albert Smith, *To China and Back, being a Diary Kept, Out and Home* (London: Albert Smith 1859); Raymund Fitzsimons, *The Baron of Piccadilly: The Travels and Entertainments of Albert Smith* (London: Geoffrey Bles 1967); Ritchie Bodily, *British Pictorial Envelopes of the*

Nineteenth Century (Chicago: Collectors Club of Chicago 1984), pp.316-317; Mike Simkin, 'Albert Smith: A Nineteenth Century Showman', *New Magic Lantern Journal*, 4 (1986), pp.68-71; Mike Simkin, 'Albert Smith Entrepreneur and Showman', *Living Pictures*, July 2001, pp.18-28; *ODNB*?

Smith, Arthur

Brother of **Albert Smith**. Business manager of Albert Smith; also served Charles Dickens as business manager for his Public Readings. .

Smith, Charles, see Arrowsmith, Charles

Smith, F.J.

Panorama proprietor.

Exhibition hall panoramas:

Panorama of America, Albert Hall, St Helier, Jersey, 1879.

Smith, H.

Pianist and harmonium player. Performed at '**Poole & Young**'s 'Grand Original and Historical Panorama of the Franco-Prussian War.'

Smith, Henry (c.1775-1840)

Solicitor, antiquary and amateur artist. Drew 'The Chairing of Henry Bright, March 10th 1820', in pen, ink and watercolour. He also drew 'The Procession Celebrating the Coronation of George IV, July 19th 1821.' The artist was one of the organisers of the Bristol Coronation procession. Died Malines, Belgium.

Smith, James C.A.

Panorama proprietor. Freeborn African American, and friend and partner of **H. 'Box' Brown**. Accompanied Brown when his 'Mirror of Slavery' panorama toured the north of England in the winter and spring of 1850-1851. The two men quarrelled, however, and their partnership was dissolved on 25 July 1851. Thenceforth the two men toured Britain separately, each with his own panorama. On 6 Aug. Smith wrote to Gerrit Smith, an Abolitionist who had backed the panorama financially, accusing Brown of breaking up the partnership and taking the money, and complaining of Brown's drinking, smoking, gambling, and swearing.

Smith, James Cook (1813-1881)

Tasmanian marine artist and portraitist. Born in London. Served on many ships, some of them whaling vessels. By 1839 was in Launceston where he became master of the Government Buoy Boat on the Tamar River. Established a studio at the corner of Tamar and Brisbane Streets. With **Philip Barnes** painted a panorama of the Thames. In Cornwall Chronicle this described as 'A Moving Panorama of the City of Cities, London, as seen from the River Thames, containing nearly 3,000 feet of Painted Canvas') though it concluded with tableaux of local scenes including the new Scotch Church. Died West Melbourne 19 Sept. 1881; buried in Melbourne General Cemetery.

Exhibition hall panoramas:

(With Philip Barnes) 'Panorama of the Thames', Temperance Hall, Launceston, Australia, 1849, 1850; Victoria Theatre, Hobart, Australia, 1849, 1850; Mechanics Hall, Melbourne, Australia, 1850; Englebert's Hotel, Campbell Town, Australia, 1850; Temperance Hall, Melbourne, Australia, 1852.

Lit.: Kerr, p.739.

Smith, John Rowson (1810-1864)

American scene-painter for several New York, St Louis, and New Orleans theatres, and panorama artist and lecturer. Born 11 May 1810 in Boston, MA. Trained in his father's drawing academy. Exhibited miniature views and crayon sketches in the Boston Athenaeum Gallery. Drew a 360-degree panorama of Boston from the dome of the State House. Exhibited in Boston a 200-ft long panorama of the Mississippi and Ohio River in 1839, which was destroyed in a fire. In the mid-1840s painted a new moving panorama of the Mississippi, representing the river from the Falls of St Anthony to the Gulf of Mexico. Went into partnership with an acrobat-showman, 'Professor' **Richard Risely Carlisle**, who took responsibility for marketing the panorama and in publicity claimed the panorama was longer than **John Banvard's** and in fact four miles in length. The two men took the panorama to Europe. Whilst touring the Continent Smith made sketches for his 'Gigantic Tour of Europe.' Died Philadelphia, PA 21 Mar. 1864.

Exhibition hall panoramas:

‘Original Gigantic Moving Panorama of the Mississippi River’, Saragota Springs, N.Y., 1848; Grand American Hall, Linwood Gallery, Leicester Square, London, 1849; Trades’ Hall, Birmingham [n.d.]; Shakespeare Rooms, Birmingham [...]; Edinburgh, 1849; Dublin [...]; Paris [...]; Brussels, 1850; Rouen [...]; Berlin, 1850; Hamburg 1850; Leipzig 1851; Antwerp [...]; Vienna [...]; Copenhagen, 1852; Lisbon, 1852; etc. ‘Grand Moving Tour of Europe’, Birmingham, 1851; Manchester [...]; Leeds [...]; Hull [...]; Copenhagen, 1852; Berlin, 1852; Munich, 1852; Hamburg, 1852-1853; Lubeck, 1852; Leipzig, 1852; Breslau, [1852]; Frankfurt am Main, 1852; Brussels [...], Anvers [...], Linwood Gallery, Leicester Square, London, 1853-1854 [check at this address throughout this period]; Chinese Assembly Rooms, New York, 1855.

Lit.: J.R. Smith, *Descriptive Book of the Tour of Europe* (Frankfurt am Maine: Printed by C. Horstmann 1853); McDermott, pp.47-67 [Try *Dictionary of American Biography*, etc.]

Smith, Louis Lawrence, Dr.

Panorama lecturer. In 1892 lecturer at John Hennings’ Cyclorama of Melbourne, exhibited in the East Annex of the Exhibition Building, Melbourne.

Smith R.E., Capt. Robert

Army officer and amateur artist.. V&A have drawings of Delhi, Benares and Lucknow (pressmark: Q.4.a) [*expert*: Sally Rynne, 6 Arlingrord Road, Brixton SW2 2SU, tel. 0181 244 3237] .

360-degree panoramas:

Supplied **Robert Burford** with drawings for ‘View of the Holy City of Benares’, Panorama, Leicester Square, London, early 1840 – Dec. 1840; and ‘View of the City of Delhi’, Panorama, Leicester Square, London, 23 Jan. 1858 – 25 Feb. 1859. [Check Lucknow descriptive booklet with Jonathan Gestetner to see if Smith is credited].

Smith, Russell

Panorama artist. Painted **R. King**’s ‘Panorama of the Holy Land’, Montague Hall, Brooklyn, 1850.

Smith, William J.

‘Architect to His Britannic Majesty’s Embassy at Constantinople’ and (amateur?) artist. Supplied **Robert Burford** with drawings, taken on the spot, for his Constantinople panorama, exhibited at Panorama, Leicester Square, London, 28

Mar. 1846 – 27 Feb. 1847, re-exhibited 23 Dec. 1853 – Dec. 1854.

Smyth, [...] Coke

Panorama artist.

Exhibition hall panoramas:

(With **Grieve**, **Telbin**, and **Messrs. Danson**) 'War with Russia' moving panorama, Gallery of Illustration, 1855. Contributed to **Charles Marshall's** 'Grand French Diorama', [...] London, 1855, etc.

Smyth R.N., Capt. [Same man as W. Smyth below?]

Artist. His name appears on Messrs Marshall's bill for their 'New Peristrepheic Panorama of the late Tremendous Battle of Navarin' [c.18...]. It is not clear whether he was responsible for the whole panorama or just the concluding tableau of Constantinople.

Smyth, William, R.N., Lieut.

Amateur artist. Supplied drawings for **Robert Burford's** 'View of the City of Lima and the Surrounding Country', Panorama, Leicester Square, London, 26 Mar. 1836 – Jan. 1837. (Robert Aguirre in *Informal Empire* (Minneapolis: University of Minnesota 2005), p. 41 writes: 'In 1836 Burford displayed a panorama timed to publize Lt. William Smyth's journey from Lima across the Andes in search of a passage to the Atlantic' – check this out, and find out more about Smyth].

Snell, Weis C. (c.1908-1992)

Sculptor and artist. Studied under the sculptor Alexander Archipenski. His works included the faux terrain for 'The Battle of Atlanta' cyclorama, Atlanta, Georgia, and several museum 'dioramas depicting local history. Died 2 Sept. 1990. (*St Petersburg Times*, 4 Sept. 1990).

Soffe, William

Printseller. Listed in Robson's *London Directory*, 1832, at 50 Bedford Street, Covent Garden. From 1834 his address given as 380 Strand, Corner of Southampton Street. Published 'Soffe's Grand Procession at the Queen's Marriage', a continuous lithographic strip- panorama depicting Queen Victoria's marriage to Prince Albert on 10 Feb. 1840; and 'Soffe's Panoramic Representation of the Grand Procession on the Day of the Queen's Coronation' [c.1838]

Sole, P.F.X.

Panorama proprietor?

Exhibition hall panoramas:

'Pictorial Moving Panorama from London to Jerusalem', Portland Bazaar Fine Art Gallery, 1861.

Somerby, Mrs

Described in publicity as 'The powerful contralto, the charming chanteuse, the accomplished pianist.' Accompanied her husband, **Rufus C. Somerby**, when lecturing with panoramas, for instance in 1864 with George Goodwin's 'Polyorama of the War.'

Somerby, Rufus Choate (1832-1903) [check if same man as Dr Judd]

Panorama lecturer. Described in publicity as 'The distinguished orator, the gifted elocutionist, the unrivalled delineator.' His wife served as the panorama's 'musical directress' and piano-player. '**Dr**' **Judd** says 'in earlier manhood he was a handsome and conspicuous figure; later on in his life you might have taken him for a bishop or a retired general, or statesman of the old blue-dress-and -brass-buttons- school.' In 1850s and 1860s toured Mid West of U.S. and Canada 'in his own red wagon', with panoramas which included 'The Pilgrim's Progress.' In 1857 he was the lecturer for **George K. Goodwin**'s panorama (formerly **John Treadwell**'s panorama) of the Arctic Expedition of **Elisha Kent Kane**. He was also the lecturer at Niblo's Saloon, Broadway, NYC in Mar. 1864 for Goodwin & Co's 'Gigantic Polyorama of the [American Civil] War, Depicting every Feature of Interest from the Firing of the First Gun down to the Surrender of Vicksburg'. Judd mentions his 'Seven Mile Mirror of the World', which he exhibited 'for so many years to delighted audiences.' Died at his home in Cambridge, MA.

'Exhibition hall panoramas:

Dr Kane's Arctic Voyages', Bennington Hall, East Boston, 1857.

Lit.: Judd (1); Potter; Potter & Wamsley.

Somers, Felix

Ventriloquist and 'facial king', and Secretary to **Joseph Poole**'s No. 2 Myriorama Company. Performed in a Poole panorama in the hall adjacent to Agricultural Hall, Islington, May 1882. Also performed 'Joseph Poole's New Myriorama – Greater Britain and Savage South Africa', Theatre Royal, Worthing, 1899. His new entertainment, 'People We Know', introducing celebrities past and present, featured in 'Joseph Poole's New Myriorama – Great Britain, South Africa, and the Boer War', Town Hall, Oxford, 1900. On the bill for this show he is listed as the Company's Secretary and Treasurer.

Sontag

Panorama proprietor [presumably]. His panorama of Milton's 'Paradise Lost' and 'Paradise Regained' was exhibited at Barnum's American Museum, New York, in 1851. The *Brooklyn Eagle*, 5 May 1851, described it as 'equal to the celebrated panorama, "Pilgrim's Progress"'.

Southby, Joseph (?-1865)

Pyrotechnist. Self-created 'Chevalier.' Described on a bill as 'the Fire King.' Address from 1830 to 1853 was 14 Savile Place, Lambeth Walk, London; and from 1853 to 1865 Ossory Road and Sussex Place, Old Kent Road, London. His manufactory was at the rear of Sussex Place. In 1820s–1840s organised pyrotechnic displays at Vauxhall Gardens and at St Helena Gardens, Rotherhithe (the 'Eastern Vauxhall'). Regularly employed by the Royal Surrey Zoological Gardens to provide pyrotechnic displays with George Danson's panoramas *al fresco*. Latterly it was *Messrs.* Southby who were credited. Prepared the firework display celebrating the Accession to the Throne of Queen Victoria for the Grand Annual Revel of the Bachelors of Windsor; and one for celebrating Coronation of Victoria in Hyde Park in 1838. Also firework displays for the Peace in Hyde Park, Green Park, Primrose Hill, and Victoria Park in 1856 (Brock, p.78). Awarded first prize for fireworks at Crystal Palace competition 19 July 1865.

Pleasure garden panoramas:

Royal Surrey Zoological Gardens:

Responsible for the pyrotechnics associated with: 'The Vast Panorama Al Fresco of Mount Vesuvius', 1837-1838. 'Mount Hecla', 1839-1840. 'The Colossal Typorama or modelled View of Rome', 1841-1842. 'Grand Modelled Representation of London in the Olden Time', transforming into 'The Great Fire of London', 1844. 'The Magnificent Modelled Representation of Edinburgh', 1845. 'Eruption of Vesuvius and Destruction of Herculaneum and Pompeii', 1846. 'The Colossal Model of Rome', 1848. 'The Passage of the Alps', 1850. 'Britannia introducing Peace' transparency, 1851; 'Mount Etna and the Caves of Vulcan', 1852. 'The Siege and Bombardment of Sebastopol', 1855.

Soyer, *Monsieur*

Adams, who painted 'The Search for Sir John Franklin. Hamilton's Grand Moving Panorama of the Arctic Regions', Royal Subscription Rooms, Exeter, 1850, described as 'artist to M[onsieur] Soyer', and designer of the celebrated Trophy at the Royal Agricultural Society's Pavilion Dinner, in this city [Exeter] in July last [1949]. **Alfred Hamilton** was described in 1866 as 'formerly principal artist to the late M. Soyer.'

Sozański, Michał (1853-1923)

Polish watercolour artist. Spent many years in Florence. Assisted **Wojciech Kossak** and **Jan Styka** in painting their 'Battle of Raclawice Panorama', 1894.

Spányi, Béla (1852-1914)

Hungarian landscape artist and panorama painter. Born 19 Mar. 1852 in Pest. Studied art in Vienna and Munich. Painted landscapes in the *paysage intime* style. Painted five large frescoes for the Hungarian Parliament building. Assisted **Árpád Feszty** in painting the woods and mountains on 'The Entry of the Magyars', 1894; and **Jan Styka** in painting the 'Transylvanian Panorama', 1897. Died 12 June 1914 Budapest. His work is represented in the Hungarian National Gallery.

Spencer, Mr

Cicerone and vocalist Gave the lecture with, and sang songs at, a diorama (i.e. moving panorama) of the Rhine performed in 1864 at the Theatre Royal in Mauritius.

Spooner, William

Publisher. Traded from 259 Regent Street; later 377 Strand, London. His games included 'The Journey' (...); 'The Travellers of Europe' (...); and 'The Cottage of Content' (1848). From 259 Regent Street he published a series of Magic Prints which changed their appearance when warmed before a fire. In 1830s and 1840s he published forty hand-coloured lithographic 'Protean Views' and at least nine 'Transformations' which changed their appearance when held against a bright light, the scenes changing from day to night or transforming into entirely different images. The latter prints can thus be considered to be related to the diorama phenomenon. Spooner's Protean Views included 'The Magic Lantern' (No. 5), and 'Napoleon at the Battle of Wagram', changing into 'The Conflagration of Moscow' (No. 21). His Transformations included 'The Microscope' (No. 2) - a horror-stricken old woman discovers 'the wondrous inhabitants of a drop of water' - and 'The Royal Rose of England' (No. 5). Spooner also published prints of topical subjects such as the Coronation of Queen Victoria; and fire scenes - the destruction of the Houses of Parliament (1834); the destruction of the Royal Exchange (1838); and the destruction of the Tower of London Armoury (1841). His output also included continuous lithographic strip-views: 'Spooner's Accurate Panoramic View of the State Procession of Queen Victoria to Westminster Abbey on the Day of her Coronation', 1838, 'Spooner's Panoramic View of the Procession of Queen Victoria on the 10th of February 1840 ... to Solemnize her Marriage' [c.1840]; and 'The Wellington Funeral Procession', 1853.

F.R.B. Whitehouse, *Table Games of Georgian and Victorian Days* (Royston: Priory Press Ltd.1971)

Stacy, [...]

Panorama proprietor. His panorama of Australia and New Zealand used as its basis 'well known sketches that have appeared from time to time in the Illustrated Australian News.' The eighth tableau was 'A Group of the last of the Tasmanian Aborigines, the only race who were ever known to die out.' The panorama was exhibited in Melbourne in 1877 'previous to its departure for England.' By 1880, when it was exhibited in New Zealand, audiences were attracted by 'Gifts! Gifts! Gifts!!!'

Exhibition hall panoramas:

'Stacy's Great Panorama of the Australian Colonies and New Zealand', St George's Hall, Melbourne, 1877; Academy of Music, Wellington, New Zealand, 1880.

Staehle, Albert

American painter. According to **W.R. Leigh**, was a member of the crew of artists which painted **E.P. Fleischer's** 'Battle of Waterloo' panorama, 1889. Died 2 July 1949 [check].

Stålmän, Chevalier

Lecturer. Described as being 'from the Royal Polytechnic, London'. Provided 'descriptive lecture' at '**Butson's** New Grand Moving Panorama of the War with Russia', Theatre Royal, Barnstaple [c.185...].

Stanfield, Clarkson (1793-1867)

Theatre scene-painter, marine artist, and painter of panoramas, dioramas, and cosmoramas. Friend and rival of **David Roberts**. Born on or about 3 Dec. 1793 in Sunderland. Frequent exhibitor at Royal Academy. Apprenticed to a heraldic painter, but in 1808 [check not 1806] went to sea. Press-ganged into Navy in 1812 but discharged as unfit for service 1814. Taken on as scene-painter at the Royalty Theatre, Welclose Square, Stepney in 1816, and then engaged as a scene-painter at the Royal Coburg Theatre, Lambeth, under the scenic director, **John Thomas Serres**. On visit to Edinburgh in 1820 introduced to David Roberts. His circle of London friends included **Robert Barker**, **Alexander Nasmyth**, and **J.W. Allen**. In 1822 engaged as a scene-painter at the Drury Lane Theatre. There he and David Roberts would vie with the **Grieve** family of scene-painters at Covent Garden. For the Christmas pantomime in 1823 introduced a moving panorama. Thenceforth moving panoramas would be a regular feature of the Christmas entertainment. **L.J.M. Daguerre's** Diorama in Regent's Park had opened in Sept. of that year, and Stanfield (perhaps because it incorporated transparencies) adopted the word 'diorama' for his moving panorama. The word would become

generally misapplied for panoramas painted by theatre scene-painters. In 1825 and 1827 he and David Roberts were commissioned by **J.B. Laidlaw** to paint exhibition hall panoramas of the 'Bombardment of Algiers' and the 'Battle of Navarino.[Re-check this]' Both panoramas were taken on European tours, 'Algiers' being performed at Rotterdam, Amsterdam, and Cologne. In 1826 Stanfield quarrelled with David Roberts who took his talents to Covent Garden. From 1828 he painted dioramas for the British Diorama, at the Royal Bazaar, Oxford Street. In May 1829 the diorama of 'The City of York and the Minster on Fire' itself caught fire causing the destruction of the entire building. 'Stanfield's Great Moving Panorama' (which has not been established [P.v.d.Merwe doesn't know]) was exhibited at Niblo's Garden, Broadway, New York in July 1836. On being elected A.R.A. in 1832 he largely abandoned scenic work, applying himself to book illustration and easel paintings. Elected R.A. in 1835. Died Hampstead 18 May 1867.

In a handbill **Rignold** attributed his 'Panorama of the Arctic Regions', to Clarkson Stanfield. There is no evidence to support the attribution.

Theatre panoramas:

Theatre Royal, Birmingham:

'Eidophusicon, or Moving Diorama... the Plymouth Breakwater', 1824.

Theatre Royal, Drury Lane:

[Check theatre bills from 1823] 'Moving Diorama of Plymouth Breakwater', 1823 [according to Horatio Blood, Stanfield's Eidophusikon panorama was exhibited at Drury Lane Easter Monday 1824. It featured wonders of the world including an earthquake and a thunder storm]. 'The Passage of the Rhine, Represented by a Series of Panoramic Views', 1828. 'Grand Moving Picture' (including tableaux of the Cowes Regatta, Gibraltar, and Constantinople with the Turkish squadron), 1828-1829. 'Grand Local Diorama...of Windsor and Vicinity', 1829-1830. [Moving panorama of the Alps, 1830]; 'New and Splendid Diorama...from Sketches taken on the Spot during [Stanfield's] last Continental Tour', 1831 (it featured Venice and the adjacent islands). 'Moving Panorama...Exhibiting a Series of Views Terminating with the Enchanted Castle', 1833. 'Grand Egyptian Diorama, Commencing with the Great Cataracts, and Showing the Ascent of a Pyramid', 1833-1834; 'Scenes at Home and Abroad' (including Queen Victoria's visit to the City of London, 9 Nov. 1837), 1837-1838.

Exhibition hall panoramas:

'Bombardment of Algiers' with 'The Burning of the Kent', painted by David Roberts [and Clarkson Stanfield?], Liverpool, 1825. 'Panorama of the Battle of Navarino [with] two Interesting Views of the Burning of the Kent East Indiaman', by Clarkson Stanfield and David Roberts, exhibited in Hull [n.d.]. 'The Aeronautikon: Green's Flight of the Great Nassau Balloon from London to Germany', Victoria Rooms, Exchange Rooms, Manchester, c.1843; Victoria Rooms, Hull, 1845, painted by George Danson after sketches by David Roberts and Clarkson Stanfield.

Dioramas:

British Diorama, Royal Bazaar (later renamed Queen's Bazaar), 73 Oxford Street, London

(With David Roberts) 'St George's Chapel, Windsor', 1828; 'The Ruins of Tintern Abbey', 1828; 'Lake of Maggiore in Italy', 1828; 'Wreck of an Indiaman, and Storm on the Coast', 1828; (Stanfield alone) 'City of York, with the Minster on Fire', 1829 'Entrance to the Village of Virex, in Italy', 1829. (With **Charles Arrowsmith** and J.W. Allen) 'Interior of King's College Chapel, Cambridge', 'Llanberis Lake and Dolbaddern Castle', 'Basilica of St Francis', and 'Pass of Briançon', 1830.

Diorama, St James's Churchyard, Bristol

'Holyrood Chapel, in Ruins, by Moonlight', 1825.

Cosmoramas:

Poecilorama, Egyptian Hall, Piccadilly, London (note - the Poecilorama consisted of cosmoramas, enlivened with dioramic effects):

'City of Turin', 'Holy Island', 'Castle of Chillon' (exterior and interior), 'Netley Abbey', 'City of Rouen', and 'London in 1590', 1826

Portraits: Pen and ink portrait by David Roberts (Royal Academy); oil portrait by John Simpson of Stanfield aged 35 (National Portrait Gallery); engraving by W. Say after John Simpson (National Maritime Museum).

Lit.: Croft-Murray, p.[...]; DVSP; Pieter van der Merwe, *The Spectacular Career of Clarkson Stanfield* (Tyne & Wear County Council Museums 1979); Ralph Hyde and Pieter van der Merwe, 'The Queen's Bazaar', *Theatrephile*, 2 (1987), no. 8, pp.10-15; *ODNB*?

Stanisławski, Jan (1860-1907)

Polish landscape painter. Assisted **W. Kossak** and **J. Falat**'s in painting 'The Panorama of the Battle of Beresina', 1896; and **J. Styka** in painting the 'Panorama of Golgotha', 1897.

Lit.: *Zbiory Malarstwa Polskiego: Katalog Muzeum Świętokrzyskiego w Kielcach* (Warsaw: 1971), p.58.

Stanley, Henry

Actor. Lecturer and manager for '**Bachelder**'s Great Diorama of the American War', St George's Hall, Melbourne, 1877; and the 'Grand Historical Mirror of the Russo-Turkish War', St George's Hall, Melbourne, 1880.

Stanley, John Mix Stanley (1814-1872)

Panorama painter; photographer. Born in Canadaigua, near Rochester NY 14 Jan. 1814. Apprenticed to coachmaker. Moved to @Detroit 1834 and worked as a sign painter. Enrolled as apprentice of the portrait painter, James Bowman. From 1839 acted as an itinerant portrait painter. His first Indian portraits date from this period. Illustrations after Stanley's drawings in William Emory's surveying exploration of the American South West in 1846-1847 were used as a source for 'Colonel **Frémont**'s Overland Route...' In 1850 he exhibited his Indian Gallery, consisting of portraits of the 'principal chiefs and warriors of fifty different tribes' at 557 ½ Broadway. He painted the moving panorama, 'Stanley's Western Wilds', 1854, which focused on the life and customs of Indians. A handbill in the N-YHS states that his 'Polemorama, or Gigantic Illustrations of the War' was executed in Washington, and exhibited there for five weeks to large and enthusiastic audiences...' It was begun 'before any important battles had been fought save "Bull Run"; and a large force of Artists [was] engaged upon it ever since, several of them men of distinguished ability, and high reputation, both in this country and in Europe.' Died 10 April 1872.

Exhibition hall panoramas:

'Stanley & [**Alban Jasper**] **Conant**'s Polemorama! or Gigantic Illustrations of the Great Rebellion! and the War', Tremont Temple, New York, 1862; Boston, MA. [n.d.]; Association Hall, Albany [...] [n.d.]. [bill reproduced on p. 84 of *Lichtspiele*]

Stapfer, Karel (1863-1930)

Artist. Assisted painting figures on **Luděk Marold**'s 'Battle of Lipany' panorama, 1898, and was responsible for its *faux terrain*.

Staunton, [...]

Panorama proprietor.

Exhibition hall panoramas:

'Original Diorama of Egypt, Nubia, & the Nile', followed by 'Italian Diorama', Exeter, 1860.

Stephenson, Rowland

Banker of Remington, Stephenson, Remington, & Toulmin, and personal friend of **Thomas Hornor**. Financial backer for the Colosseum, Regent's Park. Absconded in Dec. 1828 with a rumoured sum of £160,000 and sailed for the U.S. Settled at Farley, near Bristol, CT where he set himself up, so it was reported, with a large mansion, many servants, and hunting horses.

Lit.: Ralph Hyde, *The Regent's Park Colosseum* (London: Arthur Ackermann Publishing Ltd 1982)

Steuart, T.

Artist and engraver. Drew and engraved a six-sheet steel engraved panorama, 'Edinburgh from the Calton Hill', published by **Ackermann & Co.** and **B.F. Lloyd & Co.**, 1847, and then Ackermann & co. with **J. Menzies** in 1848..

Stevens, John

Farmer, hotelier, sign-painter, panorama painter. Born in Utica, NY. Moved to Minnesota 1853, and became one of the original settlers of Rochester. Painted the adventures of the Murray county settlers shortly after the Sioux massacre at Lake Shetek. 1865 began work on a panorama of the subject which was displayed in 1868. Produced two more versions of it. They were still being exhibited as late as 1878. One version is in the collection of the Minnesota Historical Society.

Lit.: Bertha L. Heilbron, 'Documentary Panorama: John Stevens and his Sioux War Pictures', *Minnesota History*, 30 (1949), pp.14-23; McDermott.

Stewart, Harry

Manager of **Charles W. Poole's** Myriorama when it visited the Philharmonic Hall, Southampton, 1897. Performed as a 'protean change artist' in Charles W. Poole's Royal Myriorama, Music Hall, Barnstaple, 1899; Theatre Royal, Torquay, 1899..

Stewart, William Drummond

Scottish illustrator. Illustrations of the West which he made when travelling in the US in 1837 were used as a source for 'Colonel **Frémont's** Overland Route...'

Stirling, H.F.

General Manager for **Harry H. Hamilton's** Excursions. Name appears on handbills for 'Harry H. Hamilton's Panstereorama of Passing Events'; 'Harry H. Hamilton's Original Excursions to America'; 'Harry H. Hamilton: Rambles Abroad', Free Trade Hall, Manchester, [c.1895]; 'Harry H. Hamilton's Excursions: Peace and War' [n.d.]; 'Harry H. Hamilton's Excursions - Britain's Realm'; 'Harry H. Hamilton's Excursions - Queen and Empire'; 'Harry H. Hamilton's Excursions: Civilised and Savage South Africa'; and 'Harry H. Hamilton's Excursions: Greater Britain', Free Trade Hall, Manchester [n.d.].

Stock, F.R.

Etcher. Etched the folded panorama, 'My name is Norval', published by **W.H.I**

Carter [c.18...]

Stockwell, Samuel B. (1813-1854)

Scene and panorama painter. Born in Boston, MA. Presented in 1848 a panorama of the Mississippi, showing 'every city, town, village, and "landing" from the Gulf of Mexico to the Falls of St Anthony.' Announced that his panorama was three times the length of **John Banvard's** – nine miles long. 11 Dec. 1849 the Boston *Transcript* reported that Stockwell was taking his panorama to Paris. In 1851 he certainly took it to the West Indies. The West Indies tour proved unsuccessful. He returned to Boston and sold it. It was heard of no more.

Exhibition hall panoramas:

Panorama of the Mississippi, St Louis, 1848; New Orleans [...]; Mobile [...]; Macon, [...]; Savannah [...]; Charleston, [...]; Baltimore, 1849; Boston, 1849; West Indies, 1851.

Lit.: McDermott; Joseph Earl Arrington, 'The Story of Stockwell's Panorama', *Minnesota History*, 33 (1953), pp.284-290; John W. Reys, *Cities of the Mississippi* (Columbia & London: University of Missouri Press [1994]), pp.22-23. [Also try *NYHS Dictionary of Artists in America*; and *Illustrated Biographical Encyclopaedia of the American West*]

Stocqueler, Edwin Roper Loftus (1829-1895)

Panorama artist, lecturer, and proprietor. Son of **Joachim Heyward Stocqueler**. Born in Bombay, India 18 Nov. 1829. Taught to draw in London, it is thought, by **James Fahey**. Arrived in the Australian Gold Fields in 1853, and accompanied by his mother, rowed up and down the Murray-Goulburn river system in the manner of **John Banvard**, painting portraits of Riverine worthies and pictures of their properties, and producing a panorama of Australian landscape and gold fields. An article in the *Bendigo Advertiser*, 1 Aug. 1857 stated that his panorama was one mile long and consisted of 70 tableaux. At this stage called 'Stocqueler's Diorama.' At Maldon it had the title, 'The Diorama of Victoria.' It was said now to have consisted of 50 tableaux, 'the most correct views of Australian scenery ever produced.' Stocqueler danced his 'celebrated Nautical Horn-pipe.' In 1859 Stocqueler added tableaux showing Garibaldi's struggle for Italy - 'The Seat of War.' The Melbourne *Herald's* critic thought some of the pictures crude, but all of them were 'characteristic and quite colonial which is their chiefest merit.'

After a few years in South Africa returned to England. A late reference to Stocqueler appeared in the *Bendigo Advertiser*, 5 Dec. 1891. Charles Walsh Pugh of Melbourne had met him in London 'a few years back.' Pugh noted he had 'seen better days.' Died in Surrey.

Oil paintings by Stocqueler are to be found in the National Library of Australia,

Bendigo Art Gallery, Castlemaine Art Gallery, and the La Trobe Collection, State Library of Victoria.

Exhibition hall panoramas:

‘Stocqueler’s Diorama’ (eventually being called ‘The Golden Land of the Sunny South’), Mechanics’ Hall, Bendigo, 1857; Gallery of Illustration, Market Square, Bendigo, 1857; Criterion Hall, Castlemaine, 1858; Eagle Hawk Hotel, Tarrengower, 1858; Mechanics’ Hall, Collins Street, Melbourne, 1859; Gallery of Illustration, 164 Bourke Street, Melbourne, 1859; Royal Charter Hotel, Melbourne, 1859; British Crown Hotel, Collingwood, 1860.

Lit.: Kerr; Colligan (1987); Colligan (2002)

MC

Stocqueler, Joachim Heyward (1800-1885)

Soldier, journalist, playwright, and panorama lecturer. In c.1843 returned from Bombay to England. The [...] London Directory, 184[...], lists Joachim Heyward [check spelling] Stocqueler & Co., East India Army & General Agents, &c., 85 King William Street, City, and 26 Suffolk Street, Pall Mall. Editor of the *United Services Gazette*, and author of *Handbook of India* (London: William Allen & Co, 1844) and *The Oriental Interpreter* (London: C. Cox [...]). Morning lecturer at ‘The Route of the Overland Mail to India’ moving panorama at the Gallery of Illustration in 1850, and wrote the accompanying descriptive booklet. Quoted by **W. Wallace Scott** as an ‘authority’ (source?) for his ‘New Oriental Diorama: Life and Scenes in India’, Willis’s Rooms, King Street, St James’s, London, 1850. From its opening on 23 Nov. Stocqueler acted as lecturer with this panorama. Credited with giving ‘valuable Indian and military information’ for ‘Diorama of the Wellington Campaigns.’ With Samuel Mossman author of *A Guide to the Diorama: the Ocean Mail to India and Australia* (London: Gallery of Illustration 1853). According to J.S. Bratton and Jane Traies, *Astley’s Amphitheatre* (Cambridge: Chadwyck-Healey 1980) he was the author of a dramatisation, ‘The Battle of Alma’, at Astley’s Amphitheatre, only thirty-three days after the event. It was the hit of the season. Further material, including the Charge of the Light Brigade, was later added to it. Heavily in debt, he set off for the United States, but returned to England in the 1860s.

Exhibition hall panoramas:

Lecturer for ‘The Route of the Overland Mail to India’, Gallery of Illustration, Regent Street, 1850. Lecturer for ‘Life and Scenes in India’, Willis’s Rooms, St James’s, London, 1850; Cheltenham, 1851; Southampton, 1851. Lecturer at ‘Diorama of the Wellington Campaigns’, which on Wellington’s death became ‘The Life of the Duke of Wellington’, Gallery of Illustration, Regent Street, 1852-1853, and supplied ‘valuable Indian and Oriental information’ for it. Lecturer for the ‘New Grand Diorama Illustrating the Route of the Ocean Mail via the Cape to India & Australia’, Gallery of Illustration, London, 1853. Lecturer for ‘Grand

Moving Diorama of Constantinople' at Egyptian Hall, Piccadilly, London, 1854, describing the progress and localities of the Crimea War. Lecturer at the 'War with Russia' panorama at the Gallery of Illustration, 1855.

Lit.: *The Ocean Mail to India and Australia*, by J.H. Stocqueler (London: Gallery of Illustration 1853); J.H. Stocqueler, *Memoirs of a Journalist* (Bombay: Times of India 1873).

Stollenwerck,

Showman. Exhibited a 'moving panorama' in New York in 1808. Probably an Eidophusikon-type entertainment. (Wilcox, p.236)

Stoner, Joseph John (1829-1899)

Publisher. Born in Highspire, PA. Produced at least 254 lithographic views of North American cities between 1866 and 1891, including, with **Albert Ruger**, a 'Panoramic View of Waitsburg, W.T. Walla-Walla County', 1884 (Reps 4198).

Lit. Reps, pp.209-212.

Stopford, Admiral R.

Commander of the steam-ship, *Phoenix*. From this he directed the bombardment of St Jean d'Acre. In the descriptive booklet for his panorama, 1841, Burford writes: 'Mr Burford takes this opportunity of returning his sincere thanks to Capt. Stopford for the very important and useful information and various details he kindly furnished, and also for his polite attendance during the progress of the painting, to which it is mainly indebted for its accuracy'.

Story, John James (1827-1900)

Panorama artist and proprietor. The following appears in the Brown University Library website:

A local artist from Nottingham in the northern midlands of England, Story was born in 1827 and baptized at St. Mary's Church, Nottingham, on 23rd December of that year. His father, George, was a "cordwainer" (shoemaker). Little is known about his early career but he is mentioned in the local census as living in Burton Street in 1861 with his parents and sisters; he is described as a widower aged 32 with his profession listed as "artist." This is the period when the Garibaldi Panorama was being exhibited and the information matches the notation in the front of the manuscript narration: "J.J.Story, Burton Street, Nottingham, 7th Sep. 1860."

Ten years later, he is remarried, to Jane, and living with his parents in Great Alfred Street, Nottingham. In the next census of 1881, he and Jane along with

their daughter Emily Jackson, are living at 367 St. Ann's Well Road, and his profession is listed as a "photographic artist." In 1891, he is at the same address but Emily is listed as his niece, and his profession as a "landscape artist."

In terms of his artistic career, he exhibited occasionally at the "open" exhibitions in the Nottingham castle annual show. There are entries for 1881, 1885, 1886, 1892 and 1893 (see below); he is listed in the latter year as living at Thorneywood Cottages, 367 St. Ann's Well Road. He also exhibited in 1895 when his address was 36, Moffat Street, Nottingham (still in the St. Ann's area). It appears that two relatives, Blanche and Mary Story, also exhibited.

The sale of the Garibaldi panorama was announced in the *[Nottingham?] Echo*, 11 Jan. 1863.

'The Campaigns of Gariabaldi' panorama was presented in 2006 by Dr James Smith to the Brown University Library. It can now be seen, with related material, on the Brown University web-site.

This Garibaldi panorama was surely the same as '**M. Bianco**'s...Moving Diorama of the Life and Marvellous Career of Garibaldi'. Was Bianco was the impresario who commissioned Story to paint the panorama?

Brown University Library have copies of two letters written by Story in January 1869 from Portobello (on special stationery) to Alnwick suggesting they host his 'Ocean and Overland Journey round the World' panorama.

Exhibition hall panoramas:

'The Campaigns of Garibaldi', Exchange Hall, Nottingham, 1861; Assembly Rooms, Grainger Street, Newcastle, 1861. - said to have toured Wellsville, Lisbon, New Cumberland, Holidayburg, and Pittsburg in USA. 'Grand Moving Panorama Illustrating an Ocean and Overland Journey Round the World', Agricultural Hall, Bridgnorth, 1867; Assembly Rooms, Haddington, near Edinburgh, 1869; 'Panorama of Seventy-four European Scenes', Edinburgh, 1871'; 'Original and Superb Diorama, Second Grand Tour Round the World', Cheltenham, 1884.

Strange & Wilson

Panorama proprietors. It was under this name that **Joseph Poole** and **George Poole** functioned from [1870 – check HJP's] to 1878. A poster for Joseph and George Poole (removed from the Poole scrapbook) announces: 'To the Profession and Public, Messrs. Strange and Wilson will from this date 22 July 1878 transact business in their baptismal names of Joseph and George Poole. The names Strange and Wilson were originally adopted eight years ago by special arrangement with their Uncle the late Mr. **G.W. Poole** of the well known firm of **Poole & Young** in order to prevent confusion and to avoid misleading the public, &c.' There is a photograph of their pantechicon standing outside the Corn

Exchange, Chelmsford in the Poole Scrapbook [check]. Toured an entertainment which they called the 'Aetherscope', which visited Cheltenham, 1876; the 'Aetherscope & Spectral Opera Company' [same show?], Cheltenham, 1877; Royal Hall, St Helier, Jersey, 1877; and the 'Aetherscope and Wondrous Ghost Entertainment, Supported by a talented Opera Company', Cheltenham, 1881.

Exhibition hall panoramas:

'New Diorama of the Russo-Turkish War', Cheltenham, 1878 [perhaps the same panorama as **M. Gompertz's** 'Panorama of the Russo-Turkish War', under the management of **Mrs Charles Poole**, exhibited at the Royal Hall, St Helier, 1878].

Strauss, Herr

Proprietor of a diorama (moving panorama?) of the Russo-Turkish War, Weldon's Circus, Edinburgh, 1878.

Stevens, Horace

Vocalist. Sung sacred songs at **Howard H. Gross** and **Isaac Newton Reed's** 'Jerusalem on the Day of the Crucifixion' cyclorama, Melbourne, 1902.

Strickler, William Homer

Arrived at Blackpool Pleasure Beach from Philadelphia to build a roller coaster in 1909. With **W.G. Bean** and [...] **Outhwaite** formed a company called Monitor and Merrimac to build the Spectatorium, Blackpool Pleasure Beach, 1910.

Strutt, William

Accompanied Burke and Wills' during their Victorian Exploring Expedition to the Gulf of Carpentaria for part of the way. With **Ludwig Becker** provided works for the related moving panorama, 'The Grand Moving Diorama Illustrating the Exploring Expedition', by **Thomas Clark** and **William Pitt**.

Styka, Adam (1890-1959)

Artist. Son of **Jan Styka**. Born on 7 Apr. 1890 in Kielce. Studied mathematics in Paris, and then took up civil engineering in Belgium. In art originally made his name as an Orientalist. Restored his father's 'Panorama of Golgotha' in 1951. Died New York 23 Sept. 1959.

Styka, Jan (1858-1925)

Polish painter of portraits, battle scenes, and religious subjects; panorama painter; poet. Born 8 Apr. 1858 in Lwów, son of a tax inspector. Trained at Vienna Academy under C. Griepenkerl, L. Müller, and K. Wurzinger. Continued his

studies in Rome, and in Kraków under the historical painter, Jan Matejko. From 1900 lived permanently in Paris. Painted a series of paintings of themes from the *Odyssey*, and another of scenes from the life of Christ. Provided illustrations for a deluxe edition of Henryk Sienkiewicz's *Quo Vadis?* Fifteen of his 'Quo Vadis?' paintings were exhibited in a panorama rotunda in St Louis, USA, that had originally been intended for **Josef Bühlmann**'s panorama of ancient Rome. In 1897 painted, with a team of assistants, the 'Transylvanian Panorama' which commemorated the national uprising in Hungary, 1848-1849. Shortly after 1908 this panorama was cut into pieces which were scattered and lost. Twenty-four fragments are now being reassembled at the District Museum, Tarnów, Poland. Styka's last panorama was the 'Martyrdom of Christians in Nero's Circus.' After being shown at the World Exhibition in Paris, 1900, it was taken to Russia, disappearing without trace during World War I. Styka proposed to paint a panorama of the Battle of Grunwald for Kraków, but this project was scrapped. Died Rome 28 Apr. 1925. His remains were transferred in 1959 to Forest Lawn Memorial Park, Los Angeles, close to the amphitheatre housing his Golgotha panorama.

360-degree panoramas:

(With **Wojciech Kossak**) 'Battle of Racławice Panorama', National Fair, Park Stryjski, Lwów, 1894; Budapest, 1896-1897; Lwów, 1922-1941; Panorama Racławice, Wrocław, 1985-. 'Transylvanian Panorama' (also known as the 'Bem-Petofi...' or the 'Bem in Transylvania Panorama'), Park Stryjski, Lwów, 1897; Budapest, Hungary, 1898; ['many other Hungarian cities'], [...]; Karowa Street, Warsaw, 1907; Budapest, [...]. 'Panorama of the Martyrdom of Christians in Nero's Circus', Warsaw, 1899, [...] Warsaw, 1899; World Exhibition, Palais de Glace, Champs-Élysées, 1900; ['many cities in Russia'], [...].

Semi-circular panoramas:

'Panorama Golgotha', Karowa Street, Warsaw, 1897; Dynasty Sports Stadium, Moscow, 1898; [...], Kiev, [...]; World's Fair, St Louis, 1904; Colosseum, Chicago, 1925; Forest Lawn Memorial Park, Glendale, Los Angeles, CA, 1951?

Lit.: A. Małaczyński, *Jan Styka* (Lwów: [...]1930); Czesław Czapliński, *The Styka Family Saga* (New York: Bicentennial Publishing Corporation 1988); Alicja Majcher-Wegrzyn, *Panorama Siedmiogrodzka* (Tarnów: Muzeum Okręgowe w Tarnowie 1992); Elżbieta Górecka, *Panoramy: Wojciecha Kossaka i Jana Styki* (Wrocław: Muzeum Narodowe we Wrocławiu 2000)

Portraits: Portrait by Tadeusz Styka, 1908, Muzeum Narodowe we Wrocławiu

Suhr, Messrs

Cosmorama artists and proprietors. Oettermann (p.288) writes, 'On their many travels the brothers Christopher and Peter Suhr painted 325 'cosmorama' and 'Europorama' pictures, which were taken on tour through the main cities of

Europe from London to Moscow by a third brother, Cornelius, between 1812 and 1857.’ See review in *Repository of Arts*, NS, vol. 8, p.182 and *Times* advert., 10 Jan. 1827. Another advert refers only to ‘Professor’ Suhr. An advertisement in *Morning Chronicle*, 6 Jan. 1827 describes Mrs Suhr as the ‘inventress’ of the entertainment. A. v. S. (i.e. the Berlin novelist Henrietta von Heulen) in *Der Gesellschafter oder Blaetter fuer Geist und Herz*, edited by F.W. Gubitz, vol. 9, 26 Dec. 1825, p.1040, describes her visit to a Christmas exhibition of Suhr’s cosmoramas in the Unter den Linden: ‘They cannot compare with those exhibited at [Karl Friedrich] Müller’s in Königstrasse. The best ones are London... Dresden... Constantinople... Königstein,...Heidelberg. Les important are Vienna, St. Petersburg and Munich... The depiction of the destruction of the Armada is not a masterpiece either... Soon the cosmoramas will be exchanged for new and better ones, it is said...’ Suhr’s programme in 1826 included Moscow, the Field of Waterloo, St Petersburg, Coronation of Charles X, and St Stephen’s Church Vienna, and in 1827 the principal towns of Russia, Germany, Hungary, and Denmark, views in Italy and Switzerland, and the Coronation of the King of France. Exhibitions in London were held at 16 Old Bond Street

Christoph had produced a volume of plates illustrating 120 street characters, *Der Ausruf in Hamburg* (Hamburg: Conrad Müller 1808). He, Cornelius and Peter Suhr (as ‘C.C.P. Suhr in Hamburg’) together produced a continuous roll panorama, printed by lithographgy pulling out of a laquered cylinder [?], entitled ‘Panorama einer Reisse von Hamburg nach Altona und weider zurrück’, 1827.

Lit.: Stafford & Turpak, pp.319-321. Oettermann (p.371) refers to: Walter H. Damman, *Panorama und Tafellandschaft: Anfänge und Fiühzeit der Landschaftsmalerei in Hamburg bis 1830* (Hamburg 1910); Joseph Heckscher, *Das “Panorama einer Reise von Hamburg nach Altona und zurück” von Peter Suhr in Hamburg* (Berlin 1909)

Suli & Saroni

‘Wide world renowned comedy sketch entertainers’ in **Harry H. Hamilton’s** Excursions - Britain’s Glories, Free Trade Hall, Manchester [n.d.]. Turner, in vols.1 and 2, lists Eugene Sulley, a tumbling clown, who performed at Thomas Batty’s London Circus, Burton on Trent, 1875; and in vol. 1, William Frederick Saroni, a musical clown, who performed with Hengler’s between 1874 and 1876 and also played in pantomimes and harlequinades. – Same men?

Sullivan, Arthur

‘Eccentric comedian’ at ‘**Harry H. Hamilton’s** Panstereorama of Passing Events.

Sullivan, Harry

Entertainer. Performed at ‘**Harry H. Hamilton’s** Panstereorama of Passing

Events', 1882. Described as 'The Empire favourite, Ethiopian speciality eccentric' in programme for 'Harry H. Hamilton's Excursions - Britain's Realm', Free Trade Hall, Manchester [n.d.].

Sutton, William

Printer and hawkers' publisher. Successor to Georgeina Duggan. Listed in the *Post Office London Directory* from 1862-1870 at 2 Bartlett's Passage, Holborn, W.C. Published a paper panorama, 'Panoramic View of the Lord Mayor's Show' (also with title: 'A Full and Regulated Panoramic View of the Military Procession of the Lord Mayor's Show') a wood engraving printed from blocks formerly used by **T. Goode**. Also published a 'Descriptive Panoramic View of the Opening of Parliament by Her Majesty', which shows Queen Victoria accompanied in her coach by Prince Albert, i.e. pre-1861.

Swoboda, Eduard (1814-1902)

Austrian portrait, genre and history painter. Drew panoramic view of Vienna and its surrounding countryside, 'Rundschau von Wien'. It was published as a five-sheet lithograph in Vienna in c.1860.

Swornsbourne, W.

Director of 'Messrs **Hamilton**'s Excursion to America', St James's Great Hall, Regent Street, London [n.d.].

Sykes, Benjamin

Blackpool entrepreneur. In 1902 re-erected rotunda for **P.D. Philippoteaux**'s 'Niagara' panorama at Tyldesley Road, Blackpool. Formerly it had stood in Raikes Hall Gardens.

T

Tait, A.F.

Panorama al fresco painter. With **C. Adams, Marshall**, 'and a host of inferior Artists', assisted **George Danson** paint 'The Colossal Typorama or Modelled View of Rome' for the Royal Surrey Zoological Gardens, 1842. Responsible for the al fresco panorama of Mount Hecla at Liverpool Zoological Gardens, 1845.

Tait, George

Advocate. Fellow of the Royal Scottish Society of Arts. Read several communications to the Society regarding a portable diorama that he had invented, and improvements subsequently made it: See: *Edinburgh New Philosophical Journal*, 32 (1842), pp.142-147; 33 (1842), pp.64-65; 34 (1843), pp.275-278; 38 (1845), pp.214-215; *Year-Book of Facts in Science & Art* (London: Tilt & Bogue 1843), pp.148-151; *Imperial Journal of Art, Science, Mechanics & Engineering* (Manchester: James Ainsworth [...]), pp.502-504; 613.

Tannett, Benjamin (?-1864)

Scene-painter, occasional actor, and panorama artist. Reputedly associated with **W.R. Beverly** before emigrating to Victoria, Australia in the 1850s. Worked with **W.J. Wilson** and other scene-painters at Cremorne Gardens, Melbourne. Painted panoramas in Australia and New Zealand. With **John Hennings** painted, or more probably restored, **Mr Birch**'s 'Holiday Trip' moving panorama. Worked for a time as scenic artist at the Princess in Dunedin, New Zealand. At the Haymarket Theatre, Melbourne he and **John Hennings** provided the scenery for the 1862-1863 Christmas pantomime, which included a transformation scene of the International Exhibition building, London. Died 14 Sept. 1864 at Richmond [i.e. Melbourne, according to Kerr, Geelong according to another source - check with Mimi].

Exhibition hall panoramas:

'Tannett's Panorama', Theatre Royal, Dunedin, New Zealand, 1866.

Kerr, pp.777-778

Tayler, Lloyd

Architect. With **Frederic A. Fitts** and **William Pitt**, designed the cyclorama rotunda in Little Collins Street, Melbourne, opened 1891.

Taylor

Photographer, 'stereoscopic exhibitor', and joint-proprietor of a Thiodon-type Theatre of Arts. Established the latter, with a fellow photographer and colleague, **Charles Morris**, in Pitt Street, Sydney, in Feb. 1860. The performance consisted of the Polar Regions and a Storm at Sea. Taylor sang songs, and a lady presided at the piano.

Taylor Family

Entertainers. Performed in **Dr Corry**'s 'Great National Diorama of Ireland', St George's Hall, Melbourne, 1880, Mr and Mrs Taylor playing on the banjo, and 'little Mattie Taylor' enlivening the performance with quick changes of character.

Taylor, Charles

Pianist and choral master of Her Majesty's Theatre, London. Performed at W.F. Friend's 'Grand Moving Diorama of Canada and the United States', 1854, next door to the Polytechnic, Regent's Street, 1854..

Taylor, J.D.

Panorama artist. With **John Morris** and others painted the moving panorama, 'Adam's Grand New Diorama of Scotland', Victoria Hall, 11 West Regent Street, Glasgow, 1885.

Taylor, Major James

Military artist. Described as being of 48th Regiment. Whilst resident there in 1817-1822 drew 'The Entrance of Port Jackson, and Part of the Town of Sydney, New South Wales', which was engraved by **R. Havell & Son** and published by Messrs **Colnaghi** in 1823 [advertised as 'just published' on 24 July 1824 so check]. A lithographic version of Taylor's image was published in Paris by **Nepveu** with **Rittner & Goupil**. Another lithographic version was printed by **C. Chabot**, 7 Thavies Inn, Holborn, London, and published by **J.E. Pattison**, 7 Finsbury Circus. **J. Cross** of High Hoborn also issued a state of this latter version. MC calls attention to an advertisement in the *Sydney Gazette*, 3 June 1824, which states that this work 'now on sale, are at present on show at Barker's Panorama.' However, there is no record of a full -size entertainment panorama version, and MC suggests it may have been Taylor's aquatints that were displayed in some ante-chamber of Burford's rotunda in Leicester Square.

Lit.: Tim McCormick and others, *First Views of Australia, 1788-1825* (Chippendale, Australia: David Ell Press in association with Longueville Publications 1987)

Taylor, W.

Composer. Composed the music to accompany the diorama scene in 'The Trip to Niagara' The music appeared in the *New-York Mirror, and Ladies Literary Gazette*, 1829, p.400.

Taylor, William F.

Music publisher. Traded from 13 High Street, Windsor. Exhibited on his premises 'W.F. Taylor's Stereoscopic Exhibition of Her Majesty's Private Apartments in Windsor Castle.' Published lithographic, continuous strip-panoramas: (with **Hamilton & Co.**) 'Windsor Castle'; 'The Procession of Albert Edward Prince of Wales and Princess Alexandra of Denmark from Eton to Windsor on 7 Mar. 1863.'

Tchernitzov, Gregorij (1801-1865)

Brother of Nikolor Tchernitzov. The two brothers graduated from the Academy of Fine Arts, St Petersburg. In 1838 they travelled along the Volga, making sketches, and from these created a moving panorama, exhibited from 1851. Visitors had the sensation of voyaging on a steamboat, the scene passing the cabin window.

Tchernitzov, Nikolor (1804-1874)

(see **Tchernitzov, Gregorij**)

Tebbitt

Panorama painter. Name appears in list of artists in **Charles W. Poole's** descriptive booklets credited with having painted panoramas supposedly held in Poole's stock. Robert Tebbitt (same man?) wrote introductory note which appears in some Charles W. Poole descriptive booklets.

Telbin, William (1813-1873)

Scene-painter; panorama artist and proprietor. [Pieter van der Merwe tells me there is a history of the Telbin family by William Lewis Telbin in the V&A. They have lost it. Check if it has been found. Telbin came originally from Exeter, according to Pieter, and reversed his name from 'Niblet']. Described as 'principal artist to the Colosseum.' Constructed (with **William Bradwell**) the 'Stalactite Caverns at Adelsberg' in the Colosseum's grounds. 'In order to obtain adequate fidelity', travelled to Spain and Portugal to make sketches of battle-fields for **Grieve, William Telbin, and John Absolon's** 'Diorama of the Wellington Campaigns' (see below). The panorama of the Crimea War was kept progressively up to date (see *AJ*, 1855, pp.33, 287). Painted scene 3 for the Faust part of **Moses Gompertz's** Spectroscope. His moving panorama of the Holy Land depicted the tour of the Prince of Wales through Egypt, Syria, and Turkey. In 1850-1851, with Thomas Grieve and **John Absolon**, built a scene-painting workshop in Macklin Street, off Drury Lane. According to the *AJ's* obituary (1 Nov. 1865, p.332) he never recovered his spirits after the death of his eldest son, Henry Telbin (1840-1865), who had been a promising artist, was 'killed by an avalanche in the Alps.' (An earlier news item reporting Henry's death in the *AJ*, 1 Nov. 1865, p.332 had stated that when sketching 'on a lofty rock near Grütli in Switzerland', his foot slipped, and he was 'precipitated over the edge into the lake below'). William Telbin died 25 Dec. 1873. His name appears in list of artists in **Charles W. Poole's** descriptive booklets credited with having painted panoramas supposedly still held in Poole's stock. The guide and song-book for 'Charles W. Poole's New Myriorama: Trips Abroad', c.1887, states that the firm owned Telbin and Grieve's 'Overland Mail' (presumably to India).

360-degree panorama:

(With **George Danson**) 'London by Night', Colosseum, Regent's Park, London, 1845-; Colosseum, Broadway and 35th Street, New York, 1874.

Theatre panoramas:

Theatre Royal, Drury Lane, London:

(Mother Goose) 'Grand Panorama on the Road' [date].

'Panoramic and Dioramic Views of the Lakes of Killarney', Lyceum, London, 1861; Prince's Theatre, West Nile Street & Buchanan Street, Glasgow, 1863.

Exhibition hall panoramas:

'A Splendid Panorama and Diorama of the Isle of Wight and the Interior of the Cathedral of Senlis', Cheltenham, 1846. (With Thomas Grieve, **John Frederick Herring**, and **Absolon**) 'Route of the Overland Mail to India', Gallery of Illustration, Regent Street, London, 1850-1852; Dublin, 1852; (With **Thomas Grieve**) 'New Grand Diorama Illustrating the Route of the Ocean Mail via the Cape to India & Australia', London, 1853. (With Absolon, Grieve, and Herring) 'Our Native Land', Gallery of Illustration, Regent Street, London, 1851. (With Thomas Grieve and Absolon) 'Diorama of the Campaigns of the Duke of Wellington', on Wellington's death becoming 'The Life of the Duke of Wellington', Gallery of Illustration, Regent Street, London, 1852-1853. (With Grieve) 'Route of the British Army', becoming 'War with Russia' (i.e. Crimea War), Gallery of Illustration, Regent Street, London, 1855. (From sketches by William Telbin and his son [which?]) 'Holy Land', Egyptian Hall, Piccadilly, London, 1863. 'Panoramic and Dioramic View of the Lake of Kilarney, Prince's Theatre Royal, West Nile Street, Glasgow, 1863. (With **Philip Phillips**, and) '**Risley's** Magnificent Colossal Moving Panorama, or Mirror of England', White's Rooms, Adelaide, Australia, c.1875; St George's Hall, Melbourne, Australia, 1875.

[Robert MacDonald in 'The Route of the Overland Mail to India', *New Magic Lantern Journal*, summer 2004) states that the Overland Mail returned to the Gallery of illustration in 1853, with further scenes added and amended title of 'the Overland Mail to India and Australia'. During the Crimean War (1854-1856) scenes were added to show the route of the British army to the war and Sebastopol. The panorama's content was later edited back to show just the overland route. Other modifications included the addition of the lighthouse at the Needles, in or after 1859, and a transformation scene here showing a famous shipwreck. After 1869 the Suez Canal as added to the Egyptian scenes. Finally the panorama became part of Poole's travelling panorama show, and was used in their shows for many years. It was recorded as having been in Jersey in 1875].

Pleasure garden panoramas:

Royal Surrey Zoological Gardens:

(With Danson) 'A Panoramic Model Al Fresco of Mount Hecla', 1839. (With Danson) 'Grand Modelled Representation of London in the Olden Time' transforming into 'The Great Fire of London', 1844.

Cremorne Gardens, London:

(With Grieve) 'Stereorama of the Route to Italy via the St Gothard Pass', 1860.

Lit.: DVSP; *The Route of the Overland Mail to India* (London: Gallery of Illustration 1850); *The Route of the Overland Mail to India* (London: Atchey & Co. 1850); *The Campaigns of Wellington, in India, the Peninsula, Belgium and France* (London: Gallery of Illustration 1852); *Cassidy's Diorama of the Route of the Overland Mail* (London: G.W. Cassidy 1956); Richard Ford, *A Guide to the Diorama of the Campaigns of the Duke of Wellington* (London: Printed for the Proprietors by T. Bretell [check directory for number of 't's; here spelt with one, on diagram for Burford's Antwerp spelt with 2] 1852); *Art Journal*, [date in early 1874]; Robert Macdonald, 'The Route of the Overland Mail to India', *New Magic Lantern Journal*, 9 (2004) pp.83-88; *ODNB*?

Telbin, William Lewis (1846-1931)

Scene-painter, panorama artist. Second son of **William Telbin**. Author of 'The Painting of Panoramas', *Magazine of Art*, (1900), pp.555-558. His notebooks contain anecdotal information on his dealings with the Hamilton brothers ('the best friends the scene painter ever had'). Telbin undertook work for them in 1868 and 1869. Southern states that in 1871 William L. Telbin travelled with **Alfred Hamilton** 'to paint the Sun-Rise on Mont Blanc and the opening of the Mont Cenis Tunnel. In the Mont Cenis picture was a train with an engine belching smoke, which swept out of the £3,000,000 tunnel to the waving of handkerchiefs and the fluttering of flags.' He was one of the artists - **John Absolon** and **George Gordon** were others - who were commissioned by **William Henry Thompson** to paint his moving panorama of Rorke's Drift, 'The Colossal Mirror of the Zulu War', first performed in Melbourne in 1881 and then toured by Thompson through Australia, New Zealand, and South Africa. According to Southern **Victor Hamilton** held receipts for paintings from William L. Telbin to **J.J. Markwell Davies** for the year 1898. He died 3 Dec. 1931.

About 260-degree panorama

'Constantinople and the Golden Horn', Olympia, London, 1894-1895.

Exhibition hall panoramas:

Painted some of the tableaux for **Harry H. Hamilton**'s 'Excursion to America', Hamilton's Royal Amphitheatre, Holborn, 1878; also tableaux for the 'Russo-Turkish War', Cheltenham, 1878; 'Harry H. Hamilton's Panstereorama of Passing Events, including Snowdon from Llanberris Pass at Sun-Rise, Windsor Castle and a Portion of the Old town, Gut-l-Foss Falls, Iceland, the Suez Canal, and the Pyramids of Egypt'; and for 'Harry H Hamilton's Excursions - Britain's Glories on Sea and Land', including 'Portsmouth' [date?]; 'The Thames from its Source to the "Nore"', Olympia, 1894-1895, which visitors viewed from a replica of the Galata Tower.

Dioramas:

Dioramas exhibited by **W. Gordon**, building on the Mound, Edinburgh, c.1840.

Lit.: DVSP; William Telbin, 'Art in the Theatre', *Magazine of Art* (1889), pp.92-97; 195-201; *ODNB*?

MSS: Three notebooks compiled by Telbin, consisting of reminiscences for the years 1867-1873, were described in the catalogue of *Personae Dramatis*, Sheffield, MA, USA, Feb. 2003 (item 169)

Temple, R.

Member of the Bengal Civil Service and amateur artist. Described as 'Secretary to Sir John Lawrence, Chief Commissioner of the Punjaub and one of the Chief Administering Officers of the Punjaub Government.' Contributed original drawings and sketches for 'The Sepoy Rebellion in India' moving panorama, auctioned at Chadwick & Son's sale of **James Wyld's** Great Globe, 16 July 1861. Also for 'Life, Manners, Cities, Architecture, Temples, Pagodas, Mosques, Rivers, Landscapes, and Mountains of Upper India' (the same panorama as 'The Sepoy Rebellion'?) used by **Poole & Young** as a sequel to 'The Overland Route to India' by **T. Grieve**, etc. which they also acquired. A handbill claimed it weighed over six tons and cost nearly £7,000, each view measuring 16 by 30 feet.

Templeton, Harry

Described as 'The famous orator and entertainer' in programme for '**Harry H. Hamilton's** Excursions: Greater Britain', Free Trade Hall, Manchester [n.d].

Tenison, Lady Louisa

Amateur artist. Assisted **J. Unwins** with drawings for **Robert Burford's** 'Nimroud', and for 'View of the City of Grenada', both exhibited at the Panorama, Leicester Square, London, 1853.

Tepper, G.

Musician. In c.1864 played the cello in the afternoon and evening showings of the 'London by Day' and 'London by Night' panoramas at the Colosseum, Regent's Park, London.

Terry, [...]

Panorama proprietor. Operated in the United States. Terry's handbill announces: 'A fine gold Bracelet to be presented at each entertainment to the handsomest Lady in the audience. A committee of Gentlemen will be chosen from and by the audience to select the Lady. Also a Pocket Mirror will be presented to the

Homeliest Gentleman present. A committee of Ladies will select him.'

Exhibition hall panoramas:

'Terry's Panorama of the [Civil] War! Assassination of Lincoln and Secretary Seward', [location on handbill not specified] 1865.

Tetmajer, Włodzimierz (1862-1923)

Polish painter of folk *genre* scenes. At Munich Academy studied under G. Hackl, **A. Wagner**, and G. Benczur. Assisted **W. Kossak** and **J. Styka**, painting the insurgents descending on the Russian batteries in the 'Battle of Raclawice Panorama', 1894. Assisted with the painting of **L. Boller's** 'Tatry' panorama, 1896.

Lit.: *Malarstwo Polskie*, pp.148-149

Thatcher, Charles

Panorama lecturer, and proprietor? Known as 'the colonial minstrel', from 1854 he travelled around the Australian diggings, entertaining miners with ballads. Inspired to produce his 'Life on the Gold Fields' panorama by one of the Indian War, which he had seen many years previously in Melbourne, and commissioned Hennings to paint it, à la Artimus Ward, in a deliberately slapdash manner. His highly satirical panorama lecture survives in the State Library of Victoria.

Exhibition hall panoramas:

(Painted by **John Hennings**) 'Life on the Gold Fields', Lyceum, Bendigo, 1867; Polytechnic, Melbourne, 1867; Geelong, 1867; Theatre Royal, Castlemaine, 1868; Daylesford, 1868; Maryborough, 1868; Ballarat, 1868.

Lit.: 'Life on the Goldfields' MS 3777605, Box 141/1, La Trobe Collection, State Library of Victoria, Australia; Hugh Anderson, *The Colonial Minstrel* (Melbourne: [...] 1960), pp.139-144

Thayer, James W.

American living in Paris to whom **Robert Fulton** sold his rights to exploit the panorama. Erected two rotundas on the Boulevard Montmartre on either side of the Passage des Panoramas. In 1807 entered into a partnership with Pierre Prévost to erect a new and larger rotunda on the Boulevard des Capucines.

Theodon, J.F., see Thiodon, J.F.

Thiem, Albert M.

Hotel and panorama proprietor. 'Purveyor to the Lord High Commissioner, and of the Windsor Hotel, Edinburgh.' [Acc. to Mrs Thom proprietor of the Windsor Hotel, Glasgow - check there was such an hotel]. Proprietor also of the Peebles Hotel Hydro, where fragments of panoramas still survive. Proprietor of the Panorama, Sauchiehall Street, Glasgow, of the Scottish Panorama, Deansgate, Manchester, and of the polygonal panorama rotunda erected at the Royal Naval Exhibition, London, 1891.

Thiodon, Aspinall *see* **Aspinall, Thomas Henry**

Thiodon, Joseph F.

(Sometimes spelt 'Theodon'). Artist and proprietor of 'Thiodon's Grand Original Mechanical and Picturesque Theatre of Arts.' This show was based on 'an improved principle of de Louthembourg's Eidophusikon', in other words it consisted of a combination of transforming images, moving objects, and sound effects in a sequence of scenes, often of famous places. A clipping of an advertisement inscribed '1817' in the JJ Collection describes him as Monsieur Thiodon, Artist from Paris... Toured his mechanical show widely in the provinces for many years – as early as 1814 in Jersey, and 1815 in Bristol - and exhibited in London from time to time (e.g. at Wigley's Rooms, Spring Gardens, and at the Cosmorama, Regent Street). It was seen in London in 1819 by Edmund Kean who was inspired to introduce its Storm at Sea scene (based on Louthembourg's) into a production of King Lear at the Drury Lane Theatre. The bill for Hull in 1824 announces he has purchased the 'Diaphorama of the Alps' and boasts: 'To diversify the above Exhibition Mr Thiodon will introduce a Beautiful and Brilliant display of Pyrotechnical and Dioptrical Views Representing several of the finest Temples, from the ancient Mythological Fables...' Thiodon put the show up for sale in 1834, 1835, and again in 1840, declaring that it 'offers to any spirited individual the certainty of realising an ample fortune, either by exhibiting it in the provinces or the American continent' (Altick, p.429). By 1841 the show included 'The Apotheosis of Napoleon.' This part of the show concluded with 'The Ascension of Napoleon, accompanied by his son, and surrounded with the emblems and trophies of his glory... 16 Trumpets performed by Machinery'. In [...] the show was performed at the [...] Museum, New York. In an advertisement Barnum described it as 'the most singularly beautiful combination of the scientific and the picturesque ever witnessed', and claimed it had kept 'London and Paris in an excitement of passionate admiration for a long period.'

Panorama-related exhibition hall entertainment:

'Theatre of Arts', Plymouth, 1821; New Subscription Rooms, Exeter, 1821, 1823; a large new building, newly erected, opposite the Ship-Yard, Queen Street, Hull, 1824; Plymouth, 1825; Beneficial Society's Hall, Portsea [...]; theatre in Union Street, Plymouth, 1839; at the newly erected building opposite the Court of

Request, Huddersfield, 1840; Victoria Rooms, Queen Street, Hull, 1841; Fisher's Central Hall, Plymouth, 1845; Theatre Royal, Exeter, 1845.

Lit.: Judd (2); Altick, pp.214-215, 228; Richard Bradshaw, 'Thiodon's Wonders', *Australian Puppeteer*, Autumn 1999/Winter 2000, Spring 2000.

NB A descendant of Thiodon contacted RL in Jan. 2005. Has family ephemera included a billhead for a 1824 Thiodon Theatre of Arts performance in England, and a letter from Queen Victoria. For details of this descendant and these items contact Richard Bradshaw.

Thiodon, Rosa (c.1848 - 1923)

Pianist. In 1870s, as Mlle Thiodon, provided accompaniment with Aspinall Thiodon's (i.e. **T.H. Aspinall**'s) Theatre of Arts in 1870s. Described as 'Pupil of the Conservatoire de Musique, Paris. Buried in Rockwood Cemetery, Sydney.

Thiodon, Thomas (?-1915)

Vocalist and lecturer. Son of Aspinall Thiodon (**T.H. Aspinall**). In 1870s performed with his father's Theatre of Arts. Later ran a fancy goods and magic depot in the Royal Arcade, Balmain, Sydney. Performed as a magician in Coogee, Manly, St Leonards, and Parramatta. Probably responsible for 'Thiodon's World-Renowned Animated Cyclorama' advertised for Sydney 22 Mar. 1902. Died in Sydney.

Thomas, [...]

Panorama proprietor. His panorama of Australia embraced '14,000 miles of the newly discovered gold regions.'

Exhibition hall panoramas:

'Great Moving Panorama of Australia', St Helier, Jersey in 1855. 'Panorama of the Crimea War', painted by **William Leighton Leitch**, The Public Rooms, Exeter, 1856.

Thomas, Charles N.

'Descriptive lecturer' at the 'Cyclorama of the Battle of Gettysburg', by **Paul Philippoteaux**, at 541 Tremont Street, Boston, in 1886.

Thomas, C.

Pyrotechnist. Directed the firework display accompanying 'The Sultan's Summer Palace on the Bosphorus', Royal Surrey Zoological Gardens, 1872.

Thomas, Joseph

Stationer and news vendor. Listed in Robson's *London Directory*, 1832-1833, at 4 Birchin Lane; and in 1832 at 1 Finch Lane. Published in c.1832 'The Juvenile Myriorama; or Landscape Scenery without End', consisting of 14 interchangeable etched scenes.

Thomas, Julian

Journalist. Wrote text for descriptive booklet for **Carl Frederic Vennemark's** 'Spanish Armada' cyclorama, exhibited in Cimitiere Street, Launceston, 1891, and wrote the lecture which was delivered by **T.W. Jourdain**.

Thompson, William Henry (1846-1887)

Panorama lecturer and proprietor. Born in England. Known as 'Zulu' Thompson. Acted as lecturer for 'The Grand Historic Mirror of the American War' when managed both by **R.G. Bachelder** and **John Craigin Rainer**. His own moving panorama - 'The Colossal Mirror of the Zulu War in South Africa' - was 'expressly' painted for him by 'eminent London artists', these including William Telbin (presumably **William L. Telbin**, since William Telbin had died in 1873), **George Gordon**, and **John Absolon**. The tableaux were based on engravings that had appeared in the London illustrated journals, and the story-line was built around 'the gallant affair of Rorke's Drift' (19 June 1879) and 'the melancholy death of the Prince Imperial.' The part devoted to Lord Chelmsford's relief to Colonel Pearson at Ekowe featured dioramic effects betokening day, night, and morning. The panorama was first performed in the St George's Hall, Melbourne in 1881, and then travelled around Australia, New Zealand, and South Africa, returning to Melbourne in Dec. 1884. (Each evening in Launceston he gave away suites of drawing room furniture, valued at 30 guineas, and '100, 100, 100 other valuable presents'). In 1883 Thompson he launched his new panorama, 'The Egyptian War', painted by **George Gordon** and who was now living and working in Australia, and **G.R. Ashton**. In Mar. 1885 Thompson toured his panoramas to Ballarat. In 1886 he was exhibiting his Sudan War panorama in Launceston, and announcing he would be taking it to Campbelltown, Ross, Oatlands, New Norfolk, Waratah, and Mt Bischoff. In the same year he faced insolvency in New Zealand. Died Dec. 1887 of 'Diabetes Insipidus, Pneumonia and Exhaustion.'

Exhibition hall panoramas:

'American War', Wellington, New Zealand, 1870; Odd Fellows Hall, Wellington, 1872; Queens, Dunedin, 1877; South Africa, 1881. 'Russo-Turkish War', St George's Hall, Melbourne, 1880. 'Colossal Mirror of the Zulu War', School of Arts, Sydney, 1880; St George's Hall, Melbourne, 1881; Odd Fellows Hall, Launceston, 1883; Victoria Hall, Bourke Street, Melbourne, 1884; Exhibition Theatre, Geelong, 1885; Victoria Hall, Melbourne, 1885; Academy of Music, Ballarat, 1885; Athenaeum Hall, Wellington, 1886. 'Egyptian War', Sydney,

1883. 'Bombardment of Alexandria', Oddfellows Hall, Launceston, 1883.
'Soudan Egyptian War and Nile Expedition', Oddfellows Hall, Launceston, 1886.

Lit.: Mimi Colligan, 'Zulu Thompson and his Moving Panoramas: An English Proprietor in Australia', *Panorama: The Newsletter of the International Panorama & Diorama Society*, Autumn 1989, pp.4-5; Colligan (2002).

Thomson, Clifton

Artist. Drew a panoramic view of horse-racing by **J. Pollard** and [...] **Dubourg** and published by **Edward Orme**, 1816.

Thomson, Mollie B.

Artist. Drew scenes for 'Little Red Riding Hood' panorama, published by **Collins**, c.1950.

Thomtson, J.

Panorama publisher. Address 51 Gloucester Street, Oakley Street, Lambeth. Published crude wood engraved panorama, 'Marriage Procession of Queen Victoria and Prince Albert at the Royal Chapel St James's, on Monday February 10th, 1840'.

Thorn, F.

Artist. Responsible for a transparency of Mount Vesuvius by Moonlight exhibited in Vauxhall Gardens, 1823. The transparency of the volcano, situated at the extreme of the Chinese Walk, was lit by a thousand burners. Vesuvius was shown in a state of eruption.

Thorne, [...]

Panorama artist [check]. A moving panorama of the Liverpool and Manchester Railway called the Padorama had been exhibited at the Baker Street Bazaar in 1834, and then in a purpose-built structure at the foot of Pierpont Street, New York in the following year. – Thorne's panorama? In front of the moving canvas were 'miniature mock-ups, also in motion, of various kinds of rolling stock – locomotive engines and wagons filled with goods, cattle and passengers' (Altick, p.203).

Theatre panoramas:

Norwich Theatre, Norwich:

The Intended Port of Norwich [followed by other tableaux], 1829.

Theatre Royal, Norwich:

Liverpool and Manchester Railway, 1835.

Tilt, Charles

Bookseller and publisher. Traded from 86 Fleet Street, London. Succeeded by **David Bogue**. With **J. Robbins**, published 'Robins's Panoramic Representation of the Queen's Coronation Procession from the Palace to the Abbey', 1838; its companion, 'Robins's Panoramic Representation of the Queen's Coronation Procession in Westminster Abbey', 1838; and 'Robins's Panoramic Excursion from London-Bridge to Ramsgate', by **N. Whittock** [c.1839 acc. to Abbey, 'Life', no. 544]. In 1843, with D. Bogue published 'Pictorial Humpty Dumpty' panorama, drawn by **Aliquis**.

Portraits: A view of the exterior of Tilt's shop, drawn by George Cruikshank, appeared in the *Comic Almanac* for Mar. [...], and on the back cover of a paper panorama, *A Comic Alphabet* (London: Tilt 1836).

Tirrell, & Co.

Panorama proprietors. Their California panorama was painted by George Tirrell (1826?-[...]). The *Brooklyn Eagle* mentions a panorama painted by George Tirrell, exhibited in Brooklyn, 1865.

Moving panoramas

'Tirrell & Co.'s Panorama of California', Boston, 1861; New York, 1862.

Tobin, Professor (Thomas) [Check if real professor or show professor]

Lecturer and illusionist. Lecturer at the Royal Polytechnic, Regent Street, London where he served as a young assistant to the illusionist, John Henry Pepper. In 1872 moved with Pepper to the Egyptian Hall, Piccadilly, by this date London's premier venue for magic shows. Provided popular scientific lectures at the Colosseum, Broadway and 35th Street, New York, 1874, illustrating 'with experiments that make the most abstruse subjects interesting to all'. Whilst the 'Paris by Night' panorama was on exhibition there he created an illusion of an angel hovering over the Madeleine. (*New York Clipper* [check with Suzanne] 7 March 1874)

Toellac, H.

Composer? Provided the 'national music' for Hamilton's Excursion to the Continent and Back in Two Hours' when performed at the Egyptian Hall, Piccadilly, London, 1860.

Tombleson, William

Draughtsman, engraver and publisher. Traded from 11 Paternoster Row, London.

With **Creuzbauer & Co.** in Carlsruhe (Karlsruhe) in 1832-1833 produced a series of 69 views of the Rhine. These appeared in *Tombleson's Views of the Rhine*, edited by W.G. Fernside (London: W. Tombleson [1832]), where they were accompanied by a vertical panorama, 'Panoramic Map of the Rhine, from Cologne to Mayence'. Also with Creuzbauer produced in 1834 a series of 80 views of the Thames and Medway. Plate 81 in this work, *Tombleson's Thames*, was 'Tombleson's Panoramic Map of the Thames and Medway', a vertical panorama, presumably influenced by Delkeskamp's one of the Rhine. This would later be published by **J. Reynolds**, and in due course **G. W. Bacon**. The map also featured in *Tombleson's Panoramic Atlas of the River Thames and Medway extending from Cirencester to Southend* (London: G.W. Bacon [...]).

Lit: Bernard Adams, *London Illustrated, 1604-1851* (London: Library Association 1983), pp. 420-423; Eugene Burden, *Printed Maps of Berkshire, 1574-1900, pt. 4: Middle and Upper Thames Maps* (Ascot: Eugene Burden 2003), pp.23-26.

Tondi, Signor J.

Artist. During the exhibition at the Niagara Hall, York Street, London, 1891-1893, the Bazaar, Restaurant, and Entrance Hall of the building were made to look like an Egyptian street. Signor Tondi designed and painted the production 'from sketches and photographs specially taken for the purpose'.

Toonequa

Artist. 'Toonequa, a native artist of Canton', provided the image on which Robert Burford's 'View of Canton', Panorama, Leicester Square, London, 14 Apr. 1838 - Feb. 1839, was based. Also, according to a handbill, responsible for **Mr Marshall's** 'New Panorama of the City of Canton', mid-1840s. Patrick Conner [in his biography of George Chinnery, p.149] says "'Toonequa may perhaps be identified with "Tonqua" or "Tonqua Jr.", listed by Robert Wain'.

Topham, Mr.

Engineer. Made the machinery for the Diorama, Regent's Park.

Townsend [...]

Panorama proprietor. With **Orr** exhibited 'Townsend and Orr's Hudson River Panorama'. An advertisement n 1849 claimed it had been two years in the making and had already cost \$25,000.

Exhibition hall panoramas:

'Townsend and Orr's Hudson River Panorama', 'at the new large Hall fitted up expressly for these paintings, 396 Broadway, corner of Walker Street', New York, 1849; Brooklyn, 1851; Philadelphia, 1851

Travers, G.A.

Panorama artist. Painted figures on **E. Pierpoint's** 'Battle of Little Big Horn', 541 Tremont Street, Boston, 1889.

Travers, Lindon [given as 'Lalon Travers' in a Jersey review]

'The admired basso and cicerone'; provided 'vocal and instrumental accompaniments and eccentricities' at '**Harry H. Hamilton's** Grand Panstereorama of Passing Events', 1882 .

Travis, William DeLaney Trimble

Panorama artist. His moving 'Panorama of the Army of the Cumberland', 1865 [1868 according to Berger so double check], survives in the collection of the National Museum of American History, Washington DC. Painted by Travis at the request of former staff officers to General William Rosecrans, it documents the campaigns of the Federal Army of the Cumberland in Kentucky and Tennessee during the Civil War. It consists of a continuous roll of cotton, with 32 tableaux, each 8 feet high and 16 feet long [metricise]. It is mounted on a wooden frame equipped with rollers and ratchets for mounting, display, and changing of scenes.

Treadwell, John

Panorama proprietor. Described as being 'of Philadelphia.' 12 June 1857 signed a contract with **William Morton, Elisha Kent Kane's** first mate and 'faithful friend' in which Morton agreed to travel with, and narrate, Treadwell's panorama of Kane's Arctic Voyages, and to supply certain items in his possession such as Kane's boat and his Eskimo dog, Etah. (Etah would be exhibited at the panorama). The panorama itself was advertised for sale early in Dec. 1857 in the *New York Herald*, on account of 'the proprietor being unable to travel with it.'

Exhibition hall panoramas:

'Dr Kane's Arctic Voyages, Philadelphia, 1857; The Melodeon, Boston, MA., 1857; Empire Hall, 596 Broadway, New York, 1857-1858; Athenaeum, Brooklyn, 1858.

Lit.: Potter; Potter & Wamsley

Treat, Samuel Atwater (1839-1910)

Architect. Born 29 Dec. 1839 in New Haven, CT. Educated at public and military schools in New Haven. Began his architectural career in 1856, for many years pursuing it in Chicago. Partner from 1872 to 1896 in firm of Treat & Foltz. It was Treat & Foltz who were responsible for designing the rotunda at 131 Michigan

Avenue, Chicago. Fellow of the American Institute of Architects.

Lit.: *The Book of Chicagoans* (Chicago: A.N. Marquis Co. 1911)

Trench, Lt. Col. Sir Frederic William, M.P.

Architectural meddler. Commissioned the drawing and publication of T.M. Baynes' 'View of the North Bank of the Thames from Westminster Bridge to London Bridge, Shewing that Part of the Improvements Suggested by Lt. Col. Trench which is Intended to Carry into Execution' (1825). A portrait of Trench in the National Portrait Gallery by [...] shows him working on the panorama.

Trumbull, Colonel John (1756-1843)

History painter and portraitist. Born in Lebanon, CT, 6 June 1756. Graduated from Harvard 1773. Pursued an artistic career in Boston. In 1780, after the War of Independence, left for London and joined Benjamin West in his London studio, painting heroic death scenes. He was arrested as a spy and deported. In Aug. 1807 and Sept. 1808 visited the Niagara Falls with his wife and made sketches. In Dec. 1808 returned to England, taking two oil sketches for a proposed 360-degree panorama of the Niagara Falls (probably those now in the Wadsworth Athenaeum, Hartford, CT.) and showed them to **Henry Aston Barker**. Barker rejected the proposal. Trumbull was one of the earliest native-born artists to depict American landscape, and helped to launch the young landscape painter, **Thomas Cole**. Served as president of the New York Academy of the Fine Arts (later the American Academy of the Fine Arts). Died New York, 10 Nov. 1843.

Lit.: John Trumbull, *Autobiography* ([...]); William Dunlap, *History of the Rise and Progress of the Arts of Design in the United States* (1834; repr. New York: Dover Publications 1969); Jeremy Elwell Adamson, *Niagara: Two Centuries of Changing Attitudes, 1697-1901* (Washington DC: Corcoran Gallery of Art 1985), pp.29-34

Tubb, W.

Cosmorama proprietor. Agricultural Hall handbill advertises 'W. Tubb's beautiful Cosmorama Views...including the British Army in the Field...the Death of Napoleon III...Meeting of the Three Emperors at Berlin...and many other Subjects of Great Importance', 1894. Other scenes exhibited included 'The Death of Napoleon III', 'Prussian Soldier in the Field of Battle', and 'Mr Stanley and Dr Livingstone in Central Africa'.

Tuck, Raphael, & Sons (1821-)

Publishers. Prolific producer of high quality scraps which were printed in Bavaria. Raphael born in East Prussia. In 1865, during the Prusso-Danish & Austrian War

of 1864-1866, he moved to England. Opened shop selling pictures and frames in following year. Soon entered field of publishing. By 1870s publishing Christmas cards and coloured scraps. Opened branches in Paris and New York. 1896 [1893 acc. to Whitton] publisher by appointment to Queen Victoria. Retired in 1882 and succeeded by his three sons. In c.1905 the firm produced a series of pictorial panoramas in chromo-lithography that told stories: 'John Gilpin' (No. 22), 'Robinson Crusoe' (No. 24), 'Jack in the Beanstalk' (No. 27), 'Mother Goose' (in Father Tuck's 'Panorama Series' [c.1927 - same series?]). Also Father Tuck's Annual, with 'Come to Life Panorama for Little People', one scene featuring birds, the other characters from nursery rhymes.

Lit.: Linda Hannas, *The English Jigsaw Puzzle* (London: Wyland 1972)

Tucker, Henry

Organist. Directed the music at '**Batholomew's** Panorama of the Holy Land', performed Pierrepont Street Baptist Church, Corner of Pierrepont & Clinton Streets, [Brooklyn?], Apr. 1864.

Tully, J.H.

Musician. Described as 'of London'. Accompanied performances of **William Henry Bartlett's** moving panorama, 'Great Diorama of Jerusalem and the Holy Land', at the St George's Gallery, Hyde Park Corner, London, 1851-1853, on the harmonium, 'assisted by an efficient choir.' Also responsible for the music, 'selected from English Masters, Ancient and Modern', with **Risley's** 'River Thames and the City of London' moving panorama, 1853.

Tulley & Co.

Bazaar proprietors. Same Tulley as above? James Tulley ran a bazaar at premises adjoining Day & Martin's, High Holborn, London, 1835. A grand Euterpeon - a self-acting musical instrument which combined 'the beauties of a full orchestra, performing complete overtures, concerted pieces, &c.' - was exhibited in the Grand Public Lounge, and cosmoramic paintings of 'original views in Italy, Switzerland, England & Wales, &c.', painted by **F. Wilson**, were exhibited in the Cosmoramic Corridor. Tulley was declared bankrupt in the same year.

Tupper, Major

Artist. Described as 'of the Royal Horse Artillery. In 1854 contributed sketches 'made on the spot' for 'The Capture of the Malakoff', 'The Attack on the Redan' and 'The Burning of Sebastopol' to update in Grieve and Telbin's Gallery of Illustration panorama of the Crimea War, and then 'Sebastopol after the Capture' shortly after (*Naval & Military Gazette*, 27 Oct. and 29 Dec. 1854).

Turner, [...]

Assisted **George Danson** painting 'Eruption of Vesuvius and Destruction of Herculaneum and Pompeii', exhibited at Royal Surrey Zoological Gardens, 1846, and 'The Grand Pictorial Representation of Gibraltar', 1847. Assisted Messrs Danson in painting 'The Storming of Badajoz', 1849.

Turner, James

Entertainer. Artiste with '**Hamilton's** Latest Excursions at Home and Abroad...[including] the Heroic Defence of the British at Rorke's Drift', Surrey Masonic Hall, Camberwell New Road, London [c.1880].

Turner, Joseph Mallord William (1775-1851)

Artist. According to an advertisement in the *Cheltenham Looker-On*, **Rignold's** 'Panorama of the Arctic Regions', was painted by J.M. W. Turner. There is no evidence to support this attribution.

Turner, Sydney

Business agent. Employed as such by **William Henry 'Zulu' Thompson** when visiting Launceston with his moving panorama of the 'Soudan Egyptian War and Nile Expedition', Oddfellows' Hall, Launceston, Australia, 1886.

Turner, T.

Panorama painter. Painted exhibition hall panorama, 'The Siege of Antwerp and the Battle of Navarino', for Monsieur **P. Daguire & Co.** after sketches by Lt. Col. **Robert Batty** FRS, performed at the Subscription Rooms, Exeter, 1834.

Turner, William

Landscape artist and coach painter, of 129 Shoreditch. Exhibited at the Royal Academy. Designed, constructed, and directed the Naumachia, a mechanical exhibition related to the Eidophusikon. Went on show in Silver Street, Fleet Street in 1799, in a large building that had been erected 'at considerable expense' and was 'intended for the celebration of our Naval Victories. Wilcox, p.72, suggests this William Turner may have been the same man as William Turner de Lond

who painted a view of the 'Great Conflagration' of Edinburgh in 1824. On the key for the 'Battle of Waterloo' when exhibited in Liverpool it states: 'Painted by Mr William Turner, of London. From Drawings taken on the spot'.

360-degree panoramas:

'Algiers', Panorama, New Street, Birmingham, 1816-1817; 'Battle of Waterloo', Panorama, New Street, Birmingham, 1817; Parker's Panorama, Cork, Street, Liverpool [c.1820?].

Lit.: Wilcox, pp. 23 and 290

Twachman, John Henry (1853-1902)

Panorama artist, landscape painter, etcher. Born in Cincinnati, OH. Member of the crew which painted **Reed & Gross's** 'Battle of Waterloo' cyclorama in 1886. Under direction of **Howard H. Gross**, one of the team of artists who painted the landscape on 'The Cyclorama of the Battle of Gettysburg', exhibited in George Street, Sydney, 1889. Died in Gloucester, MA.

Tyas, Robert

Publisher. Traded from 50 Cheapside, London. His publications included 'The Tableau of the Procession at the Coronation of Queen Victoria' [c.1838], a continuous lithographic strip-panorama folded in covers, a few copies coloured with extra care and issued in a cylindrical case. He also published *Queen Victoria and Her People* for scrapbooks, *The Book of the Coronation*, and various botanical books.

Tyler, Master

Musician; pianist. Performed on drum at **Albert Smith's** 'Ascent of Mont Blanc' with Gropius's 'Panorama of the Rhine', c.1854.

Tyler, Robert Emeric

Architect. Designed the Panorama de l'Avenue du Bois de Boulogne, Paris, opened on 6 Aug. 1889 and demolished after the Exposition Universelle. Also the architect of the National Panorama, Ashley Place, London, opened 26 Dec. 1889. A Fellow of the Royal Institute of British Architects, he operated from 71 Gower Street, Bedford Square, London.

Lit.: Robichon, annexe 2, p.840

Tyler, Walter

Magician and ventriloquist. Partner of **A. Alexander**. Described on poster as

‘Professor Walter Tyler of the Crystal Palace, Sydenham.’ Performed with Alexander’s ‘Diorama of a Journey Round the World’, and ‘Panorama of Bunyan’s Pilgrim’s Progress’, both panoramas being shown in one programme at Livingstone Hall, Winstanley Road, Clapham, London [n.d.].

Tyler, William (?-1864)

‘Dealer in foreign animals and beasts.’ From 1834 assisted Edward Cross in managing the Royal Surrey Zoological Gardens. Succeeded Cross as proprietor in 1844. When Prince Albert visited the Gardens to see ‘London in the Olden Time’ he suggested to Tyler Edinburgh as a subject. Tyler obliged. Claimed to be the inventor of the panoramas al fresco exhibited there, and on taking over the Gardens promised in a letter to subscribers to exhibit more ambitious panoramas with a new subject every season. Sold the lease to the Gardens in 1856, and died Cringleford, Norfolk 2 Oct. 1864.

Lit.: *Era*, 9 Oct. 1864, p.10

Tyng, H.L.

Panorama artist. Described on handbill as being ‘of Boston.’ Painted the moving panorama, ‘**Terry**’s Panorama of the [Civil] War’, 1865.

Tyrrell, Edwin

Panorama proprietor.

Exhibition hall panoramas:

‘Panorama of Australia’, the Public Rooms, Exeter, 1853; Cheltenham 1854

Tytler, George

Artist and lithographer. Draughtsman to H.R.H. the Duke of Gloucester. Produced lithographic ‘Panoramic View of Edinburgh from the Calton Hill’, 1822, and ‘Panoramic View of Liverpool, 1825.’ Address on Edinburgh view given as 46 Essex Street, Strand, London. Wilcox (p.106) records that he painted the ‘Diorama of the Interior of St Peter’s at Rome’, Baker Street Bazaar, 1828.



Ujváry, Ignác (1860-1927)

Panorama painter. Born in Pest 20 Sept. 1860. Studied at the Benczur Master School, Budapest, and continued his studies in Munich and Paris. Commenced his

career as a historical painter, but later specialised in harsh landscapes. Worked as an instructor at the School of Applied Arts, Budapest. Assisted **Árpád Feszty**, painting the sky for his 'Entry of the Magyars', 1894. Whilst doing this was injured, 'a board falling from a height of 15 meters.' On his recovery painted the wooded mountains on the panorama. Died Kisoroszi 4 July 1927. His work is represented in the Hungarian National Gallery.

Unwins, J.

Artist. Provided **Robert Burford** with drawings for his panorama of 'Nimroud', exhibited at the Panorama, Leicester Square, London, 19 Dec. 1851 – 25 June 1853; and for his 'View of the City of Grenada', exhibited at there, Mar. 1853 – 22 Apr. 1854.

Upward, John

Bonded warehouse keeper, Metcalf Bond. One of the five directors of the Sydney Cyclorama Company.



Vacátko, Ludvík (1873-1956)

Artist. Assisted **Luděk Marold** painting 'The Battle of Lipany' panorama, 1898.

Vágó, Pál (1853-1928)

Hungarian landscape artist; painter of historical scenes. Born 6 June 1853 in Jászapáti. Initially studied law, but later painting in Munich where he was a pupil of **A. Wagner**. Also studied in Paris. Painted genre scenes in realistic style; for his landscapes often chose Hungarian sites. Painted frescoes for the church of Jászapáti, and illustrated books of Hungarian poetry. Assisted **Á. Feszty**, painting the attack of the horsemen on 'The Entry of the Magyars' panorama, 1894; and **J. Styka** in painting the 'Transylvanian Panorama', 1897. For the latter he accompanied Styka to Transylvania to study the battlefield and to talk to eye-witnesses, and was responsible for painting the assault of the Szekely insurgents, and the fight between the Hungarian and Russian infantries. Died 15 Oct. 1928 Budapest. His work is represented in the Hungarian National Gallery.

Van Allen, Will

Banjoist. Performed in 'Harry **H. Hamilton**'s New Excursions to the Transvaal and Tour through Europe', Theatre Royal, Bilston, 1899.

Van den Ende, Leo

Dutch landscape artist and panorama painter. Born 6 Mar. 1939 in the Hague. In 1973 met A.C. Rosemeir, the last exponent of the Leiden School, and travelled with him painting landscapes in areas around Nieuwkoop and Noorden. Began work on the Panorama Tulipland at Voorhout on 22 Mar. 1997, a panorama depicting the bulb fields of the area in as they looked in the 1950s, described as 'The world's largest flower painting.' The first half of the painting was opened to the public in 2003. The panorama is scheduled for completion in 2010.

Vandeleur, Miss C.

Vocalist. One of principal vocalists at '**Poole and Young's** Grand Original and Historical Panorama of the Franco-Prussian War.'

Vanderkar, C.F.

Musician. Solo violinist with the moving panorama, '**Terry's** Panorama of the [Civil] War', 1865.

Vanderlyn, John (1775-1852)

Portraitist, historical painter, panorama painter, panorama proprietor. Born Kingston, NY on 15 Oct. 1775 into a family that had emigrated from Holland in the early 18th century. Studied under Archibald Robertson in New York, and Gilbert Stuart in Philadelphia, and then in Paris 1796-1801. During a second stay in Paris - 1803-1815 - he was in contact with **Robert Fulton**, an American who had introduced the panorama into France. Returned to U.S. in 1815 with sketches he had begun in 1814 for a panorama of the Palace and Gardens of Versailles. Erected a rotunda in Chambers Street behind City Hall, New York. The rotunda, designed roughly on the design of the Pantheon in Rome, opened on 28 Dec. 1818 with **H.A. Barker's** panorama, 'View of the City of Paris.' This was probably the panorama of Paris that had been exhibited at the Panorama, Strand in 1815. The Paris panorama was replaced in Jan. 1819 by H.A. Barker's 'Battle of Paris', which had been exhibited in the Upper Circle of the Leicester Square Panorama in 1815-1817, and then in May by **Robert Ker Porter's** 'Battle of Lodi.' [Wilcox, quoting Dunlap, says Paris was followed by Athens, Mexico, and then Versailles]. Vanderlyn's 'Palace and Gardens of Versailles' was finished and exhibited in June. (In 1821 it was being exhibited at North 11th Street, near Market Street, Philadelphia). During subsequent years the panoramas exhibited in his rotunda were as follows: 'A View of Hell', artist unknown, 1819; 'Versailles', 1820; 'Battle of Waterloo', 1820; 'The City of Paris', 1820; 'Versailles', 1824; 'Battle of Waterloo', 1825; H.A. Barker and **John Burford's** 'Athens', 1825-1826; 'Paris', 1826; 'Waterloo', 1826; 'Lodi', 1826; 'Mexico City', painted by John Burford and **Robert Burford** after drawings by **William Bullock Junior**, 1828; and Burford's 'Geneva', 1829. In 1829 the City of New York refused to renew his lease and took over the rotunda. Vanderlyn had already been displaying his

panoramas in Washington DC, Montreal, Charleston, and Saratoga Springs. He continued to exhibit them in other cities, and purchased another panorama from Burford - 'Amsterdam.' The undertaking was financially unsuccessful. [Wilcox, p.237, quoting Dunlap, says he exhib Versailles in Philadelphia, and attempted to estab another rotunda in New Orleans]. After another period in Europe he returned to the U.S. and campaigned for the establishment of a National Gallery of Art. In 1842 he received a commission to undertake painting for the rotunda of the U.S. Capitol, Washington DC. He spent the last years of his life in poverty, and died Kingston, NY 23 Sept. 1852. Vanderlyn's Versailles panorama is now permanently exhibited at the Metropolitan Museum of Art, New York.

Vanderlyn's New York rotunda is shown on Burford's panorama of New York, 1834, reference 17.

[In sorting out which panoramas exhibited in Vanderlyn's rotunda, consult William Dunlap, *History of the Rise and Progress of the Arts of Design in the US* (Dover Pubs. 1969)]

Lit.: Albert Ten Eyck Gardner, *The Panoramic View of the Palace and Gardens of Versailles, Painted by John Vanderlyn* (New York: Metropolitan Museum of Art 1956); Kevin J. Avery and Peter Fodera, *John Vanderlyn's Panoramic View of the Palace and Gardens of Versailles* (New York: Metropolitan Museum of Art 1988).

Portraits: Self-portrait on 'The Palace and Gardens of Versailles.'

Vanguard, Owen

Vocalist?

Exhibition hall panoramas:

'Gompertz's Grand Diorama of the War in Egypt', Philharmonic Hall, Southampton [...].

Van Huren

Panorama proprietor? [See ad. in *Times*, 16 Apr. 1849]

Exhibition hall panoramas:

'Revolving Panorama of California', Harewood Rooms, Oxford Street, London, 1849.

Van Arum brothers

Amsterdam publishers. In c.1825 published 'Alphabetisch Myriorama', a scenic myriorama consisting of 24 etched cards; and 'Myriorama, van Gezigten in Italy',

a lithographic copy of **J. H. Clark**'s second scenic myriorama.

Vannuys, Cornelius

Son of Selina Vannuys. Volunteer in Co. F, 69th Ind. Vol. Inf. Participated in the Battles of Vicksburg and Arkansas Post. Discharged because of physical disability. In 1865 travelling with Williams' 'Bible Panorama' .

Lit.: *Dir. & Soldiers Register of Wayne Co., Indiana*, p.402.

Varley, Frank

Melbourne scene-painter, cartoonist, and publisher. Worked as scene-painter with **B. Tannett** at the Princess Theatre, Melbourne. In the 1860s settled in New Zealand, founding the *Auckland Punch* in 1868. He was exhibiting a panorama in New Zealand [which?] in 1869.

Lit.: Kerr, pp.819

Velas, Sara (1977 [check] -)

Panorama artist. Founder and Director of the Velaslavasay Panorama. Trained at Art School of Washington University, St Louis, MO. Painted 'Panorama of the Valley of the Smokes', Velaslavasay Panorama, Hollywood Boulevard, Hollywood, Los Angeles, California, 2001, showing the Los Angeles district as it would have looked 150 years earlier. Rotunda closed Apr. 2004. [Reopening in Union Theatre, Los Angeles? Plans to paint panorama of the Arctic and other panoramas]

Lit.: 'Panorama Mama', by Ed Leibowitz, *Smithsonian Magazine*, May 2004.

Vennemark, Carl Frederick

Panorama artist. [Member of the 'foreground crew' for **Reed & Gross**'s 'Jerusalem' cyclorama (date?) – EBM]. His 'Spanish Armada' panorama, promoted by members of the Melbourne Cyclorama Co., was smaller than the standard cycloramas exhibited on the mainland. The rotunda for it was constructed of corrugated iron.

360-degree panorama:

'The Spanish Armada', Cimitiere Street, Launceston, Tasmania, 1891-1892.

Vernon, W.H.

Panorama artist.

Exhibition hall panoramas:

‘South Africa, Cape Colony, and the Present Kaffir War’, Birmingham, 1852.

Verschoyle, Cpt.

Army officer and amateur artist. Described as being ‘of the Grenadier Guards.’ Provided **Robert Burford** with sketches for ‘View of the City of Sebastopol’, Panorama, Leicester Square, London, 21 Feb. 1856 – 17 Mar. 1857. [Check *Army List*]

Victor, Percy

Entertainer. Performed with his ‘dog minstrels’ at **Charles W. Poole’s** No. 1 Myriorama, Theatre Royal, Waterford, 1899; Theatre Royal, Limerick, 1899.

Vigne, G.T.

(Amateur?) artist. Provided **Robert Burford** with drawings for ‘View of the City of Cabul’, Panorama, Leicester Square, 21 May 1842-6 June 1843; and ‘View of the Valley of Cashmere’, Panorama, Leicester Square, London, Sept. 1849 – 4 May 1850.

Villiers, E.

Panorama producer and director.

Exhibition hall panoramas:

‘Trafalgar’, Canterbury [n.d.].

Vincent, G.

Cosmorama artist. Painted ‘Mont Blanc and the Valley of Chamouni’, and ‘The Needles and Isle of Wight’ for the Physiorama, Queen’s Bazaar, Oxford Street, London, c.1834.

Vincent, Henry A.

Panorama artist. Under direction of **Howard H. Gross**, one of the team of artists who painted the landscape on ‘The Cyclorama of the Battle of Gettysburg’, exhibited in George Street, Sydney, 1889.

Vining, Frederick

Panorama lecturer. Gave the lecture at the Gallery of Illustration, Regent Street, London for the moving panorama, ‘Our Native Land’, 1851.

Virchaux, [...]

Swiss artist. Assisted **Eugène Burnand**, **Auguste Baud-Bovy** and **Francis Furet** in painting 'Panorama of the Swiss Alps' (1892).

Vizetelly, Frank (1830-1883)

Draughtsman. Brother of **Henry Vizetelli**. Editor of an illustrated journal in Paris before becoming war correspondent to the *Illustrated London News*. Supplied *ILN* with sketches during Garibaldi's campaign in Italy in 1860. Several of these served as sources for the moving panorama, 'The Campaigns of Garibaldi', which now belongs to the Brown University Library, R.I. Believed to have been slaughtered when the army of Hicks Pasha was massacred in the Sudan in 1883.

Vizetelli, Henry (1820-1894)

Editor, wood engraver, and illustrator. Brother of **Frank Vizetelli**. Born in London on 30 July 1820. A founder of the *Illustrated London News* in 1842. Subsequently established the *Pictorial Times* and the *Illustrated Times*. Responsible for engraving **G.F. Sarjent**'s long view of the Thames that appeared as a wood engraving in the *Pictorial Times*, 15 Jan. 1845, as a gift to subscribers. It was reissued, in 1845, 1847, 1849, and 1851, joined and in covers, as 'The Grand Panorama of London from the Thames', and also on a wooden roller. Died Fareham.

Lit.: H. Vizetelli, *Glances Back Through Seventy Years* (London: [...]); *The Grand Panorama of London*, introduction by Asa Briggs (London: Sidgwick & Jackson 1972); *Grand Panorama of London from the Thames*, with introduction by Ralph Hyde (Lymington: Harry Margary [1983]); *ODNB*.

Port: *ODNB* lists likenesses.

Vogeler, Herr

Entertainer. Performed in **Joseph Poole**'s Myriorama, No. 1 Company, Public Hall, Cockermouth, 1899; Theatre Royal, Worthing, 1899; Victoria Pavilion, Winter Gardens, Morecambe, 1899. Described as 'The wonderful tight-wire artiste' when featuring in 'Joseph Poole's New Myriorama – Great Britain, South Africa, and the Boer War', Town Hall, Oxford, 1900.

Voorgang, Paul (1860-)

Landscape painter, panorama painter. Born in Berlin. Entered the Academy of Arts, Berlin, at age of seventeen. Member of crew assisting **E. Bracht** in painting 'The Battle of Missionary Ridge and Look-Out Mountain'. Voorgang had made sketches on the battlefield and he would be responsible for painting the forest and

creating the faux terrain. The panorama was exhibited in Chestnut Street, Philadelphia, 1886. It, or a copy of it, would be exhibited at the World's Columbian Exhibition in 1893.

Vorbeck, [...]

Artist. Assisted **Gerhardt Nielson** painting a panorama of Niagara Falls, exhibited in a rotunda at the Corner of 19th Street and 4th Avenue, New York (opening reported in *NY Times*, 17 Apr. 1892). The scene consisted of the view from the tower on the museum in Queen Victoria Park on the Canadian side of the Falls.



Wade, William (fl.1844-1852)

Artist and engraver. Responsible for *Wade and Croome's Panorama of the Hudson River from New York to Waterford, Drawn from Nature and Engraved by William Wade* (New York: **J. Disturnell** 1847). This twelve-foot long panorama print displays both banks of the Hudson River for 138 miles as if on deck a steamboat.

Wadham & Co.

Cosmorama proprietors. In Apr. 1839 exhibited fourteen cosmorama paintings at 151 Strand (next door to Somerset House), London.

Wagner, Alexander (1838-1919)

Hungarian artist. Studied at the Academy of Arts, Vienna, and from 1856 to 1864 in Munich where he was a pupil of the history painter, Karl von Piloty. From 1864 to 1866 he travelled in Spain and Italy. In 1869 he became professor in painting technique at the Academy of Arts, Munich. Painted scenes from Hungarian and Roman history. With **Josef Buhlmann** he was responsible for 'Ancient Rome, 312 AD, with the Triumphal Entry of Constantine.'

360-degree panoramas:

(With Josef Buhlmann) 'Ancient Rome, 312 A.D.', 78 Theresienstr., Munich, 1888; Nationalpanorama, Berlin, 1890-1891; Munich 1892-1895; Victorian Era Exhibition, at the Panorama Hall in the Western Gardens at Earl's Court, London 1897. [Also exhibited in US?]

Lit.: Thieme-Becker

Walker Family

Performed the music at '**Hamilton**'s Excursion to the Continent and Back within Two Hours', Temperance Hall, Derby [c.18...]

Walker, Miss Emily Antonia

Panorama vocalist. Married the panoramist, **Anthony Young**. At **Moses Gompertz**'s 'Lord Elgin's Tour Through Japan and China', 'sang several ballads with excellent taste' (*Perthshire Advertiser*, 9 Oct. 1862). During Cheltenham performance of **Poole & Young**'s 'Diorama of Jerusalem and the Holy Land', the piano and harmonium were 'presided over' by Mrs. Young (*Cheltenham Examiner*, 13 Oct. 1874).

Walker, Herbert Raymond Myerscough- (1908-1984)

Architectural perspectivist and stage designer. Born Knaresborough, Yorkshire on 30 Oct. 1908. Attended Leeds School of Art and Architectural Association in London. One of Britain's most noted perspectivists in the 1930s. During Second World War employed by the Royal Air Force as an architect-artist, working with Edward Link on the Link Trainer, a flight training simulator for blind flying. His task was to convert the Link Trainer into a daylight flight simulator. For this he designed what in effect was a 360-degree structure of standardised and removable wooden panels that could be set up in existing rooms enclosing the machine. On these panels he painted four panoramas: sunny landscape with clear horizon; mountainous landscape with level horizon lost; a city with smoke pall obscuring horizon; and mist over the sea- visibility nil. The panoramas were painted in oils to give the student the illusion of flying at 1,500-2,000 feet.

Lit.: *Raymond Myerscough-Walker: Architect and Perspectivist* (London: Architectural Association 1984) – exhibition catalogue

Portraits: Photograph by Edwin Smith reproduced in exhibition catalogue above.

Walker, Edmund

Lithographer. Lithographed a 'Panorama of Cape Town and the Surrounding Country', [date?] after the original painting by T.W. Bowker [check], described in Gordon-Brown's *Pictorial Art in South Africa*..

Walker, James (1819-1889)

Painter. Born in England, 3 June 1819. Arrived in New York as a child. At the outbreak of the Mexican War of Independence was a resident in Mexico City. In

1884 moved to San Francisco, CA where he worked on large battle paintings. The painting of 'The Repulse of Longstreet's Assault at the Battle of Gettysburg', 1870, described in its descriptive booklet as 'historically arranged by **John B. Bachelder**, and painted by James Walker.' Died Watsonville, CA 29 Aug. 1889.

Walker, James [or Joseph? – check]

Birmingham toy manufacturer/publisher. His registered trade mark consisted of a shield bearing the monogram, 'JWB'. His publications included toy moving panorama theatres: 'Excursions on Land and Sea: The World's Wonders' [c.1890?]; 'An Excursion Round the World: The World's Wonders' [c.1894] 'An Excursion to London [c.1895]; 'South Africa Boer War' [c.1902], and 'Noah and his Friends' [c.19...]. The design was patented (530.142, 4 Dec. 1894 - see Whitton, p.234). Each theatre had a proscenium attached to a 'backstage', the 'backstage' being equipped with a candle holder, a winding mechanism, a smoke hole, and a chromolithographic panorama on transparent paper which was wound from one spool onto another and was held taut by two metal stabilisers. The full 'kit' consisted of the toy theatre, a booklet with the text of a lecture, a poster, and a sheet of admission tickets. Walker advertised other productions including 'Panorama 18 Views (Humorous from English History)'; the 'Presto Diorama'; 'Pepper's Ghost'; and 'The Climbing Nigger – one of the most ingenious toys ever invented.' Also marketed boxes of spare candles for the panoramas, and a purse into which could be put the evening's takings.

NB Margaret Towner, Nov. 2004, reported that Tim Turner, an American dealer/collector, has a particular interest in Joseph Walker (fourteas @tiscali.co.uk). He visited the JBW factory site shortly after its demolition. Lester Smith on 25 Jan. 2005 reported that Tim Turner has a 5-page catalogue of JBW products, 2 pages filled with panoramas. LS is preparing display of JBW panoramas for Magic Lantern Society Convention 22-24 Apr. 2005.

Walker, Laura

Vocalist and harpist. Sang songs and played the harp at 'Hamilton's Delightful Excursions to the Continent and Back', St George's Hall, Portsea, 1869.

Walker, Maurice

Advance agent and bill inspector. Describes himself as such in *Era* advertisement, 25 Nov. 1899, where he states that he worked for six years as an advance agent to Hamilton's Diorama.

Wall, William Guy 1792-[?])

Painter and engraver. Born in Ireland. Arrived in New York in 1818. Became renowned for his paintings of the Hudson and New York City. The plates in his

Hudson River Portfolio, 1821-1826, aquatinted by John Hill, provided the source for **Robert Jones**'s moving panorama of the Hudson River from New York to Catskill Landing. Became a founder and member of the National Academy, New York. After 1828 moved to Newport, RI; in about 1834 to New Haven, CT; and in 1836 to Brooklyn, NY. Then moved several times between America and Dublin.

Lit.: *Art and the Empire City, New York, 1825-1861*, edited by Catherine Hoover Voorsanger and John K. Howat (New York; New Haven: Metropolitan Museum of Art and Yale University Press 2000).

Waller, Fred

'Vocal comedian and sketch performer' in '**Harry H. Hamilton**'s Britain's Colonial Empire', Free Trade Hall, Manchester [c.1894].

Wallis

Panorama proprietor.

Exhibition hall panoramas:

'Grand Moving Diorama of the Franco-Prussian War', Palais Royal, Argyll Street, London, 1870.

Wallis, Edward

Publisher of prints, books, and children's games including jig-saw puzzles. Son of **John Wallis Senior** and brother of **John Wallis Junior**. Continued the family's 'Juvenile Repository' at 42 Skinner Street, Snow Hill, London until 1847, at first working with his father. Between 1814-1817 the imprint was usually Wallis & Son or John & Edward Wallis. From 1818 the imprint was Edward Wallis alone. Robson's London Directory, 1828-1829, provides an additional address for him at 12 High Street, Islington. Between 1832 and 1836 he also used 14 High Street, Islington as an address, and between 1837 and 1847 32 High Street, Islington. With John Wallis Senior, John Wallis Junior, and **Rudolph Ackermann** in 1815 published a panoramic view entitled 'Sidmouth'. Published in c.1820 a folding strip consisting of 19 aquatinted views, 'The Isle of Wight Circumnavigator.' In 1843, with **J.H. Banks**, **Ackermann & Co.**, and **T. Houlston**, he published 'A Cosmorama View of London' which had been drawn and engraved by J.H. Banks. For the 1845 edition of this view, which Wallis published on his own, the title was changed to 'A Panoramic View of London.' Wallis games included 'Wallis's Wheel of Wonders exhibiting the most amusing optical illusions', 'Wallis's Elegant and Instructive Game, Exhibiting the Wonders of Nature in each Quarter of the World' (1824), 'The Enchanted Castle, or Perspectives Run Mad', and 'Game of the Star-Spangled Banner, or Emigrants to the United States' (c.1845). He also published in c.1824 a myriorama entitled 'Wallis's Juvenile Diorama' with a view of a lake on its box-lid, and a myriorama entitled 'Wallis's

Juvenile Diorama Exhibition 2[n]d.’, with a view on the lid of the Regent’s Park Diorama before the construction of the buildings adjacent to it in Park Square East.

Lit.: F.R.B. Whitehouse, *Table Games of Georgian and Victorian Days* (Royston: Priory Press Ltd.1971); Linda Hannas, *The English Jigsaw Puzzle* (London: Wayland 1972)

Wallis, John, Senior ([...]-1818)

Publisher of books, maps, prints including caricatures, and jigsaw puzzles and other children’s games. He was the founder of the firm. From 1775 his address was Yorrick’s Head, 16 Ludgate Street, London; from 1805–1811 it was 13 Warwick Square; and from 1812 onwards it was 42 Skinner Street, Snow Hill. With **John Wallis Junior**, **Edward Wallis**, and **Rudolph Ackermann** in 1815 published a panoramic view entitled ‘Sidmouth’. His board games included ‘Wallis’s Tour through England and Wales’ (1802); with Edward and John Wallis Junior he published the board game, ‘The Panorama of Europe’ (1815).

Lit.: F.R.B. Whitehouse, *Table Games of Georgian and Victorian Days* (Royston: Priory Press Ltd.1971); Linda Hannas, *The English Jigsaw Puzzle* (London: Wayland 1972)

Wallis, John, Junior

Publisher of prints, books, and children’s games. Son of **John Wallis Senior** and brother of **Edward Wallis**. Described himself as ‘Bookseller to H.R.H. the Duchess of Kent.’ Functioned from 1806-1808 at 188 Strand in London. It is said that he was distrusted and thus banished to Sidmouth (Hannas) where he functioned from 1814-1822 at the Marine Library. In 1815 published with John Wallis Senior, Edward Wallis, and **Rudolph Ackermann** a large, long panorama entitled ‘Sidmouth’ on which his Marine Library is featured.

Lit: Linda Hannas, *The English Jigsaw Puzzle* (London: Wayland 1972)

Walsh, Sylvester

Panorama lecturer. Gave the lecture at **T.C. Dibdin**’s moving panorama, ‘Diorama of the Ganges’, Portland Gallery, 316 Regent Street, London, 1850-1851.

Waters, Mr

Musician? Provided musical accompaniment with Poole & Young’s ‘Overland Route to India’ [c.1874?].

Walton, E.A. [Elijah Walton, 1830-1880?]

Panorama artist

Exhibition hall panoramas:

‘**Adam**’s Grand New Diorama of Scotland’, Edinburgh, 1884; Victoria Hall, 11 West Regent Street, Glasgow, 1885; London [...].

Ward

Panorama proprietor.

Exhibition hall panoramas:

(With **Seymour**) ‘Panorama of the Franco-Prussian War’, Cheltenham, 1871.

Ward & Co.

Wholesale and export publishers. Traded from 113 Fleet Street, London. Publishers of the folding panorama, ‘The Crimean War, Poetised & Picturised by Major Boxer’ [c.1856].

Ward, Artemus, see **Browne, Charles Farrer**

Waring & Rowden

Builders. With **Rochelle, Gover & Smith** constructed the panorama rotunda in Rourke Street and Little Collins Street, Melbourne (18...).

Warman, Miss Julia

Composer. Composed and arranged music for ‘**Andrew Phillips**’s Literary, Vocal and Scenic Entertainment’, part 2 of which was a moving panorama of ‘the most beautiful scenery in Ireland.’ During this entertainment Miss Warrman presided at Kirkman & Son’s Patent Fonda Pianoforte.’

Warne

Publishers. Published ‘The Story of a Fierce Bad Rabbit’, by **Beatrix Potter**, as a 28-panel 16mo panorama in 1906.

Warre, Henry

Panorama painter.

Exhibition hall panoramas:

Assisted **W.F. Friend** in painting 'Grand Moving Panorama of Canada and the United States', next door to the Polytechnic Institution, Regent Street, 1854; Cheltenham, 1854, 1855, 1858.

Lit.: [Try *NYHS Dictionary of Artists in America*; etc.]

Warren, E.G.

Panorama painter. Assisted **W.F. Friend** in painting 'Grand Moving Panorama of Canada and the United States', next door to the Polytechnic Institution, Regent Street, 1854; Cheltenham, 1854, 1855, 1858 [see Henry Warren below and sort out]

Warren, Henry (1794-1879)

Landscape water-colourist; painter of religious topics; panorama artist. Pupil of the sculptor, Joseph Nollekens. President of the New Society of Painters in Water Colours. Friend and associate of Owen Jones, and was responsible for the illustrations in Jones's *Joseph and his Brethren* ([...]). With **E.G. Warren** and **C. Weigall**, assisted **W.F. Friend** in painting the 'Grand Moving Diorama [i.e. moving panorama] of Canada and the United States.'

Exhibition hall panoramas:

(With **James Fahey** and **Joseph Bonomi**, and assisted by **John Martin**, **Edward Corbould**, and **C.H. Weigall**) 'Grand Moving Panorama of the Nile', Egyptian Hall, Piccadilly, London 1849-1851; Gallery of the New Society of Painters in Water Colours, 53 Pall Mall, London, 1851-1852; and then taken to the Continent. Another copy of it was toured in the U.S. by **G.R. Gliddon**. (With James Fahey) 'Grand Moving Diorama of the Holy Land', Gallery of the New Society of Painters in Water Colours, 53 Pall Mall, London 1851 [check this. Ad. in *ILN*, 20 Nov. 1850, p.418 announces that it has been for some time in preparation and is now nearly completed]; Egyptian Hall, Piccadilly, London, 1851-1853.

Washington, Cpt., R.N.

Furnished drawings from the Hydrographical Office for 'The Sepoy Rebellion in India' moving panorama, auctioned by Chadwick & Son's sale of **James Wyld's** Great Globe, 16 July 1861.

Washington, George(s) 1825-1910 [died Douarnenex, Brittany 1901 –check]

French panorama artist and orientalist painter. Born Marseilles. Pupil of Francois Edouard Picot. Following journey to Algeria married Leonie, daughter of **Henri Félix Emmanuel Philippoteaux**. 1879 went to Morocco to make studies for a Battle of Tetuan panorama. A commission from the same Belgian company

necessitated travel through Hungary, Bulgaria, Turkey, Armenia, and Caucasia. Painted 'Siege of Kars, 1877', an episode in the Russian-Turkish War of 1877-1878. It was exhibited in Vienna 1883, Moscow, c.1888, and Hamburg. The 'Battle of Tetuan' panorama, was exhibited at 55th Street and 7th Avenue, Brooklyn, 1884. The 'Battle of Tetuan', renamed 'A Trip to Africa', opened Aug. 1886 at the Sea Beach Cyclorama. In Frank Weitenkampf's *Manhattan Kaleidoscope*, p.183, Washington is described thus: 'Of sturdy, stocky build, somewhat bull-necked, gray-bearded, and genial, he wore one of those old-fashioned very flat derbys, which dropped onto the ears and looked a size too large. He was the artist, said he, who painted the horses in Paul Philippoteaux's cyclorama of the Battle of Gettysburg, shown in New York' On the death of Philippoteau in 1884 Washington received a legacy and launched into farming in Brittany. This proved financially disastrous. In 1888 he left for New York where he had received another commission for a panorama [which?] [Suzanne Wray writes to me: 'If Washington did come to NY in 1888, could it have been to set up the Gettysburg Panorama in NY? It was late for panorama paintings to be done there, but the Gettysburg had just moved from Brooklyn to Manhattan. Niagara was painted for London in Philippoteaux's Harlem studio. The *NY Times* of 11 Nov. 1887 describes the Buffalo investors seeing the painting there]. Returned to France and bankruptcy. Spent his last years in Douarnenez, Brittany, with his daughter and son-in-law. (Info. from Suzanne Wray, Gabriele Koller, and book below). Paintings by Washington were included in the auction of Paul Philippoteaux studio and household furniture in Dec. 1892.

Lit.: Lynne Thornton, *The Orientalists* (1994)

Waters & Kelly

Entertainers. Described as 'The renowned Australian song and dance artistes and humorists' in programme for '**Harry H. Hamilton's** Panstereorama of Passing Events' [n.d.], and as 'America's most renowned and versatile artistes, dancers, and humorists' in programme for 'Harry H. Hamilton's Original Excursions to America' [n.d.].

Waterston

Edinburgh publisher. With **Ackermann & Co.** published in c.1850 **James Gordon's** six-sheet lithographic panorama, 'View from Nelson's Monument, Edinburgh'.

Watkins, R.M.

Entertainer. Watkins 'and his wonderful London novelties', performed in '**Burnham's** Tableaux of America', [...].

Watling, Mr

Described as 'assistant to Mr. Rogers, lecturer on Astronomy, &c.' Proprietor of the 'Grand Optical and Mechanical Exhibition.' Part of this show consisted of an 'exhibition of the new French Instrument called the Dissolvent Diorama, with 8,000 Feet of Scenery, consisting of landscapes, ruins, abbeys, castles, &c.' The show presumably toured; it was shown at Mr Burnard's Academy, Thame, Oxfordshire in Feb. 1833.

Watson, Alfred Izett

Australian (Melbourne?) panorama artist.

Exhibition hall panoramas:

(Assisting **Thaddeus Welsh**) 'Diorama of the Eureka Stockade', Battle of Waterloo Cyclorama building, Melbourne, 1891.

Watson, Emmie

Vocalist. Principal soprano at '**Harry H. Hamilton**'s Panstereorama of Passing Events'; 'charming soprano vocalist' at 'Harry H. Hamilton's Original Excursions to America' [n.d.].

Waud, R.

Artist. Drew the panorama that features in **William S. Hunter**'s *Panoramic Guide from Niagara to Quebec*, 1857.

Waugh, Samuel Bell (1814-1885)

Portrait painter; landscape and panorama artist. Born in Mercer, PA. Received early instruction in painting in Philadelphia from **J.R. Smith**. Became well known portrait painter in Philadelphia. Elected Associate of the National Academy of Design 1845; made an honorary academician 1847. Travelled in Europe. His 'Mirror of Italy' panorama was based on sketches made during a seven/eight year stay in Italy. Painted largely in his studio at Bordentown, NJ, it consisted of 50 tableaux. 12 more were added in 1853-1855. The panorama remained with the family until the early 20th century when a number of the tableaux were bought by Harriet C. Bryant. She sold the concluding tableau of the 1855 version of the panorama – 'The Bay and Harbor of New York' – to Mrs Robert Littlejohn who donated it to the Museum of the City of New York. This tableaux shows the Battery Harbour with crowds of Italian and some Jewish immigrants arriving. Waugh died Janesville, WI.

Exhibition hall panoramas:

'Grand Moving Panoramic Mirror of Italy', Philadelphia, 1849[-1850?]
(descriptive booklet published in Philadelphia, 1850); New York, 1850; Boston,

1850, 1851, as 'Italia', Philadelphia, 1854; Philadelphia, 1854; Baltimore; 1855; Brooklyn Museum, 1856; Boston, [...]; Cambridgeport, [...]; New Orleans, [...], Fulton Hall, Lancaster [...]; Hope Chapel, New York, 1859; and elsewhere in US at least until 1867.

Lit.: Groce & Wallace, pp.666-667; Llewellyn H., 'Extant American Panoramas: Moving Entertainments of the Nineteenth Century'. Diss., New York University 1977, pp.197-203 [quoted by Kevin Avery – See!]

[Info extracted from M of the C of NY web-site]

Webb & Millington

Publishers. Operated from 93 Top of Briggate, Leeds. Published 'The Panoramic Keepsake' [c.1850]; 'The Panorama of Horses' [c.1850]; 'Panorama of the Kings and Queens of England from William the Conqueror to Queen Victoria' [c.1850]; and 'Panoramic Alphabet', [c.1850]. [JJ's copy of latter displayed in Bodleian's 'Children's Games & Pastimes' exhib., 2006 – see and check Webb & Millington's details in Leeds directories].

Webber, C. M.

Artist. Drew 'Geology Familiarly Illustrated', a continuous strip panorama consisting of 31 lithographed views, published by **J.B. Goodinge** in 1859, conveying geology in a humorous vein.

Weber, Monsieur

Cosmorama artist. Responsible for 'Outward Court of the Seraglio', 'The Hippodrome', 'Lucerne in Switzerland', 'Palace of the Sultana Hadidge', and 'Valley of Lauterbroun in Switzerland', exhibited at the Cosmorama Room, Regent Street, London 1828.

Weed, R.L.

Panorama artist. Responsible for painting a 'new and original historical panorama with dioramic effects entitled 'The Progress of a Nation.' The cost of production was \$3,000. The panorama was exhibited at Hooley's New Opera House, Brooklyn, July 1867.

Weggeland, Danquart

Panorama painter. Born in Norway. Emigrated to the United States. Worked with **C.C.A. Christensen** painting a Mormon moving panorama which depicted the history of the world from Adam and Eve to Joseph Smith, 1878. In mid-1880s Christensen and he painted another panorama, 'Curious Ways, Manners, and

Customs of Various Countries.’ [Check if also involved in painting Christensen’s ‘Mormon Panorama.’]

Lit.: ‘On the Road with C.C.A. Christensen: Utah Panorama Paintings’, *Resource Library Magazine* [2003 – check]

Wehner, William

[Painted Sedan panorama in Berlin? – check]. Founder and manager of the American Panorama Co., 628 West Wells Street, Milwaukee, Wis. Established studio in Milwaukee in 1883 [1884? - check] importing a staff of twelve German artists, many of whom had worked on panoramas glorifying the German victories in the Franco-Prussian War. [Milwaukee Historical Society said to have two cubic feet of material on the company]. Recruited **August Lohr** to supervise the enterprise. Lohr then recruited several other artists from Germany including a Swiss artist with whom he had already worked, **Franz Biberstein**, and **Friedrich Wilhelm Heine**. With a crew of assistants painted a ‘Battle of Gettysburg’ panorama which opened in Kansas City and toured other US cities. [Preparatory drawings for it in Wisconsin Historical Society – check]. (It was destroyed by a tornado in Nashville TN [date]). With **August Lohr** and **F.W. Heine** and assistants painted ‘The Battle of Missionary Ridge’ cyclorama [Check if same as ‘Chattanooga cyclorama’]. Also directed the painting of ‘The Battle of Atlanta’ cyclorama, 1885-1886 [two were painted – info from EBM]. Commissioned **Karl Frosch** to paint a ‘Jerusalem on the Day of the Crucifixion.’ Responsible for a ‘Dewey at Manila’ cyclorama commemorating Commodore George Dewey’s victory in the Spanish-American War, 1898. Milwaukee County Historical Society have a portion of the 1:10 ‘model’ for it, donated by Wehner’s daughter, Ida. In 18[...] left the Midwest to establish a winery in California.

360-degree panoramas:

‘Battle of Missionary Ridge’, 406 Wabash Ave, Chicago, 1886-1887; ‘Battle of Atlanta’ cyclorama, Detroit, 1887; Minneapolis, 1888; Indianapolis, 1888; Baltimore Exhibition, Electric Park, Baltimore, MD (where fell to pieces). [Find out story of the second ‘Battle of Atlanta’ cyclorama from EBM] [various locations, then], Grant Park, Atlanta, GA, 1921-. ‘Jerusalem on the Day of the Crucifixion’, 406 Wabash Ave, Chicago, 1887-1890; Edward Street, Buffalo, NY, 1888 [presumably the other copy]; Niagara Hall, York Street, London, 1890-1891; ‘Dewey at Manila’, Milwaukee [...]. .

Weigall, Charles Harvey

Panorama artist. Member of the New Society of Painters in Water Colours [check]. Assisted **H. Warren**, **J. Bonomi**, and **J. Fahey** in painting their ‘Grand Moving Panoramic Picture of the Nile’, 1849. Painted natural history subjects on **John Skinner Prout**’s ‘Voyage to Australia, and a Visit to the Gold Fields’, 1852. Assisted **W.F. Friend** in painting ‘Grand Moving Panorama of Canada and

the United States', 1854.

Weiland, Hans Beatus

With **M.Z. Diemer** painted the 'Glacier Diorama' for the World Exhibition, Chicago, [...].

Weir, Harrison William (1824-1906)

Landscape and animal artist. Provided animal illustrations for illustrated magazines. With **John Frederick Herring** senior, drew the animals for **Grieve**, **William Telbin**, and **John Absolon**'s 'Route of the Overland Mail to India', London, 1850-1852. Name appears in list of artists in **Charles W. Poole**'s descriptive booklets credited with having painted panoramas supposedly held in Poole's stock.

Welch, Mr

Artist and 'Surveyor to Mr Howitt's Relief Party.' Tableau 12, 'Discovery of King with the Natives', in **Thomas Clark** and **William Pitt**'s 'Grand Moving Panorama of the Victorian Exploring Expedition', 1862, was painted after a sketch by Welch.

Welch, Thaddeus C. (sometimes spelt 'Welsh') (1844-1919)

American panorama artist. Born in LaPorte, Indiana. Studied in Munich for four years, and then moved to Paris. 'Special artist for Reed & Gross.' Member of 'foreground crew' with **W.P. Noonan** and **G. Pulling**, for a panorama based on **H.F. Philippoteaux**'s 'Siege of Paris', painted in Chicago. Acted as a member of Reed & Gross's crew of artists for painting their 'Jerusalem on the Day of the Crucifixion'. Accompanied **Isaac Newton Reed** and **H.H. Gross** to Australia. Under direction of H. H. Gross, served as a member of the team of artists that painted landscape detail on 'The Cyclorama of the Battle of Gettysburg', exhibited in George Street, Sydney, 1889. With assistance of **Alfred Izett Watson** produced Reed & Gross's 1000 square foot painting, 'The Eureka Stockade', exhibited at the Waterloo Cyclorama building, Melbourne, 1891. In 1893 made some of the sketches for H.H. Gross's series of scenes of California for California's building in the Columbian Exposition. Became well-known as a Californian landscape artist. Died [Santa Barbara?] 19 Dec. 1919.

360-degree panoramas:

'Siege of Paris', Melbourne, 1891.

Lit.: Helen V. Broekhoff, *Thad Welch: Pioneer and Painter* (Oakland: Oakland Art Museum 1966); Alfred C. Harrison, 'Thaddeus Welch: California Landscape Painter' (www.findarticles.com.)

Welding, Gustave

Panorama artist. Worked in Milwaukee in 1880s [find more specific detail]. Moved to Detroit before returning to Germany.

Wellge, Henry (1850-1917)

Artist and publisher. Responsible for producing at least 152 city views between 1878 and 1910. These included a 'Panoramic View of the City of Walla-Walla, W.T. County Seat of Walla-Walla Co.', published by J.J. Stoner, Madison, WI, 1884 (Reps 4202); a 'Panorama of Norfolk, Va. and Surroundings', published by the American Publishing Co., Milwaukee, 1892 (Reps 4123); and a 'Panoramic View of Greater Milwaukee, Wis.', published by C.N. Caspar & Co. [1907-1908] (Reps 4394).

Lit.: Reps, pp.213-215.

Wells, J.R.

Artist. Painted tableau of "The Nore" for **William Lewis Telbin's** 'Thames from its Source to the "Nore"', Olympia, 1894-1895.

Wendall, Theo [Same as artist as Theodore Wendel? – see Fielding, p.1012]

Panorama artist. Member of the crew for painting **E. Pierpoint's** 'Battle of Little Big Horn', 541 Tremont Street, Boston, 1889.

Wendling, Gustav (1862-1932)

Panorama artist. Born in Bunddenstedt, Germany. Trained at Dusseldorf Academy. Moved to Milwaukee in 1885 to work as a landscape painter with the American Panorama Co. Later returned [to Düsseldorf? – check]. Died Konigslutter, Germany.

Lit.: Peter C. Merrill, *German American Artists in Early Milwaukee: A Biographical Dictionary*.

Port.: Features in a group photograph with other German Milwaukee panorama artists, 1886, in the collection of Wisconsin Historical Society. The 'Battle of Chattanooga' forms the backdrop.

Were *see* Weir, Harrison

West, Benjamin

Artist. [...]. Design for a diorama entitled 'The Destruction of the City and Temple of Jerusalem', exhibited at the American Academy of Fine Arts in 1834 and in Boston in 1835, attributed to 'the pencil of' Benjamin West (*Knickerbocker*, 4 (1834), p.325).

Westall, W.

[...] Lithographic artist. Drew on stone 'Four Panoramic Views of Edinburgh' after **Lady Elton** (née Mary Stewart), printed by **C. Hullmandel**, and published by **R. Ackermann Senior**, 1823.

Weston, J.M.

Panorama lecturer. Gave lecture at **Samuel B. Stockwell's** panorama of the Mississippi.

Westley

Publisher. Traded from 163 Strand, London. With **Renshaw & Kirkman** published 'Coming Home', a panorama featuring race-goers returning home [c.1851].

Westwood family

Entertainers. The Westwoods, 'Safety cyclists extraordinary', performed in '**Joseph Poole's** New Myriorama Greater Britain and Savage South Africa', Theatre Royal, Worthing, 1899; 'Joseph Poole's New Myriorama – Great Britain, South Africa, and the Boer War', Town Hall, Oxford, 1900. Frank Westwood, is described as the 'original tramp cyclist': his act combined comedy and skill.

Whichelo, John

[Artist?]. Dioramic painting, 'The Destruction of Jerusalem' (14 ft x 22 ft) survives, being rolled up and in store at the Wadsworth Athenaeum. It is not in a condition to be viewed. Mentioned by Davis, pp.57 and 226, who cites Helen Raye, *Daniel Wadsworth: Patron of the Arts* (Hartford, CT.: Wadsworth Athenaeum 1981), pp.35-36.

White

Moving panorama artist. Assisted **Robert Jones** painting moving panorama of the Hudson River from New York to Catskill Landing, which accompanied William

Dunlap's play, 'A Trip to Niagara; or, Travellers in America.', Bowery Theatre, New York, 1828.

White, D.T.

Artist. Painted tableau of Henley for **William Lewis Telbin's** 'Thames from its Source to the "Nore"', Olympia, 1894-1895

White, Edgar Charles (-1909)

Cicerone and 'dramatic elocutionist.' Performed at '**Harry H. Hamilton's** Excursions - Britain's Realm', Free Trade Hall, Manchester [n.d.]. 'Favourite orator and cicerone' in that for 'Harry H. Hamilton's Britain's Colonial Empire', Free Trade Hall, Manchester [c.1894]; comedian and 'celebrated orator and cicerone' in those for 'Harry H. Hamilton's Excursions: Peace and War' [n.d.], and 'Harry H. Hamilton's Excursions - Queen and Empire', 1897. 'Harry H. Hamilton's Excursions: The Passing Hour', Free Trade Hall, Manchester, 1898; Tudor's Circus, Macclesfield, 1898. Died 28 Apr. 1909.

Lit.: DVSP

White, Lt. Frederick J., R.M.

Amateur panorama draughtsman. Sketches made by him in China redrawn by **Thomas Allom**.

360-degree panoramas:

Provided **Robert Burford** with drawings for 'View of the Island and Bay of Hong Kong', Panorama, Leicester Square, London, 26 Mar. 1844–12 Apr. 1845.

Pleasure garden panoramas:

Royal Surrey Zoological Gardens:

Provided drawings for 'The Bay and Forts of Chusan', 1853.

White, Cpt. George J.

Army officer and amateur artist. Described as being of the 31st Regiment. Provided **Robert Burford** with drawings, made in 1846, for 'View of the Himalaya Mountains', Panorama, Leicester Square, London, 26 June 1847 – 20 May 1848. [Check *Army List*]

White, Ian

Artist. During Second World War assisted **R. Myerscough-Walker** in painting panoramas for the R.A.F's Link Trainer.

White, J. [same as Cpt. George J. White, or Frederick J. White?]

Amateur artist. Described as 'late of Delhi.' Contributed original drawings and sketches for 'The Sepoy Rebellion in India' moving panorama that was auctioned at Chadwick & Son's sale of **James Wyld's** Great Globe, 16 July 1861.

Whitelaw, I. [or 'J'? – check directory]

Publisher. Published **George C. Leighton's** 'Grand Architectural Panorama of London, Regent Street to Westminster Abbey', 1849. With **Charles Evans** published extended version of 'Grand Panorama of London from the Thames', 1849 and 1851.

Whitefield, Edwin (1816-1892)

Self-taught artist who specialised in the production of profile and bird's-eye views of North American cities. Also drawing master, flower painter, dealer in real estate, and inventor of a method for stamping patterns on cloth which he called 'Notosericum'. Born in East Lulworth, Dorset, England, on 12 Sept. 1816. Arrived in U.S. in c.1837, settling at first in Albany, NY. Produced an extensive series of city views which included four 'Panoramic Views of Philadelphia from the State House', looking north, south, east and west, lithographed by **William Endicott & Co.**, [1850] (Reps 35880-3583). Died 25 Dec. 1892.

Lit.: Bettina A. Norton, *Edwin Whitfield: Nineteenth-Century North American Scenery* (Barre, MA.: Barre Publishing 1977); Reps pp.215-216.

Whitlock, N.

In 1860 N. Whitlock, **A. Raphael**, and **Muller** exhibited 'Ancient and Modern Jerusalem' at Hodge's Gallery, Exeter.

Whittock, Nathaniel

Styled himself 'Lithographic engraver and printer to the University of Oxford.' His premises were at 11 London Place, St Clements, Oxford. In 1828 he moved to 14 Paternoster Row, London, where he traded as Whittock & Goodman. By 1849 he was trading as Whittock & Hyde at 34 Richard Street, Islington. Drew and engraved 'Robins's Panoramic Excursion from London-Bridge to Ramsgate', published by **J. Robins** and **C. Tilt** [c.1839 acc to Abbey, Life 544]. In c.1840-1850 Whittock & Hyde published *Microcosm of Oxford*, consisting of 31 views in a long folding strip folding into covers. Drew 'by actual survey' a large bird's-eye view of London entitled 'London in the Reign of Queen Victoria.' This was lithographed by Edmund Walker, and published by Lloyd Brothers in 1859. He also drew and engraved a large bird's-eye view of Oxford, originally entitled 'Ichnographic View of the University and City of Oxford.' It was published by

James Ryman, c.1850? [Look at trade cards at Guildhall Library]

Whitworth, Percy Robert

Australian panorama lecturer. Lectured with the 'Charles Dickens Grand Moving Panorama' which toured New Zealand in 1870s.

Whyley, H.

Advance Agent for **Harry Hamilton**' Excursions, 1899.

Wiffin, C.

Arctic voyager. Drawings he made in the expedition of Parry, Richardson, and Back were used in the production of 'The Search for Sir John Franklin: Hamilton's Grand Moving Panorama of the Arctic Regions', Royal Subscription Rooms, Exeter, 1850.

Wigelsworth, E.

Theatre of Arts proprietor. Exhibited his 'Original, Mechanical and Picturesque Theatre of Arts' in the Public Rooms, Lower Skellgate, Ripon, 1839; his so-called 'French Diorama' with 'New and Wonderful Mechanical Figures, Machinery, Scenery, etc.', Bridgnorth, 1850; and his 'Exhibition of Arts, Exeter, 1854. His 1839 programme concluded with a storm at sea and Grace Darling. The 1850 playbill states 'The Weight of the Costly Apparatus is Two Tons'.

Wigley, Charles

Proprietor of the Great Room, Spring Gardens, exhibition venue for various panoramas. These included the 'Eidometropolis' by **Thomas Girtin**, 'Boulogne', by **John Thomas Serres**, and 'St Petersburg', by **Joshua Augustus Atkinson**. In 1806 he exhibited there a series of small panoramas - of Oxford, Weymouth, Gibraltar, Genoa, London, and the West India Docks - which were probably in the nature of cosmoramas. The show moved in 1808 to Prince's Street, Leicester Square where it was entitled 'Panorama of the World' and was accompanied by Cartwright's Musical Glasses. An advertisement in the *Morning Chronicle*, 8 Feb. 1808 (quoted by Wilcox, p.285) states that the show had been at the Palais Royal, Paris.

Wilberforce & Parry

Panorama proprietors.

Exhibition hall panoramas:

'Panorama of the Franco-Prussian War', Edinburgh, 1871.

Wild, John Caspar ([...]-1846)

Artist, lithographer, and publisher. Born in or near Zurich, Switzerland. Moved to Paris and specialised in townscapes. Produced a set of panoramic prints depicting Venice. Arrived in Philadelphia in c.1831. With J.B. Chevalier published a series of lithographs of Philadelphia. These included a four-sheet 'Panorama of Philadelphia', the first 360-degree print of any American city (Reps 3565-3568). Together the sheets presented the view from the steeple of the Pennsylvania State House. A second state of each sheet was published by J.T. Bowen (Reps 3569-3572). Subsequently he produced views of major towns along the Mississippi River. In 1841 produced a four-sheet panorama of St Louis as seen from a centrally located hotel (Reps 2031).

Lit.: John Francis McDermott, 'J.C. Wild, Painter and Lithographer', *Ohio State Archaeological and Historical Quarterly*, 60 (1951), pp.111-125; Martin P Snyder, 'J.C. Wild and his Philadelphia Views', *Pennsylvania Magazine of History and Biography*, 77 (1953), pp.32-75; John Francis McDermott, 'John Caspar Wild: Some New Facts and a Query', *Pennsylvania Magazine of History and Biography*, 83 (1959), pp.452-455; Reps, pp.216-217; John W. Reps, *Cities of the Mississippi: Nineteenth-Century Images of Urban Development* (Columbia: University of Missouri Press 1994), pp.16-21

Wilder, *see* **Goodwin & Wilder** and **Wilder, J.W.**

Wilder, James Waterman (1833-1889)

Circus agent. Born in New Hampshire, U.S. Entered circus business 1850, working at first for Spalding & Rogers for whom he acted as gasman, treasurer, and manager. In 1860s worked closely with **G.K. Goodwin**. In 1863 visited California with a 'Polyorama of the War.' Friend of **C.F. Browne** (i.e. Artemus Ward) by early 1860s, and in 1865 managed the provincial tour in U.S. of 'Artemus Ward among the Mormons.' Member of a Tetsuwii [check spelling] Japanese troupe in 1867, and managed a Fusyama Japanese troupe in 1867-1868. In later years devoted himself to boring artesian wells in California. Died of pneumonia in San Francisco 15 Aug. 1889.

Lit.: *Olympians of the Sawdust Circle* (San Bernardino, CA: William Slout [...])

Wilds, Amon Henry (1784-1857)

Architect and artist. At first in partnership with his father, the Brighton architect, Amon Wilds, but then entered into partnership with C.A. Busby and with him laid out the Kemp Town estate. His authorship of buildings is indicated by the use of ammonite capitals – a pun on his name. As 'H. Wilds' drew **W.H. Mason's**

aquatinted continuous strip panorama of Brighton sea-front, 1833.

Lit.: Michael Kerney, '[...]' [article in *Country Life*]; John and Jill Ford, *Images of Brighton* (Richmond-on-Thames: St Helena Press 1981); Colvin, p.1053.

Wiley & Putman

New York publishers. With **R. Tyas** published 'The Tableau of the Procession at the Coronation of Queen Victoria' [c.1838], a lithographic, continuous strip panorama.

Wilhelmi, Paul

Figure, mural, and panorama painter. Born in Dusseldorf. Trained at Dusseldorf Academy. Worked as figure painter in 1880s for the American Panorama Co., Milwaukee. Then moved to Chicago. Member of crew which painted **Reed & Gross's** 'Chicago Fire' panorama, exhibited at 131 Michigan Ave, Chicago, 1891-1893, and who created and built the *faux terrain* for Reed & Gross's 'Battle of Waterloo', exhibited Cyclorama, Victoria Parade, Melbourne, Australia, 1889. Member of Reed & Gross's crew which painted Reed & Gross's 'Jerusalem' panorama, 18[...]. Under direction of **Howard H. Gross**, served as a member of the team responsible for 'the composition and figures' for the 'Cyclorama of the Battle of Gettysburg', exhibited in George Street, Sydney, 1889. With **Cephas H. Collins**, and **Joseph P. Birrens** he was also responsible for its 'foreground and setting' (presumably *faux terrain*). Member of the crew which painted [Reed & Gross's] 'Battle of Manila', 1899. Died in Detroit, MI, 26 May 1943.

Lit.: Peter C. Merrill, *German American Artists in Early Milwaukee: A Biographical Dictionary*.

Port.: Features in a group photograph with other German Milwaukee panorama artists, 1886, in the collection of Wisconsin Historical Society. The 'Battle of Chattanooga' forms the backdrop.

Wilkes, Capt.

Army officer and amateur artist. *AJ*, 12, (1850), p.201 states that he and Col. **John C. Frémont** of the Topographical Engineers, were sent out by the American Government to explore Oregon, Texas, and California. The two men supplied the drawings for the California panorama.

Exhibition hall panoramas:

(With Col. **John C. Frémont**) 'Overland Route to California', Egyptian Hall, Piccadilly, London, 1850.

Wilkins, James F.

St. Louis artist. His 'Moving Mirror of the Overland Trail' was painted in Peoria from 200 watercolour sketches made 'from nature on the spot', the artist having travelled to California on the 1849 caravan. Began his tour of the panorama Sept. 1850. 'The spectator, with very little assistance from the imagination, may fancy himself in an air balloon, overtaking and passing the emigrants on the road, witnessing their distress, and seeing the country and the nature of the obstacles they have to contend with...' - *Republican*

Exhibition hall panoramas:

'Moving Mirror of the Overland Trail', Wyman's Hall, St Louis, MO., 1850

Wilkinson, Mr.

Proprietor of the New Eidophusikon, Panton Street, Haymarket, London, 1799. The building was gutted by fire on 22 Mar. 1800.

Williams

Exhibition hall panoramas:

(With **Haswell**) 'Campaign in the Crimea', Old Ship Assembly Rooms, Brighton, 1855.

Dioramas:

(With Haswell) 'The Original Diorama of the Shrine of the Nativity', exhibited in the same show as their 'Campaign in the Crimea' (see above).

Williams, [...]

Panorama artist.

Exhibition hall panoramas:

(With **Charles Massey**) 'The Monster Moving Diorama of the New Zealand War', Polytechnic Hall, Melbourne, 1863; Geelong, 1863.

Williams, [...]

Panorama proprietor. Exhibited 'Williams's Great Painting of the American Rebellion' at First Church, Hubbardston [MA?], 1862.

Williams, [...]

Panorama proprietor. In 1865, with **Cornelius Vannuys**, was exhibiting a Bible panorama in the United States.

Williams, A

Panorama lecturer. Took turns with **Albert Norton** giving lectures with '**Bullard**'s Panorama of New York City' when it visited Abington [which?] in c.1858.

Williams, Charles

Entertainer. Performed in **Messrs Pooles'** Myriorama in 1883 and 1884. Described as 'the Gifted Comedian, Descriptive Vocalist, and Duettist.'

Williams, E.C.

Panorama lecturer [and proprietor?]. Presented the 'South Sea Whaling Voyage', originally at Musical Hall, Corner of Fulton and Orange Streets, Brooklyn, 1858. Evolved into backdrop for dramatic sketches performed by Williams and several actors, with authentic props such as a whale boat and harpoons. The show appeared sporadically in New York, Boston, and Philadelphia at least until 1862.

Lit.: John L. Marsh, 'Captain E.C. Williams and the Panoramic School of Acting', *Educational Theatre Journal*, 23 (1971), pp.289-297

Williams, John Insko

Portrait painter; panorama painter and proprietor. Cincinnati citizen. Began painting his Bible Panorama in 1845, completed it in 1849, and was the sole artist. It consisted of 31 tableaux showing subjects from the Creation to the Babylonian Captivity. The descriptive booklet describes it as being near ten feet high by 8,640 feet in length. The Cincinnati *Western Organ & Messenger* complained that, 'while thousands flock to listen to a band of strolling Ethiopian minstrels, whose lessons and caricatures are oftentimes both immoral and impure, but few comparatively of our citizens have patronized this master-piece of art.'

Exhibition hall panoramas:

'Bible Panorama', College Hall, Cincinnati, 1849; Boston, 1849.

Lit.: Revd. S. H. Chase, *A Short History, or J. Insko Williams' Panorama of the Bible, Containing a Scriptural Account of Each Scene...* (Cincinnati: Printed at the Office of the 'Daily Times' 1849) [- Copy in the collection of Robert MacDonald].

Willis,

Willis's Rooms in King Street, St James's, London, provided a venue for a number of moving panoramas including [...]. Previously they were Almack's Assembly Rooms.

Lit.: *Survey of London*, vol. 29, pp.306-307.

Willis, Mr

Scenic artist. Described as being 'of Colonial fame.' Painted the moving panorama, 'The Great Zealandia Exhibition of New Zealand', Academy of Music, Wellington, New Zealand, 1880. This presumably was the same work as 'The Great Diorama [i.e. moving panorama] of New Zealand', Royal Hall, St Helier, Jersey, 1885.

Willoughby, Charles Louis (1838-)

Clothing merchant and panorama entrepreneur. Member of a group of entrepreneurs which commissioned the 'Battle of Gettysburg' panorama, painted by **Paul Dominique Philippoteaux** in 1882-1883. It opened in Chicago on 22 Oct. 1883. Willoughby also commissioned Philippoteaux to paint a second Gettysburg panorama which opened in Boston on 22 Dec. 1884 and which can still be visited at Gettysburg today, and was one of the seven trustees of the Union Square Panorama Company for which Philippoteaux painted his fourth Gettysburg panorama. This opened in Brooklyn on 15 Oct. 1886. The *Chicago Sunday Tribune*, 2 Mar. 1884 gave an account of Willoughby's recently completed tour of twelve panoramas in London, Paris, Antwerp and New York and his thoughts on their success or lack of it. At the beginning of the 20th century owned and resided at Windslow House, Plymouth, MS, now H.Q. of General Society of Mayflower Descendants.

Lit.: *The Battle of Gettysburg Cyclorama: A History and Guide*, by Sue Boardman and Kathryn Porch (Gettysburg PA: Thomas Publications: 2008).

Wilson

Panorama proprietor. His Japanese panorama was said to have been painted in oil on 9,000 feet of canvas by native Japanese artists, who worked in secret, 'for had they been discovered they would have incurred the penalty of death.'

Exhibition hall panoramas:

'Grand Panorama of Japan', Royal Polytechnic Institution, 1862.

Wilson, Mr

Panorama artist.

Theatre panoramas:

Royal Circus and Surrey Theatre:

(With Signor **Genta** and assistants) 'The Battle of Waterloo', 1817.

Pleasure garden panoramas:
Royal Surrey Zoological Gardens:
'Entirely New-Modelled Dioramic Picture Representing the Passage of the Alps
by Napoleon and his Army' (assisting **Danson & Sons**), 1850.

Wilson, F.

Painted the cosmoramic views for the Cosmoramic Corridor of **Tulley & Co.**'s bazaar, adjoining Day & Martin's, High Holborn, 1835. The paintings consisted of 'original views in Italy, Switzerland, England & Wales, &c.'

Wilson, John H. 'Jock' (1774-1855)

Scottish scene-painter. Marine Painter to the Lord High Admiral. Panorama artist. In Edinburgh a pupil of Alexander Nasmyth, father of **Patrick Nasmyth**. For a time shared house in 55 Stangate Street, Lambeth with **John Massey Wright**. Came to public's attention with a depiction of the Battle of Trafalgar.

360-degree panoramas:
(with **Joseph Cartwright**) 'Panorama of the Battle of Navarino', Horse Bazaar, London 1828.

Wilson, R.

Musician. Described in publicity as 'a pianist and basso.' Performed in **W.H. Edwards**' 'Two Hours in the New World', Queen's Assembly Rooms, St Helier, 1865.

Wilson, William A.

Scene-painter and landscape artist. Father of **William John Wilson**. Worked as scene-painter at the Drury Lane Theatre, London. With **W.A. Brunning**, J. Zatter, E. Hassel, and **H.M. Melville** assisted in painting **S.C. Brees**'s 'Panorama of New Zealand', 1849.

Wilson, William John (1833-1909)

Scene-painter, easel painter, photographer, actor, and panorama artist. Born in London 24 Dec. 1833. Assisted his father, **W.A. Wilson**, scene-painting at the Drury Lane Theatre. Worked for several provincial pleasure gardens painting al fresco panoramas of Napoleon crossing the Alps, Delhi, and the Storming of Algiers. Emigrated to Australia Mar. 1855. Involved in the production of pleasure garden panoramas for Cremorne Gardens, Melbourne. In partnership with **A. Habbe**, painted scenery for the Prince of Wales Theatre, Sydney, and with the same scene-painter designed transparencies for the local celebrations of the marriage of the Prince of Wales in June 1863. He painted backcloths for

photographic studios. In 1866 he opened his own photographic studio, W.J. Wilson & Co., 267 Pitt Street. In Jan. 1867 the firm was offering for sale a small panorama of thirty-six views painted by Wilson. A series of photographs in Wilson's scrapbook, now in the Victorian Performing Arts Museum, Melbourne, may be of his 'Ocean Mail to India' panorama. He died 20 June 1909.

Exhibition hall panoramas:

'Ocean Mail to India', Mrs Goulay's Exhibition of Life Size Waxworks and Mechanical Wonders, Pitt Street, Sydney, 1872.

Pleasure garden panoramas:

Cremorne Gardens, Melbourne:

'Siege of Sebastopol', 1856. (With **William Pitt**, **F. Arragoni**, and **John Hennings**) 'Mount Vesuvius and the City of Naples', 1856. (With **William Pitt**, **John Hennings**, and **E. Opie**) 'The Bombardment of Canton', 1857-1858. (With **William Pitt** and **Alexander Christian Habbe**) 'The Fall of Delhi', 1858-1859. (With **William Pitt**) 'View of Palermo', 1860-1861.

Lit.: W. Wilson, 'A Sixty Years Experience', *Old Times*, Sydney, Apr. 1903 [check this is source for Kerr's quotation about Wilson's pleasure garden panoramas]; Colligan (1987); Kerr, pp.868-870; Colligan (2002)

Wilton

Entertainers. Described in *Era* advertisement, 2 Sept. 1899, when performing in **Joseph Poole's** Myriorama, Jersey, Channel Islands, as 'the wonderful whimsical Wiltons, lightning triple bar knockabouts.' They also performed '**Joseph Poole's** New Myriorama – Greater Britain and Savage South Africa', Theatre Royal, Worthing, 1899. In a handbill, when performing in 'Joseph Poole's New Myriorama – Great Britain, South Africa, and the Boer War', Town Hall, Oxford, 1900, they are described as 'comic sportsmen and gymnastic comedians'

Winstanley, William [Same as man described on p.1046 of Fielding?]

English portrait and landscape painter. Described as 'an Englishman of good family [and] and gentlemanly education' who was understood 'to have come to New York on some business connected with the Episcopal Church.' A copy of **Robert Barker's** 'Panorama of London', probably cribbed from Barker's prints, and exhibited in Greenwich Street, New York, 1795, was attributed to Winstanley by a contemporary, **William Dunlap** in his *History of the Rise and Progress of the Arts of Design in America* (Boston: [...] 1918), vol. 2, p.77.. This was the very first panorama to have been exhibited in North America. After New York it was moved to Philadelphia where it opened in 1796 under the proprietorship of the artist, **Edward Savage**. Winstanley was also responsible for a panorama of Charleston, South Carolina – the first panorama of an American scene - which was exhibited by **G. Baker** in Greenwich Street, near the bottom of Barley Street,

in 1797.

Lit.: Avery, pp.7-8

Winter, Robert ([...]-1893)

Chemical diorama showman, photographer. Nephew of George Winter, painter of Native Americans. In 1843 opened an exhibition of 'chemical pictures in the style of the celebrated Daguerre' at the Granite Building, Broadway and Chambers Street, New York. All seem to have been double-effect dioramas. They were 'Belshazzar's Feast', 'The Crucifixion', 'Milan Cathedral', 'The City of Jerusalem', and 'The Church of the Holy Sepulchre.' The show was later revived in St Louis and Charleston, 1845; Nashville, Philadelphia, Brooklyn, and Baltimore, 1847; Philadelphia, 1857. Died 31 July 1893.

Lit.: Kevin J. Avery, 'Dioramas in New York, 1826-1849', *Panorama*, Spring 1990, pp.5-11 [Suzanne Wray's paper at Plymouth panorama conference].

Wladislaw, [...]

Mechanical panorama proprietor? 'Wladislaw's Grand Mechanical Exhibition of the War in the Crimea', Cheltenham, 1856, was described the *Cheltenham Looker-On*, 26 Apr. 1856, as a panorama.

Wodzinowski, Wincenty (1866-1940)

Polish painter of *genre* scenes. Assisted **W. Kossak** and **J. Styka** in painting their 'Battle of Raclawice Panorama', 1894.

Wolcott, Josiah

Portrait painter, and landscape painter in the Hudson River School style. His works included a view of Brook Farm, a utopian community in West Roxbury, MA. Responsible for painting the tableaux on **H. 'Box' Brown's** 'Mirror of Slavery' panorama (though when it opened on 19 Apr. 1850 they were attributed by the *The Liberator*, 31 May 1850, to **B. F. Roberts**).

Wolf, Sydney

Pianist. Provided the musical accompaniment with 'The Great Zealandia Exhibition of New Zealand', Academy of Music, Wellington, New Zealand, 1880.

Wolfstenberger

Panorama proprietor. His panorama illustrated the Kane, Franklin, and

McClintock expeditions. According to his New York publicity, he had exhibited his panorama 'before her Majesty Queen Victoria and the entire Court, at Buckingham Palace.' Each tableau was said to have been adorned with 'authentic portraits by Winterhalter, among which are those of Lady Franklin and Henry Grinnell, Esq. of New York, liberal patrons of Arctic explorations.'

Exhibition hall panoramas:

'Wolfstenberger's Great Mirror of Arctic Regions', Hope Chapel, Broadway, New York, 1860.

Wood, Irving

Artist [check]. Drew [check] the folding panorama, 'The Production of Nature & Art...' published by **Read & Co.** [c.1858?]; 'The Good Child's Panoramic View of Wild Quadrupeds', published by Read & Co. [18...]; and 'The Good Child's Panoramic View of Domestic Animals', published by Read & Co. [18...].

Wood, J.T.

Print and stationery publisher. [Add information on his enamelled cards, and addresses] (With **T. Goode** and **F.G. Fox**) published panorama entitled, 'The Royal Procession of the Queen to St. Paul's Cathedral, Feb. 27 1872, The Day appointed for a General Thanksgiving for the Recovery of the Prince of Wales.' His address is given on this publication as 278, 279, 280 Strand.

Woodin, William Samuel (1825-1888)

Single-handed entertainer, monologist, and quick-change-artist. 'He would dive into an extrasized carpet-bag as Martha Mivins, a domestic servant, and jump out of it as Major Bluster, a swaggering half-pay soldier'. Many of his monologues written for him by the pantomime writer, E.L. Blanchard. A view of Woodin performing his 'Olio' in *ILN* 9 Feb. 1856 appears to show him presenting a moving panorama. A newspaper clipping in the JJ Collection reviewing **Charles Marshall's** 'Tour through Europe', 1851, states: 'A gentleman of the name of Woodin [same Woodin?] explains the various scenes with tact and good sense.' [David Young has a medal/token bearing the words: 'W.S. Woodin/ Egyptian Hall/ Piccadilly' and on other side 'W.S. Woodin's/ Great/Original/Carpet/Bag/Entertainment'. In this show he impersonated over 50 characters].

Exhibition hall panoramas:

'Olio of Oddities...Illustrated by a Moving Panorama of the Romantic Lake Region of England', Polygraphic Hall, King William Street, London, 1855-1856.

Woodward, 'Professor'

Magician. Performed with **Goodwin & Evans**' moving panorama, 'The Original Dr. Kane's Arctic Regions', exhibited at Tuoro Hall, Hartford, CT, 1858. Woodward is described as on the bill as 'The Magician of America.' His act consisted of 'Laughable Experiments' with coins, birds, balls, pistols, bells, watches, eggs, etc. , but he also performed 'the Great Act of Impaling; or Pinning the Human Body to a Board with Huge Knives. 'This wonderful feat of Dexterity never was attempted only by Woodward and the Chinese.'

Wragge, [...]

Panorama proprietor?

'Wragge's Palais d'Optique: Grand Panorama of the Heavens, and Voyages Round the World, Magnificently illustrated by Electric Light Pictures', - handbill printed in London [n.d.].

Wright see Barker & Wright**Wright, [...] (probably Charles Washington Wright, 1824-1869)**

Panorama artist. Mentioned in newspaper reviews as a contributor to 'Pilgrim's Progress' panorama; exhibited New York, 1850, and then toured. (A second version of this panorama survives in the York Institute Museum, Saco, Maine).

Lit.: [Try *NYHS Dictionary of Artists in America*]

Wright, Edward A

Proprietor of Wright's Diorama, Tremont and Boylston Streets, Boston, MA. A handbill announces the exhibition of 'Belshazzar's Feast', together with a display of 'ancient armour.' In c.1843 exhibited his dioramas [check they really were dioramas] at the City Hall, Derby Square, Salem: 'The Destruction of Jerusalem'; 'The Plague of Darkness over Egypt'; 'The General View of London'; 'The Great Fire of New York on the Morning of the 17th'; 'The Kent East Indian on Fire'; 'A View of the North Pole'; 'The New Palace of St James's'; and 'The Village of Unterseen in Switzerland.'

Wright, John Massey (c.1777-1866)

Scene painter; panorama painter, and book illustrator. [See *Br Watercolours in the V&A* and ask Krystyna M.] Born in Pentonville. Friend of **David Roberts** and **Clarkson Stanfield**. The *History of the Old Watercolour Society* states: 'Here it was that Wright began work of this kind, by putting in some figures in a panorama then preparing for exhibition. He painted for Thomas [Edward] Barker

for some time, and afterwards entered into an engagement with his brother Henry [Aston] Barker to assist [in the painting] of representations of the battles of the Peninsula which were exhibited in Leicester Square with great success. In subjects such as these the figures were obviously of the first importance, and much of the success was owing to their execution which was in life size, and to the skill with which they were put together in groups by Massey Wright. He gave life (and death too) to those battles of Vittoria, Corunna and finally Waterloo, and also assisted in a view of Corfu'. The same work states that in 1820 he was earning '£8 a week at the Panoramas, and £6 per week at His Majesty's Theatre.

[Gabriele Koller informs me that Wright accompanied several H.A. Barker panoramas from the Strand Panorama to Calcutta, India, where they were exhibited – Carunna, Vittoria and Waterloo].

(With **Cartwright**) 'Diorama of the Interior of St Peter's at Rome', Baker Street Bazaar, London, 1828. [Tytler, according to Wilcox, p.106, so re-check].

Lit.: <http://meadowsfamilytree.net/Ann-Meadows-John-Massey-Wright>

Wright, John, senior [same as John Massey Wright? -check]
Panorama artist.

Exhibition hall panoramas:
Contributed to **Charles Marshall's** 'Grand French Diorama', London, 1855, etc.

Wurmfeld, Prof. Stanford
[...]

Wyld, James, II (1812-1887)

Map publisher and seller, Geographer to the Queen (i.e. Queen Victoria), Member of Parliament, Proprietor of Wyld's Great Globe. Born in Surrey 20 Nov. 1812. Son of James Wyld I (1790-1836). Educated for the army at Royal Military Academy, Woolwich but followed in the footsteps of his father in c.1830 to become a mapmaker at 457 West Strand, Charing Cross. 1847 entered Parliament as Liberal Member of Parliament for Bodmin; later he would represent Cornhill Ward on the Court of Common Council of the City of London. Member of the Clothworkers' Company. Inspired perhaps by the Géorama in the Champs Elysées, Paris (Monsieur Guérin planned in 1846 to establish a Géorama in London, too), Wyld resolved to exhibit a Monster Globe in the Arts and Science section of the Great Exhibition. There being insufficient space he was obliged to find an alternative venue. Erected it therefore in centre of Leicester Square. The spherical building, designed by the architect **H.R. Abrahams**, was opened in 1851 and functioned till 1861. The world was represented on the inside of the

globe, and visitors viewed it from within from a series of cast-iron staircases and platforms. Subsidiary shows were held in the space beneath the globe. These included moving panoramas (described as dioramas), generally of a military nature. The Globe and contents, including panoramas (described as dioramas) of the Rhine, Japan, the War in Italy, New Zealand, China, the Sepoy Rebellion in India, and Australia and Brazil, were auctioned by Messrs Chadwick & Son on 16 July 1861. [...] Died Trebovir Road, S. Kensington, London 17 Apr. 1887.

Exhibition hall panoramas:

'Grand Moving Diorama of the Tour from Blackwall to Balaklava', 1856; **Charles Marshall's** 'New and Magnificent Diorama of Russia', 1856-1857; 'New and Splendid Moving Diorama of Upper India and the Ganges' [c.1858]; **Philip Phillips'** 'Diorama of the Empire of China', 1858; 'Grand Moving Diorama up the Rhine', 1859 'Diorama of Napoleon III in Italy' [...]; 'Diorama of the Campaign in India' [...]; 'Grand Moving Diorama of the Tour of Europe' [...]; 'Diorama of the Siege and the City of Delhi' [...]; 'New Diorama of the War in China', with tableaux of New Zealand and Japan later added, 1861.

Lit.: John Charles Whimper (editor), *Court Register of the House of Commons* (London: Trubner & Co. 1864), p.4; Ralph Hyde, 'Mr Wyld's Monster Globe', *History Today*, 20 (1970), pp.118-123. Obits.: *Athenaeum*, 11 June 1887, *City Press*, 20 [...] 1887; *ODNB*.

Portrait: Wood engraving in *ILN*, 23 May 1857.

Wyllie, Aileen D. ([...]-1988)

Panorama artist. Daughter of **W.L. Wyllie**. Assisted her father painting 'Battle of Trafalgar', Royal Naval Museum, Portsmouth, 1930-date.

Wyllie, William Lionel (1851-1931)

Marine painter, panorama artist. Born in London 5 July 1851. Educated at Heatherley's Art School, Maddox Street, London. Entered R.A. Schools in 1866. With H.E. Tidmarsh produced a large balloon view of London, presented by the *Graphic* to its readers, 31 May 1884. Many depictions of naval subject and engagements during the First World War. Prolific output of marine etchings and paintings throughout his life. Exhibited regularly at Royal Academy. Commenced his panorama of the Battle of Trafalgar at the age of 78 in Oct. 1929 and completed it in July 1930. It was opened by King George V. The panorama, showing the battle at its height on 21 Oct. 1805, is viewed through a mock-up of the stern gallery of the French ship, *Neptune*. Wyllie died in Portsmouth 6 Apr. 1931 [London according to questionnaire, so check].

Semi-circular panorama

'Battle of Trafalgar', Victory Gallery at Royal Naval Museum, Portsmouth, 1930-date.

Lit.: Valerie Billing, *The Panorama of the Battle of Trafalgar Painted by W.L. Wyllie RA, Marine Artist...* (Portsmouth: Royal Naval Museum 2002); *ODNB*?

Portraits [...]

Wywiórski, Michał (1861-1926)

Polish landscape painter; panorama artist; engineer. Assisted **J. Styka** in painting the landscape on his 'Transylvanian Panorama', 1897; and assisted **W. Kossak** in painting his 'Battle of the Pyramids' panorama, 1901. With Kossak made four 1:10 drawings for the 'Somosierra' panorama. Though the panorama was never painted, sketches exist in the museum in Przemyśl, Poland.



Yager, Tracey [aged 36 in 2002]

Panorama artist. Descended from a *Bounty* mutineer, Matthew Quintal. With **Sue Draper** painted 'Fletcher's Mutiny Cyclorama', Gallery Guava, Norfolk Island, Pacific Ocean, 2002. [st.art@Norfolk.nf]

Yates, Frederick Henry

Actor-manager. Father of the writer, Edmund Yates. With **John Braham** in 1831 bought Colosseum, Regent's Park for £30,000.

Youde's Billposting Ltd.

Billposters. Both Poole's Myrioramas and Hamilton's Excursions contracted with Youds's.

Young, Anthony (-1878)

Musician, panorama manager, panorama proprietor. Believed to have originated from Malmesbury, Wilts. Stated in advert (*Brighton Gazette*, 6 May 1852) to be leader of the Sax-Horn Band which accompanied **Moses Gompertz's** 'Grand Panorama of a Voyage through the Arctic Regions'. He continued to be billed as such for several years. When Gompertz's 'Lord Elgin's Tour through Japan and China' visited Scotland in 1862 he served as lecturer. Miss Emily Antonia Walker acted as vocalist during the same tour. *Perthshire Advertiser*, 9 Oct. 1862). Later Young married her. By Autumn 1863 associated with **G.W. Poole** in the firm of **Poole & Young**. An advert for Poole & Young's 'Diorama of Jerusalem and the Holy Land' in *Cheltenham Looker-On*, 3 Oct. 1874, gives Anthony Young as

Manager. However, by Nov. 1875 G.W. Poole stated to be the 'Sole Proprietor' of Poole & Young (*Cheltenham Looker-On*, 6 Nov. 1875). Anthony Young died as a licensed victualler at Gravesend in Feb. 1878.

Young & Poole

Performed a ghost show in Brighton in Autumn 1863 [see ref. in Kathleen Barker files, Drama Dept of Bristol University]

Yvon, Adolphe (1817-1893)

Panorama artist. According to a notice in the *Architect*, 7 Aug. 1880, Yvon was engaged in painting a 360-degree panorama of the 'Battle of Ulundi' which would open the following May in a new panorama rotunda in Oxford Street. He is described as a pupil of Delaroche and a medallist of the Salon. The rotunda never materialised.



Zatter, J.

Panorama painter. With **W.A. Brunning**, **E. Hassel**, **H.M. Melville** and **W. A. Wilson** assisted in painting **S.C. Brees's** New Zealand panorama, 1849.

Zeno, Miss

Tight-rope performer and skipping rope dancer. Performed at Sanger's Amphitheatre with C.W. Poole's Myriorama, Sept. 1889.

Ziegler, Károly (1866-after 1935)

Hungarian landscape and portrait painter; and panorama painter. Born 7 Dec. 1866 in Segesvár. Studied in Berlin and Munich. Worked in Budapest and later in Germany, painting portraits, landscapes, and genre scenes. From 1904 to 1918 worked as an instructor at the School of Drawing and Painting, Posen; from 1921 to 1932 he was professor at the Academy of Arts, Königsberg. Member of the crew of artists responsible for painting **Árpád Feszty's** 'Entry of the Magyars', 1894. Died in Königsberg.

Lit.: Thieme-Becker

Zimmerman, John Frederick (1841-1925)

Manager of the rotunda for **Félix Philippoteaux's** 'Siege of Paris' panorama in Philadelphia, 1876.

Lit.: [Try *National Encyclopaedia of American Biography*, 20]

Zukotinsky, Thadius von (otherwise Thaddeus von Zukotynski; Zuchatinski; Chuchodinski)

Panorama artist. In 1880s engaged as figure painter by the American Panorama Co., Milwaukee. Member of crew which painted 'Jerusalem on the Day of the Crucifixion' panorama, exhibited in Buffalo, N.Y., 1888. Later worked as a designer for a Milwaukee glass company.

20th Century pre-Soviet and Soviet Panoramists

Afanassjev [Afanassiev?], V.A.

Historian. Attained the rank of colonel. Advisor to **F.A. Roubaud** for the 'Battle of Borodino' panorama, visiting the field of battle, and supplying historical documents.

Agapov, Sergei Dmitrievich (1921 -)

War artist and painter of monumental art. Born in the region of Saratov, Russian Federation. With **A.A. Gorpenko** painted the 'Battle of Volotchayevska' panorama, begun 1970, opened 30 Apr. 1975, Museum of Regional Folklore, Shevchenko Street, Khabarovsk, 680000, Russian Federation. The battle was fought between the People's Revolutionary Army on one side, and White Guard troops and Japanese Interventionists on the other. The panorama shows the field of battle on 12 Feb. 1922 as from the Ijun-Karan mountain. The victory of the PRA resulted in the territory of the Far Eastern Republic being incorporated into the Russian Federation.

Lit.: [supplied by Irina Nikolaeva:] Волочаевка. Хабаровское кн.изд-во, 1976 [A booklet]

«Мы помним...» М.: Папилонс, 2000.

Панорама «Волочаевский бой». Художники С.Д.Агапов, А.А.Горпенко, лауреат Государственных премий. Б/м, б/г. [A booklet]

Сысоев В.П. Волочаевская панорама // Дальний Восток. Хабаровск, 1975. №11. С.137-140.

Сысоев В.П. Дальневосточный Перекоп // Сысоев В.П. Путешествие по музею: Записки краеведа. Хабаровск: Книжн. Изд-во, 1979. С.65-74.

Akhikjan, V.A.

Artist. Pupil of **F.A. Roubaud**. In c.1908 assisted **K.H. Frosch** in restoration of Roubaud's 'Storming of Akhulgo' panorama.

Ananiev, Mikhail Ananievich (1925-1978)

Panorama and 'diorama' artist. Born Moscow 1925. Member of M.B. Grekov Studio of War Artists from 1955. Painted 'Storming of the Reichstag' 'diorama', 1967. With **P. I. Zhigimont** painted 'diorama' of 'To Lvov, 1944', 1974. Assisted **N.V. Ovetchkin** in painting 'Battle of Pleven' panorama, 1977 (Skobelev Museum Park, Pleven, Bulgaria); and assisted in the painting of the 'Battle of Stalingrad' panorama, 1982 (Volgograd, Russia) [but re-check since he died in 1978]. Painted 'The Break-Through of Volynsky Fortified Position'

diorama, 1985 [illus. in booklet below, and dated such. Completed by someone else?]

Lit.: L. N. Bichevskaya, Михаил Аианъев (Moscow: [Cultural Ministry?-Grekov Studio?] 1985) – exhibition catalogue; 50 Лет в Боевом Строю (Moscow: [...]) 1985)

Portraits: Half-tone portrait in 50 Лет above

Andriyaka, N.

Battle artist. With **G.I. Marchenko**, **V.V. Kuznetsov**, and **P.I. Zhigimont**, painted the diorama, 'The Battle of Mamaev Hill', 1954 (Museum of Defence, Volgograd, Russia).

Avilov, Mikhail Ivanovitch (1882-1954)

Battle painter. One of the founders of Soviet panoramic art. Born 6 Sept. 1882 in St Petersburg. Studied in the studio of L.E Dmitriev-Kavkazskiy, 1903-1904; and at the Imperial Academy of Arts, St Petersburg, 1904-1913. Pupil of **F.A. Roubaud** from 1907, and of N.S. Samokish from 1910. In c.1908 assisted **K.H. Frosch** in restoration of Roubaud's 'Storming of Akhulgo' panorama. Participated in World War I. Painted numerous paintings devoted to the Civil War and the heroic past of the Russian people. With **M.B. Grekov** restored Roubaud's 'Defence of Sebastopol', 1926. In 1932, with M.B. Grekov and **P.M. Shukhmin** drew the sketch for the diorama, 'The Defence of [Red?] Tsaritsyn.' In 1946 participated in discussion on the reconstruction of Roubaud's 'Defence of Sebastopol' panorama. With V.V. Kremer in 1949-1950 made 1:20 model of the faux terrain for Roubaud's 'Battle of Borodino' panorama. Died St Petersburg 14 Apr. 1954. Member of the Association of Painters of Russia (1923); State Prize of the USSR (1946) for the picture 'Single Combat at the Kulikovo Field (1380)'; Honoured Art Worker of RSFSR (1944); Member of the Academy of Arts of the USSR (1947); People's Painter of RSFSR (1953). His works are represented in a number of Russian museums.

Lit.: [to be edited] [His own articles:] *Авилов М.И.* Живопись на службе обороны // Звезда. Л. 1938. №2. С.124-127; *Авилов М.И.* Юбилейная выставка // Искусство и жизнь. Л., 1938. №6. С.18-20; *Авилов М.И.* Как я работал над картиной «Поединок на Куликовом поле» // Изобразительное искусство Ленинграда. Л., 1948. С.218-223.

[Materials devoted to Avilov:] *Бродский В.Я.* М.И.Авилов. М., 1956; Весенние выставки в залах Императорской Академии художеств: Каталог. Пгд., 1915; *Исаков С.К.* М.И.Авилов. М.; Л.: Искусство, 1941; *Исаков С.К.* М.И.Авилов и И.Г.Дроздов. К юбилейной выставке. 1920-1935. Л., 1935; *Новоуспенский Н.* М.И.Авилов. Л., 1950 Советская панорамная живопись: Сборник статей. Л., 1965; Художники народов СССР. Биобиблиографический словарь. Т.1.

М.: ИСКУССТВО, 1970. С.42-43; etc.

Avrutin, J.V.

Engineer. Responsible in 1962, with, **V.P. Petropavlovsky**, for setting up **F.A. Roubaud**'s 'Battle of Borodino' panorama at the newly constructed rotunda at 38 Kutuzovsky Prospekt, Moscow.

Bantikov, Andrei Sergeyevich [check spelling] (1914-)

Battle artist. Member of the Grekov Studio of War Artists from 1953 to 1962. Assisted in the creation of the panorama, 'The Battle of Stalingrad', 1982 (Volgograd, Russia).

Lit.: 50 Лет в Боевом Строю (Moscow: [...] 1985)

Portraits: Half-tone portrait in 50 лет above

Belyaev, Boris Nikolayevich (1900-1970)

Battle painter, theatre and cinema artist. Born in Moscow 1 May 1900. In 1922-1925 studied at the State Institute of Art Theatre, Moscow. Between 1925-1940 worked as an actor and scene-painter at the Theatre of Moscow City's Council of Trade Unions (from 1938 called Mossovet Theatre). From 1930s specialised in diorama painting, collaborating with artists of the Grekov Studio: 'The Heroic Defence of Tsaritsyn', 1935 (Museum of Revolution, Moscow); 'Guerrilla War in Siberia', 1935 (Museum of Revolution, Moscow); 'Volga-Moscow', 1937 (International Exhibition, Paris); 'The Great Patriotic War', 1945 (Military Medical Museum, St Petersburg); and 'Underground Counter-Mine War in Sebastopol, 1854-1855' ('Defence of Sebastopol' panorama, Sebastopol). With **N. G. Kotov** and **V. N. Yakovlev**, produced the panorama sketch-model, 'Heroic Defence of Stalingrad', 1949. Assisted in the painting of the replica of **F.A. Roubaud**'s panorama, 'The Defence of Sebastopol', 1954, and in the re-painting of areas of Roubaud's 'Battle of Borodino', 1967. Died in Moscow.

Lit.: G.V. Ternovskiy, *Memorial of a People's Heroic Deed* (Simfepol 1956); S.N. Borovkova, *Panorama of the Battle of Borodino* (Moscow: Arts Publishing House 1964); N.V. Shebek, *Panorama of the Defence of Sebastopol, 1854-1855* (Simferpol: Crimea Publishing House 1970)

Bezrodny, M.S.

Artist. Pupil of **F.A. Roubaud**. In c.1908 assisted **K.H. Frosch** in restoration of Roubaud's 'Storming of Akhulgo' panorama.

Boyadjiev, Hristo (1918-)

Bulgarian landscape artist. Assisted **N.V. Ovetchkin** in painting the panorama, 'The Battle of Plevna', 1977 (Skobelev Museum Park, Plevna, Bulgaria).

Butt, Nikolai Yakovlevich (1928-1989)

Battle artist. Born 21 Apr. 1928 in the village of Pogodga Krinitza, Sumy, Ukraine. In 1949 graduated from the Art College, Rostov. Studied at the V.I. Surikov Institute of Arts, Moscow, 1949-1953, and at the Kharkov Institute of Art, Ukraine, 1953-1958. Member of the M.B. Grekov Studio from 1958. Received title of People's Painter of the RSFSR, 1980. Member of the crew of artists who re-painted **F.A. Roubaud**'s 'Battle of Borodino' panorama, 1967, and awarded the M.B. Grekov Gold Medal, 1968. With **G.K. Sevastanov**, **V.N. Tscherbakov**, and **M.A. Sichev**, painted the [...] diorama at Belgorod. With **N. Ovetchkin**, painted 'The Battle for the Dnieper' 'diorama', Dnepropetrovsk, Ukraine, 1975. Assisted in the painting of the 'Battle of Stalingrad' panorama, 1982 (Volgograd, Russia)

Lit.: 50 Лет в Боевом Строю (Moscow: [...] 1985)

Portraits: Half-tone portrait in 50 лет above

Danilevsky, Yevgeny [check spelling] Ivanovich (1928-)

Battle artist, panorama and 'diorama' painter. Graduated 1952 from the Kharkov Institute of Art, Ukraine. Member of the M.B. Grekov Studio of War Artists from 1962. People's Artist of the Russian Federation. Member of the crew of artists who re-painted **F.A. Roubaud**'s 'Battle of Borodino.' His 'dioramas' include 'Pugachev's Seizure of the Osa Fortress', and 'Counter-Offensive of Soviet Troops near Moscow in December 1941', the latter being at the Central Museum of the Great Patriotic War, Moscow. With other artists painted 'dioramas' including: 'The Storming of the Ismail Fortress by General Suvorov's Troops in 1790'; 'Armed Insurrection in Perm in December 1905'; and 'The Liberation of Budapest by Soviet Troops in 1945.' With **V. M. Sibirsky** painted the 'The Storming of Berlin' 'diorama', 1980.

Lit.: 50 Лет в Боевом Строю (Moscow: [...] 1985)

Portraits: Half-tone portrait in 50 лет above

Dmitrievsky, Viktor Konstantinovich (1923-)

Battle artist, 'diorama' painter. Born 5 Oct. 1923 Zarajsk in Moscow region. Member of the M.B. Grekov Studio of War Artists from 1944. People's Artist of the Russian Federation. In World War II fought in the front line with a company

concerned with bridge building. Graduated 1951 from the V.I Surikov Institute of Arts, Moscow. His paintings include 'Stalingrad Crossing', 'In the Enemy's Rear', and 'The Battle for the Dnieper.' Painted the 'Forced Crossing of the Dnieper', one of a cycle of 'dioramas' at the Central Museum of the Great Patriotic War, Moscow. With **N.S. Prisekin** painted the 'diorama', 'Volochnaevskiy Days', 1958 (Museum of Regional Studies, Khabarovsk, Russia); and with **G.I. Marchenko** and **N.S. Prisekin** 'The Forced Crossing of the Velikaya River near Pskov' (Historical- Archaeological Museum, Pskov, Russia). Member of the crew of artists who painted 'The Battle of Stalingrad' panorama, 1982 (Volgograd, Russia).

Lit.: 50 Лет в Боевом Строю (Moscow: [...] 1985)

Portraits: Half-tone portrait in 50 Лет above

Dobrynin, P.S.

Artist. Pupil of **F.A. Roubaud**. In c.1908 assisted **K.H. Frosch** in restoration of Roubaud's 'Storming of Akhulgo' panorama.

Donchev, Dionisii (1933-)

Bulgarian landscape artist. Assisted **N.V. Ovetchkin** in painting 'Battle of Pleven' panorama, 1977 (Skobelev Museum Park, Pleven, Bulgaria, 1977).

Enberg, [check not 'Endberg'] Fridrikh-Oskar Ivonich

Military engineer. Born 19 July 1859 in the Lifland province of Russia. Graduated from the Mikhaylov Artillery College in 1882. Graduated from the Nikolayev Engineering Academy, St Petersburg in 1889. Between 1890 and 1917 served in the Engineer's Department of the Sebastopol fortress, becoming Lt. Col. in 1901, Col. in 1904, and Major General in 1911. With the architect, **V. Feldman**, responsible for the construction of the 'Defence of Sebastopol' panorama rotunda, Sebastopol, Ukraine, 1905. He was also responsible for the various memorials built at the Jubilee, the memorial wall along the fortification line of the First Defence, and for the Volinskiy Redoubt Memorial. In 1918-1924 served in the Workers' and Peasants' Red Army. Died Yalta, Crimea 12 Oct. 1937.

Lit.: N.V. Shebek, *The Panorama of the Defence of Sebastopol, 1854-1855* (Simferpol: Tavriya Publishing House 1972); *Sebastopol* (Simferpol: Business Inform Publishing House 2000)

Portraits: Photographic portraits in the collection of the Panorama.

Esaulov, Georgi Vasilievich (1953-)

Architect and painter. Responsible for the foreground in the 'Battle of Plevn' panorama, 1977 (Skobelev Museum Park, Plevn, Bulgaria).

Esaulov, V.P. (1927-)

Artist. Assisted **N.V. Ovetchkin** in painting 'Battle of Plevn' panorama, 1977 (Skobelev Museum Park, Plevn, Bulgaria).

Feldman, Valentin Avgustovich (1864-1928)

Architect and watercolourist. Born 4 Mar. 1864 in St. Petersburg province, Russia. From 1890 was a member of the Imperial Society of Russian Watercolourists. Between 1891 and 1905 he lived in Sebastopol. Designed the palace for the Chief Commander of the Black Sea Fleet (1900), and the Cathedral of the Holy Virgin (1891), both in Sebastopol. In 1902-1903 with **F.-O. I. Enberg** designed the rotunda for the 'Defence of Sebastopol' panorama in Sebastopol. Died Kiev 26 July 1928.

Lit.: V.A. Feldman, *Art of Watercolour Painting* (Kiev: Mistetstvo 1967)

Portraits: Oil on canvas by M.M. Yarovoiy.

Firsov, N.I. ([...])

Battle artist. With **N.G. Kotov** and **B.N. Belyaev** painted the diorama, 'The Heroic Defence of Tsaritsyn', 1935 (Museum of Revolution, Moscow).

Frent, R.

'Diorama' artist. Painted 'Battle of Stalingrad' diorama exhibited at the All Union Exhibition, 1946. [Try to find out more]

Gorelov, G.N.

Artist. Pupil of **F.A. Roubaud**. In c.1908 assisted **K.H. Frosch** in restoration of Roubaud's 'Storming of Akhulgo' panorama.

Gorpenko, Anatolii Andreyevich [check spelling] (1916-1980)

Battle artist; diorama painter, portrait painter, engraver, designer of posters, book illustrator. Born 14 Mar. 1916 in Kharkov, Ukraine. Studied at Kharkov Institute of Art 1936-1939. Member of the Grekov Studio of War Artists 1939-1963. With **G.I. Marchenko**, **A.M. Stadnik**, and **P.I. Zhigimont** painted 'The Forced Crossing of the Dnieper by the Soviet Army Troops', 1949 (St Petersburg Artillery Museum); and with the same artists 'The Battle for the Volga River' panorama, 1950 (Art Historical Museum, Poltava, Ukraine). Painted 'The Battle

of Poltava' 'diorama', 1958 (History of the Battle of Poltava Museum, Poltava, Ukraine) with G.I. Marchenko. With **S. D. Agapov** painted the 'Battle of Volochayevka' panorama, 1975 (Museum of Local Lore, Shevchenko Street, Khabarovsk, 680000, Russian Federation), a battle fought with the People's Revolutionary Army on one side, and White Guard troops and Japanese Interventionists on the other. The victory of the PRA resulted in the territory of the Far Eastern Republic being incorporated into the Russian Federation.

Lit.: 50 Лет в Боевом Строю (Moscow: [...] 1985); [Following supplied by Irina Nikolaeva:]

О присуждении Государственной премии СССР за 1948 год] // Красная звезда. 8.III.1950.

Боровкова С.Н. Панорама «Бородинская битва». М., 1964.

Большая Советская Энциклопедия. Изд.2. Т.12. С.231

В боевом строю. Выставка... Каталог. М.: Советский художник, 1974.

Военные художники студии им. М.Б.Грекова на фронтах Великой Отечественной войны. Л., 1962.

Волочаевка. Хабаровское книжное изд-во, 1976. [A booklet].

Заика А.Н., Ерисов А.Т. Памятники Полтавского сражения. Киев, 1960.

Лауреат Государственных премий СССР Анатолий Горпенко. [Выставка произведений. Москва. 1978 г.] Живопись. Графика: Каталог / Сост. и автор текста И.А.Свиридова. М., б.и, 1978.

Никифоров Б. Панорама «Героическая оборона Сталинграда» // Искусство. 1950. №7.

Панорама «Волочаевский бой». Художники С.Д.Агапов, А.А.Горпенко, лауреат Государственных премий. Б/м, б/г. [A booklet]

Сысоев В.П. Волочаевская панорама // Дальний Восток. (Хабаровск). 1975. №11. С.137-140.

Сысоев В.П. Дальневосточный Перекоп // Сысоев В.П. Путешествие по музею: Записки краеведа. Хабаровск: Книжн. изд-во, 1979. С.65-74.

Толстой В.П. Советская монументальная живопись. М., 1958.

Ушенин Х. Панорама «Сталинградская битва» // Искусство. 1950. № 5, 6.

Ушенин Х. Студия военных художников имени Грекова. М.: Искусство, 1951.

Portraits: Half-tone portrait in 50 Лет above

Grandi, Vasilii Ivanovich

Panorama and diorama painter. Born 30 Jan. 1890 in Lgov, Russia. From 1909-1915 studied at the painting school of the Society for the Encouragement of Painters, St Petersburg. Took part in the painting of the following dioramas: 'Peasants' Revolt in Simbirsk, 1839', 1951 (State Historical Museum, Moscow); 'Combat Near the Nickitskie Gate in Moscow in 1917', 1955 (Museum of History and Reconstruction of Moscow); and 'Underground Counter-Mine War in Sebastopol in 1854-1855', 1958 ('Defence of Sebastopol' panorama, Sebastopol).

Between 1951 and 1954 took part in the recreation **F.A. Roubaud's** 'Defence of Sebastopol' panorama, Sebastopol, and between 1960 and 1962 in the restoration of F.A. Roubaud's 'Battle of Borodino', Moscow. Died Moscow, 5 July 1970.

Lit.: N.V. Shebek, *Panorama of the Defence of Sebastopol, 1854-1855* (Simferopol: Crimea Publishing House 1970); S.N. Borovkova, *Panorama of the Battle of Borodino* (Moscow: Arts Publishing House 1964)

Grekov, (Martyschenko) Mitrofan Borisovich (1882-1934)

Battle artist. The M.B. Grekov Studio of War Art posthumously named after him. Born in Sharapaevka on the Don River near Novochoerkassk. Initially his surname was Martyschenko, but in 1910 [1911 according to another account] he assumed his real father's name, Grekov. Studied at Odessa Art Institute, 1899[1888 according to another account]-1903; and at the Academy of Art, St Petersburg,, 1903-1911. Studied in the drawing class of I. Repin, and in the battle-painting class of **F.A. Roubaud**. In 1908 [1909 perhaps when exhibited in St Petersburg and was altered by order of the Tsar?] he was invited by Roubaud to assist in the restoration 'Siege of [Defence of?] Sebastopol' panorama. Whilst serving one year's obligatory military service, and after his demobilisation, painted several pictures dedicated to the history of the Russian Guard regiments. During World War I he served on the German front as a mounted orderly in a cossack sotnia (squadron). In 1917 he was wounded and demobilised, and he returned to Novochoerkassk. In Jan. 1920 the Red Army captured Novochoerkassk, and soon after Grekov painted 'Entry of the Volodarsky Regiment into Novochoerkassk.' After enlistment in the Red Army he was responsible for an art circle and art education. He embarked on a series of Civil War paintings, and was encouraged in this work by the commander of the North Caucasus military district, K. E. Voroshilov. Engaged in Agitprop work in mid-1920s, and became a leading member of the Association of Russian Revolutionary Artists (AARR). The AARR's call for 'heroic realism' was dear to his heart. Though demobilised from the Red Army in 1926, he maintained close ties with it. In 1927 he held a one-man exhibition of his work in Novochoerkassk. Paintings displayed included 'The Flight of the White Guard Regiments from Novochoerkassk in 1920.' Between 1926 and 1929 he painted a trilogy of paintings devoted to the liberation of Rostov. The concluding painting – 'The Capture of Rostov', 1929 – constituted the first Soviet 'diorama.' In 1931 he moved to Moscow. He joined a new artist organisation – the Soviet Artists Union. The Union's first exhibition was held in 1932, and Grekov exhibited six paintings dedicated to the Civil War and to industrialisation. In the last years of his life he took great interest in diorama and panorama art. In 1934 he was commissioned to execute 'Perekop', a series of four 'dioramas.' The Perekop isthmus connects the Crimea peninsula with the continent. Whilst preparing sketches for it in the Crimea he died of a heart attack on 17 Nov. 1934. On 29 Nov. Voroshilov, now People's Commissar of Defence, issued an order for a posthumous Grekov exhibition, an album of his work, and the establishment of a studio of Red Army art which would be named after him.

Works by Grekov held in public collections include ‘The Capture of Novochoerkassk’, 1925; and ‘The Flight of the Whites from Novochoerkassk in 1920’, 1927, both of these being at the State Russian Museum, St Petersburg. Work on ‘Perekop’ continued after his death under the direction of **G. Savitskiy**. Sketches for ‘Perekop’, and the scale-model for it, perished during the evacuation of Kerch, Crimea, 27 Oct. 1941. Nevertheless, a sketch for it in the Moscow Museum of the Armed Forces. Grekov’s first panorama [‘diorama’?] was ‘The Defence of the Red Tsaritsyn’ [in Volgograd?] [In view of information above, check it *was* the first].

[Svetlana A Argaszeva, in her paper at the Sebastopol Panorama Jubilee Conference, 24-29 May 2005, stated: ‘His (Gekov’s) 1927 proposal led to the establishment of special institution for the coordination of the painting of panoramas, the Bureau of the Panorama Brigades, which coordinated several collectives of panorama painters of which the ones under the leadership of G.K. Savitsky and M.B Grekov were the most successful...’]

Lit.: A.N. Tikhomorov, *M.B. Grekov* (Moscow: [...] 1937; I. Khomaninsky, *M.B. Grekov* (Moscow: [...] 1956; G.A. Timoshin, *M.B. Grekov, Zhizn 'i Tvorchestvo* (*M.B. Grekov, Life and Work*) (Moscow: [...] 1961); 50 Лет в Боевом Строю (Moscow: [...] 1985); Студия Военных Художников Имени М.Б. Грекова (Moscow: [...] 1989); John Milner, *Dictionary of Russian and Soviet Artists* (Woodbridge: Antique Collectors’ Club 1993).

Portraits: Half-tone portrait in 50 Лет above

Intezarov, Arkadii Ivanovich (1909-1979)

Artist. Member of the M.B. Grekov Studio of War Art, 1946-1979. With **P.T. Maltsev**, **N.S. Prisekin**, and **F. Usipenko** painted the diorama, ‘Suvorov’s Campaign in the Alps’, 1952. With **N.V. Ovetchkin** painted ‘The Fight near Lenino’ ‘diorama’, 1968; and with **N. N. Solomin**, painted the ‘diorama’, ‘Establishment of Soviet Rule in Vyatka’ (today’s city of Kirov), 1977.

Lit.: 50 Лет в Боевом Строю (Moscow: [...] 1985)

Portraits: Half-tone portrait in 50 Лет above

Kabanov, I.S. (1930-)

Artist. Assisted **N.V. Ovetchkin** in painting ‘Battle of Plevna’ panorama, 1977 (Skobelev Museum Park, Plevna, Bulgaria).

Koljubakin, B.M.

Historian. Professor at the Imperial Military Academy, St Petersburg. Attained the

rank of lieutenant-general [i.e. major-general?] Advised **F .A. Roubaud** with the historical element of his 'Battle of Borodino' panorama, visiting the battle-field and supplying the artist with historical documents.

Korabelnikov, A.R.

Architect. With **A.A. Kuzmin** and **S.I. Kuchanov**, designed the rotunda for **F.A. Roubaud**'s 'Battle of Borodino' panorama, 38 Kutuzovsky Prospekt, Moscow, opened 1962.

Korneev, Yevgeny [check spelling] Alekseyevich (1951-)

Battle artist, 'diorama' painter. In 1969 graduated from the V.I. Surikov Institute of Arts, Moscow. Member of the M.B. Grekov Studio of War Art from 1981. Painted the Civil War 'diorama', 'Seizure of Ufa'; and also the 'Siege of Leningrad' 'diorama' (Central Museum of the Great Patriotic War, Moscow).

Lit.: 50 Лет в Боевом Строю (Moscow: [...] 1985)

Portraits: Half-tone portrait in 50 Лет above

Kotov, Nikolai Georgevich (1889-1968)

'Diorama' painter, and one of the founders of Soviet panorama art. Born in Tomsk, Russia. From 1911-1917 studied at Moscow College of Painting, Sculpture and Architecture. Pupil of **F.A. Roubaud**. Painted over thirty historic and propaganda 'dioramas' for museums in the USSR, and also one for the Paris International Exhibition (1937) and another for the New York International Exhibition (1939). In 1930s worked on the 'Perekop' series, begun by **M.B. Grekov**. With **B.N. Belyaev** and **N.I. Firsov** painted 'The Heroic Defence of Tsaritsyn', 1935 (Museum of Revolution, Moscow). In the late 1940s worked with B.N. Belyaev and **V.N. Yakovlev** on the panorama scale-model, 'The Heroic Defence of Stalingrad.' This scale-model is now in the Chelyabinsk Picture Gallery, Urals. In 1953-1954 Kotov participated in the creation of the replica of **F.A. Roubaud**'s 'Defence of Sebastopol' panorama, Sebastopol. In 1960-1962 he took part in restoration of F.A. Roubaud's 'Battle of Borodino', Moscow. In 1960s he worked on cycle of three dioramas, 'The Heroic Defence and Liberation of Novorossiysk.' Died in Moscow.

Lit.: G.V. Ternovskiy, *Memorial of the People's Heroic Deed* (Simferopol: Crimea Publishing House 1956); N.V. Shebek, *Defence of Sebastopol, 1854-1855* (Simferopol: Crimea Publishing House 1970)

Kuchanov, S.I.

Architect. With **A.R. Korabelnikov** and **A.A. Kuzmin**, designed the rotunda for

F.A. Roubaud's 'Battle of Borodino' panorama, 38 Kutuzovsky Prospekt, Moscow, opened 1962.

Kuznetsov, Vladimir Vasilievich (1926-)

Battle artist. Member of the M.B. Grekov Studio of War Art from 1948 to 1980. With **N. Andriyaka**, **G.I. Marchenko**, and **P.I. Zhigimont** painted 'The Battle of Mamaev Hill' 'diorama', 1954 (Museum of Defence, Volgograd, Russia).

Lit.: 50 Лет в Боевом Строю (Moscow: [...] 1985)

Portraits: Half-tone portrait in 50 Лет above

Kuzmin, A.A.

Architect. With **A.R. Korabelnikov** and **S.I. Kuchanov**, designed the rotunda for **F.A. Roubaud's** 'Battle of Borodino' panorama, 38 Kutuzovsky Prospekt, Moscow, opened 1962.

Lemeshev, V.N. (1928-)

Graphic artist. Assisted **N.V. Ovetchkin** in painting 'Battle of Plevna' panorama, 1977 (Skobelev Museum Park, Plevna, Bulgaria).

Luchun, [...]

Artist. Pupil of **F.A. Roubaud**. In c.1908 assisted **K.H. Frosch** in restoration of Roubaud's 'Storming of Akhulgo' panorama.

Maltsev, Petr Tarasovich (1907-1993)

Battle artist. Born in Mariupol in Ukraine. From 1921-1924 studied at the Art Vocational School, Saporozhye, and from 1924-1930 at the High Art Technical Institute, Moscow. Member of the M.B. Grekov Studio of War Art from 1949. Participated in the Finnish-Soviet War. During the Second World War served as a staff military artist of the chief Political Directorate of the Navy Fleet. With **A.I. Intezarnov**, **N.S. Prisekin**, and **F.P. Usipenko** painted the 'diorama', 'Suvorov's Campaign in the Alps', 1952; in charge of the painting of 'The Storming of Sapun Mountain, 7 May 1944', 1959 (Sapun Mountain, near Sebastopol, Ukraine); 'Black Sea Exercises', 1968 (Black Sea Fleet Museum, Ukraine); with N. S. Prisekin, 'The Military Air Landing Operation near Vyazma in 1942', 1971 (Museum of History of Air Landing Troops, Ryazan, Russia); and with N. S. Prisekin, 'The Forced Crossing of the Dnieper near Pereyaslav-Khmelnytskyi, September 1943', 1974 (Historical Museum, Pereyaslav-Khmelnytskyi, Ukraine). Participated in the restoration of **F.A. Roubaud's** 'Battle of Bododino', Moscow,

1968. In the early stages directed the painting of the 'Battle of Stalingrad' panorama, 1982 (Volgograd, Russia). In 1968 awarded the Grekov Gold Medal for his role in the restoration of Roubaud's 'Battle of Borodino' panorama; in 1973 received the Repin Prize for work on the 'Military Air Landing Operation...' 'diorama.' People's Painter of the USSR (1974-). Died in Moscow.

Lit.: 'Monumental and Heroic', in G. Kucherenko, *Relay Race of Traditions* (Moscow: Fine Art Publishing House 1975); 50 Лет в Боевом Строю (Moscow: [...] 1985), pp.112-124; 'E. Vostokov, The Grekovtsy (Moscow: Voenizdat 1983);

Portraits: Half-tone portrait in 50 Лет above

Marchenko, Georgii Ivanovich (1913-1981)

Battle artist; panorama and 'diorama' painter. Born in stanitsa Baturinskaya Krasnodar Territory, Russia. In 1941 graduated from the Kharkov Institute of Art, Ukraine. Fought at the fronts with the artillery in World War II. Member of the M.B. Grekov Studio of War Art 1946-1981. Painted and participated in the painting of several 'dioramas': With **A.A. Gorpenko**, **P.I. Zhigimont**, and **A. Stadnik** painted 'The Forced Crossing of the Dnieper by the Soviet Army Troops', 1949 (St Petersburg Artillery Museum); with **N. Andriyaka**, **V. V. Kuznetsov**, and **P.I. Zhigimont**, 'The Battle of Mamaev Hill', 1954 (Museum of Defence, Volgograd, Russia); with A. Gorpenko, 'The Battle of Poltava', 1958 (History of the Battle of Poltava Museum, Poltava, Ukraine); with **N.S. Prisekin** and **P.T. Maltsev** 'The Storming of Sapun Mountain, 7 May 1944', 1959 (Sapun Mountain, near Sebastopol, Ukraine); with **N. S. Prisekin** and **V.K. Dmitrievsky**, 'Forced Crossing of the River Velikaya near Pskov', 1960 (Historical-Archaeological Museum Museum, Pskov, Russia); with P.I. Zhigimont, 'The Fight of Zaporozhskie Cossacks under the Leader of Bogoon on the River Boog in the City of Vinnitsa', 1969 (Museum of Regional Studies, Vinnitsa, Ukraine); and 'The Revolutionary Uprising in Vinnitsa in 1918', 1969 (Museum of Regional Studies, Vinnitsa, Ukraine). Member of the crew of artists who repainted **F.A. Roubaud**'s 'Battle of Borodino' panorama, 1967. Member of the crew of artists who painted the 'Battle of Stalingrad' panorama, Volgograd, Russia, 1982.

Lit.: 50 Лет в Боевом Строю (Moscow: [...] 1985)

Portraits: Half-tone portrait in 50 Лет above

Merté, Oskar (1872 Munich – after 1923)

Horse painter. In 1902-1904 assisted **F.A. Roubaud** in painting 'The Defence of Sebastopol' panorama, 1903.

Lit.: O.V. Phiodorova, *Franz Roubaud* (Moscow: Art Publishing House 1982)

Ovetchkin, Nikolai Vasilievich (1929-1993)

Russian battle artist; panorama and 'diorama' painter; portrait painter. Born on 4 May [July according to Grekov Studio paper at Plevan Conference, 20002-check]1929 at Novoshakhtinsk, near Rostov, Russia. 1945-1950 studied at the V.I. Surikov National College of Art, Moscow. From 1964-1993 served as a military painter in the M.B. Grekov Studio, Moscow. Participated in the restoration of **F.A. Roubaud's** 'Battle of Borodino' panorama, 1967. With **A. Intezarov** painted 'Fight near Lenino' 'diorama', [...], 1968 ([...], Belarus); and with **N. Y. Butt** painted 'The Battle for the Dnieper' 'diorama', 1975 (Dnepropetrovsk, Ukraine). Principal artist responsible for 'Battle of Plevan' panorama, 1977 (Skobelev Museum Park, Plevan, Bulgaria), sited on the battlefield and representing the third attack for the liberation of Plevan from the Turks on 11 Sept. 1877. In the introductory hall of the rotunda to that panorama other relevant paintings by Ovetchkin are displayed; in the concluding hall are paintings by Ovetchkin and **A.M. Tshernishov**. Made drafts for a 'diorama', 'Oration for Igor's Regiment.' Died Moscow 6 June 1993.

Lit.: 50 Лет в Боевом Строе (Moscow: [...] 1985); T. Skorobogatova, *N.V. Ovetchkin* (Moscow: [...] 1989)

Portraits: Half-tone portrait in 50 Лет above

Pertsevim, V.V.

Architect of building to house the [...] diorama at Belgorod.

Petropavlovskiy, Viktor Petrovich (1918-2000)

Architect and engineer. Born in the village of Petrovskoe, Tverskaya, Russia. Studied at Moscow Architectural Institute 1937-1941. During World War II participated in the defence of Moscow. Shell-shocked and half-blinded. Studied again at the Moscow Architectural Institute 1944-1945. From 1946-1956 involved in the rebuilding of Sebastopol, which had been 98 percent destroyed. Designed the building on Sapun Mountain, near Sebastopol, for the diorama, 'The Storming of Sapun Mountain on 7 May 1944', 1959. From 1956-1959 studied at the post-graduate department of the Ukrainian Academy of Architecture and Construction in Kiev, and defended his thesis, 'The Experience of Construction and Technical Equipment of the Buildings of Panoramas and Dioramas.' Between 1962 and 1976 was the chief architect of the Kiev-Pechersky State's historical-cultural preserve [department?], and was the author of a project for the restoration of Uspenskiy Cathedral. In 1970 he was involved in a projected historical-cultural preserve on the island of Hortitsa, near Zaporozhye, devoted to the history of the Cossacks of the Zaporozhskaya region. He installed four 'dioramas' there. Other

dioramas for which he was responsible: 'Grand Duke Vladimir's Siege of Korsun (Chersones) in 988', 1950 (Chersonesus National Historical-Archaeological Museum, Sebastopol); 'Aleksandr Chikarenko's Heroic Deed' (Museum in a military unit, Sebastopol); 'Kiev in the 1840s' (Tara Shevchenko Museum, Kiev); and two dioramas in the museums of the Kievo-Pecherskiy State historical preserve. He took part in the restoration of the rotunda for **F.A. Roubaud's** 'Defence of Sebastopol' panorama in Sebastopol; and in the construction of new rotundas for F.A. Roubaud's 'Battle of Borodino', Moscow, and for 'The Battle of Stalingrad', Volgograd. Died in Sebastopol.

Lit.: I.V. Petropavlovskiy, *The Art of Panoramas and Dioramas* (Kiev: Mistetstvo Publishing House 1965).

Petrov, Ivo (1949-)

Bulgarian architect; perspectivist. Born 17 Mar. 1949. With **P. Tsatcheva**, designed the rotunda for the 'Panorama of the Battle of Pleven', 1977 (Skobelev Museum Park, Pleven, Bulgaria).

Prisekin, Colonel Nikolai Sergeyevich [check spelling] (1928-)

Battle artist; 'diorama' painter. Member of the M.B. Grekov Studio of War Art from 1951. Honoured Art Worker of Ukraine (1980-); People's Artist of the Russian Federation (1993-). Painted, or assisted in painting, the following 'dioramas': with **A. I. Intezarov**, **P.T. Maltsev**, and **F.P. Usipenko**, 'Suvorov's Campaign in the Alps', 1952; 'Alexander Matrosov', 1952 (no longer exists); with **V.K. Dmitrievsky**, 'Volochnaevskiy Days', 1958 (Museum of Regional Studies, Khabarovsk, Russia); with **P.I. Zhigimont**, 'The Battle of Kurskaya Bulge', 1958 (Museum of Regional Studies, Kursk, Russia); 'The Storming of Sapun Mountain on 7 May 1944', 1959 (Sapun Mountain, near Sebastopol, Ukraine); with **G.I. Marchenko** and V.K. Dmitrievsky, 'The Forced Crossing of the River Velikaya near Pskov', 1960 (Historical-Archaeological Museum, Pskov, Russia); with **P.T. Maltsev**, 'The Military Air Landing Operation near Vyazma in 1942', 1971 (Museum of History of Air Landing Troops, Ryazan, Russia); with P.T. Maltsev, 'The Forced Crossing of the Dnieper near Pereyaslav-Khmelnytsky, September 1943', 1974 (Historical Museum, Pereyaslav-Khmelnytsky, Ukraine); 'The Battle for Kiev, 1943: Lutezhskiy Bridge-Head', 1978 ([v. Petrovitsy, Kievskaya region, Ukraine]); 'The Yasso-Kishinevskaya Operation', 1992 (Kishinev, Moldavia); and 'The Battle of Kursk', 1995 (Central Museum of the Great Patriotic War, Moscow). Participated in the restoration of **F.A. Roubaud's** 'Battle of Borodino', 1967.

Lit.: 'In Search of Our Hero', in G. Kucherenko, *Relay Race of Traditions* (Moscow: Fine Art Publishing House 1975), pp.218-228; H.Ushenin (editor), *Soviet Panoramic Art* (Leningrad: Painter of RSFSR 1965); E. Vostokov, *The Grekovtsy* (Moscow: Voenizdat 1983); 50 Лет в Боевом Строю (Moscow: [...])

1985); *Album: Nikolai Prisekin. Painting* (Moscow: Fine Art Publishing House 1989) – exhibition catalogue; Sergei Prisekin, *Album of Painting* (Moscow: Toor Publishing House 1996)

Portraits: Self portrait, oil on canvas, 1951, in the artist's collection; half-tone portrait in 50 Лет above; portrait in oil on panel by Sergei Prisekin, son of N.S. Prisekin, 1994, in the artist's collection

Prokopinski, Genardy [check spelling] Ivanovich (1921-1979)

Battle artist. In 1951 graduated from the V.I. Surikov National College of Art, Moscow. Member of the M.B. Grekov Studio of War Art, 1940-1979. In 1968 assisted in the restoration of **F. A. Roubaud's** 'Battle of Borodino' panorama.

Lit.: 50 Лет в Боевом Строю (Moscow: [...] 1985)

Portraits: Half-tone portrait in 50 Лет above

Psarev, Viktor Pantelyevich [check spelling] (1950- [1949- according to one source])

Artist. In 1980 graduated from the V.I. Surikov National College of Art, Moscow. Member of the M.B. Grekov Studio of War Art from 1980. Painted 'The Central Ford' 'diorama' for the 'Battle of Stalingrad' Museum-Panorama, Volgograd.

Lit.: 50 Лет в Боевом Строю (Moscow: [...] 1985)

Portraits: Half-tone portrait in 50 Лет above

Roubaud, Franz Alekseyevich (1856-1928)

Landscape, animal, and battle artist; portrait painter; panorama painter; engineer. Born in Odessa 3 [15 according to Panorama Borodino questionnaire] June 1856 of French parentage. Between 1865 and 1872 studied at the Odessa Drawing School, and from 1877 [1878 according to Panorama Borodino questionnaire] to 1883 at the Royal Bavarian Academy of Arts. Painted landscapes in the Caucasus and the southern districts of the Russian Empire. Commissioned by Tsar Alexander III to paint 19 pictures on the theme of the Caucasian Wars for the military and historical museum, the Temple of Glory, in Tbilisi, Georgia. In 1893 he was appointed professor at the Bavarian Academy of Art, and between 1902 and 1912 he served as professor of battle painting at the Imperial Academy of Art, St Petersburg. He was elected a Member of the Imperial Academy of Art in 1910. During the First World War he recorded various military episodes. Roubaud painted his panoramas in Munich and then shipped them to Russia. Between Dec. 1888 and May 1891 [1890 if exhibited in Munich in 1890?] painted 'The Storming of Akhulgo [Achulgho]' panorama, which represented an episode in the Caucasian War of 1839, Akhulgo being a mountain village. (Initially it was called

‘The Subjugation of the Caucasus’). In 1896 this panorama was exhibited at the All-Russian Exhibition of Arts & Industry at Nizhniy-Novgorod. Subsequently it was purchased by the Government’s War Ministry, and kept in the Temple of Glory, Tblissi, Georgia. Before being exhibited at Sebastopol it was restored by Roubaud’s pupils – **V.A. Akhikjan, M.I. Avilov, M.S. Bezrodny, G.N. Gorelov, M.B. Grekov, P.S. Dobrynin**, and **Luchun**, under **Karl Hubert Frosch**. Four fragments survive in the Dagestan Museum of Local Lore, Makhachkala. [Fragments also at Borodino Panorama? – check]. For the ‘Defence of Sebastopol’ panorama Roubaud consulted the records in St Petersburg and Sebastopol, and drew and painted about fifty studies. Commissioned on 17 Aug. 1901, he painted the panorama, assisted by **K.H. Frosch, L. Schönnchen, O. Merté**, and twenty students of the Royal Bavarian Academy of Arts, between 1901-1905. The first sketches were exhibited at the Munich Art Society in 1901. It depicted the storming and defence of the Malakov Hill on 6 June 1855. It has been suggested that the photographs used as a source were those taken by **J.C. Langlois** in 1855. On completion the panorama was shipped to Sebastopol on two linked railway wagons. The panorama opened on 27 May 1905, the 50th anniversary of the siege. When exhibited in St. Petersburg it was subjected to changes by order of the Tsar. It was severely damaged during World War II (25 June 1942), and replaced by a replica painted by the M.B. Grekov Studio of War Art, 1951-1954. The replica was opened 16 Oct. 1954 to mark the centenary of the siege. Fragments of the original Roubaud panorama are kept in the store of the Museum of Heroic Defence and Liberation of Sebastopol. The ‘Battle of Borodino’ panorama, showing Russian troops repelling a French attack near the village of Semenovskoye on 26 Aug. (7 Sept.) 1812, was completed in 1912. Between 29 May and 2 June it was exhibited in Roubaud’s studio in Munich, the entrance fee of 3000 marks being given to the poor and the Artists’ Widows and Orphans Society. It was then despatched to Moscow. After the Revolution it was put into store and deteriorated. It was restored in 1949, and then more radically in 1961 [1967 in fact?], areas of it being repainted by the M.B. Grekov Studio of War Art. Roubaud returned to Germany in 1914. He died in Munich 13 Mar. 1928. Roubaud was honoured with the Order of St Michael by Germany, the Order of St Anna (2nd degree) and the Order of St Vladimir (4th degree) by Russia, and the Order of the Legion of Honour [is this the way to express it?] by France.

360-degree panoramas:

‘The Storming of Akhulgo [Achulgho]’, 78 Theresienstrasse, Munich, 1890; Paris, l’Avenue Marigny, 1891-1892; All-Russian Exhibition of Arts & Industry, Nizhniy-Novgorod, 1896; Historical Boulevard, Sebastopol, 1909-1910; St Petersburg, [...]. ‘The Defence of Sebastopol’, Berliner Platz, Munich, 1904; Historical Boulevard, Sebastopol, 1905-1909; Mars Field, St. Petersburg, 1909-1911; Historical Boulevard, Sebastopol, 1911-1942. ‘Battle of Borodino’, Malgebände München Schavabing, Munich, 1912; Chistoprudny Prospekt, Moscow, 1912-1918; 38 Kutuzovsky Prospekt, Moscow, 1962-

Lit.: O.V. Phiodorova [Fiodorova?], *Franz Roubaud* (Arts State Publishing House

1928); Y. Chkalaminskiy, *Franz Alekseyevich Roubaud, 1856-1928* (Moscow: Arts State Publishing House 1952); V.V. Sadoven, *Russian Battle Painters of XVIII-XIX Centuries* (Moscow: Art 1955); Robichon, annexe tome 1, p.514.

- [Literature listed in Panorama Borodino questionnaire, and in need of editing:
Franz Roubaud. 1856-1928. Die Galerie Schöninger zeigt anlässlich des 50. Todestages von Prof. Franz Roubaud ausgewählte Zeichnungen des Künstlers. Ausstellungsdauer vom 9. Oktober bis 4. Nov. 1978. S.l., s.d.
Акварель и рисунок второй половины XIX - начала XX века в собрании Гос. Трет. галереи: Альбом. М.: Изобразительное искусство, 1988.
Альбом картинной галереи Кавказского военно-исторического музея / Под ред. Б.С.Эсадзе. Тифлис, 1999.
Андреева О. Ф.А.Рубо. К 125-летию со дня рождения художника // Искусство. 1982. №6. С.61-66.
Булгаков Ф.И. Альбом академической выставки 1896 г. СПб, 1896.
Всероссийская промышленная и художественная выставка в Нижнем Новгороде. Подробный указатель XVIII художественного отдела / Сост. Н.П.Собко. СПб., 1896.
Гейбатова-Шолохова З.А. Батальные полотна Ф.А.Рубо в дагестанских музеях // Художественная культура Дагестана XIX века. Махачкала, 1989. С.62-70.
Государственная Третьяковская галерея. Живопись XVIII - начала XX века (до 1917 года). Каталог. М.: Изобразительное искусство, 1984.
Государственный Русский музей. Живопись XVIII - начала XX века. Каталог. Л.: Аврора; Искусство, 1980.
Иллюстрированный каталог XVIII-го (Художественного) отдела Всероссийской выставки 1896 г. в Нижнем Новгороде. С биографическими сведениями о 250 художниках и очерком движения русского искусства. [СПб.], 1896.
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Исаков С.К. Русская живопись. Пгд., 1915.
Каталог IV выставки картин Санкт-Петербургского общества художников. СПб., 1896.
Популярная художественная энциклопедия / Гл. ред. В.М.Полевой. М.: Сов. энциклопедия, 1986. Т.1-2.
Путеводитель по Кавказскому военно-историческому музею. Изд. 4-е. Тифлис, 1913.
Русская акварель в собрании Государственного Эрмитажа: Каталог-альбом. М.; Л.: Аврора; Иск-во, 1988.
Русские художники XVIII-XX веков. Справочник / Автор-составитель В.Д.Соловьев. Изд. 2-е, доп. и испр. Днепропетровск: Пороги, 2000.
Садовень В.В. Франц Алексеевич Рубо // Садовень Ф.А. Русские художники-баталисты XVIII-XIX вв. М.: Искусство, 1955. С.356-362.
Северюхин Д.Я., Лейкинд О.Л. Художники русской эмиграции (1917-1941). Биографический словарь. СПб.: Чернышева, 1994.
Сулейманов Ф.И. О двух картинах Ф.А.Рубо // Музей истории Азербайджана. Труды. Т.6. Баку, 1963. С.146-153.
Трауберг - сост. Рубо Франц. Библиографическая справка. Рига, 1950.
Указатель выставки картин Ф.Рубо «Из завоеваний Кавказа и Средне-Азиатской жизни». СПб., 1889.
Ушенин Х. Искусство панорамы // Советская панорамная живопись. Сборник статей. Л.: Художник РСФСР, 1965. С.3-15.
Федорова О. Франц Рубо. М.: Искусство, 1982.
Халаминский Ю. Франц Алексеевич Рубо. 1856-1928. М.: Искусство, 1952.]

Portraits: Oil on canvas, head and shoulders, by Frantisek. Ondrushek, 1898, at the Panorama Borodino, Moscow. Photographic portraits [check where].

Samsonov, Aleksandr [...] (1960-)

Battle artist, 'diorama' painter. Son of **M. Samsonov**. His paintings include 'Birth of the Russian Fleet' and 'Former Campaigns.' Painted 'For us there is no Land behind the Volga' 'diorama' (Central Museum of the Armed Forces), and with his father the 'Battle of Stalingrad: Junction of Fronts' 'diorama' (Central Museum of the Great Patriotic War, Moscow).

Samsonov, Marat Ivanovich (1925-)

Battle artist, panorama and 'diorama' painter. Father of **A. Samsonov**. Member of the M.B. Grekov Studio of War Art from 1946. People's Artist of the Russian Federation. Full member of the Russian Federation Academy of Arts. In 1968 assisted with the restoration of **F.A. Roubaud**'s 'Battle of Borodino' panorama. Succeeded **P.T. Maltsev** in directing the painting of the 'Battle of Stalingrad' panorama, 1982 (Volgograd, Russia). Painted the following 'dioramas': 'Storming of the Ochakov Fortress by Russian Troops in 1788'; with his son, 'Battle of Stalingrad: Junction of Fronts' (Central Museum of the Great Patriotic War, Moscow); and with other artists of the Grekov Studio, 'Perekop' (Moscow Museum of the Armed Forces [check that it is]).

Lit.: 50 Лет в Боевом Строю (Moscow: [...] 1985)

Portraits: Half-tone portrait in 50 Лет above

Savitskiy, G. (1887-1949)

Took charge of the painting of **M.B. Grekov**'s 'Perekop' series of four 'dioramas' after Grekov's death in 1934. The sketches for the project and the scale-model perished during the evacuation of Kerch, Crimea, 27 Oct. 1941. [Find out more about him!]

Sevastyanov, Genardy [check spelling] Kirillovich (1938-)

Artist. Graduated from the V.I. Surikov Institute of Arts, Moscow, 1971. Member of the M.B. Grekov Studio of War Art from 1971. With **N.Y. Butt**, **V.N. Tscherbakov**, and **M.A. Sichev**, painted the [...] diorama at Belgorod.

Lit.: 50 Лет в Боевом Строю (Moscow: [...] 1985)

Shebakov, see Tscherbakov

Shenhken, Leopold

Landscape painter. Between 1902 and 1904 assisted **F.A. Roubaud** in painting 'The Defence of Sebastopol, 1854-1855' panorama at his studio in Munich.

Lit.: O.V. Phiodorova, *Franz Roubaud* (Moscow: Arts State Publishing House 1982)

Shuhkmin, Piotr Mitrofanovich (1894-1955)

Artist. Born in Voronezh, Russia 13 Jan. 1894. In 1912 he studied in the studio of V.N. Meshkov, and between 1912-1917 at the Academy of Arts, St Petersburg. He instructed at the Academy of Arts from 1934-1936, and at the Institute of Applied and Decorative Arts [where?] from 1948-1952. During World War II worked for TASS as a poster artist. Under his direction three artists recreated in 1952-1953 the exact drawing of **F.A. Roubaud**'s 'Defence of Sebastopol' panorama for the present replica. Died 2 May 1955 in Moscow.

Lit.: C. Razumovskaya, *Piotr Shuhkmin* (Leningrad: Arts Publishing House 1966); N.V. Shebek, *Panorama of 'The Defence of Sebastopol, 1854-1855'* (Simferopol: Crimea Publishing House 1970)

Sibirsky, Veniamin Mikhailovich (1936-)

Battle artist, 'diorama' painter. In 1962 graduated from the V.I. Surikov Institute of Arts, Moscow. Member of the M.B. Grekov Studio of War Art from 1969. People's Artist of the Russian Federation. Painted the following 'dioramas': 'Heroic Fight of Chapaev's Soldiers in the Lbishchenskaya Village' ([...]); and 'The Storming of Berlin' (Central Museum of the Great Patriotic War, Moscow); and with others: 'The Storming of the Ismail Fortress by General Suvorov's Troops in 1790'; and 'The Liberation of Budapest by Soviet Troops in 1945.' With **Y. I. Danilevsky** painted the 'Storming of Berlin' 'diorama', 1980 [same as above?].

Lit.: 50 Лет в Боевом Строю (Moscow: [...] 1985)

Portraits: Half-tone portrait in 50 лет above

Sichev, M.A .

Diorama artist. With **G.K. Sevastanov**, **V.N. Tscherbakov**, and **N.Y. Butt**, painted the [...] diorama at Belgorod.

Sokolov-Skalya, Pavel Petrovich (1899-1961)

Diorama and panorama artist; scene-painter, poster artist, illustrator; celebrated propaganda artist. Born 21 June 1899 in Strelna, St Petersburg province, Russia. Studied 1914-1918 in the studio of I.I. Mashkov. From 1926 he was a member of

the Association of Russian Revolutionary Artists (AARR). Worked as an instructor at the M.B. Grekov Studio of War Art from 1935 until 1941. Assisted in completion of **M.B. Grekov's** 'Perekop' 'diorama' series. With others painted the 'diorama', 'The First Mounted Army in General Wrangel's Rear.' This perished in 1941 during the evacuation of Kerch, Crimea. From 1941-1945 worked for TASS as a poster artist. In 1949 became a Member of the Academy of Arts. From 1953-1960 taught at the V.I. Surikov Institute of Arts, Moscow. In 1953 succeeded **V. Yakovlev** in directing the painting of the replica of **F. A. Roubaud's** 'Defence of Sebastopol' panorama, Sebastopol, Ukraine, 1954. Died Moscow 3 Aug. 1961.

Lit.: P. Suzdalev, *Pavel Petrovich Sokolov-Skalya* (Moscow: Arts Publishing House 1950); P.P. Sokolov-Skalya, *Years and People* (Moscow: Arts Publishing House 1959);

P.P. Sokolov-Skalya, *Painter's Duty* (Moscow: Academy of Arts of the USSR 1963);

Portraits: Self-portrait, oil on canvas, 1948 [where? Reproduced on dust-jacket of *Painter's Duty*, but source not credited]; self-portrait [oil on canvas?] 1959, in the collection of the 'Panorama of the Defence of Sebastopol', Sebastopol, Ukraine

Solomin, Nikolai Konstantinovich (1916-)

Artist. Born 23 Jan. 1916 in Moscow. Graduated in 1948 from the V.I. Surikov Institute of Arts, Moscow. From 1953-1954 participated in the creation of the replica of **F.A. Roubaud's** 'Defence of Sebastopol, 1854-1855' panorama, being one of those responsible for making the exact drawing on the canvas. Received the title of People's Painter of the RSFSR in 1983.

Lit.: A.V. Abramova, Nikolai Konstantinovich Solomin (Leningrad: Arts Publishing House 1974); *Exhibition of Painting of N.K. Solomin* [check this was its title] (Moscow: Arts Publishing House 1986) - exhibition catalogue

Solomin, Nikolai Nikolayevich (1940-)

Artist. Born in Moscow. In 1959 graduated from the V.I. Surikov Institute of Arts, Moscow. Member of the M.B. Grekov Studio of War Art from 1969. With **A. I. Intezarov** painted the 'diorama', 'Establishment of Soviet Rule in Vyatka' (today's city of Kirov), 1977.

Lit.: 50 Лет в Боевом Строю (Moscow: [...] 1985)

Portraits: Half-tone portrait in 50 Лет above

Stadnik, Alexandr Mikhailovich (1916-)

Battle artist; panorama and 'diorama' painter. From 1945 member of the M.B. Grekov Studio of War Artists. With **A.A. Gorpenko**, **P.I. Zhigimont**, and **G.I. Marchenko** painted 'The Forced Crossing of the Dnieper by the Soviet Army Troops' diorama, 1949 (St. Petersburg Artillery Museum); and with the same artists painted 'The Battle for the Volga River' panorama, 1950 (Art Historical Museum, Poltava, Ukraine). Member of the crew of artists who painted 'The Battle of Stalingrad' panorama, Volgograd, 1982.

Lit.: 50 Лет в Боевом Строю (Moscow: [...] 1985)

Portraits: Half-tone portrait in 50 лет above

Tautiev, Vladimir Badcherievich [check spelling] (1937-)

Landscape artist. In 1965 graduated from the V.I. Surikov National College of Art, Moscow. Member of the M.B. Grekov Studio of War Art from 1969. Assisted **N.V. Ovetchkin** in painting 'Battle of Pleven' panorama, 1977 (Skobelev Museum Park, Pleven, Bulgaria).

Lit.: 50 Лет в Боевом Строю (Moscow: [...] 1985)

Tchernishov, A. M. (1918-1987)

Landscape artist. Assisted **N.V. Ovetchkin** in painting 'Battle of Pleven' panorama, 1977 (Skobelev Museum Park, Pleven, Bulgaria). In the concluding hall of the rotunda are relevant paintings by Chernishov and **N.V. Ovetchkin**.

Trotsenko, A.V. (1930-)

Landscape artist. Assisted **N.V. Ovetchkin** in painting 'Battle of Pleven', panorama, 1977 (Skobelev Museum Park, Pleven, Bulgaria).

Tscherbakov, Viktor Nikolayevich (1928-)

Artist. Graduated in 1950 from the M.B. Grekov Art College, Rostov. In 1956 graduated from the V.I. Surikov Institute of Arts, Moscow. Member of the M.B. Grekov Studio of War Art from 1962. With **N.Y. Butt**, **G.K. Sevastanov**, and **M.A. Sichev**, painted the [...] diorama at Belgorod. Assisted **N.V. Ovetchkin** in painting 'Battle of Pleven' panorama, 1977 (Skobelev Museum Park, Pleven, Bulgaria).

Lit.: 50 Лет в Боевом Строю (Moscow: [...] 1985)

Portraits: Half-tone portrait in 50 лет above

Tsatcheva, Plamena (1951-)

Bulgarian architect. With **Ivo Petrov**, she designed the rotunda for the 'Panorama of the Battle of Plevna', 1977 (Skobelev Museum Park, Plevna, Bulgaria).

Usipenko, Fedor Pavlovich (1917-)

Battle artist. Member of the M.B. Grekov Studio of War Art from 1938. With **A. I. Intezarov**, **P.T. Maltsev**, and **N.S. Prisekin**, painted the diorama, 'Suvorov's Campaign in the Alps', 1952. Member of the crew of artists who re-painted **F.A. Roubaud's** 'Battle of Borodino', 1967. Member of the team of artists who painted the 'Battle of Stalingrad' panorama, 1982 (Volgograd, Russia). With his son, **U.F. Usipenko**, created the 'diorama', 'The Conquering of Magnusevski Manoeuvring Ground', Legnits, Poland.

Lit.: 50 Лет в Боевом Строю (Moscow: [...] 1985)

Portraits: Half-tone portrait in 50 лет above

Usipenko, Uri [Jurii more correct?] Fedorovich (1946-)

Landscape artist. [Son of **F.P. Usipenko**] Born in Moscow. In 1966 graduated from the V.I. Surikov Institute of Arts, Moscow. Member of the M.B. Grekov Studio of War Art from 1972. Assisted **N.V. Ovetchkin** in painting 'Battle of Plevna' panorama, 1977 (Skobelev Museum Park, Plevna, Bulgaria). With his father, **F.P. Usipenko**, created the 'diorama', 'The Conquering of Magnusevski Manoeuvring Ground', Legnits, Poland.

Lit.: 50 Лет в Боевом Строю (Moscow: [...] 1985)

Portraits: Half-tone portrait in 50 лет above

Vorontsov-Veljaminov, Pavel Alekseyevich

Architect and military engineer. Held rank of colonel. Designed the rotunda for **F.A. Roubaud's** 'Battle of Borodino' panorama in Christorundny Prospekt, opened on 29 Aug. 1912. Designed several monuments on the Borodino battle-field.

Yakovlev, Vasilii Nikolayevich (1893-1953)

Artist; restorer. Born in Moscow on 13 Jan 1893. In 1913 studied in the studio of V.N. Mashkov, and from 1914-1917 at the Moscow College of Painting, Sculpture and Architecture. From 1922 was a Member of the Association of Russian Revolutionary Artists. Worked as a restorer at the State Central Restoratory Studios, Moscow 1924-1927; and at the State Museum of Fine Arts, 1926-1931. From 1934-1936 he worked as an instructor at the Moscow Institute

of Architecture, and 1938-1939 and 1949-1950 as head painter at the All Union Agricultural Exhibition in Moscow. He received the title of People's Painter of the RSFSR in 1943, and became a Member of the Academy of Arts in 1947. From 1948-1950 he was an instructor at the V.I. Surikov Institute of Arts, Moscow. In the late 1940s worked with **N.G. Kotov** and **B.N. Belyaev** on the panorama scale-model, 'The Heroic Defence of Stalingrad.' This scale-model is now in the Chelyabinsk Picture Gallery, Urals. From 1951 he directed the painting of the replica of **F. A. Roubaud's** 'Defence of Sebastopol' panorama, 1954 (Sebastopol, Ukraine). He died in Moscow on 29 June 1953. After his death the painting of 'The Defence of Sebastopol' was directed by **P. P. Sokolov-Skalya**.

Lit: A.A. Sidorov, *Vasiliy Nikolaevich Yakovlev* (Moscow: Soviet Painter Publishing House 1950); *Vasiliy Nikolaevich Yakovlev* (Moscow: Soviet Painter Publishing House 1952); *Vasiliy Nikolaevich Yakovlev, Selected works: Album* (Moscow: Soviet Painter Publishing House 1957); V.N. Yakovlev, *My Mission* (Moscow: Academy of Arts of the USSR 1963)

Portraits: Self-portrait, oil on canvas, 1919 in the collection of the 'Defence of Sebastopol' panorama, Sebastopol.

Zahkarov, Georgii Artemievich (1897-1973)

Restorer and replica painter. Born 8 Oct. 1897 in Astrakhan, Russia. Between 1918-1922 studied at the State Highest Painting-Technical Studios, Moscow. From 1926, and for next twenty-five years, worked at the State Tretyakov Gallery. In 1951-1954 participated in the recreation of **F.A. Roubaud's** panorama, 'The Defence of Sebastopol, 1854-1855.' Died 11 June 1973 in Moscow.

Lit.: N.V. Shebek, *Panorama of the Defence of Sebastopol, 1854-1855* (Simferopol: Crimea Publishing House 1970); S.M. Klavdiev, *Russian Panoramas: The Defence of Sevastopol, the Battle of Borodino* (Moscow: Soviet Russia Publishing House 1972)

Zhigimont, Petr Ivanovich (1914-)

Battle artist; panorama and 'diorama' painter. Member of the M.B. Grekov Studio of War Art from 1946. Painted the following 'dioramas': with **G.I. Marchenko**, **A.A. Gorpenko**, and **A.M. Stadnik** 'The Forced Crossing of the Dnieper by the Soviet Army Troops', 1949 (St. Petersburg Artillery Museum); with **N. Andriyaka**, **V. Kuznetsov** and G.I. Marchenko 'The Battle of Mamaev Hill', 1954 (Museum of Defence, Volgograd, Russia); with **N.S. Prisekin**, 'The Battle of Kurskaya Bulge', 1958 (Museum of Regional Studies, Kursk, Russia); with G.I. Marchenko 'The Fight of Zaporozhskie Cossacks under the Leader of Bogoon on the River Boog in the City of Vinnitsa', 1969 (Museum of Regional Studies, Vinnitsa, Ukraine); and 'The Revolutionary Uprising in Vinnitsa in

1918', 1969 (Museum of Regional Studies, Vinnitsa, Ukraine); with **M.A. Ananiev**, 'To Lvov, 1944', 1974. Painted 'The Battle for the Volga River' panorama, 1950 (Art Historical Museum, Poltava, Ukraine). Member of the crew of artists who re-painted **F.A. Roubaud**'s 'Battle of Borodino' panorama, 1967. Member of the crew of artists responsible for the painting of the 'Battle of Stalingrad' panorama, Volgograd, Russia, 1982.

Lit.: 50 Лет в Боевом Строю (Moscow: [...] 1985)

Portraits: Half-tone portrait in 50 Лет above

Zhukov, Nikolai Nikolayevich (1908-1973)

Battle artist. Born in Moscow. Member of the M.B. Grekov Studio of War Art from 1943. Assisted in the re-painting of **F. A. Roubaud**'s 'Battle of Borodino' panorama, 1967.

Lit.: 50 Лет в Боевом Строю (Moscow: [...] 1985)

Portraits: Half-tone portrait in 50 Лет above

Modern Chinese Panorama Artists

Cha-Heng ([...])

Architect. With **Cheng-Wen Kai** in 1980s designed building for ‘The Battle of Lu Gou Bridge’ half-circle panorama, Beijing.

Chai Jing-Kai ([...])

Artist. With Ne Hong painted ‘The Sea Battle in 1894’ half-circle panorama, Museum of Jia Wu Sea Battle, Liu Gong Island, Wei Hai Shi, Shan Dong Province, China, 1998-.

Chen-Wen Kai ([...])

Architect. With **Cha-Heng** in 1980s designed building for ‘The Battle of Lu Gou Bridge’ half-circle panorama, Beijing.

Chui Kai-Xi ([...])

Artist. One of the crew of artists who painted ‘The Battle of Lu Gou Bridge’ half-circle panorama, Museum of the Chinese People’s War of Resistance against Japan, Lu Gou Qiao, Beijing, 1988-. One of the crew of artists who painted ‘The Battle of Yang Chen Lake’ half-circle panorama, 192 Shan Xiang Road, Su Zhou Shi, Jiang Su Province, China, 1993-.

Fu Da-Li ([...])

Artist. One of the crew of artists who painted ‘The Siege of Jin Zhou’ 360-degree panorama, Museum of Liao-Shen War, No. 1, 5th Lane, Beijing Road, Jin Zhou, Liao Ning Province, China, 1989-. Principal artist responsible for ‘The Battle of Tai Re Town’ 360-degree panorama, Tia Re Town War Museum, Tia Re Zhuang Shi, Shan Dong Province, 1994-.

Gao Quan ([...])

Artist. One of the crew of artists who painted ‘The Battle of Lu Gou Bridge’ half-circle panorama, Museum of the Chinese People’s War of Resistance against Japan, Lu Gou Qiao, Beijing, 1988-. One of the crew of artists who painted ‘The Siege of Jin Zhou’ 360-degree panorama, Museum of Liao-Shen War, No. 1, 5th Lane, Beijing Road, Jin Zhou, Liao Ning Province, China, 1989-.

Guan Qi-Ming ([...])

Artist. One of the crew of artists who painted ‘The Battle of the Qing Chuan

River', 360-degree panorama, Museum of the Korean War, Dan Dong Shi, Liao Ning Province, China, 1994. One of the crew of artists who painted 'The Siege of Jin Zhou' 360-degree panorama, Museum of Liao-Shen War, No. 1, 5th Lane, Beijing Road, Jin Zhou, Liao Ning Province, China, 1989-.

He Kong-De ([...])

Artist. One of the crew of artists who painted 'The Battle of Lu Gou Bridge' half-circle panorama, Museum of the Chinese People's War of Resistance against Japan, Lu Gou Qiao, Beijing, 1988-.

Li Fu Lai (1938-)

Professor and artist at Luxun Academy of Fine Arts, China. Born in Tailai County, Heilongjiang province. Graduated at Luxun Academy, 1962. Contributed to 'The Battle of Laiwu' panorama, 1997; 'The Panorama of the Chibi War', 1999; and 'The Battle of Ji Nan' panorama, 2002.

Li Shi-Yan ([...])

One of the crew of artists who painted 'The Siege of Jin Zhou' 360-degree panorama, Museum of Liao-Shen War, No. 1, 5th Lane, Beijing Road, Jin Zhou, Liao Ning Province, China, 1989-.

Mao-Wen Biao ([...])

Artist. Studied at [...], China, [...], and at Royal College of Art, London, 199[...]-199[...]. One of the crew of artists who painted 'The Battle of Lu Gou Bridge' half-circle panorama, Museum of the Chinese People's War of Resistance against Japan, Lu Gou Qiao, Beijing, 1988-.

Ne Hong ([...])

Artist. With **Chai Jing-Kai** painted 'The Sea Battle in 1894' half-circle panorama, Museum of Jia Wu Sea Battle, Liu Gong Island, Wei Hai Shi, Shan Dong Province, China, 1998-.

Ren Mong-Zhang ([...])

Artist. One of the crew of artists who painted 'The Battle of the Qing Chuan River', 360-degree panorama, Museum of the Korean War, Dan Dong Shi, Liao Ning Province, China, 1994.

Shang Ding ([...])

Artist. One of the crew of artists who painted 'The Battle of Lu Gou Bridge' half-

circle panorama, Museum of the Chinese People's War of Resistance against Japan, Lu Gou Qiao, Beijing, 1988-.

Shun Hao ([...])

One of the crew of artists who painted 'The Battle of Yang Chen Lake' half-circle panorama, 192 Shan Xiang Road, Su Zhou Shi, Jiang Su Province, China, 1993-. One of the crew of artists who painted 'The Siege of Jin Zhou' 360-degree panorama, Museum of Liao-Shen War, No. 1, 5th Lane, Beijing Road, Jin Zhou, Liao Ning Province, China, 1989-.

Shun Xiang-Yang ([...])

Artist. One of the crew of artists who painted 'The Battle of Lu Gou Bridge' half-circle panorama, Museum of the Chinese People's War of Resistance against Japan, Lu Gou Qiao, Beijing, 1988-.

Song Hui-Ming ([...])

Artist. Principal of the Lu Xun Art Academy. One of the crew of artists who painted 'The Battle of the Qing Chuan River', 360-degree panorama, Museum of the Korean War, Dan Dong Shi, Liao Ning Province, China, 1994. One of the crew of artists who painted 'The Siege of Jin Zhou' 360-degree panorama, Museum of Liao-Shen War, No. 1, 5th Lane, Beijing Road, Jin Zhou, Liao Ning Province, China, 1989-. With Lu Xun Art Academy artists painted 'The Battle of Lei Wu' 360-degree panorama, Museum of the Battle of Lei Wu , Lei Wu Shi, Shan Dong Province, China, 1997-.

Wang Tie-Niu ([...])

Artist. One of the crew of artists who painted 'The Battle of the Qing Chuan River', 360-degree panorama, Museum of the Korean War, Dan Dong Shi, Liao Ning Province, China, 1994. One of the crew of artists who painted 'The Siege of Jin Zhou' 360-degree panorama, Museum of Liao-Shen War, No. 1, 5th Lane, Beijing Road, Jin Zhou, Liao Ning Province, China, 1989-.

Xia Shushen ([...])

Panorama designer. Designed 'The Battle of Lu Gou Bridge' half-circle panorama, 1988, for Beijing, and 'The Siege of Jin Zhou' 360-degree panorama, 1989, for Jin Zhou.

Yan Jian ([...])

Artist. One of the crew of artists who painted 'The Battle of the Qing Chuan River', 360-degree panorama, Museum of the Korean War, Dan Dong Shi, Liao

Ning Province, China, 1994.

Xu Rong-Chu ([...])

Artist. One of the crew of artists who painted 'The Battle of the Qing Chuan River', 360-degree panorama, Museum of the Korean War, Dan Dong Shi, Liao Ning Province, China, 1994. One of the crew of artists who painted 'The Siege of Jin Zhou' 360-degree panorama, Museum of Liao-Shen War, No. 1, 5th Lane, Beijing Road, Jin Zhou, Liao Ning Province, China, 1989-.

Yang Ke-Shan ([...])

Artist. One of the crew of artists who painted 'The Battle of Lu Gou Bridge' half-circle panorama, Museum of the Chinese People's War of Resistance against Japan, Lu Gou Qiao, Beijing, 1988-. One of the crew of artists who painted 'The Battle of Yang Chen Lake' half-circle panorama, 192 Shan Xiang Road, Su Zhou Shi, Jiang Su Province, China, 1993-. One of the crew of artists who painted 'The Siege of Jin Zhou' 360-degree panorama, Museum of Liao-Shen War, No. 1, 5th Lane, Beijing Road, Jin Zhou, Liao Ning Province, China, 1989-.

Producers of ‘paper panoramas’ outside the English-Speaking World

Information to be passed to Stephan

Beck, Ellen

Artist. Drew illustrations for ‘Von Bueblein des Ueberoll Mitgenommen hat sein Sollen’ panorama, published by **Gerhard Stallung**, Oldenburg, c.1930.

Brès, Jean-Pierre (1760-1834)

According to Oettermann, p.67, scientist, physician, and educator. Inventor of the myriorama. In c.1822 his 32-card ‘Myriorama: Collection de Plusiers Milliers de Paysages’ was published by **Lefuel** in Paris. In 1825 Lefuel published his 36-card myriorama, ‘Componium Pittoresque.’

Lit.: Ralph Hyde, ‘Myrioramas: Endless Landscapes – The Story of a Craze’, *Print Quarterly*, 21 (2004), 4, pp.403-421.

Brockmann, D.

Artist. Drew the illustrations on a 16-panel folding panorama telling the story of the Creation, ‘Wie der Liebe Gott der Erde’, published [check] by **Josef Rosl**, c.1930.

Gareis, F.

Artist. Drew the illustrations for ‘Die Zwolf Negerlein’, published by **Lowes Verlag, Ferdinand Carl**, Stuttgart, c.1925.

Gides fils

Publishers. Operated from 20 Rue St. Marc Feydeau, Paris. Published in c.1825 a French edition of **J.H. Clark**’s 16-card ‘Myriorama’ with the title, ‘Polyorama ou 20,922,789,888,000 Vues Pittoresque.’

Kap, D.

Mainz publisher in of a folded paper panorama, ‘New Pocket Panorama of the Rhine from Mayence to Cologne’, c. 18[...].

Laussine, L.

Parisian publisher. Published in c.1880 'Un Voyage au Fond de la Mer', a long colour printed panorama mounted on rollers and housed in a decorated box and arrangements for back lighting.

Lefuel

Publisher. Operated from 54 Rue Saint-Jacques in the Mirais, Paris. His publications included in c.1822 and 1825 two myrioramas by **Jean-Pierre Brès**.

Lowes, Ferdinand Carl

[Stuttgart publisher – check]. In c.1925 published 'Die Zwölf Negerlein', a 24-page folding panorama with colour illustrations by **F. Gareis**.

Michaelis, Oscar

Publisher. Published 'Panorama der Berliner Gewerbe-Ausstellung 1896.' This was in fact a paper concertina peepshow, not a panorama.

Rosl, Josef

Munich publisher? Published [check] in c.1930 'Wie der Liebe Gott der Erde', a 16-panel folding panorama of the Creation, consisting of illustrations by **D. Brockmann**.

Schreiber, J.F.

Publisher in Esslinger. In 1891 published a Buffalo Bill panorama. A reprint of it was published by OBV in Vienna in 1989.

Stallung, Gerhard

Publishers in Oldenburg. Published 'Von Bueblein des Ueberoll Mitgenommen hat sein Sollen' panorama, c.1930, which had been drawn by **Ellen Beck**.

Wroblewski, Otto B.

Publisher. Published a 'Diorama af den Nordiske Industrusstri-Landbrugs of Kunst-Udstilling I Kiobenhavn 1888', drawn by S.W. Güllich and lithographed by C. Simonsen. This was a paper concertina peepshow, not a diorama by any definition.

Modern Korean Panorama Artists

Ryom Tai Sun 1

Panorama artist. President of the Korea Paekho Trading Corporation. Member of the crew of artists which painted the 'Taejon Liberation Operation' panorama, Panorama Hall, Pyongyang, N. Korea, 1974; the 'October War' panorama, Heliopolis, Egypt, 1988; 'The Fourth Middle East War' panorama, Damascus, Syria, 1998.

Ri Chun Sik 2

Panorama artist. Member of the crew of artists which painted the 'Taejon Liberation Operation' panorama, Panorama Hall, Pyongyang, N. Korea, 1974; the 'October War' panorama, Heliopolis, Egypt, 1988.

Gwang Ho 3

Panorama artist. Member of the crew of artists which painted the 'Taejon Liberation Operation' panorama, Panorama Hall, Pyongyang, N. Korea, 1974; 'The Fourth Middle East War' panorama, Damascus, Syria, 1998.

Ri Jae Su 4

Panorama and 'diorama' artist. Member of the crew of artists which painted 'The Attack Operation Against Height 351' 'diorama', Victorious Fatherland Liberation War Museum, Pyongyang, N. Korea, 1972; the 'Taejon Liberation Operation' panorama, Panorama Hall, Pyongyang, N. Korea, 1974; the 'October War' panorama, Heliopolis, Egypt, 1988.

Ri Chun Song 5

Panorama artist. Member of the crew of artists which painted the 'Taejon Liberation Operation' panorama, Panorama Hall, Pyongyang, N. Korea, 1974; the 'October War' panorama, Heliopolis, Egypt, 1988.

Choe Song Sik 6

Panorama artist. Member of the crew of artists which painted the 'Taejon Liberation Operation' panorama, Panorama Hall, Pyongyang, N. Korea, 1974; 'The Fourth Middle East War' panorama, Damascus, Syria, 1998.

Kang Jong Ho 7

'Diorama' artist. Member of the crew of artists which painted the 'Height 1211'

‘diorama’, Korean Revolution Museum, Pyongyang, N. Korea, 1972.

Hwang Dok Gwan 8

Panorama and ‘diorama’ artist. Member of the crew of artists which painted the ‘Height 1211’ ‘diorama’, Korean Revolution Museum, Pyongyang, N. Korea, 1972; ‘Torch-light in Pochonbo’ diorama, Korean Revolution Museum, Pyongyang, N. Korea, 1972; ‘The Attack Operation Against Height 351’ ‘diorama’, Victorious Fatherland Liberation War Museum, Pyongyang, N. Korea, 1972; the ‘October War’ panorama, Heliopolis, Egypt, 1988.

Ri Gun Taek 9

Panorama artist. Member of the crew of artists which painted the ‘Taejon Liberation Operation’ panorama, Panorama Hall, Pyongyang, N. Korea, 1974.

Kim Jong Tae 10

Panorama artist. Member of the crew of artists which painted the ‘Taejon Liberation Operation’ panorama, Panorama Hall, Pyongyang, N. Korea, 1974; ‘The Fourth Middle East War’ panorama, Damascus, Syria, 1998.

Kim In Sop 11

Panorama artist. Member of the crew of artists which painted ‘Building the Metro’ ‘diorama’, Pyongyang Metro Museum, N. Korea, 1989; ‘The Fourth Middle East War’ panorama, Damascus, Syria, 1998.

Kim Dong Nam 12

‘Diorama’ artist. Member of the crew of artists which painted ‘Building the Metro’ ‘diorama’, Pyongyang Metro Museum, N. Korea, 1989.

Kim Chol Jin 13

Panorama and ‘diorama’ artist. Member of the crew of artists who painted the ‘Taejon Liberation Operation’ panorama, Panorama Hall, Pyongyang, N. Korea, 1974; the ‘Height 1211’ ‘diorama’, Korean Revolution Museum, Pyongyang, N. Korea, 1972; ‘Torch-light in Pochonbo’ diorama, Korean Revolution Museum, Pyongyang, N. Korea, 1972; ‘The Fourth Middle East War’ panorama, Damascus, Syria, 1998.

Ri Sung Bu 14

Panorama and ‘diorama’ artist. Member of the crew of artists which painted the ‘Taejon Liberation Operation’ panorama, Panorama Hall, Pyongyang, N. Korea,

1974; 'Torch-light in Pochonbo' diorama, Korean Revolution Museum, 1972, Pyongyang, N. Korea; 'Battle of Peak Kansam' 'diorama', Victorious Fatherland Liberation War Museum, Pyongyang, 1974; 'Railroad Construction', Railroad Revolutionary Museum, Pyongyang, 1992.

Sin In Mo 15

Panorama and 'diorama' artist. Member of the crew of artists which painted the 'Height 1211' 'diorama', Korean Revolution Museum, Pyongyang, N. Korea, 1972; the 'Taejon Liberation Operation' panorama, Panorama Hall, Pyongyang, N. Korea, 1974; the 'Al-Qadissiyah Battle' panorama, Baghdad, Iraq, 1980; the 'October War' panorama, Heliopolis, Egypt, 1988; 'The Fourth Middle East War' panorama, Damascus, Syria, 1998.

Ri Jong Gap 16

Panorama and 'diorama' artist. Member of the crew of artists which painted the 'Battle of Peak Kansam' 'diorama', Victorious Fatherland Liberation War Museum, Pyongyang, N. Korea; 1974; 'The Fourth Middle East War' panorama, Damascus, Syria, 1998.

Kim Chong Hak 17

Panorama painter. Member of the crew of artists which painted the 'Battle of Peak Kansam' 'diorama', Victorious Fatherland Liberation War Museum, Pyongyang, N. Korea; 1974; 'October War' panorama, Heliopolis, Egypt, 1988; 'The Fourth Middle East War' panorama, Damascus, Syria, 1998.

Modern Korean Panorama Artists

Ryom Tai Sun

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Ri Chun Sik

Panorama artist. Member of the crew of artists which painted the 'Taejon Liberation Operation' panorama, Panorama Hall, Pyongyang, N. Korea, 1974; the 'October War' panorama, Heliopolis, Egypt, 1988.

Gwang Ho

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Ri Jae Su

Panorama and 'diorama' artist. Member of the crew of artists who painted 'The Attack Operation Against Height 351' 'diorama', Victorious Fatherland Liberation War Museum, Pyongyang, N. Korea, 1972; the 'Taejon Liberation Operation' panorama, Panorama Hall, Pyongyang, N. Korea, 1974; the 'October War' panorama, Heliopolis, Egypt, 1988.

Ri Chun Song

Panorama artist. Member of the crew of artists who painted the 'Taejon Liberation Operation' panorama, Panorama Hall, Pyongyang, N. Korea, 1974; the 'October War' panorama, Heliopolis, Egypt, 1988.

Choe Song Sik

Panorama artist. Member of the crew of artists who painted the 'Taejon Liberation Operation' panorama, Panorama Hall, Pyongyang, N. Korea, 1974; 'The Fourth Middle East War' panorama, Damascus, Syria, 1998.

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Kim Jong Tae

Panorama artist. Member of the crew of artists who painted the ‘Taejon Liberation Operation’ panorama, Panorama Hall, Pyongyang, N. Korea, 1974; ‘The Fourth Middle East War’ panorama, Damascus, Syria, 1998.

Kim In Sop

Panorama artist. Member of the crew of artists who painted ‘Building the Metro’ ‘diorama’, Pyongyang Metro Museum, N. Korea, 1989 [check this was so]; ‘The Fourth Middle East War’ panorama, Damascus, Syria, 1998.

Kim Dong Nam

‘Diorama’ artist. Member of the crew of artists who painted ‘Building the Metro’ ‘diorama’, Pyongyang Metro Museum, N. Korea, 1989 [check this was so].

Kim Chol Jin

Panorama and ‘diorama’ artist. Member of the crew of artists who painted the ‘Taejon Liberation Operation’ panorama, Panorama Hall, Pyongyang, N. Korea, 1974; the ‘Height 1211’ ‘diorama’, Korean Revolution Museum, Pyongyang, N. Korea, 1972; ‘Torch-light in Pochonbo’ diorama, Korean Revolution Museum, Pyongyang, N. Korea, 1972; ‘The Fourth Middle East War’ panorama, Damascus, Syria, 1998.

Ri Sung Bu

Panorama and ‘diorama’ artist. Member of the crew of artists who painted the ‘Taejon Liberation Operation’ panorama, Panorama Hall, Pyongyang, N. Korea,

1974; 'Torch-light in Pochonbo' diorama, Korean Revolution Museum, 1972, Pyongyang, N. Korea; 'Battle of Peak Kansam' 'diorama', Victorious Fatherland Liberation War Museum, Pyongyang, 1974; 'Railroad Construction', Railroad Revolutionary Museum, Pyongyang, 1992.

Sin In Mo

Panorama and 'diorama' artist. Member of the crew of artists who painted the 'Height 1211' 'diorama', Korean Revolution Museum, Pyongyang, N. Korea, 1972; the 'Taejon Liberation Operation' panorama, Panorama Hall, Pyongyang, N. Korea, 1974; the 'Al-Qadissiyah Battle' panorama, Baghdad, Iraq, 1980; the 'October War' panorama, Heliopolis, Egypt, 1988; 'The Fourth Middle East War' panorama, Damascus, Syria, 1998.

Ri Jong Gap

Panorama and 'diorama' artist. Member of the crew of artists who painted the 'Battle of Peak Kansam' 'diorama', Victorious Fatherland Liberation War Museum, Pyongyang, N. Korea; 1974; 'The Fourth Middle East War' panorama, Damascus, Syria, 1998.

Kim Chong Hak

Panorama painter. Member of the crew of artists who painted the 'Battle of Peak Kansam' 'diorama', Victorious Fatherland Liberation War Museum, Pyongyang, N. Korea; 1974; 'October War' panorama, Heliopolis, Egypt, 1988; 'The Fourth Middle East War' panorama, Damascus, Syria, 1998.

Japanese panoramists

Groseda, Hôryû

Artist. Late 19th-century Japanese artist who studied in Paris. On his return to Japan his work included panoramas.

Groseda, Yoshimatsu

Artist. Son of Hôryû Groseda. Assisted his father in painting panoramas, and took over his work.

Tôjô, Shôtaro

Artist. Directed the team of artists who painted the Grand Panorama of the Sino-Japanese War, commemorating a Japanese victory in the Yellow Sea on 17 Sept. 1895. The panorama was exhibited in Ueno Park, Tokyo in [dates].