

Myrioramas, Endless Landscapes The Story of a Craze

Ralph Hyde

The big craze in the early 1980s was Rubik's cube; back in the 1820s it was the myriorama. The Rubik puzzle got its name from its inventor, Professor Erno Rubik; the myriorama from two Greek words, *myrias*, multitude, and *orama*, scene, view, or landscape. The myriorama consisted of cards on which were printed different views. By laying the cards out in any order whatsoever you could create a continuous view – a *panoramic* landscape. A tremendous multitude of panoramic landscapes was possible. That is why the toy got people so excited.¹

The inventor of the scenic myriorama was Jean-Pierre Brès,² and the publisher of the very first one was Le Fuel, at 54 rue Saint-Jacques in the Marais, a street from which a number of Parisian novelty-makers operated. Their *Myriorama: Collection de Plusieurs Milliers de Paysages, par Mr Brès* was marketed in an elegant 'tray-and-lid' box (fig. 224). In the centre of the lid design was a vignette showing a loose, unsliced myriorama; a completed, framed myriorama; a swag of flowers draped over the frame, perhaps to represent elegance; and a dice representing chance. Around the perimeter of the lid label, and also on the sides of the box, were embossed gilt overlay strips with an oak-leaf pattern. On removing the lid, one found inside the box four compartments, each accommodating eight cards bearing picturesque hand-coloured aquatinted scenes (fig. 225). Each compartment was equipped with a coloured ribbon-pull facilitating the cards' extraction. Sixteen of the cards measured 137 × 50 mm, and sixteen of them 137 × 45 mm. The images had been made from four aquatinted sheets sliced from top to

bottom eight times. All the cards therefore had margins at the top and at the bottom, eight had margins on the left and eight had margins on the right. Numbers were stuck to the backs. The engraver's name – 'Susemihl' (perhaps Johann Theodore Susemihl, animal and landscape painter, engraver and lithographer, born in Rainrod in 1772, worked and exhibited in Paris) – can be made out near the bottom of the image on card 23. The landscape is embellished by classical ruins, aqueducts, fountains, castles, grottoes and shrines. A lake/river/sea and mountains form the background.³

Brès's invention proved hugely popular. The *Literary Gazette* in London reported that the myriorama had become quite the fashion in Paris, 'and we have no doubt it will be equally popular in this country'.⁴ Several London printmakers rushed out myrioramas in order to import the craze and satisfy demand. The race was led and won by Samuel Leigh, employing John Heaviside Clark (known too as 'Waterloo' Clark) as artist.

Clark, landscape and battle artist and author of drawing books, was born in 1771.⁵ He was a friend of Thomas Rowlandson and of 'Moonlight' Pether, and an active Reformer. He produced views of the Battle of Waterloo, taken on the spot immediately after the battle, which were engraved by Matthew Dubourg and published by Edward Orme – hence his Waterloo nickname – and in 1824 was working on a long series of large and rather fine aquatinted prospects of Scottish towns. In the next few years he would be involved in producing a number of ingenious art toys for Samuel Leigh, who traded from 18 Strand. He had already

1. In Britain, the word myriorama was adopted towards the end of the nineteenth century by the Poole family of panoramists for their moving panoramas – huge canvases of great length that were unrolled behind a proscenium.

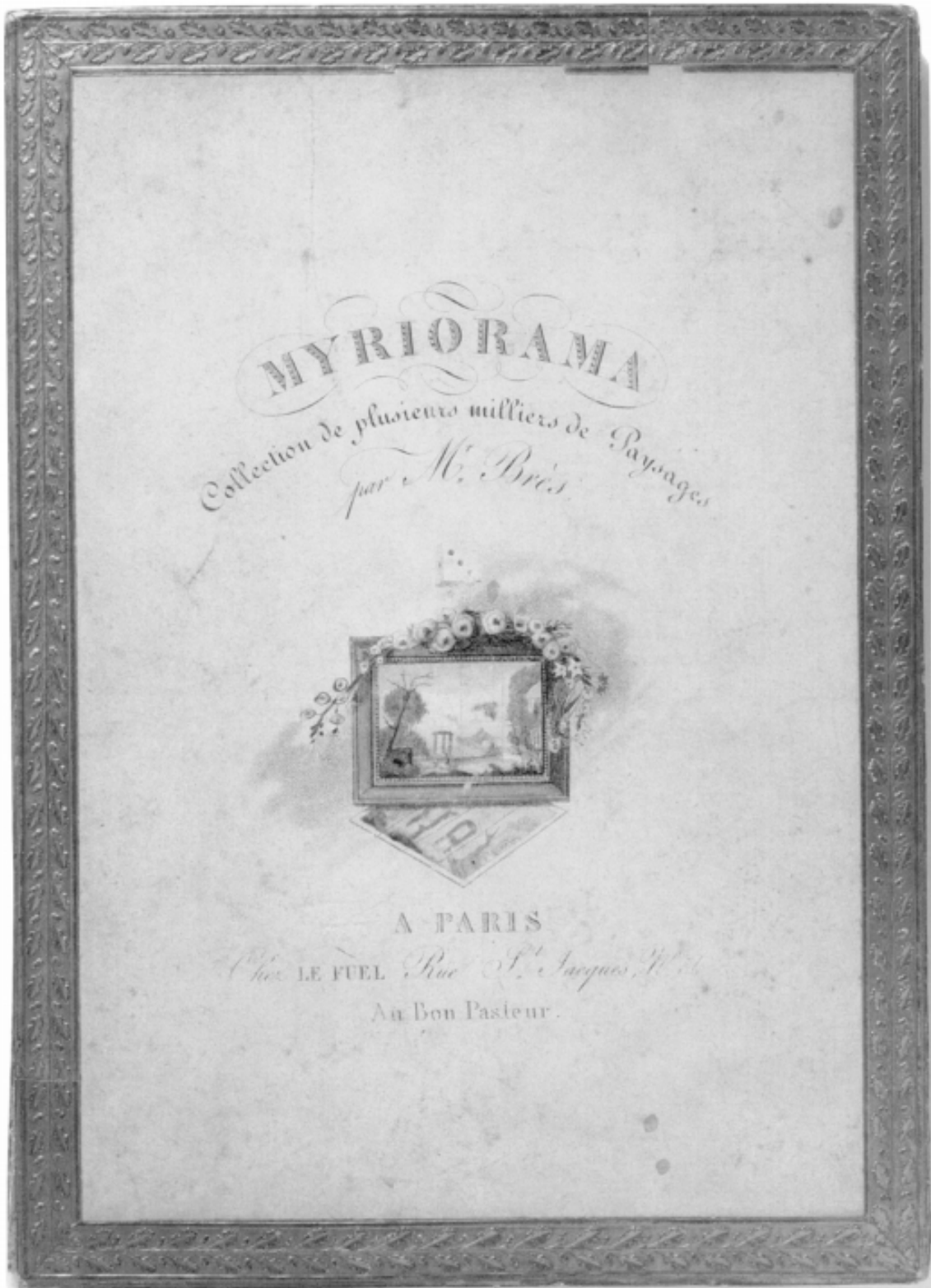
2. Stephan Oettermann in *The Panorama*, New York 1997, gives Brès's dates as 1760–1834, and describes him as a scientist, physician and educator.

3. Is designing a scenic myriorama difficult? I consulted Roger Hallett, an artist whose work includes a giant 360-degree show panorama of Bath, exhibited in a rotunda on the South Bank in the late 1980s, and another of Salies-de-Béarn in south-west

France, which has been on show in the public garden of that town until April 2004. In his opinion myrioramas are not difficult to do, and no special skills are called for other than the discipline of a grid. The horizon and foreground must run through at the same heights, and one must arrive at a prearranged system of heights at each boundary. There will be no overall perspective, of course. The busier each picture can be, the more it will dominate the grid system, and that is important.

4. *Literary Gazette*, quoted in Samuel Leigh handbill advertising the *Myriorama*, and supplying 'Opinions of the Work'.

5. He lived until 1863 (obituary in the *Athenaeum*, 10 October 1863).



224. Box-lid of box for Jean-Pierre Brès's *Myriorama*, 210 × 150 × 15 mm (Collection Jacqueline and Jonathan Gestetner).



225. Contents of the box for Brès's *Myriorama*, displaying four of its 32 aquatint cards, 16 of which are 137 × 50 mm, 16 are 137 × 45 mm (Collection Jacqueline and Jonathan Gestetner).

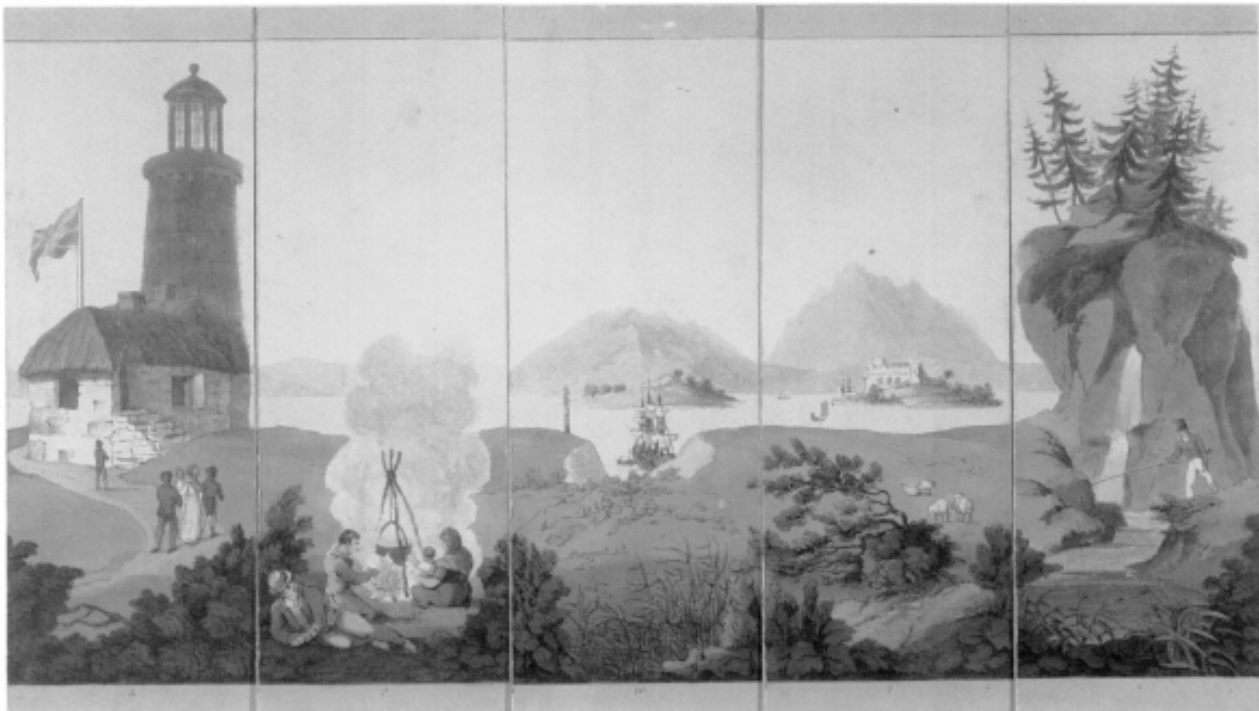
published several guidebooks, including ones for London, Paris and Rome, as well as phrase-books for intrepid British people venturing abroad. Art toys would become one of his principal specialities.⁶

Samuel Leigh announced the publication of his first myriorama in *The Times* on 17 April 1824. At a glance, this first attempt looks like a replica of Brès's. The engraved label on its tray-and-lid box carries the title, *Myriorama: A Collection of Many Thousand Landscapes, Designed by Mr Clark*. Brès's vignette is there minus its dice. Two very small vignettes have been added.

One depicts artists' equipment, and the other a young lady artist at work. Inside the box are two compartments, each housing eight cards. All sixteen cards have margins at top and bottom, and in the bottom margin is a number, which is there for a good reason. In a handbill,⁷ Leigh explains that the cards are marked 'from 1 to 16, in order to assist the recollection in restoring any View that may have attracted attention, or may be again required for any particular purpose'. The original concept of a scenic myriorama, Leigh graciously concedes, had been Monsieur Brès's,

6. Leigh died 11 August 1831. Timperley, *Dictionary of Printers and Printing*, 1839, p. 918 states: 'He put an end to his existence by cutting his throat.'

7. Leigh handbill headed *The Myriorama; or, Many Thousand Views. Designed by Mr. Clark*.



226. Five of the sixteen aquatint cards from John Heaviside Clark's *Myriorama*, 1824, each card 200 × 70 mm (Collection Jacqueline and Jonathan Gestetner).

'but his efforts, though very ingenious, partook of the imperfections incident to all first attempts'. Brès's views 'were contracted in their style, and very limited in their power of creating variety'.

Leigh's most obvious and effective improvement was abolishing the left and right margins. This simple adjustment liberated the technique. The possible variations were now dramatically multiplied. 'If the whole are put at once on the Table,' Leigh announced triumphantly, 'they will admit of the astonishing number of 20,922,789,999,000 Variations.' Clark's images for his sixteen cards differed too. His landscape is similar in spirit, but English (or just possibly Scottish) in flavour. It includes Gothic ruins, castles, homely cottages, a lighthouse, a man fishing and a gypsy encampment, all against a lake (or loch) with islands and a background of mountains. Above one cottage flies a union flag (fig. 226). It is an ideal landscape. Nothing is identifiable.

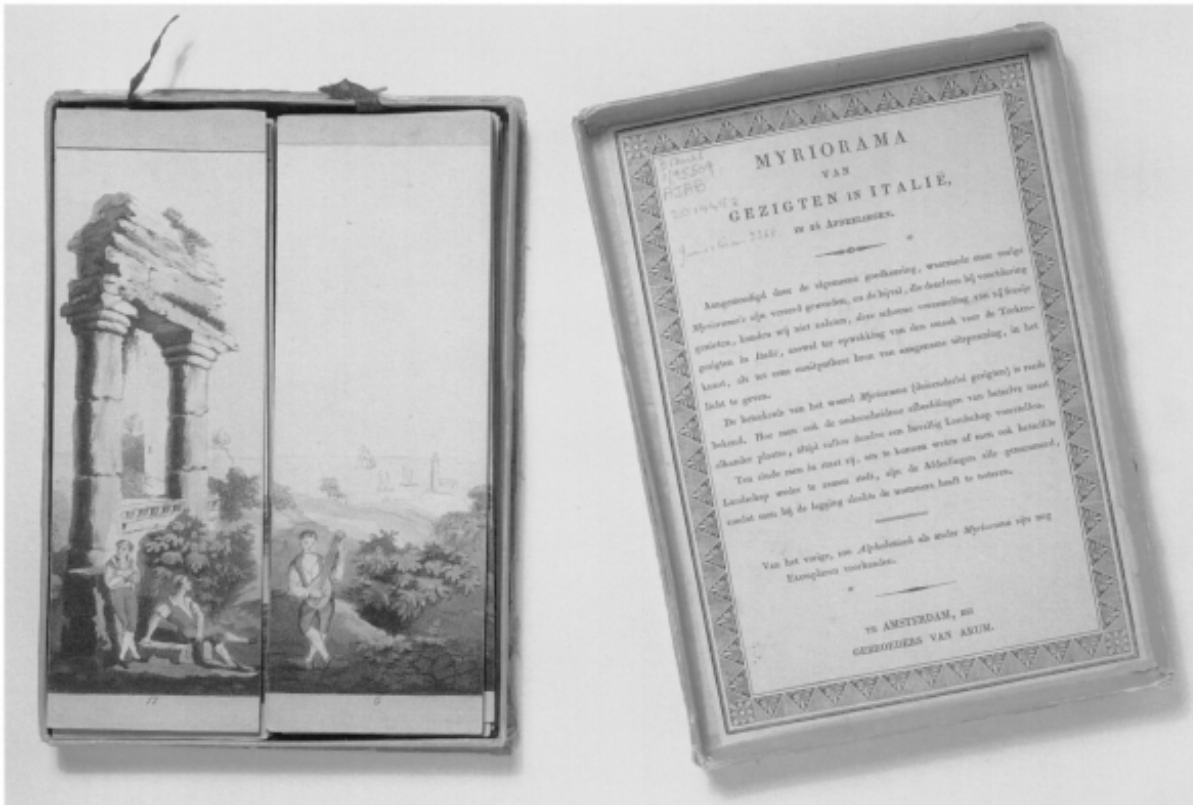
What was the myriorama actually for? Leigh would like us to take it seriously, hence those two new

vignettes. Essentially, this was an aid for aspiring artists. It would 'excite amongst young Persons a Taste for Drawing', he hoped, furnishing them 'with excellent Subjects for Imitation'. But it would also supply its purchasers with 'an inexhaustible Source of Amusement'.

Press reaction to Leigh's myriorama was highly enthusiastic, if not ecstatic.⁸ The views were 'beautiful and very neatly executed', said the *Sunday Times*. 'This is really one of the most diversified and exhaustless inventions for variety and pleasing amusement that has hitherto appeared', chirped the *Morning Chronicle*. The *Literary Gazette* had no doubt that it would cultivate taste and become as popular in England as in France, providing 'a fine amusement both for old and young', and 'making a family party happy in winter evenings . . . These scenes', it predicted, 'are capable of great and picturesque diversity . . . We shall all become, to a certain extent, artists in this style of landscape.' The *Sun* could not dismiss this pleasing publication 'without bestowing a few words of praise on the manner in

8. Leigh handbill advertising the *Myriorama*, and supplying

'Opinions of the Work'.



227. Inside of box-lid and contents of box for Van Arum Brothers' *Myriorama van Gezigten in Italie*, displaying two of its 24 lithograph cards, each 200 × 70 mm (Collection Jacqueline and Jonathan Gestetner).

which it has been produced . . . We feel satisfied that, so far from being confined to Youth of both Sexes, persons of more mature judgment will derive much gratification from an inspection of the Myriorama.'

The success of Leigh's first myriorama caused him to produce a second, which he advertised in *The Times* on 26 June 1824 and in *Bell's Weekly Messenger* on 4 July. Once more he engaged Clark as artist. Entitled *Myriorama: Second Series – Italian Scenery*, it was 'Dedicated to, and Honoured with the Approbation of His Majesty [George IV].' This time it consisted of 24 cards. In his publicity, Leigh came up with a plethora of amazing statistics:

The Changes and variations which may be produced by these 24 Cards, amount to the astounding and almost incredible number of 620,448,401,733,239,439,360,000, the magnitude of which cannot be better illustrated than by the following observations:

Supposing it possible to effect one of these changes every minute, night and day, it would require to produce them 1,180,457,385,337,213,545 years, 75 days; that is to say, that if all the inhabitants of this globe (computing them at 1,000,000,000, of which, according to common calculation they fall considerably short) were employed in the task, it would take them 1,180,457,385 years to complete it; which is more than 196,742 times the period which has elapsed since the Creation of the World.

Supposing the space occupied in length by each of these Landscapes (when the whole of the Cards are employed) to be a yard (and it is nearly double), they would by being placed one after the other, cover the length of 352,527,500,984,795,136,000 miles, that is 14,101,100,039,391,805 times the circumference of the globe; to walk over which the wandering Jew, who is supposed never to rest, and whose rate we may reckon at four miles an hour, would require



228. Box-lid for Rouse's *Hypermyriorama of Sussex*, 1824, 200 × 170 × 16 mm (Collection Jacqueline and Jonathan Gestetner).

10,060,716,352,305,768 years, 263 days, and 8 hours.⁹

The press liked these cards, too.¹⁰ It would be 'a beautiful present for a young Lady on her return home for the ensuing Midsummer Vacation', thought the *Morning Herald*. The *Morning Chronicle* noted that the new cards were devoted to Italian scenery. By a 'peculiar art and ingenuity' it had been 'made to embrace facsimiles of almost all the monuments of

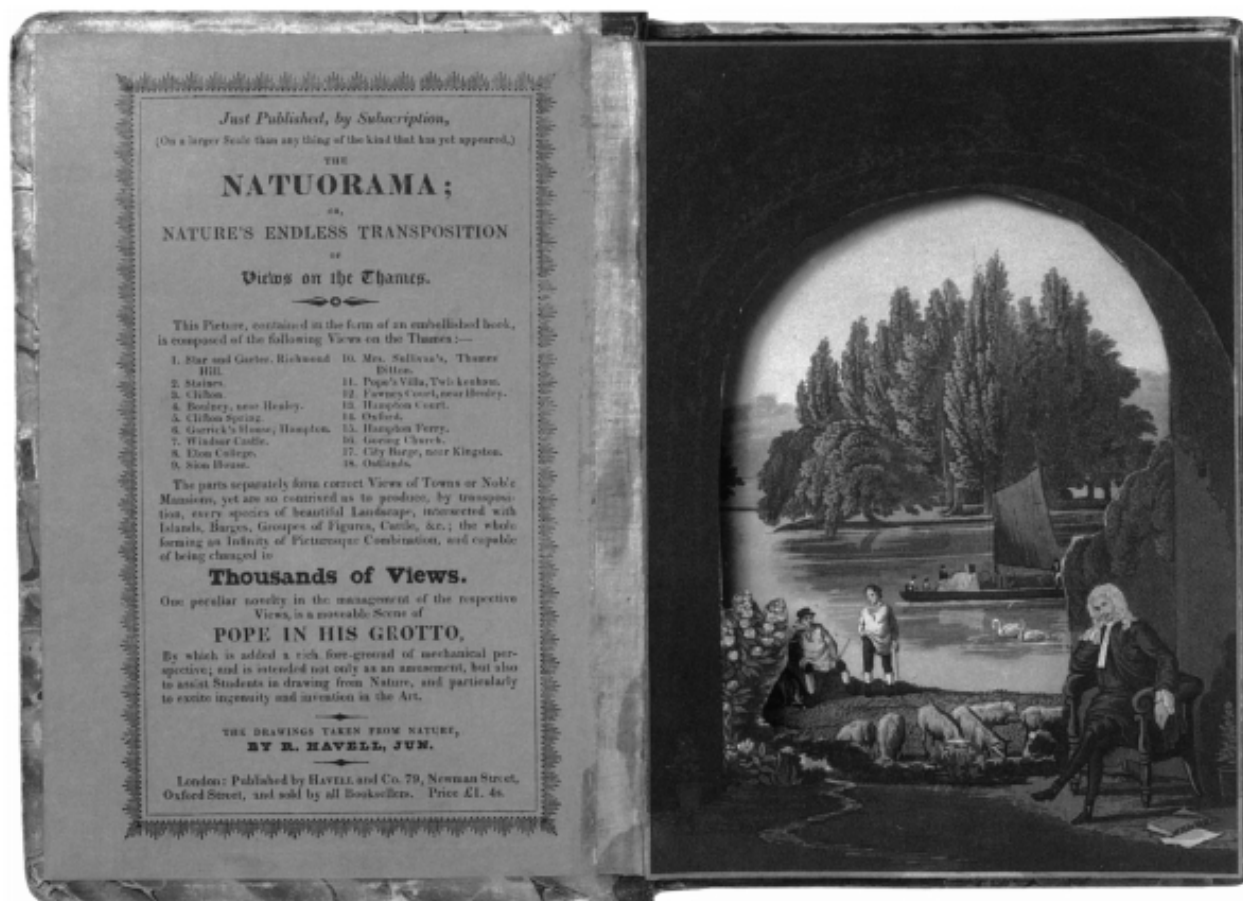
antiquity, besides the wild and romantic views in that lovely country'. The *Sun* had done some homework on the archaeology of the myriorama:

The idea is not altogether new. The French have, we believe, long been amused by similar changes of heads, and in a still more remote quarter the Chinese have, for the amusement of their children, a toy composed of moveable boards, which by being reversed, present to the eye a constant assemblage of

9. Leigh handbill headed *The Myriorama, Second Series, Consisting Entirely of Italian Scenery. Designed by Mr. Clark*; also advertisement in *The Times*, 26 June 1824. Edward Ionides, Assistant Professor, Department of Statistics, University of Michigan, has checked Leigh's figures for me and confirms they are correct. (In the case

of Rubik's cube, incidentally, it was said there are more than 43,352,003,224,489,854,000 positions into which it can be manipulated.)

10. Leigh handbill giving 'Opinions of the Work' for his second *Myriorama*.



229. Robert Havell Junior's *Natuorama*, 1825, with cut-out viewing-frame depicting *Alexander Pope in his Grotto*. One of this myriorama's eighteen aquatint cards, showing the *Thames near Henley*, is to be seen behind the cut-out; each card 200 × 135 mm (Collection Jacqueline and Jonathan Gestetner).

sprawling dragons, and other monsters of the Chinese school.¹¹

Leigh's myriorama was an improvement on the original idea: it would 'afford a seasonable gratification to persons of more advanced age, and more matured intellect'. His myrioramas were a success, and other publishers and toymakers lost no time in jumping on the bandwagon, some of them producing cribs, others introducing refinements (fig. 227). As we have seen, both Brès and Clark provided their myrioramas with ideal landscapes. In April 1824 James Rouse of Fulham published *Rouse's Hypermyriorama of Sussex Drawn from Nature* (fig. 228).¹² Like Brès and Clark's, Rouse's myriorama was housed in a tray-and-lid box. On the lid is a vignette of George IV's 'Marine Palace' – the Brighton Pavilion – and a numbered key to the views on the cards, all within a design of floral swags inhabited by birds and butterflies. Like Brès's *Myriorama*, the label is edged with embossed gilt overlay strips. The interior of the box has two compartments, each with a ribbon-pull. The eighteen cards are of similar dimensions to Leigh's, and like Leigh's they have margins at top and bottom and numbers in the centre of the bottom margins. The interesting thing is that the scenes, printed in aquatint and hand-coloured, are all identifiable. They include views of sites in Winchelsea, Worthing, Brighton, Goodwood, Crowhurst, Battle, Herstononceaux and Hastings.

Hodgson & Co. of 10 Newgate Street, London, also rushed out a myriorama in 1824. Perhaps in order to distinguish his from Clark's, Hodgson rejected the convenient, although slightly difficult, word 'myriorama' and gave Brès's invention a new word that meant precisely the same thing – 'polyorama'. Thus his myriorama was entitled *Polyorama or Endless Changes of Landscape*.¹³ Its sixteen cards, each 150 × 76 mm, were housed in a slipcase with a thumb-insert. The scenes on them were coloured lithographs and showed castles, towers, Gothic ruins, churches and cottages, and the background consisted of a river or lake with hills beyond. In the centre of the slipcase title-label was a small circular landscape, the perspective being divided

by vertical lines. This mini-landscape was framed within concentric circles. It was intended, one presumes, to convey the essence of the myrioramic principle. At the extreme top and bottom of the label were floral swags.

In addition to this myriorama, Hodgson produced a second one with precisely the same title. This also consisted of sixteen lithographed scenes, but they measured 195 × 70 mm, and were housed in a tray and lid box with two compartments. Each compartment accommodated eight cards and had a ribbon-pull. As with Clark's myriorama, each card had a margin at top and bottom. However, included with the cards were two loose margins ('end frames') corresponding to the height of the cards. Placing these to the left and right of any image created while arranging the cards completes the picture. Within the landscape of the myriorama are a tavern, castles, towers, Gothic ruins, churches and cottages. The background of the rather wet scene is a lake and hills. The figures include a drover and a group of gypsies. The illustration on the lid label is a rather larger landscape than that on the slipcase, its perspective once again divided by vertical lines.

Rather grander was the *Panoramacopia*, eighteen cards with aquatinted designs housed in a dummy book. It was designed by T. T. Dales, who describes himself as a drawing master, and it too was published in 1824. The label on its front cover shows a female artist at work. She is in classical attire and sits in the manner of Britannia. Inside the box, the cards, numbered in their top margins, are accommodated in two compartments. Gothic ruins, classical ruins, a tomb, houses and churches feature on them. Children are much in evidence.

Grander still was Robert Havell & Son's *Natuorama; or, Nature's Endless Transposition of Views on the Thames*, from drawings after nature by Robert Havell Junior (fig. 229). This was housed in a box disguised as a book. The choice of subject for the Havells was predictable. The family came from Reading, and its river, the Thames, was one of their specialities: William Havell's output included twelve large plates entitled *A Series of*

11. Western 'mix 'n' match' games of the period include Rudolph Ackermann's *Changeable Ladies* (1819), and *Changeable Gentlemen* (1819); Edward Wallis's *Musical Transformations, or Protean Dances, Adapted to Compose above One Thousand Tunes for Waltzes, &c* (c. 1820?); and *Dominorama Parisien, ou Scènes Tragi-Comico-Grotesque, Combinées et Exécutées d'après Les Différentes Poses des Dez du Jeu de Dominos*, Paris c. 1825. An ingenious non-scenic myriorama is the *Schlachten Myriorama, oder mehr als Tausende Schlachtengemälde*, Nuremberg c. 1830?.

12. 1290 in J. and J. Ford, *Images of Brighton*, Richmond on Thames 1981. James Rouse also drew the images for his *Beauties and*

Antiquities of the County of Sussex, 1825, and *Scraps of Sussex*, c. 1830.

13. The word polyorama was later employed for the polyorama panoptique, a peep-box invented during the Second Empire by a Parisian optician named Lemaire. The hall next door to the Regent Street Polytechnic, where Thomas Allom's moving panorama of Constantinople was exhibited in 1850, was called the Polyorama. Polyorama was also used as a synonym for a moving panorama. The moving panoramas of the American Civil War by Goodwin and Wilder (later Goodwin and Woodward) and by the Pearson Brothers were both described by their proprietors as polyoramas.

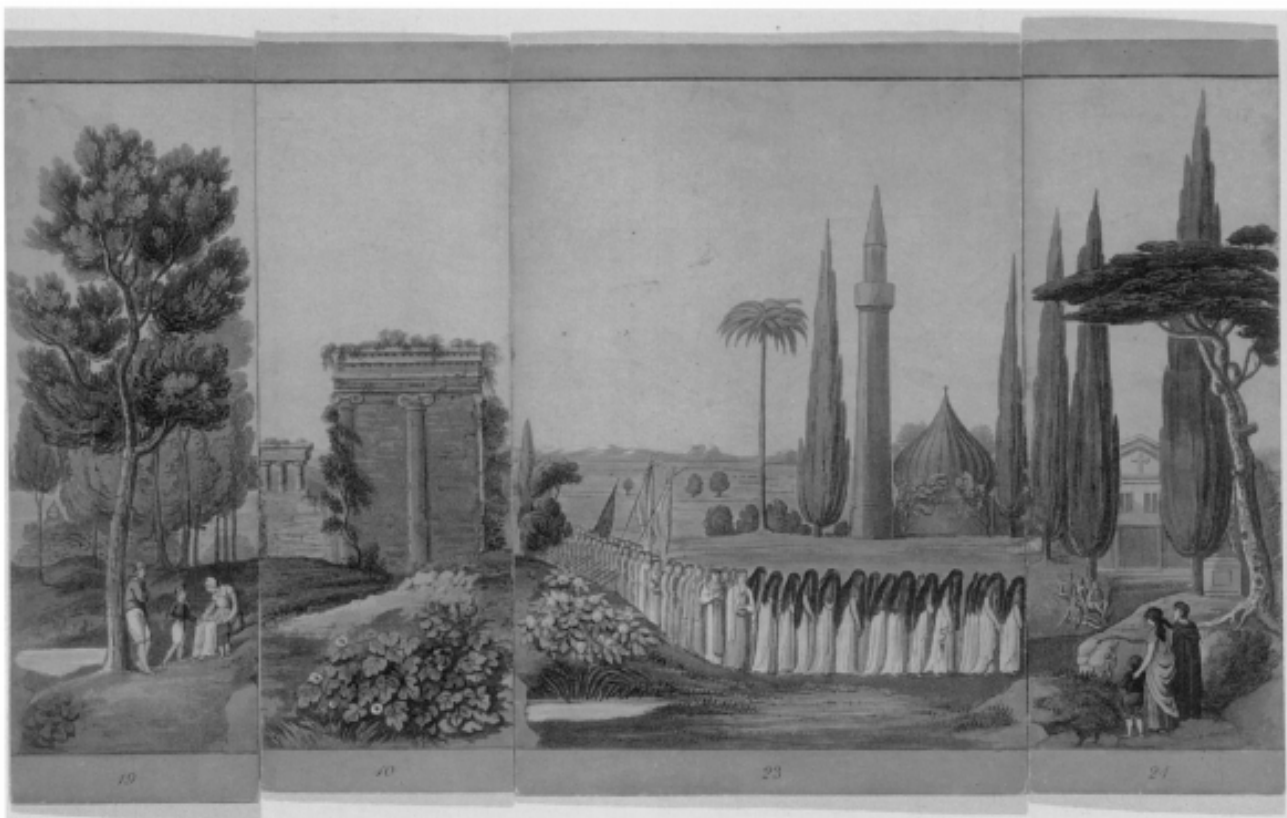
Picturesque Views of the River Thames in 1811, and Robert Havell & Son published *Views of the Public Buildings and Bridges in London*, from drawings made by Robert Havell Junior, in 1821/22; a long aquatinted panorama of the Thames from Vauxhall Bridge to Wapping in 1822; and another of the Thames from Greenwich to the estuary and beyond in 1823, both of the latter in cylindrical treen boxes with winders. Although the item itself is undated, a surviving uncut sheet of the *Natuorama* carries the imprint *London, Havell & Son, 79, Newman Street, Oxford Street, 1825*. A handbill, normally pasted inside the front cover, announces its publication 'by subscription'. It consists of eighteen aquatinted views of places bordering the Thames, the cards being broader than normal – 200 × 135 mm. The scenes include the Star and Garter at Richmond, Garrick's House at Hampton, Pope's Villa at Twickenham, Sion House, Hampton Court, Eton College, Windsor Castle, Goring Church and Oxford. The handbill text explains:

The parts separately form correct Views of Towns or Noble Mansions, yet are so contrived as to produce,

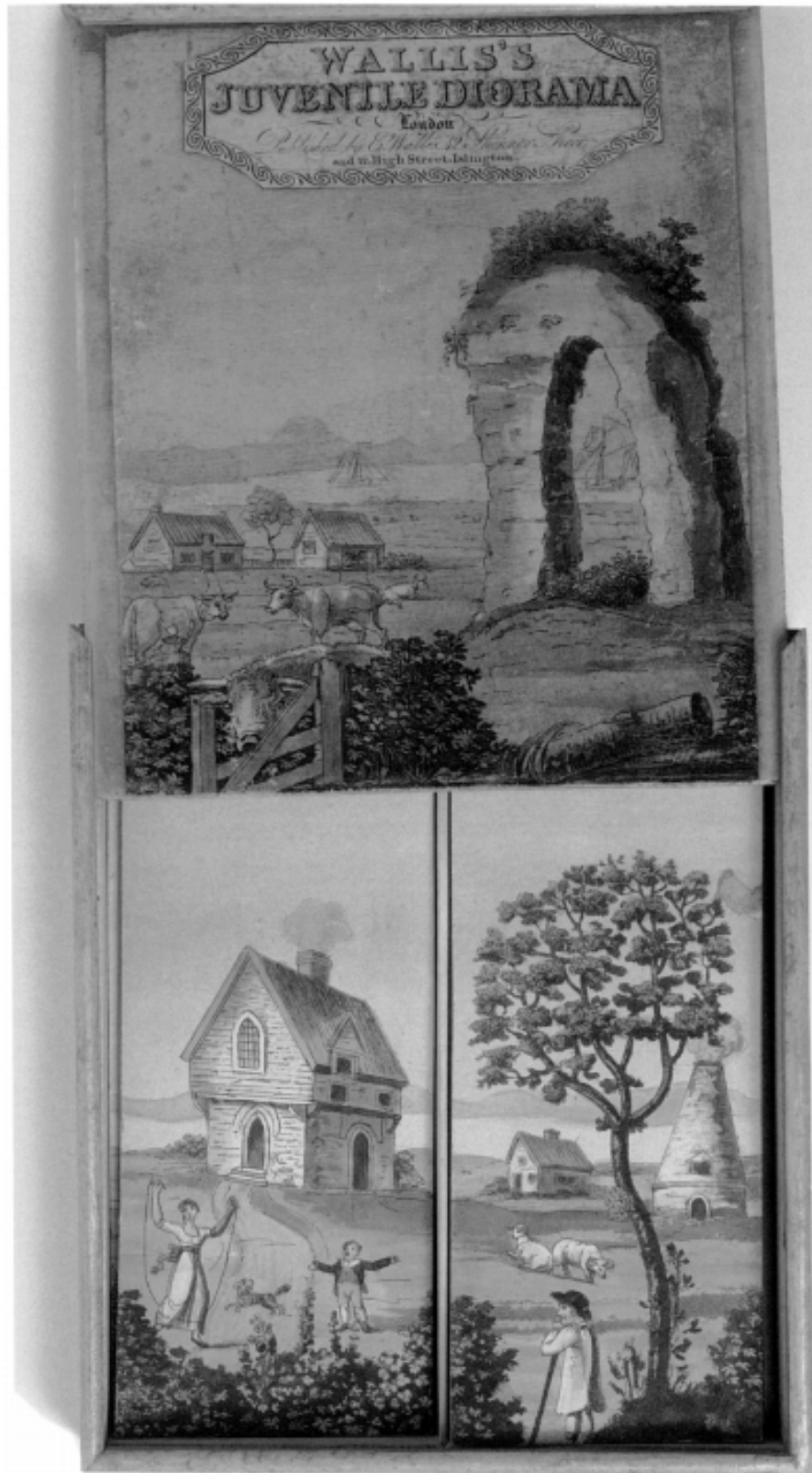
by transposition, every species of beautiful Landscape, intersected with Islands, Barges, Groupes [*sic*] of Figures, Cattle, &c.; the whole forming an Infinity of Picturesque Combination, and capable of being changed to thousands of Views.

The *Natuorama* boasts one feature I have seen on no other myriorama – a cut-out viewing frame. This viewing frame shows a pensive Alexander Pope seated within the garden entrance to his grotto. To view the cards we peer through the viewing frame, as if from the grotto, at the Thames beyond. The device heightens the impression of perspective. Besides being able to enjoy the buildings, we can view a rich variety of craft on the river. On the banks, figures load a hay barge, tend sheep, converse, take a stroll and catch the ferry.

The most high-minded of all the English myrioramas was the *Hellenicorama; or, Grecian Views*, published in 1825 by the unlikely John Burgis of 44 Maiden Lane, Covent Garden (fig. 230). Critchett's *London Directory* lists him as a 'Manfr. of Gold Borders, Fancy-papers; also Manufr. of Patent Gold & Silver-



230. J. Burgis, *Hellenicorama; or, Grecian Views*, 1825, aquatint cards recommended for viewing the funeral of Lord Byron, each 200 × 70 mm, except one, 200 × 135 mm (Collection Jacqueline and Jonathan Gestetner).



231. Green box with sliding lid, displaying two of the twelve etched cards for Edward Wallis's *Juvenile Diorama*, each card 158 × 65 mm (Collection Jacqueline and Jonathan Gestetner).

plate, Cords & Lace for Fringe & Furniture Trimmings.' Besides all of this Burgis was also very clearly a committed philhellene, and his myriorama was designed to cater for the Greek Revival which in the mid-1820s was in full swing. The cause had been enlivened by the deposit by the Government nine years earlier of the Elgin Marbles in the British Museum. At that time the Greek uprising against the Turks was at its height. Lord Byron, poet and champion of political liberty, had joined the Greek insurgents in 1823 and had died of marsh fever at Missolonghi at Easter 1824. Burgis's myriorama consists of 24 aquatinted cards, each 200 x 70 mm, apart from one of 200 x 135 mm. Like Dale's and Havell's, it is housed in a dummy book. On the inside of the front cover is pasted an aquatint of the Temple of Minerva in Athens.

Accompanying the myriorama is a sixteen-page booklet.¹⁴ Cards 1, 2, 3, 4, 5 and 6 make up a view of Athens and have their own block-key identifying 33 of the classical buildings. Cards 8, 21 and 12 represent a distant view of Corinth. ('The inhabitants are most of them Christians of the Greek church.') Card 16 shows the Temple of Pandrosus attached to the Temple of Minerva Polias, supported by six caryatides. Beneath one of them appear the tiny letters *ELGIN*. By 1825 this caryatid was no longer where it was supposed to be, but with the Marbles in the British Museum. 'It is from this figure', the booklet informs us, 'that those that ornament St Pancras new church [in the Euston Road] were taken.' Cards 19, 10, 23 and 24 (the larger card) represent the 'Sepulchral honours paid by the Greeks to the memory of Lord Byron.'

If there be one pageant more sublime than another, it undoubtedly is the funeral of an illustrious foreigner consigned to the tomb amidst scenes and associations, such as exist in no other country; who merits the regrets he so spontaneously calls forth; whose pall is supported by warriors, who hoped to have fought or fallen by his side; whose bier is strewn with flowers, and his requiem chanted by the vestals of liberty, and his funeral knell answered by echoes that may have smote the ear of Socrates and Plato. Thus ended the life of a man who resigned himself so completely to classic associations that he seemed a Greek in spirit, though a Briton in birth.

The booklet suggests cards you can put together to form the best picturesque views. For the palm tree one should use 12, for the olive 19, for the pine 15, for the cypress (symbol of mourning) 23, and for the cedar 7. In

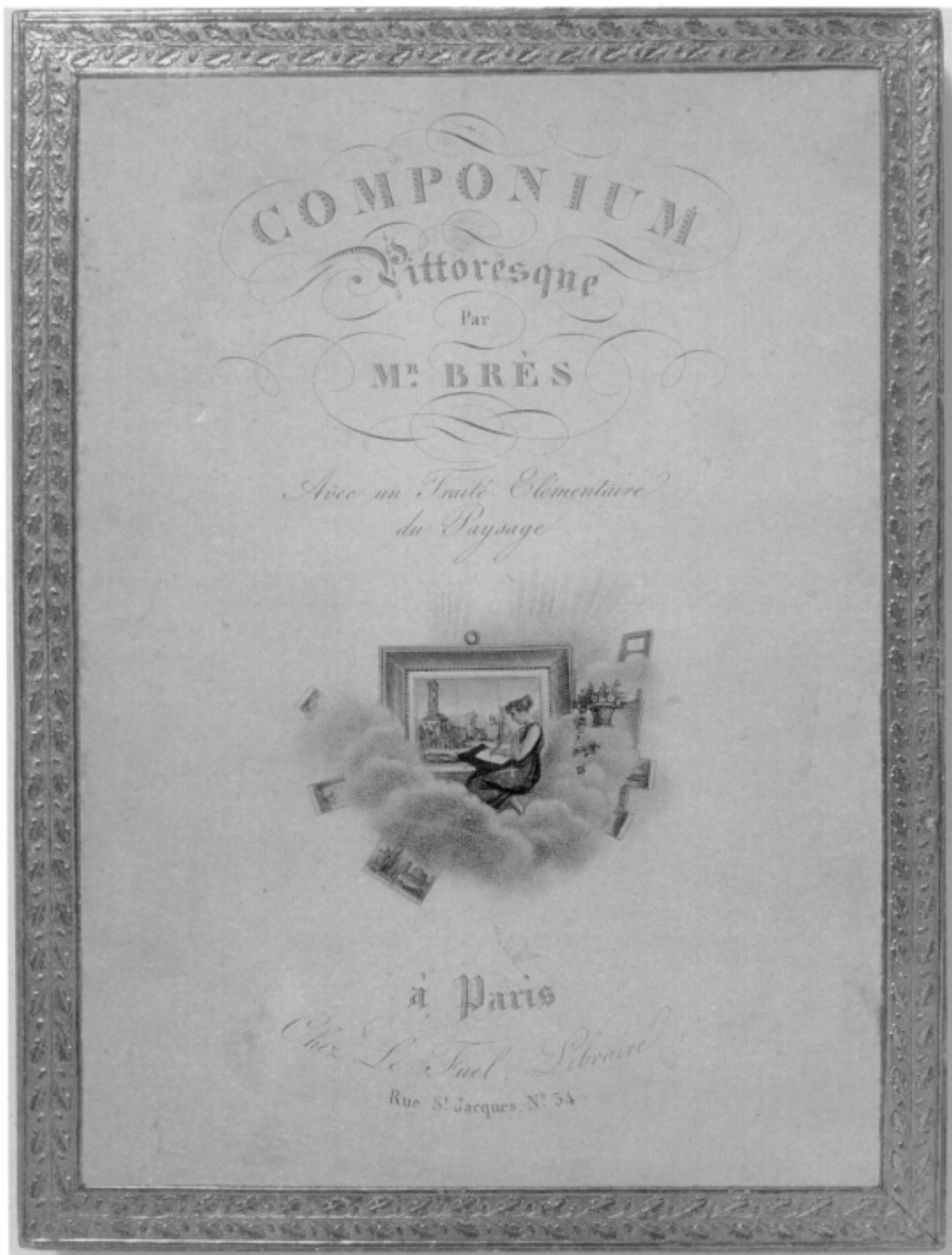
creating views the number of permutations possible was calculated to be 620,448,401,733,239,439,360,000. The booklet concludes with 'Instructions for Drawing and Colouring' so at this point transforms into a drawing book.

Most of the myrioramas discussed so far were didactic toys intended to instruct young ladies and gentlemen, and perhaps be played with on occasions by the more mature. They were expensive drawing-room toys. Publishers soon realized, however, that another potential market was possible – children, playing in the nursery. For these, elegance was not necessary. Cheaper methods of housing the cards were called for. Joseph Thomas, stationer and news vendor of 4 Birchin Lane, Cornhill, London, published in c. 1832 a *Juvenile Myriorama or Endless Changes of Landscapes*, consisting of fourteen cards including a title-card, tucked into a modest slipcase (fig. 231). Several of the scenes on the cards were copied from cards in both of Hodgson's 'Polyoramas'. The copper plate used for printing the label on Hodgson's slipcase myriorama was also used for printing that on Thomas's. By this date Hodgson was no longer being listed in the London directories; perhaps Thomas had acquired his stock.

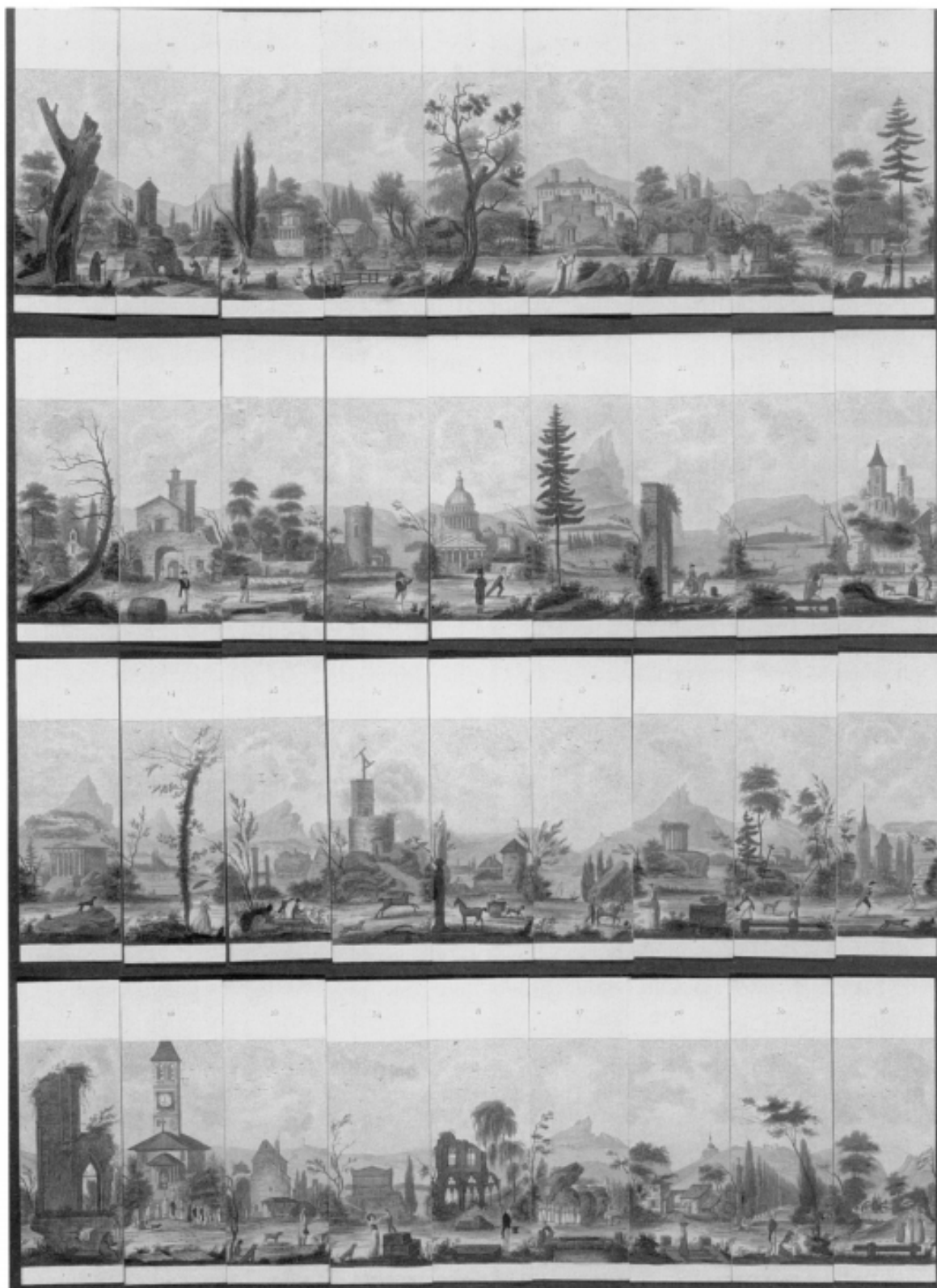
Just round the corner from Hodgson & Co., at 42 Skinner Street, was the Wallis family, long established publishers and toymakers. Edward Wallis was in charge of the business in the early 1820s. His toys were educational. In 1824, for instance, he published *Wallis's Elegant and Instructive Game Exhibiting the Wonders of Nature in Each Quarter of the Globe*. Wallis produced at least two myrioramas, housing them in a manner common with children's toys – in green boxes with sliding lids, on which was pasted an appropriate illustration. He, too, wished to distinguish his myrioramas from Clark's, and adopted another word, 'diorama'. It was a curious and misleading use of the word. Daguerre's Diorama entertainment had opened in the rue Sanson in Paris in 1822 and in Park Square East, Regent's Park, London, in September 1823. It involved pairs of very large paintings that were transformed by elaborate lighting effects. 'I have seen the Diorama . . . It is the wonder of our age, a triumph of mankind, which has taken me completely by surprise', wrote an excited Honoré de Balzac to Laure Surville in 1822.

Wallis's Juvenile Dioramas, however, had nothing whatsoever to do with Daguerre's and were in no way dioramic. They were straight forward myrioramas. The lid illustration on Wallis's first *Juvenile Diorama*

14. *Hellenicorama; or, Grecian Views*, London 1825.



232. Box-lid for Jean-Pierre Brès's *Componium Pittoresque*, 1825, 205 × 155 × 22 mm (Collection Jacqueline and Jonathan Gestetner).



233. The 36 lithograph cards for Jean-Pierre Brès's *Componium Pittoresque*, 1825, butted up together in random order, each card 127 × 44 mm (Collection Jacqueline and Jonathan Gestetner).

utilized two of the cards in the box and showed a natural arch, cows in a field, and houses and a lake behind. The toy consisted of twelve cards in two compartments. On the cards were cottages, castles, Gothic ruins, an obelisk, a windmill, a watermill and a glass cone. The figures include children playing, a milkmaid, a shepherd, and a labourer with a scythe. The style of drawing is that of contemporary children's books. The illustration on the lid of *Wallis's Juvenile Drama, Exhibition 2d.* shows a building clearly marked *DIORAMA*. It is in fact the Regent's Park Diorama building before the rest of the Park Square East terrace had been constructed, as seen from the east end of Park Crescent. This time the views on the cards were more traditional. There were sixteen of them.

As we have seen, the idea of the myriorama was imported into England from France. France was very soon importing a myriorama set from England, and this was none other than Clark's sixteen-card myriorama. Perhaps not to provoke Monsieur Brès too much, Clark helped himself to Hodgson's word, 'polyorama', so his myriorama is entitled the *Polyorama, ou 20,922,789,888,000 Vues Pittoresques Dessinées par Mr. Clark*. The cards for it were housed in a treen box with a sliding lid. In the centre of the lid design are two angels, with wings so small they would never be up to the job, who proudly elevate a landscape picture for our delectation. Inside the box are four compartments, two for the cards, and two for 'end-frames'. The publisher marketing Clark's aquatinted myriorama cards was Gide Fils at the rue Saint-Marc Feydeau No. 20.

Perhaps by way of retaliation Brès, again with Le Fuel, in 1825 brought out a new, improved myriorama, confusing matters by spurning his own word 'myriorama' and calling it the *Componium Pittoresque* (fig. 232). The tray-and-lid box was as elegant as before, with gilt embossed strips once again decorating the lid. The vignette this time consists of a lady artist at work in front of a large framed myriorama. The message is clear. The *Componium* is no mere game: its purpose is seriously educational. By using the kit he provides, young ladies will learn how to draw, and learn something of the compositional tricks of a bunch of well-known landscape artists. That frame is significant too. Inside the box are 36 myriorama cards, printed in lithography and hand-coloured. Each card has a number in its upper margin. In other words, they incorporate Clark's number refinement. But also in the box is a small passe-partout, equipped with a board mount and with a 'stand' attached to its back (fig. 234). With this, one is all set up to frame any three cards (their top margins unavoidably protruding through the

top of the frame). The 68-page booklet, *Componium Pittoresque, collection de plusieurs milliers de Paysages composés dans divers genres, accompagnée d'un Traité élémentaire de Paysage, par M. Brès*, which accompanies it, suggests how to make your selection. If you want a view of a lake, then frame 13, 31 and 14; for the exterior of a park, 21, 20 and 19, for citadel by the sea, 32, 12 and 30, and so on. A list explains the contents of each of the 36 images (fig. 233). For example: '5 – Temple de Diane. Montagne. Roche. Chien. 7 – Ruines d'une église gothique. Ermite. 17 – Pont de pierres. Roches. Procession de jeunes filles. 28 – Moulin. Saules. Chute d'eau. Paysanne portent son enfant. 32 – Tour sur un rocher. Télégraph. Cheval. Chien.'

The 'Traité Élémentaire' has been compiled principally for young amateurs. It deals with different types of landscape, and describes categories within each. Thus for 'Des Nuages', we have 'Orage, Tempête' and 'Claire de Lune'; and for 'Des Eaux', 'La Source', 'Le Ruisseau', 'La Rivière', 'Le Lac' and 'La Cascade'. This is followed by a discussion on 'L'arrangement des Parties, ou de la Composition', 'Perspective Aérienne' and 'Des Différents Genres de Paysages.' The booklet concludes with a fold-out sheet that forms a 'Tableau Synoptique des Objets que le Paysagiste doit Étudier, et des Peintres qui ont Excellé en Traitant chacun d'eux dans les différentes Écoles.' So, if you want to draw grottoes you look under 'Les Terrains', and you get 'Polenbourg, Witantz, Asselyn, Salvador Rosa, Gessner'; for volcanic eruptions, you look under 'Les Ciels' and you get 'Valenciennes, De Forbin'; for cows, you look under 'Les animaux' and you get 'Carle Dujardin, Berchem, Paul Potter'. This is all a very long way from Edward Wallis's juvenile diorama in London.

Myrioramas were not only produced in France and England. In Germany, F. Grünewald (name difficult to decipher) produced a ten-card myriorama in a long slipcase, with a title betraying that he had the export market in mind: *Neues grosses Myriorama oder die Kunst Tausende von Landschaften zu schaffen. / Grande nouvelle Myriorama ou l'art de produire de mille paysages*. The design on the slipcase label shows a view from a garden into a street. The cards making up the myriorama consist as usual of views across a lake, with a ruined castle, a monastery, a bridge, a church and so on. At top right of each appears a Roman numeral, I–IX.

In the Netherlands, Van Arum Brothers of Amsterdam seem to have published at least two myrioramas. The more expensive one, *Myriorama van Gezigten in Italie, in 24 Afdeelingen*, is a straight lithographic copy of Clark's 24-card myriorama of 1824. It was marketed in a tray-and-lid box with two



234. Passe-partout which forms part of the kit for Jean-Pierre Brès's *Componium Pittoresque*, 1825, 138 × 190 mm (Collection Jacqueline and Jonathan Gestetner).

compartments, and supplied with two end-frames. Text inside the lid refers to the publisher's earlier, very successful, alphabet myriorama, which must be the *Alphabetisch Myriorama, bestaande uit meer dan 100 voorwerpen voorgesteld op 24 Gelkeurde Kaarten, Waardoor eene ontelbare manigte landschappen Kunnen Zamengesfeld Worden*. This was issued in a slipcase and was probably intended for small children. The designs on the cards incorporate a boy with a kite, a Gothic ruin, a tower, a ship, a drover, marching soldiers, a lighthouse, a ploughman, and a wheelwright. In the bottom margins are letters (A–Z and a–z), and numbers (1–24). Besides being a game, this surely doubled up as a device for teaching children their letters.

Before saying good-bye to myrioramas, let us take a

second look at Brès's *Componium Pittoresque*, and marvel. Monsieur Brès was much too serious to indulge in huge Leigh-type statistics. In the descriptive booklet, he claimed that 'plus de deux cent mille' combinations were possible, a modest figure indeed. Let's do the job properly for him. In reality, if all 36 cards of his *Componium Pittoresque* myriorama are laid out side by side, the total number of combinations possible would amount to 371,993,326,789,901,217,467,999,448,150,352,000,000,000 – a figure as near infinity as most of us can cope with. Put it this way: laid out with every combination they would stretch 900,000,000,000,000,000,000,000,000,000,000,000,000,000 times to the Moon and back. Surely the longest landscape in history. And all this from 36 prints accommodated in one small box!¹⁵

15. These figures have been calculated for me by Mrs Rosemary Temperley, an authority on, and collector of, pop-up books and

'mix 'n' match' toys, of which myrioramas form one sub-species. I am most grateful to her.

Appendix

Myrioramas – A Preliminary List

Most of the myrioramas listed and described below are represented in the collection of Jacqueline and Jonathan Gestetner, to whom I offer my warmest thanks. The Gumuchian references are to entries in *Les Livres de l'Enfance du XVI. au XIXe. Siècle* (Paris: Gumuchian & Cie., n.d.). Only nineteenth-century examples of myrioramas have been included. I would be extremely grateful to readers who can supply me with information about myrioramas I have missed. Such overlooked items will feature as a supplementary Note in a future issue of *Print Quarterly*. Details please to Ralph Hyde, c/o the Editor; or to ralph.hyde@btinternet.com.

AUSTRIA

[date?]

Myriorama oder Zusammensetz und vieler tausend der schönsten und verschiedenartigsten Landschaften

Wien, H.F. Müller

[Process?]

16 cards

3367 in Gumuchian

[I have not yet seen this myriorama]

FRANCE

[c. 1823]

Myriorama: Collection de plusieurs milliers de Paysages, par Mr. Brès.

Susemühl sculpt. A Paris Chez Le Fuel, Rue St. Jacques No. 54, Au Bon Pasteur.

Hand-coloured aquatints

Myriorama consisting of 32 cards, 16 being 137 × 50 mm and 16 being 137 × 45 mm, all in a tray-and-lid cardboard box with four compartments, each compartment accommodating eight cards, the extraction of which is facilitated by coloured ribbon-pulls. The box measures 210 × 150 × 15 mm.

The design on the lid consists of the title at the top, a vignette showing a small framed landscape and a loose print garlanded with flowers and a dice in the centre, and the imprint below. The edges and the sides of the lid carry embossed gilt overlay strips. The cards are numbered on the reverse. They result from the division of eight scenes into four, the boards for which have gilt edges. The engraver's name is to be found at the bottom of the image on card 23. The landscape includes classical ruins, aqueducts, fountains, castles, grottoes and shrines, with a lake/river/sea and mountains forming the background.

[c. 1823]

Myriorama: Collection de plusieurs milliers de Paysages, par Mr. Brès

Uncoloured, presumably cheaper version of the previous item. The embossed overlay strips bordering the lid design and the edges of the lid are coloured mauve. The interior of the box is not divided into compartments.

[c. 1825]

Polyorama ou 20,922,789,888,000 Vues Pittoresques Dessignées par Mr. Clark. Paris, Gide fils, Libraire, Rue St. Marc Feydeau No. 20.

Hand-coloured aquatints

Myriorama consisting of sixteen cards, each 200 × 70 mm, housed in green box with sliding lid, four compartments within, two accommodating eight cards each, and two accommodating end frames. The box measures 222 × 195 × 30 mm.

The design on the sliding lid consists of the title, two angels elevating a landscape picture, and the imprint, all bordered by a gilt embossed overlay strip. All the cards have margins at top and bottom, and all

carry a number (1–16) in the centre of the bottom margin. Margins (or end frames) provided to make any image created from the cards appear complete.

This item represents a French edition of John Heaviside Clark's *Myriorama*, 1824 (described below).

3395 in Gumuchian.

1825

Componium Pittoresque Par Mr. Brès Avec un Traité Élémentaire du Paysage.

à Paris Chez Le Fuel, Libraire, Rue St. Jacques, No. 54.

Lithographs, hand-coloured and heightened with gum arabic

Myriorama consisting of 36 cards, each 127 × 44 mm, housed in a tray-and-lid cardboard box. The box measures 205 × 155 × 22 mm.

The design on the lid consists of the title, the imprint and a stippled vignette of a young female artist surrounded by clouds that obscure an easel, a vase of flowers and several loose myriorama cards. This lady copies a framed scene consisting of three myriorama cards forming a single image. The edges and the sides of the lid of the box carry embossed gilt overlay strips. The cards have margins at top and bottom. Each card has a number in the centre of its top margin (1–36). The scenes on the cards feature classical structures, gothic ruins, churches, towers, bridges and a variety of domestic buildings. Figures on them read books, pray at a shrine, fly kites, stroll down roads, go to church, wash clothes, shoot birds and climb trees. In addition to the cards, the box accommodates a glazed and mounted passe-partout (138 × 190 mm), the mount carrying the caption *Componium Pittoresque* in black Gothic letters. Attached to the back of the frame is a cardboard stand. The box also accommodates a 36-page booklet by Monsieur Brès, with the cover title, *Componium Pittoresque: Traité Élémentaire du Paysage* (Paris 1825).

3227 in Gumuchian.

GERMANY

[c. 1825]

Myriorama.

Hand-coloured etchings

Myriorama consisting of twelve cards, each 125 × 60 mm, housed in a slipcase.

The design on the slipcase label consists of a minute landscape divided vertically into four, the title, and, within a shield, the monograph of the maker, J.M.B. Each card has a margin at top and bottom, the numbers 1–12 appearing in the centre of the bottom margins. The scenes on the cards are derived from 1–12 in John Heaviside Clark's *Myriorama, Second Series: Italian Scenery* [1824] (described below). Thus the Italian landscape displays classical ruins, castles, a fountain, a church, a monastery, a waterfall, ladies harvesting melons, etc.

[c. 1825?]

Neues grosses Myriorama oder die Kunst Tausende von Landschaften zu schaffen. / Grande nouvelle Myriorama ou l'art de produire de mille paysages. F. Grünewald [del.]?

Hand-coloured etchings

Myriorama consisting of nine cards, each 193 × 70 mm, housed in a slipcase. The design on the slipcase label consists of a view from a garden into a street on the left, and the title and the name of the artist (?) on the right. The cards making up the myriorama consist of views across a lake, with a ruined castle, a monastery, a bridge, a church, etc. At top right of each a Roman numeral, I–IX.

[c. 1825]

Alphabetisches Myriorama Mit 24 illuminierten Karten, womit unzählige Landschaften in grosser Mannigfaltigkeit zusammengestellt werden können.

Leipzig, Magazin für Industrie und Literatur.

Hand-coloured aquatints

Myriorama consisting of 24 cards, each 123 × 57 mm, housed in a slipcase.

The title appears on the slipcase label. Each card has a margin at the bottom, in which appear upper-case letters (A–Z), numbers (1–24), and lower case letters (a–z). On the cards appear a Gothic ruin, a tower, a ship, a drover, a wheelwright, a ploughman, a boy with a kite, etc. The game seems to have been designed to serve as a teaching aid for parents wishing to familiarize children with the alphabet and numbers.

No copy of the original yet located. There is a facsimile in the collections of Rosemary Temperley and Mike Simkin. What seems to be a redrawn version of it, without letters and numbers, with one card design replaced and a balloon added to the sky in another, was published (in c. 1980?) as *'The Endless Landscape' 24-Piece Myriorama*, by Tobar, St Margaret, Harleston, Norfolk IP20 0PJ.

See also *Alphabetisch Myriorama*, published in the Netherlands [c. 1825] (described below).

GREAT BRITAIN

1824

Myriorama, A Collection of many thousand Landscapes Designed by Mr. Clark. London, Published by Samuel Leigh, 18 Strand, 1824.

Myriorama consisting of sixteen cards, each 200 × 70 mm, arranged in tray-and-lid cardboard box with two compartments, each compartment accommodating eight cards. The box measures 222 × 160 × 15 mm.

Hand-coloured aquatints

The design on the lid label consists of the title and imprint, with a vignette of artists' equipment at the top; a vignette consisting of a small framed landscape and a loose print garlanded with flowers in the centre; and a young lady artist at work at the bottom, all within an engraved border. In other words, the design is much the same as that for Brès's *Myriorama* [c. 1823], described above. The edges of the lid are pink or black. Within the box, each of the two compartments has a ribbon-pull facilitating the cards' extraction. Each card has a margin at top and bottom. In the centre of the bottom margin appears a number (1–16). The landscape includes Gothic ruins, castles, English cottages, a lighthouse, a man fishing and a gypsy encampment, against a lake with islands and a background of mountains. Above one cottage flies a union flag.

[1824]

Myriorama, Second Series: Italian Scenery.

I. Clark del.

Hand-coloured aquatints

Myriorama consisting of 24 cards, each 200 × 70 mm in tray and lid cardboard box. Inside the box are two compartments, each compartment accommodating twelve cards, the extraction of which is facilitated by a ribbon-pull. They are accompanied by two end frames. The box measures 225 × 166 × 25 mm.

The design of the label on the front cover of the dummy book consists of a ruined classical arch, overgrown with vegetation, through which two men view the scenery with classical buildings beyond. The title appears on the arch, and the imprint on discarded stones in the foreground. The label is bordered by a frieze. On the reverse of the front cover is a label bearing the words: *Dedicated to and honored with the Approbation of His Majesty*. Within the box, each card is numbered in the centre of its bottom margin. The Italian landscape displays classical ruins, castles, pillars, urns, cottages, churches, a fountain, a waterfall, a volcano, a shepherd, a man playing a lute, etc. The sea and islands form the background. Each card has a margin at top and bottom. In the centre of each bottom margin is a number (1–24). The two end frames (vertical margins) enable one to make any image created appear complete.

1824

Rouse's Hypermyriorama of Sussex. Drawn from Nature.

Drawn, engraved and published April 19 1824, by James Rouse, Fulham.

Hand-coloured aquatints

Myriorama consisting of eighteen cards, each 188 × 75 mm, arranged in tray-and-lid cardboard box with two compartments, each compartment accommodating nine cards, and each equipped with a ribbon-pull to facilitate their extraction. The box measures 204 × 170 × 16 mm.

The design on the lid label consists of the title, a vignette aquatinted view entitled *The Marine Palace, Brighton* (i.e. Brighton Pavilion, as seen from the Stein), and a numbered key to the views on the myriorama cards inside, all within floral swags inhabited by birds and butterflies. The border of the label consists of strips of embossed gilt paper. Inside the box, the cards display churches, ruined arches, castles, etc. They include the Refectory at Battle Abbey, Pevensey Castle, the country seat of Cresset Pelham MP at Crowhurst Park, the Miller's Tomb near Worthing and a west view of Brighton.

1824

Polyorama, or Endless Changes of Landscape.

Pubd. by Hodgson & Co., 10 Newgate Str., 1824.

Hand-coloured lithographs

Myriorama consisting of sixteen cards, each 150 × 76 mm, housed in slipcase.

The slipcase is equipped with a thumb-insert at the top. The design on its label consists of a small circular landscape, framed within concentric circles, the publication's title appearing above and below it, the imprint appearing below the title, and floral swags appearing at the extreme top and bottom. Within the myriorama landscape are castles, towers, Gothic ruins, churches, and cottages, and the background consists of a river or lake with hills beyond.

[c. 1824]

Polyorama, or Endless Changes of Landscape.

London, Published by the Proprietors, Hodgson & Co., 10 Newgate Str.

Hand-coloured lithographs

Myriorama consisting of sixteen cards, each 195 × 70 mm, arranged in tray-and-lid cardboard box with two compartments, each compartment accommodating eight cards, and each equipped with a ribbon-pull to facilitate their extraction.

The design on the slipcase label consists of the title and imprint. Within the title appears a highly perspective landscape, divided by vertical lines, presumably to convey the myriorama principle. This view is within a frame, on which are strewn floral swags. Each card of the myriorama has a margin at top and bottom. Included with the cards are two loose margins (end frames) corresponding with the height of the cards. Placing these to the left and right of any image created while arranging the cards completes the picture. Within the myriorama's landscape are a tavern, castles, towers, Gothic ruins, churches and cottages. The background of the rather wet scene is a lake and hills. The figures include a drover and a group of gypsies.

Robson's *London Directory* lists Hodgson & Co. at 10 Newgate Street, 1823–24. They are no longer listed in 1825.

1824

Panoramacopia.

Designed by T. T. Dales, Drawing Master, 1824.

Hand-coloured aquatints

Myriorama consisting of eighteen cards, each 205 × 171 mm, housed in cardboard box disguised as a book, two compartments within, each compartment accommodating nine cards, and equipped with a ribbon-pull to facilitate their extraction.

Spine title: *Panoramacopia*. Design of front-cover label consists of the title – *Panoramacopia* – the figure of an artist in classical attire, seated in the manner of Britannia, drawing the myriorama; and the name of the artist, all within, or on, an architectural frame. All the cards have margins at top and bottom, and all carry a number (1–18) in the

centre of the top margin. On the cards appear Gothic ruins, a classical ruin, a tomb, houses, churches, etc.

[c. 1824]

Wallis's Juvenile Diorama.

London: Published by E. Wallis, 42, Skinner Street, and 12 High Street, Islington.

Hand-coloured aquatints

Myriorama consisting of twelve cards, each 158 × 65 mm, housed in a green box with sliding lid; two compartments within, each compartment accommodating six cards. The box measures 175 × 148 × 25 mm.

The design on the sliding lid consists of the title and imprint, pasted onto a landscape consisting of two of the cards before dissection. The cards display cottages, castles, Gothic ruins, an obelisk, a windmill, a watermill and a glass cone. The figures include children playing, a milkmaid, a shepherd and a labourer with a scythe.

Edward Wallis is shown as having the second address, 12 High Street, Islington, in Pigot's *London and Provincial New Commercial Directory* for 1823–24 and 1826–27; and in Robson's *London Directory* for 1828 and 1829. (Between 1832 and 1836 his Islington address would be given as 14 High Street, and between 1837 and 1847 as 32 High Street, Islington.)

[c. 1824]

Wallis's Juvenile Diorama Exhibition 2d.

London: Published by E. Wallis, 42, Skinner Street, and 12, High Street, Islington.

Hand-coloured aquatints

Myriorama consisting of sixteen cards, each 172 × 62 mm, housed in a green box with sliding, varnished lid; two compartments within, each compartment accommodating eight cards. The box measures 195 × 145 × 28 mm.

The design on the sliding lid consists of title, imprint and a view of a terrace with a building attached to it, which, at attic level, carries the word *DIORAMA*. It is in fact the Diorama, Regent's Park, before the construction of the other buildings in the same Park Square East terrace. The cards display a coastal scene, rather than the usual river or lake. They show islands, a fort, a castle, wagons and a gypsy encampment. Figures stroll, fish, ride and take a rest from their labours.

1825

Hellenicorama; or, Grecian Views.

London: J. Burgis, 44, Maiden Lane, Covent Garden, 1825.

Hand-coloured aquatints

Myriorama consisting of 24 cards, each 200 × 70 mm, except for one that is 200 × 135 mm. Copy seen housed in cardboard box disguised as a book with linen ties, though it may originally have been a tray-and-lid box. The box measures 225 × 168 × 35 mm.

Title on front cover: *Grecian Views*. Pasted to the inside of the front cover is a coloured aquatint, *Hellenicorama, or Grecian Views. The Temple of Minerva at Athens*. All the cards have margins at top and bottom, and all carry a number (1–24) in the centre of the bottom margin. Accompanied by sixteen-page descriptive booklet, *Hellenicorama* (London, J. Burgis 1825), and a block key to those cards, which, when put in the correct order – 1, 2, 3, 4, 5 and 6 – make up Athens. The booklet provides a textual key to all of the cards. The distant view of Corinth, for example, will be found on cards 8, 21 and 12; and the 'Sepulchral honours paid by the Greeks to the Memory of Lord Byron' on cards 19, 10, 23 and 24. The booklet also provides notes on the places and events featured. At the back appear 'Instructions for Drawing and Colouring' picturesque scenery. In other words the descriptive booklet doubles up as a drawing book.

The booklet accompanying the Getty Research Institute's copy, reproduced on p. 227 of *Devices of Wonder* (Los Angeles 2002), differs in format to that accompanying the copy in the Gestetner Collection.

[1825]

The Naturama; or Nature's Endless Transposition of Views on the Thames.

The drawings taken from nature by R. Havell Jun. London: Published by Havell & Co., 79 Newmarket Street, Oxford Street . . .

Hand-coloured aquatints

Myriorama consisting of eighteen cards, each 200 × 135 mm, housed in cardboard box disguised as a book, with cut-out serving as peephole. The box measures 218 × 160 × 30 mm.

This myriorama uses a specific stretch of water – the River Thames – rather than the usual anonymous lake. Spine title: *Naturama*. On the front cover is a coloured aquatint of Pope seated in his grotto, with his garden and the Thames beyond. Pasted inside front cover is a handbill announcing the publication of the *Naturama*, which also identifies the place depicted on each of the myriorama cards. On top of the cards there is a cut-out of Pope in his grotto, this time without the garden and Thames. It serves as a peephole to the views on the cards that are housed behind it. The cards are broader than normal. All of them have margins at top and bottom, and all carry a number (1–18) in the centre of the bottom margin. The places identified include the Star and Garter; Richmond; Garrick's House; Windsor Castle; Eton College; Sion House; Pope's Villa; Hampton Court and Oxford. A variety of craft are shown on the river. On the banks of the river, figures load a hay barge, mind sheep, converse, take a stroll, catch the ferry, etc.

[c. 1832]

[Title on title card:] *The Juvenile Myriorama; or Landscape Scenery without End.*

Published by Joseph Thomas, No. 4 Birchin Lane.

Hand-coloured etchings

Myriorama consisting of fourteen cards (including title card) each 102 × 60 mm, housed in slipcase with title as above.

The slipcase has a thumb-insert at the top. Its title label has been printed from the same plate as that used for Hodgson's *Polyorama*, 1824 (version in slipcase described above). The title, however, has been adjusted, and the sheet has been cropped. The title now reads: *Juvenile Myriorama, or Endless Changes of Landscapes*. In the centre is a small landscape, with classical ruins set in concentric circles. Several of the actual myriorama cards are based on cards in both of Hodgson's *Polyorama* sets, 1824 and [c. 1824], described above. On the reverse of the slipcase are pasted notes on the *Juvenile Myriorama* and *Mrs Barbauld & Dr Aiken's Evenings at Home*, both published by Thomas & Frith, Birchin Lane.

Joseph Thomas is listed in Robson's *London Directory* for 1832 and 1833, at 4 Birchin Lane, and then in 1834 at 1 Finch Lane.

NETHERLANDS

[c. 1825]

Alphabetisch Myriorama, bestaande uit meer dan 100 voorwerpen voorgesteld op 24 Gekleurde Kaarten, Waardoor eene ontelbare menigte landschappen Kunnen Zamengeseld Worden.

[Van Arum Brothers?]

Hand-coloured etchings

Myriorama consisting of 24 cards, each 123 × 57 mm, housed in a slipcase.

Educational myriorama. The title appears on the slipcase label. Each card has a margin at the bottom, in which appear upper-case letters (A–Z), numbers (1–24), and lower-case letters (a–z). On the cards appear a Gothic ruin, a tower, a ship, a drover, a wheelwright, a ploughman, a boy with a kite, etc. The game seems to have been designed to serve as a teaching aid for parents wishing to familiarize children with the alphabet.

Presumably the myriorama set referred to in the text inside the lid of *Myriorama, van Gezigten in Italy* [c. 1825] (described below).

For another alphabetical myriorama, published in Germany, see *Alphabetisches Myriorama* [c. 1825] (described above). The images on a number of the cards in the German myriorama closely resemble those in this Dutch set.

[c. 1825]

Myriorama, van Gezigten in Italie.

D. Sluyster sculp. Gebrs. van Arum te Amsterdam.

Hand-coloured lithographs

Myriorama consisting of 24 cards, each 200 × 70 mm, arranged in tray-and-lid cardboard box with two compartments, each compartment accommodating twelve cards, and each equipped with a ribbon-pull to facilitate their extraction. The box measures 215 × 158 × 22 mm.

The design of the label on the lid is very closely copied from Clark's *Myriorama, Second Series: Italian Scenery* [1824] (described above), i.e. it shows a ruined classical arch, overgrown with vegetation, through which two men view scenery with classical buildings beyond. The title appears on the arch, and the imprint on discarded stones in the foreground. The label is bordered by a frieze. Inside the lid, a label supplies information about the myriorama. It refers to an earlier, alphabetical myriorama that Van Arum had published (presumably item above) and supplies the imprint. Within the box each card is numbered in the centre of its bottom margin. The landscape is

Italian and, like the lid label, has been copied closely from Clark's. Thus it displays classical ruins, castles, pillars, urns, cottages, churches, a fountain, a waterfall, a volcano, a shepherd, a man playing a lute, etc. The paper on the underside of the box is marbled.

3368 in Gumuchian

Country of origin not yet established

[c. 1830?]

[Title unknown]

Lithographs

Myriorama consisting of fifteen loose cards (incomplete set?), each card 195 × 67 mm.

All but two of the cards are reversed copies of cards in Hodgson's *Polyorama* [c. 1824] (described above). All have margins at top and bottom; one also has a margin on the left, and two have margins on the right. In other words, the cards result from the division of at least two scenes. On the cards are a tavern, castles, towers, Gothic ruins, and cottages. The figures include a drover and a group of gypsies.