

recent takeover of Gompertz panoramas may have prompted the change in the establishment date for Messrs. Poole's from 1848 to 1840. The family were not consistent, however, as at Derby, in November 1884, when the venue for a show was changed (see above), Joseph Poole was still claiming 1848 as the establishment date!

There is other evidence that Moses Gompertz was involved in painting scenes for the Pooles. In October 1879 British troops entered Cabul under the command of General Roberts. A programme for Messrs. Poole's New Dioramic Excursions shown at the Theatre Royal, Gloucester on 9 May 1881, states that a painting which had mechanical effects of the troops marching through the streets of Cabul, and finally arriving at the Ameers's Palace was 'painted by T. Wyatt Gray and W. Sconce, the eminent figure and animal painters, and the celebrated M. Gompertz, the renowned dioramic artist, all of London'. Tom Rogers and sons were also involved in painting scenes for the Poole showmen from about the same time. The Rogers family was to be involved with the Poole family until Cheltenham Coliseum Cinema was sold in March 1974.

A performance at the Corn Exchange, Cheltenham for Poole & Young's Diorama of Jerusalem and the Holy Land, was advertised in *The Cheltenham Looker-On* for 3 October 1874. This gave the manager as Mr A. Young. The *Cheltenham Examiner* for 7 October 1874 reported that, 'Messrs. Poole & Young's Diorama of 'Jerusalem and the Holy Land' is now on view at the Corn Exchange. It was announced to make its first appearance on Monday evening but, 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 views represent many of the most prominent scenes of biblical history and their exhibition is accompanied by a pleasing and appropriate selection of vocal and instrumental music, in the rendering of which an efficient choir is engaged.' The *Cheltenham Chronicle*, reporting on the same diorama on 13 October 1874, said, 'The piano and harmonium is presided over by Mrs. Young.'

In my search for Anthony Young (1831-78), I was in quest of a man who was a musician and whose wife was also a musician. A programme for Messrs. J. & G. Poole's show at the Druid's Hall, Redruth, Cornwall on Saturday, 16 October 1880, referred to the death of Anthony Young in August 1877. A search of the St. Catherine's House index of death registrations for England and Wales for 1877 failed to show a death for an Anthony Young, as did the registrations of deaths in Ireland and Scotland. At first I was surprised that the deaths of the original Poole showmen and their partner had all occurred within six months! It eventually transpired that there was nothing sinister in their deaths. The Anthony Young who died on 14 February 1878 was described as a licensed victualler of the Railway Tavern, Gravesend, Kent. He had died of disease of the brain which had lasted for three years, eventually resulting in epilepsy. This Anthony Young had left a will proved at London on 22 November 1878, and drawn up by the testator himself at Newport, Isle of Wight in June 1874. Both of the witnesses, Frederick Barrett and Thomas D. Brock, were Londoners. Anthony Young gave his address as 28 Gloucester Street, Regents Park, London. The will began by stating that the testator was born at Charlton, near Malmesbury, Wiltshire, the son of Joseph and Hannah Young. Unfortunately it did not give the testator's occupation. Children were mentioned

but not named. It did name his sister-in-law as Elizabeth Walker and his wife as Emily Antonia Young. The lecturer for the Poole & Young show at Cheltenham in October 1874 was named by the local press as a Mr Barrett, but no advertising or criticism in the Cheltenham newspapers gave a forename. Emily Young, widow, annuitant, was shown in the 1881 Census as living with her five children at 28 Gloucester Street, Regents Park, London. The eldest child, a son Walter, was born at South Shields, Durham. Daughter Kate was born at Derby and the registration of her birth gave her father's occupation as Professor of Music. This did not mean that he held a position at a university, but meant that the father was a musician. The marriage of Anthony Young to Emily Antonia Walker by licence at St. George's Parish Church, Truro, Cornwall on 12 March 1862, failed to connect the couple to the Pooles, but it named the bridegroom as a musician and the bride's father as a musical librarian. A connection was made to Gompertz when I received a photocopy of a review of 'Gompertz's New and Magnificent Panorama illustrating LORD ELGIN'S TOUR THROUGH JAPAN and CHINA', from the *Perthshire Journal and Constitutional* for 9 October 1862. It stated, 'A most amusing and interesting lecture is given each evening by Mr A. Young. Miss Emily Antonia Walker last evening sang several ballads with excellent taste and feeling which were warmly applauded.' The show was at the City Hall, Perth.

J. K. S. Poole of Edinburgh has a sixteen-page booklet for Poole & Young's 'Grand Moving Diorama of JERUSALEM and THE HOLY LAND'. It is undated, but was printed by Taylor Bros. of Baldwin Street, Bristol and offers further evidence of how successful panoramas passed from one showman to another. The title page states that landscapes were by Mr William Beverley and figures by Mr Absalom, R.A. and that the diorama was painted from recently executed sketches by W. H. Bartlett, Esq., author of 'Walks about Jerusalem', 'Forty Days in the Desert', etc. *The Illustrated London News* of 26 April 1851 (page 332) advertised 'Jerusalem and the Holy Land - New and magnificent Diorama exhibiting the Sacred Localities of Scripture the scenes most memorable in the life of Our Saviour and his Apostles. Painted under the direction of Mr W. Beverley from sketches made on the spot by Mr W. H. Bartlett, Author of 'Walks about Jerusalem', etc. Open daily at the St. George's Gallery, St. George's Place, Hyde Park Corner.' This is clearly the same diorama shown in Cheltenham by Poole & Young in 1874. The proprietors are not given in the 1851 advertisement, but later advertisements called the show 'Bartlett's Diorama, and it is unlikely that the proprietors were Poole & Young at that time, since, in 1851 the Poole brothers and Anthony Young were involved with Gompertz's 'Arctic Regions', shown at the Parthenon Assembly Room, St. Martin's Lane, London.



## EXHIBITIONS FOR THE CENTENARY

Exhibitions around the world to celebrate the cinema's centenary year commemorated the pre-history of cinema and the magic lantern. In London the University of Westminster staged a small exhibition in the foyer of the Polytechnic building in Regent Street during February, incorporating the British Council's 'Birth of the Movies' exhibition. This travelling exhibition, with pictures and models drawn from the David Robinson collection, visited 40 centres world-wide during 1995-96.

From October 1895 to January 1896, the Giornate del Cinema Muto presented an exhibition 'Light and Movement' in the sixteenth-century monastery of St Francis in Pordenone, Italy. The 160 exhibits were selected from the collections of the Cinémathèque française, of the Museo nazionale del cinema di Turin and of David Robinson.

In Paris, on 13 December 1995, the Cinémathèque

française opened the exhibition, 'L'Art Trompeur - de la lanterne magique au cinématographe, trois siècles de cinéma', at the Espace Electra - the exhibition centre of the French Electricity Foundation, who sponsored the event. Selected and devised by Laurent Mannoni, this superb and refined exhibition consisted of some of the greatest treasures of the Cinémathèque collections, which since around 1960 have incorporated the incomparable collection formed in this country by Will Day between 1900 and 1930 (see 'Polytechnic Redivivus'). The exhibition ranged from eighteenth-century optical boxes, camera obscuras and figures from the legendary Séraphin shadow theatre, to Polytechnic slides and the first moving photographic images achieved by Marey and Demeny. This was a very dynamic exhibition, with videos, actual working slides and moving shadow figures,

and regular shows throughout the day performed with a replica of Emile Reynaud's Théâtre Optique.

Much more of the collections of the Museo Nazionale di Torino were seen from February to June in Lisbon, where the Cinemateca Portuguesa invited the museum to exhibit a major part of the pre-cinema holdings in a huge exhibition A Magia da Imagem (The Magic of Images) at the new Exhibition Centre at Belem. Many lanterns and slides from the Barnes Collection, which the Museo acquired last year, were included alongside the superb eighteenth-century peepshows which are the special treasure of Turin.

The section of the Barnes collection relating to the birth and early years of the cinema in Britain, which has so far remained in this country, will be seen in an important exhibition 'The Arrival of Cinema: 1895-1914' at the University of Brighton Gallery and the Hove Museum and Art Gallery from 1 September to 27 October 1996.