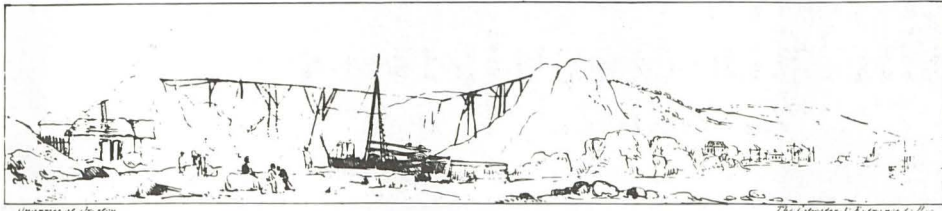
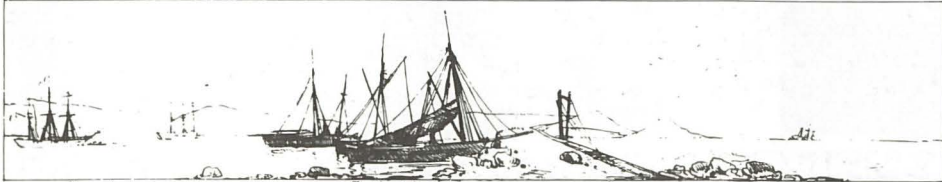


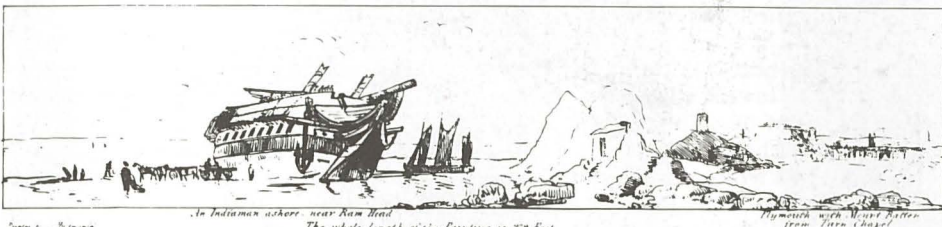
THE KEY PLATE TO THE PRINCIPAL OBJECTS IN THE MOVING DIORAMA OF  
**THE PLYMOUTH BREAKWATER.**  
 Painted by W. Clarkson Stanfield, from Drawings taken by W.S. Reynolds Esq. & now Exhibiting at  
 THE NEW THEATRE ROYAL, DRURY LANE.



*View from the Breakwater* *The Estuary & Entrance to the River*



*Plymouth Harbour* *The Break Water* *The New Stone*



*An Indianman ashore near Dam Head* *The whole length of the Painting is 272 Feet* *Plymouth with Mount Battery from Town Chapel*

Stanfield's famous Dioramas were mostly painted to accompany pantomimes at Drury Lane. This one, which moved between rollers, was 272ft long.

long career, used every one of them.  
 It was the theatre's good fortune that in Stanfield it found a painter with the skills and (unusually so) the taste to exploit all this invention of a mechanical nature.

Between 1816 when, after a little trouble with a closed shop, he got taken on as a scene-painter at the Royalty Theatre in Stepney (he moved to the Royal Cobourg, which became the Old Vic, in 1819) and

1843, when he was working for Macready at Covent Garden, Stanfield was concerned with the scenery for some 170 shows, involving over 500 individual scenes. In addition there were his famous dioramas, which were 'educational' rather than theatrical. They were exhibited, mostly at Drury Lane, during interludes in pantomimes, and by means of vast unrolling canvases up to 300ft long and 20ft high took the audience on 20-minute trips of a 'documentary' kind. 'These paintings,' said *The Examiner* of Stanfield's work, 'belong in one word to the highest order of art, and but for their unhappily frail materials would realise its highest objects'.

Well, not quite the highest, perhaps. But well above average height. Clarkson Stanfield, despite what must have been appalling commercial disciplines and pressures of time, seems never to have lowered his standards. As a painter, as a topographer, or, indeed, as a mildly romantic realist. His back-drops are never less than very good *paintings* in their own right, capable of being taken down, cut down in size, and proudly 'hung' in a private house (as Stanfield's friend Charles Dickens did with the act drop for Wilkie Collin's play 'The Lighthouse' which appears on our cover).

Concerned with his status as a Royal Academician, Stanfield seems in his later years to have abandoned scene-painting as something not quite respectable. But since by then he had made it a craft not only respected but wholly admired this matters very little.

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