

COLOSSEUM & CYCLORAMA



PARIS AND LISBON.



**DIORAMA, REGENT'S-PARK.**  
 REDUCED PRICE of ADMITTANCE.—JUST  
 OPENED, with a NEW and highly interesting EXHIBITION, representing the Castle and Town of Heidelberg (formerly the residence of the Electors Palatine of the Rhine), under the various aspects of Winter and Summer, Mid-day and Evening; and the exterior view of the Cathedral of Notre Dame at Paris, as seen at Sunset and by Moonlight, and which has been so universally admired. Both pictures are painted by Le Chevalier Renoux.—Open from Ten till Six. Admittance to view both pictures—Saloon, 1s.; Stalls, 2s., as heretofore.

**PANORAMA OF NANKING.**—Just opened, at the PANORAMA ROYAL, Leicester-square, a VIEW of NANKING, the Ancient Capital of the Celestial Empire, with its unrivalled Porcelain Tower; comprising also the Yang-tse-Keang River, with her Majesty's ships at anchor; the various Bridges and Canals; the adjacent Heights, Temples, and Josse Houses; with Portraits of Sir H. Pottinger, Sir H. Gough, Lord Saltoun, and other Officers in friendly communication with Eleppo, Ke-ling, and Nien Kien—the three Chinese Commissioners, and various native groups around.—The View of Naples by Moonlight is now open, but 'Baden Baden' will shortly be closed.

**THE COLOSSEUM, Regent's-park, IS NOW OPEN.**—Under the patronage of her Most Gracious Majesty and his Royal Highness Prince Albert.—The chief points of attraction at this gigantic establishment consist of the Glyptotheca, or Museum of Sculpture, designed and erected by Mr. William Bradwell, expressly for the exhibition of the finest works of modern sculptors, for which purpose no other building with similar advantage exists at present in London; the classic Ruins and exterior Promenades, presenting Models of the Temples of Theseus, Vesta, the Arch of Titus, &c.; Mont Blanc; the Mer de Glace, and Alpine Torrent; forming a hitherto unattempted representation of the "Monarch of Mountains," and its adjacent scenery, painted by Mr. Danson. The Conservatories, entirely re-decorated in the arabesque style, re-furnished with the choicest natural and exotic plants, and in which has been erected a gorgeous Gothic Aviary. The Stalactite Caverns at Adelsberg, "The most magnificent of all the temples which Nature has built for herself in the regions of night." In addition to these extraordinary and splendid novelties, the celebrated Panorama of London has been almost entirely repainted by the original artist, Mr. E. T. Parris; the ascending room has been newly decorated in the most costly style of the period of La Renaissance. The whole exhibition designed and re-modelled by Mr. William Bradwell.—Admittance, 3s.; children under twelve, half-price; admittance to the Stalactite Caverns, 1s. extra. A splendid additional entrance in Albany-street.

The EVENING EXHIBITION consists of an entirely new and extraordinary panorama of LONDON by NIGHT, as seen from the top of St. Paul's on a clear moonlight evening, with various effects of moving fleecy clouds, twinkling stars, myriads of lights, &c. This magnificent work of art is erected in front of the day picture after that exhibition is closed. Such a colossal undertaking, perhaps, was never before contemplated. As it is impossible in an advertisement to enter into detail, the proprietor will only quote the sentiments of a most distinguished party at a private view—"It is a new era in art—'tis not a picture, it is nature." This most novel exhibition has been projected and carried out by Mr. W. Bradwell, and painted by Mr. Danson and Mr. Telbin.—Admittance, 5s., which will include the Stalactite Caverns at Adelsberg; the Chalet, with the sublime effect of the mountain torrent by night; the Glyptotheca and Refreshment Salon, most brilliantly illuminated, forming a promenade perfectly unique. Open from nine till eleven o'clock. Entrance in Albany-street only, through the splendid new corridor, lighted by 26 colossal tripods.



Drawn by Tho. H. Shepherd.

Engraved by W. Tomblinson.

THE COLISEUM AND PART OF THE LAKE REGENT'S PARK.

Published April 12. 1828 by Jones & Co. 3. Action Place. Kingland Road. London.



**DIORAMA, REGENT'S-PARK.**  
 REDUCED PRICE of ADMITTANCE.—JUST  
 OPENED, with a NEW and highly interesting EXHI-  
 BITION, representing the Castle and Town of Heidel-  
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 Summer, Mid-day and Evening; and the exterior view  
 of the Cathedral of Notre Dame at Paris, as seen at Sun-  
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 admired. Both pictures are painted by Le Chevalier  
 Rebour.—Open from 10 o'clock till 6.

1828



Drawn by Tho. H. Shepherd. Engraved by R. Acan.

CAMBRIDGE TERRACE AND THE COLISEUM REGENT'S PARK.

Published Jan<sup>y</sup> 5. 1828. by Jones & Co. 3. Acton Place. Kingsland Road. London.



THE A DESCRIPTION OF THE  
(MR. DECIMUS BULLION, ARCHITECT)  
**THE ROYAL COLOSSEUM;**

RE-OPENED



M.DCCC.XLV.

Under the Patronage of Her Majesty the Queen,  
And His Royal Highness Prince Albert.

RE-EMBELLISHED IN 1851.

WITH NUMEROUS ILLUSTRATIONS, AND EIGHT SECTIONS

OF

THE GRAND PANORAMA OF PARIS BY NIGHT.

LONDON:—J. CHISMAN, 42, ALBANY STREET, REGENT'S PARK.

1851.

W.D.

8°

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A DESCRIPTION  
THE ROYAL COLOSSEUM;



WITH NUMEROUS ILLUSTRATIONS, AND EIGHT SECTIONS  
THE GRAND PANORAMA OF PARIS BY NIGHT.  
RE-EMBELLISHED IN 1851  
Under the patronage of Her Majesty the Queen,  
and with a special licence from Her Majesty's Stationery Office.

LONDON:—J. CHURMAN, 42, ALBANY STREET, REGENT'S PARK.

1851.

THE COLOSSEUM

(MR. DECIMUS BURTON, ARCHITECT)

Having been established as one of the principal London Exhibitions for the last fifteen years, and visited by more than a million of persons during that period, it is unnecessary to take up the time of the reader with any lengthened description of the Building. Circumstances, much to be regretted, prevented its being opened originally in a perfect state; and, when the property changed hands in 1835, some alterations were made which did *not* elevate its character as a place of public amusement. Its attractiveness consequently declined, and there appeared every probability that this truly magnificent edifice would be razed to the ground. The present proprietor, regretting that such should be the fate of so great an ornament to the neighbourhood (even in an architectural point of view), considered it possible, that, with judicious alterations, improvements, and additions, it might be altogether restored to favour with the public. In this hope he consulted the late Mr. WILLIAM BRADWELL, of whose taste, skill, and judgment in decorative art and scenic effects, he had often witnessed the admirable results; and, having obtained from that gentleman his idea of what might be effected, determined, under his advice, to purchase the property. The plans for remodelling and renovating the entire establishment were immediately designed by Mr. W. Bradwell; and have been executed, solely under his direction, by the eminent artists whose names appear in the description of their respective works.

The first glance of the visitor will render it unnecessary to assure him that the outlay has been enormous; and that a higher feeling than the mere object of gain must have prompted so lavish an expenditure.



# THE COLLOSSEUM

(MR. DECIMUS BURTON ARCHITECT)

## THE ENTRANCES

ARE on the west and east sides of the building. That on the west, under the portico fronting the Regent's Park (and originally the only one), has undergone considerable improvement; from this entrance the visitor now proceeds down a handsome and well-lighted staircase to a vestibule, leading to the Glyptotheca, or Museum of Sculpture, the Classic Ruins, Conservatories, etc.

The eastern entrance, in Albany Street, is entirely new; and the proprietor trusts that it will prove a great accommodation to many persons visiting this Exhibition, as Public Carriages, from nearly all parts of London, are constantly passing through the street.

Entering here by large folding doors, the visitor passes into a square vestibule; thence, to the left, into a noble arched corridor, reminding the Italian tourist of the entrance into the Vatican. The corridor is lighted, during the day, from above, by several circles of cut and ground glass; and at night, by twenty-six bronze tripods. Descending to the basement story by three easy flights of steps, he enters a spacious apartment, supported by columns and pilasters, and adorned by glass chandeliers; this Saloon is appropriated for the sale of refreshments. Ornamented glass doors open at the north end into the Swiss Cottage, and at the south into the Conservatories and Promenade. Proceeding from the refreshment room, a similar corridor to that on the Regent's Park side of the building leads to the Glyptotheca.





# Catalogue of Sculpture, with the Names of the Artists.



| No.                                     |                   | No.                                |                 | No.                                |                    | No.                                 |                 | No. |  |
|---|-------------------|------------------------------------|-----------------|------------------------------------|--------------------|-------------------------------------|-----------------|-----|--|
| 1 Lord Bacon                            | T. Sharp.         | 33 The Falconer                    | C. Smith.       | 65 Affection                       | T. Sharp.          | 98 Innocence                        | Ditto.          |     |  |
| 2 Thalberg                              | E. H. Baily, R.A. | 34 Her Most Gracious Majesty       | Bell.           | 66 The Deluge                      | W. Scouler.        | 99 Cupid                            | Ditto.          |     |  |
| 3 A Forester                            |                   | 35 Dr. Bell                        | Behnes.         | 67 Narcissus                       | W. Scouler.        | 100 Lord Chief Baron                | Behnes.         |     |  |
| 4 Caius Marius                          | E. H. Baily, R.A. | 36 The Warder                      | C. Smith.       | 68 Lady Gray, of Groby             | Lucas.             | 101 The Posey                       |                 |     |  |
| 5 Aurora and Zephyr                     | Earl.             | 37 King Lear and his Daughter      | Woolmer.        | 69 The Dove                        | Bacon and Manning. | 102 Lord Brougham                   | Behnes.         |     |  |
| 6 Keilmark                              | E. H. Baily, R.A. | 38 Lord Bacon                      | J. Henning.     | 70 Marble Monument                 | Ditto.             | 103 Mademoiselle Favanti            | Jones.          |     |  |
| 7 Daniel O'Connell                      | Jones.            | 39 Cain and Abel                   |                 | 71 The Death of a Christian        | Ditto.             | 104 Eve and First Born              | W. C. Marshall. |     |  |
| 8 Going to Bathe                        | E. G. Papworth.   | 40 The Penitent                    | J. Ternouth.    | 72 Il Penseroso                    | Ditto.             | 105 The Surprise                    | Martigny.       |     |  |
| 9 Lord Brougham                         | Ditto.            | 41 David with the Head of Goliath  | W. C. Marshall. | 73 General D'Orsay                 | Count D'Orsay.     | 106 Faith in God                    | Ditto.          |     |  |
| 10 The Houseless Wanderer               | J. H. Foley.      | 42 B. D'Israeli                    | Behnes.         | 74 Pity                            | Sevier.            | 107 Nymph                           | Ternouth.       |     |  |
| 11 Charles Kemble                       | J. Butler.        | 43 Going to the Bath               | Westmacott.     | 75 Fall of Satan                   | A. Brown.          | 108 Cupid                           | Martigny.       |     |  |
| 12 Adonis                               | R. C. Lucas.      | 44 Dr. Babington                   | Behnes.         | 76 Arethusa                        | Thripp.            | 109 Captain Colin M'Kenzie          | Butler.         |     |  |
| 13 Sir W. Jones                         | Bacon, R.A.       | 45 From the bath                   | Westmacott.     | 77 Count D'Orsay                   | Behnes.            | 110 Venus awakened by Cupid         | Canova.         |     |  |
| 14 The Slinger                          | R. C. Lucas.      | 46 Lord Lyndhurst                  | Behnes.         | 78 Margaret of Anjou               | M. Bride.          | 111 The Honourable Mrs. Norton      | Butler.         |     |  |
| 15 Mirza Mohun Lal                      | E. F. Jones.      | 47 Bishop of Rochester             | J. Ternouth.    | 79 Sir James Eyre (marble)         | J. Butler.         | 112 The late Sir F. Burdett         | J. Ternouth.    |     |  |
| 16 Chatterton                           | R. C. Lucas.      | 48 Hercules and Lycas              | H. Timbrell.    | 80 Ganymede                        | Bazzoni.           | 113 Louis Philippe                  | Jones.          |     |  |
| 17 Canute                               | R. C. Lucas.      | 49 Hector                          | Park.           | 81 Adam and Eve lamenting over the | W. Scouler.        | 114 William IV. (marble)            | Francis.        |     |  |
| 18 Whittington                          | Ditto.            | 50 Phineas petrified by the Medusa | Armstead.       | 82 Spartan Youth                   | Lagrew.            | 115 Marquis Douglas (wax)           | Lucas.          |     |  |
| 19 Dwarganouth Tagore                   | Weekes.           | 51 Bishop of Lincoln               | J. Ternouth.    | 83 Venus returning from the        | Canova.            | 116 Group of Sicep (marble)         | Lucas.          |     |  |
| 20 Jesus in the Temple                  | Pietro Costa.     | 52 Apollo                          | Martigny.       | 84 Bath (marble)                   |                    | 117 Group of Busts (wax)            | Ditto.          |     |  |
| 21 Lylla by his own Death preserves     | R. C. Lucas.      | 53 Summer                          | Pietro Costa.   | 85 Diana (marble)                  | Pupil of Canova.   | 118 Ditto (ditto)                   | Ditto.          |     |  |
| 22 the Life of Edwin                    | Hancock.          | 54 Model of Nelson's Monument      | E. H. Bailey.   | 86 Hon. C. H. Tracy                | W. Pepper.         | 119 Venus and Adonis (ditto)        | Ditto.          |     |  |
| 23 Chaucer                              |                   | 55 Venus Attiring                  | Nelson.         | 87 Mother and Child                | E. H. Baily, R.A.  | 120 Jesus bound                     | Ditto.          |     |  |
| 24 Clarke, late City Chamberlain        | R. C. Lucas.      | 56 Diana                           | Martigny.       | 88 Hon. Mrs. H. Tracy              | W. Pepper.         | 121 Lady Seymour and Child          | Ditto.          |     |  |
| 25 Sir R. C. Hoare                      | John E. Carew.    | 57 Casting out the Unclean Spirit  | Hollins.        | 89 Homer (marble)                  | P. Hollins.        | 122 Lady Stepmey                    | Weekes.         |     |  |
| 26 Falconer                             | Lucas.            | 58 Conrad and Medora               | E. Foley.       | 90 Little Nell                     | E. G. Papworth.    | 123 Queen Victoria                  | Francis.        |     |  |
| 27 Dr. Johnson                          | T. Hughes.        | 59 Canute repriming his Followers  | R. C. Lucas.    | 91 Napoleon (marble)               | Martigny.          | 124 Prince Albert                   | Francis.        |     |  |
| 28 Mark Lemon                           |                   | 60 Love taught by the Graces       | Westmacott.     | 92 Sir Robert Peel                 | Bruciani.          | 125 Thetis bringing Achilles armour | Nelson.         |     |  |
| 29 The late Earl Grey                   | Earl.             | 61 Victory                         | Westmacott.     | 93 The Dream                       | Richardson.        | 126                                 |                 |     |  |
| 30 Venus, assisted by her magic Girdle, | Carew.            | 62 The death of Harold             | Thomas.         | 94 Duke of Wellington              | Bruciani.          | 127 Napoleon                        | Martigny.       |     |  |
| appeases the anger of Vulcan            | Laylor.           | 63 Italian Girl                    | W. Scouler.     | 95 The Duke of Saxe Coburg         | Francis.           | 127A The late Sir R. Peel           | M. Noble.       |     |  |
| 31 The Bather                           |                   | 64 Lady Brabazon                   | Lucas.          | 96 H.R.H. the Duchess of Kent      | Davis.             | 127B W. Etty, R.A.                  | Ditto.          |     |  |
| 32 The late Viscountess Canterbury      | Count D'Orsay.    |                                    |                 | 97 Study of a Child                | James Lagraro.     | 127C Statuette of Sir R. Peel—      |                 |     |  |
|   |                   |                                    |                 |                                    |                    | Model for Salford Monument          | Ditto.          |     |  |

Vases of Flowers by Mr. EWART.

In this Saloon is the Celebrated Statue of Venus Attiring, by Nelson.

## REGENT'S PARK CORRIDOR.

|                                     |             |                                      |              |                                  |                 |                             |              |
|-------------------------------------|-------------|--------------------------------------|--------------|----------------------------------|-----------------|-----------------------------|--------------|
| 128 Nebuchadnezzar                  | W. Ford.    | 137 Jupiter                          | M'Carthy.    | 147 Marble Vase                  | Tennant.        | 156 Descent from the Cross  | Lucas.       |
| 129 Morning                         |             | 138 Mrs. Campbell                    | Lucas.       | 148 Muleteer                     | Sangavani.      | 157 Monument of Grief       | Sevier.      |
| 130 Adam and Eve lamenting over the |             | 139 Melpomene, Cast from the antique | Lucas.       | 149 Lady Stepmey                 | Lucas.          | 158 Mr. George Arbuthnot    | Tennant.     |
| body of Abel [marble]               | W. Scouler. | 140 Miss Prince                      | Lucas.       | 150 Lord Denman and Family [wax] | Lucas.          | 159 Late Lord Rolie         | Sevier.      |
| 131 The Union                       | Gahagan.    | 141 Prayer                           | Gahagan.     | 151 Column of Heliopolis         | Tennant.        | 160 General Sir R. Ferguson | J. Ternouth. |
| 132 Lord Dinorben                   | Ternouth.   | 142 Christ Bearing the Cross         | Lucas.       | 152 Fall of Satan                | E. G. Papworth. | 161 John, Duke of Athol     | J. Ternouth. |
| 133 The late Duke of Norfolk        | Francis.    | 143 Turkish Brigand                  | Sangavani.   | 153 Dignity and Impudence        | Sangavani.      | 162 Little Dreamer          | Bel.         |
| 134 Clycia turned into a Sunflower  | Lucas.      | 144 Flora [wax]                      | Lucas.       | 154 Sir R. Colt Hoare (marble)   | R. C. Lucas.    | 163 Inigo Jones             | Chapman.     |
| 135 Ajax                            |             | 145 A Dog                            | Sangavani.   | 155 Spanish Brigand              | Sangavani.      | 164 Head from the Laocoon   |              |
| 136 Mr. Campbell                    | Lucas.      | 146 Richard Cœur de Lion             | James Wyatt. |                                  |                 |                             |              |

## ALBANY STREET CORRIDOR.

In this Corridor are the Celebrated Prize Cartoons from Westminster Hall.

|                                     |                |                                    |                |                       |         |                             |                 |
|-------------------------------------|----------------|------------------------------------|----------------|-----------------------|---------|-----------------------------|-----------------|
| 165 Duke of Marlborough             | Cotterill.     | 170 She left the Dance and flew to |                | 176 Warwick Vase      | Austin. | 183 Lord Eglinton [marble]  | Sevier.         |
| 166 Mr. Hudson                      | Noble.         | the Grapes                         |                | 177 William IV.       | Nixon.  | 184 Boy and Pet Bird        | E. G. Papworth. |
| 167 Napoleon                        | Count D'Orsay. | 171 Mother and Child               | T. Sharp.      | 178 Diomedes          |         | 185 Sleep to thy weary eyes | Sharp.          |
| 168 Princess Charlotte of Wales     | Papworth.      | 172 Italian Shepherd Boy           | W. Scouler.    | 179 Jupiter           |         | 186 Rev. L. L. Smyth        | Noble.          |
| 169 Italian Girl playing the Guitar |                | 173 George III.                    | J. Bacon, R.A. | 180 Minerva           |         | 187 Una and the Lion        | Brown.          |
|                                     |                | 174 Cupid                          |                | 181 David             |         | 188 Going to Bathe          |                 |
|                                     |                | 175 Field Marshal Lord Harcourt    | Sevier.        | 182 The Drowned Youth | Laylor. | 189 General George Mitchell | Lucas.          |

The various Works comprised in this Catalogue are for sale; for particulars, enquire at the North Lodge.



THOSE who remember the apartment *on this site*, called the "Saloon of Arts," cannot fail to be struck with its complete transformation. In lieu of the calico draperies, which had the appearance of a large tent hastily fitted up for some temporary purpose, the visitor now beholds a lofty dome, of several thousand feet of richly cut glass, springing from an entablature and cornice supported by numerous columns. The frieze is enriched with the whole of the Parthenaic procession from the Elgin Marbles, and is continued without interruption around the entire circumference of the Hall, above which are twenty fresco paintings of allegorical subjects on panels; the mouldings, cornices, capitals of columns, and enrichments, being all in gold. Beyond the circle of columns is another of as many pilasters, dividing and supporting arched recesses, in each of which, as well as between the columns, are placed works of art from the studios of some of the most eminent British and Foreign sculptors, who have gladly availed themselves of the opportunity, *now first afforded them in London*, of exhibiting their productions with those



advantages of light and space so absolutely requisite for such a purpose. In the centre of the building is the circular frame-work enclosing the staircase leading to the Panorama; this is hung with a handsome and classically disposed drapery, from the summit of the arched dome to the floor, concealing the stairs, and harmonising with the prevailing tints of the architectural decorations. Around this are seats covered with rich Utrecht velvet, raised on a dais, and divided by groups of Cupid and Psyche supporting candelabra in the form of palm-trees; the figures being white, and the draperies, leaves, plumes, etc., gilded, the effect is extremely brilliant. Various other figures support branches for lights around the outer circle.\* Whether viewed by daylight or illuminated in the evening, it forms altogether a *coup d'œil* which may be confidently pronounced *unique* in this country if not in Europe. From this hall, the public have, as formerly, the choice of two modes of ascent to the first gallery; viz., the spiral staircase above mentioned; or, the *Ascending Room*, capable of containing eight persons, which is raised by secret machinery to the required elevation, from whence they obtain a view of the Panorama. This chamber is now entirely altered, being decorated in the Elizabethan style, and the light admitted through a stained glass ceiling.

\* Modelled by Mr Henning, jun.

## PANORAMA OF PARIS BY MOONLIGHT.

AN entirely new GRAND PANORAMA OF PARIS BY MOONLIGHT, as seen from a Balloon suspended over the Gardens of the Tuilleries; comprising forty-six thousand square feet; produced under the direction of MR. WILLIAM BRADWELL, and Painted by MR. DANSON, from drawings taken on the spot in 1846.

The extraordinary success which attended the introduction of the Night Panorama of London, a work of Art unparalleled in the history of Exhibitions, and which, up to the very time of its being withdrawn, was viewed with astonishment and delight by thousands, induced the proprietors to turn their attention to another similar Exhibition.

Next as an object of the greatest interest, after our native country, none stands so pre-eminent as the City of Paris, the centre of civilization, and the theatre of most startling events, which have in a great measure governed the destinies of Continental Europe, not only during the brilliant reigns of Louis the XIV. and Napoleon, but even down to the present time. A city so celebrated for its magnificent public buildings, walks and gardens, brilliantly illuminated in the evening, appeared to offer a splendid *coup d'œil* for such a picture. Paris is a Capital so abounding in objects of interest, that, however practicable it might be to enter into an elaborate description, the following sketch may be deemed sufficient, the Visitor having the invaluable advantage of forming his own judgment from the perfect accuracy of the View now placed before him.



Its University is the most ancient in Europe. The public buildings are numerous and magnificent. The most remarkable are the Cathedral of Notre Dame; a splendid edifice erected on the small Island de la Cité, which is joined to the southern branch of the river Seine by several bridges; the churches of the Madeleine, St. Sulpice, St. Roch, St. Eustache; Sainte Genevieve, a beautiful building, which, during the first revolution, was converted into a Pantheon, and dedicated to the memory of the Heroes of France, with an inscription on its front

"Aux Grand Hommes

*La Patrie Reconnaissante,"*

and subsequently restored to its original purpose by Louis the XVIII., the Palace of the Tuilleries, the Louvre, the Palais du Luxembourg, the Palais de Justice, the Hotel des Invalides, the Chamber of Deputies, corresponding to our House of Commons the Bourse (Exchange,) &c., &c.

Numerous bridges over the Seine, form very conspicuous objects, in the View of Paris. The Boulevards, which nearly surround the Capital, are a very prominent feature and are highly ornamental; these public walks are planted with double rows of trees; in the summer evenings, they are crowded with brilliant company, and with parties sitting *al fresco* on chairs, in front of splendid Cafés, partaking of ices, and listening to successive bands of music.

#### IN THE GRAND PANORAMA,

NOW for the first time, presented to the public, is exhibited a truly magnificent and accurate picture of this justly celebrated city. To those who have not visited Paris, no written or verbal explanation could be given adequate to convey a just idea of its extent and beauty; but this is effectually accomplished in this admirable work of modern art.

In viewing this Extraordinary Panorama the spectator is to imagine himself placed

in a balloon, over the gardens of the Tuilleries as a centre point, on a fine moonlight night. By these means, a most comprehensive view is attained, and no object of interest lost: here a most perfect scene of illusion presents itself; no person can contemplate the fleecy clouds, the twinkling stars, the ripple on the water, even the fountains may be imagined real, and the various effects of light, without being struck with amazement, and without wondering how so faithful and extraordinary a representation could be accomplished.

In order to delineate every prominent feature, and to assist the spectator in the most effectual manner, accurate plates are annexed, descriptive of the streets, squares, Boulevards &c., &c. These plates are admirably calculated to serve as a guide to travellers hereafter visiting Paris, every object of interest having a numerical reference.

The visitor will better understand the expanded view before him by taking distinct stations in the gallery.

The principal objects displayed immediately under him, are the Palace of the Tuilleries, and its gardens, where, in the afternoons and evenings the fashionable world promenades. The Louvre, which contains a vast gallery, and a splendid collection of paintings; the Place du Carousel, with its triumphant statue of Victory; the so celebrated Palais Royal; the Rues Rivoli, Castiglione, and Rue Royale; the Place de la Concorde, and the Obelisk of Luxor, a magnificent relic of ancient Egypt. In this place the fatal instrument, the *Guillotine*, was first erected; the Pont (bridge) de la Concorde, leading to the Chamber of Deputies, which is also seen; the River Seine, on which are numerous floating erections, for baths and washing establishments.

The spectator taking his station towards the *North* perceives the Place Vendome, in the centre of which is the great Column, cast from the cannons taken in different battles, and having on its summit a Colossal Statue of Napoleon. The Rue de la Paix,

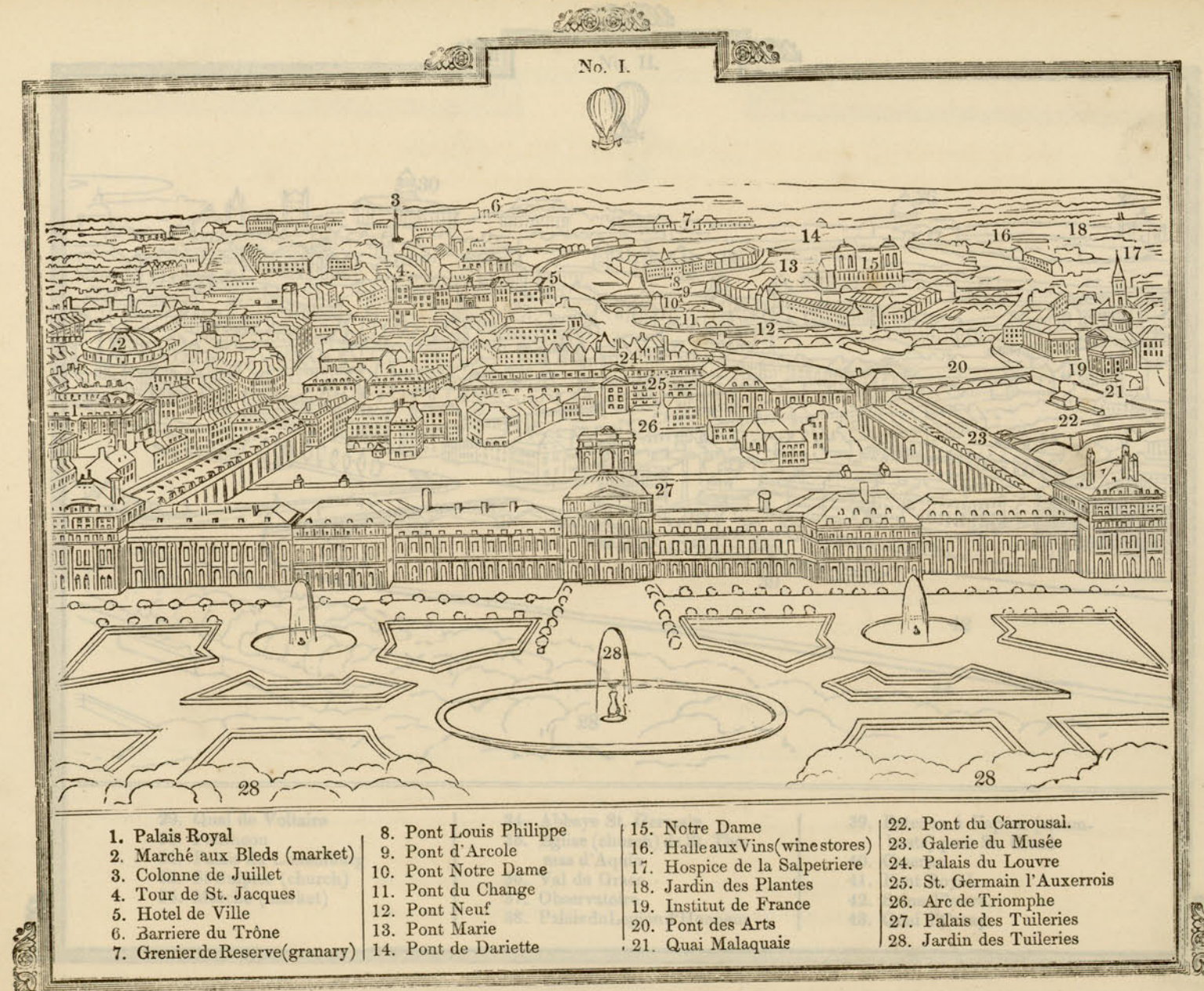


the Boulevards des Capucines, des Italiens, the Chaussée d'Antin, and, in the distance, the Rue de Clichy, the Batignolles, etc. Inclining to the N.W. is a distant view of the far famed Cemetery of Pere la Chaise.

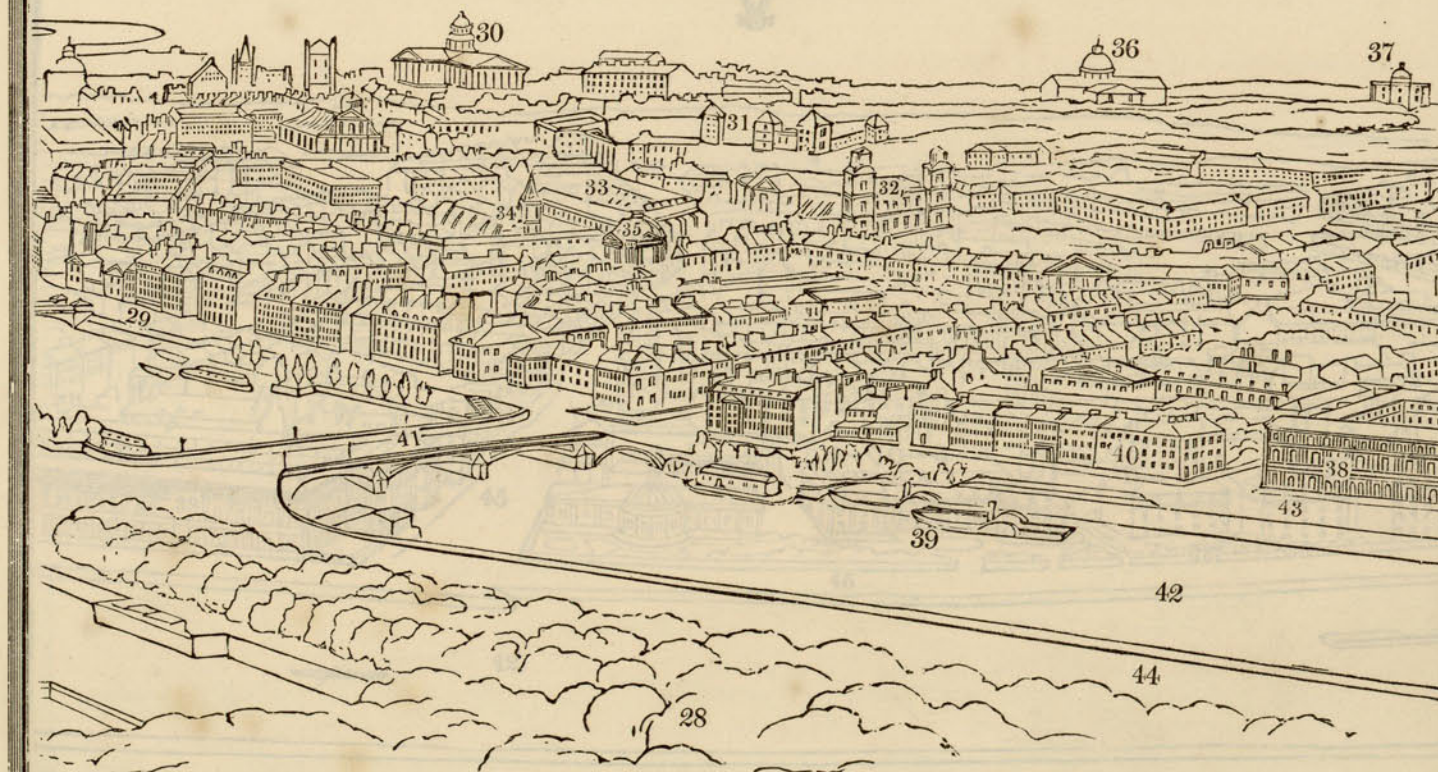
On looking towards the *East*, are seen the Champs Elysées and its planted avenues, terminated by the Barriere de l'Etoile, with the *Arc de Triomphe*, and a distant view of the Bois de Boulogne, the favourite ride of the fashionable Parisians, and celebrated for the many duels there fought. On the right side of the great road, leading to St. Germain en laye, stood the Chateau of Neuilly, the favourite residence of Louis Phillipe. From this station the Faubourg St. Honoré is seen, where the Hotel of the English Ambassador is situated.

To the *West* is seen the extended line of the Boulevards, viz., those of Montmartre, Poissonniere, Bonnes nouvelles, St. Denis, St. Martin, with the Portes bearing the same names. Inclining to the south, the Boulevard du Temple, and the site of the celebrated Bastille, where now stands the Column erected to commemorate the revolution of 1830. The Cathedral of Notre Dame, with the bridges uniting the island on which it stands to the southern bank, forming a beautiful and most prominent feature. In the distance, inclining to the South, a distant view of the Jardins de Plantes, the Halle aux Vins, and the Barriere Fontainbleau. The Pont Neuf leading to the Rue Dauphine, and the Ecole de Medecine. An interesting object close to this bridge is a statue in bronze of Henri IV.

To the *South*, on the other side of the Pont Royale, the Quais d'Orsay and Voltaire, the Faubourg St. Germain, with its immense Hotels, the former residences of the French nobility. The Institute of France, the Palace of the Legion of Honor, the Hôtel des Invalides, with the Esplanade, and inclining to the East the Champ de Mars and Ecole Militaire, etc., etc.







29. Quai de Voltaire  
30. Pantheon  
31. Palais du Luxembourg  
32. St Sulpice (church)  
33. Marché (market)

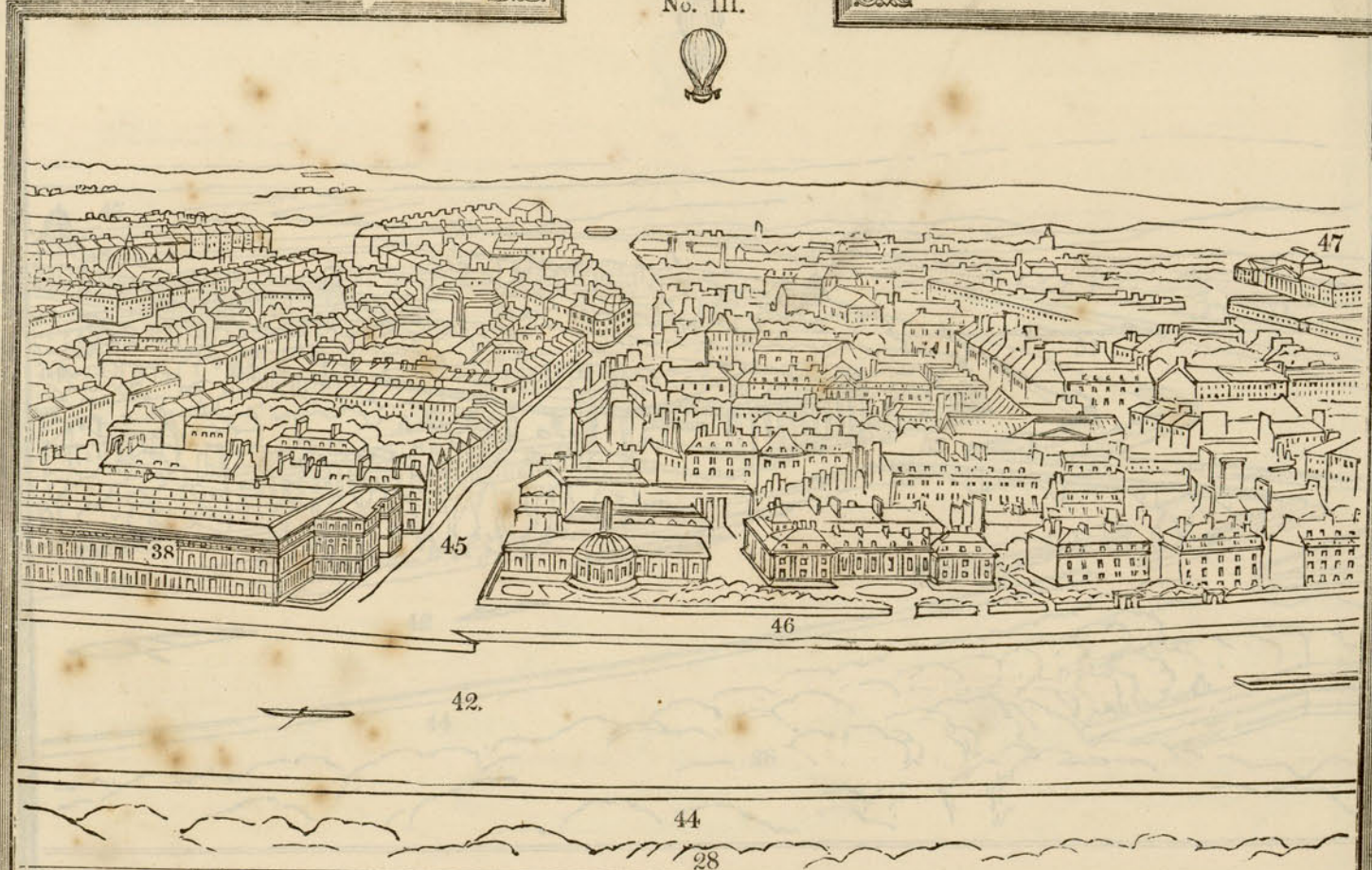
34. Abbaye St. Germain  
35. Eglise (church) de St. Thomas d'Aquin  
36. Val de Grace.  
37. Observatoire.  
38. Palais du Legion d'Honneur

39. Bateaux à Vapeur (steam-boats) pour St. Cloud  
40. Caserne.  
41. Pont Royal.  
42. Seine Fleuve.  
43. Quai d'Orsay.





- |                       |                                   |
|-----------------------|-----------------------------------|
| 39. Palais d'Orsay    | 34. Abbaye St. Germain            |
| 40. Pont Royal        | 35. Eglise (church) de St. Thomas |
| 41. Pont Neuf         | 36. Palais de Justice             |
| 42. Palais de Justice | 37. Palais de Justice             |
| 43. Palais de Justice | 38. Palais de Justice             |



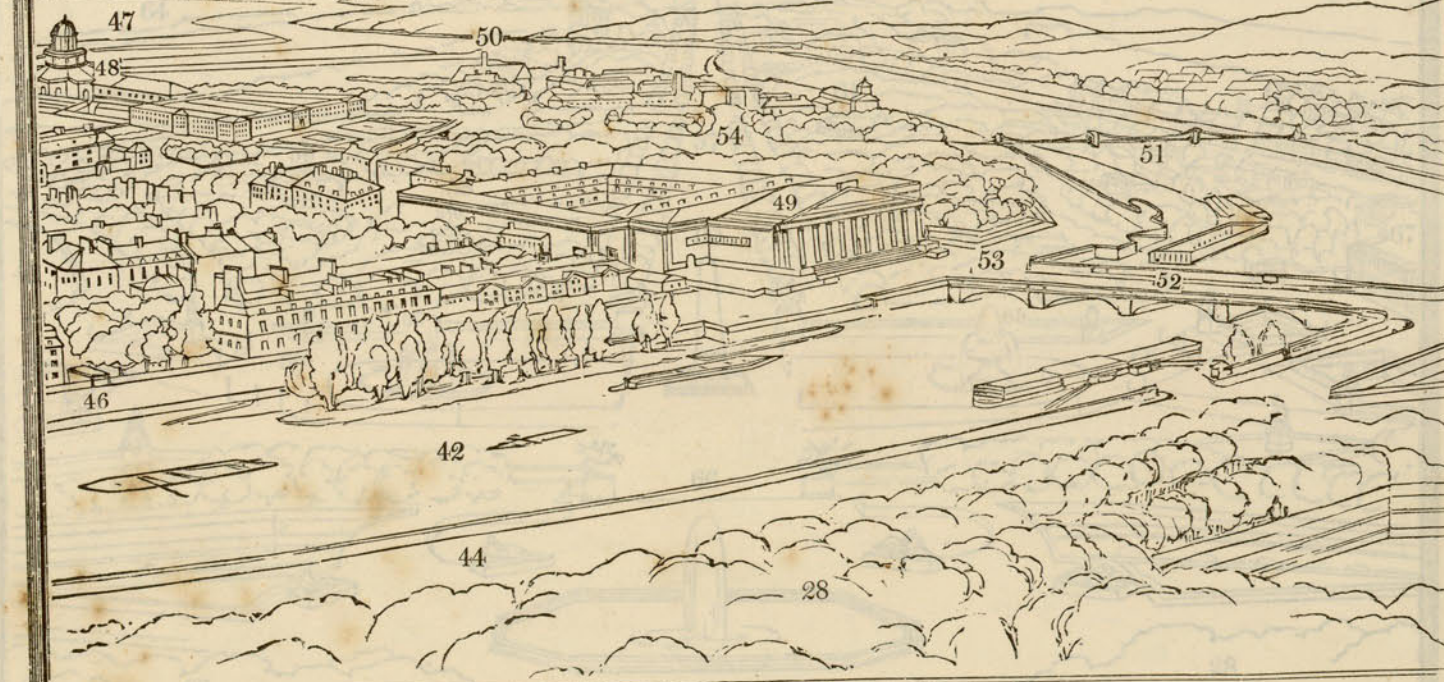
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|-------------------------|---------------------|
| 44. Quai des Tuileries  | 46. Quai d'Orsay    |
| 45. Rue de Belle Chasse | 47. Ecole Militaire |





44. Quai des Tuileries  
45. Rue de Belle Chasse  
46. Ecole Militaire  
47. Quai d'Orsay

No. IV.



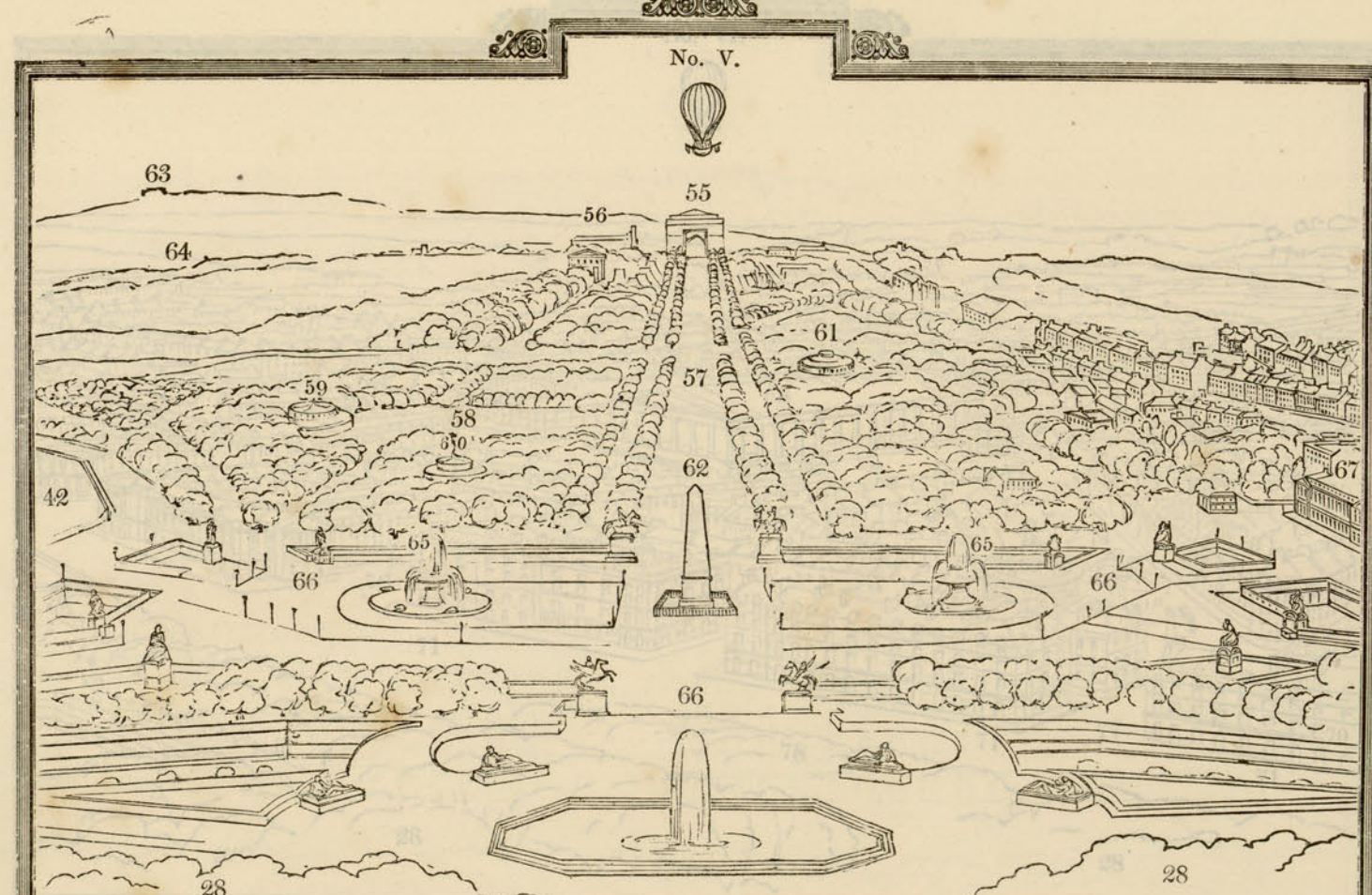
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|-------------------------------|-----------------------------|
| 47. Champs de Mars            | 51. Pont des Invalides      |
| 48. Hôtel Royal des Invalides | 52. Pont de la Concorde     |
| 49. Chambre des Députés       | 53. Quai d'Orsay            |
| 50. Pont de Jena              | 54. Esplanade des Invalides |

55. Arc de Triomphe  
56. Hippodrome  
57. Avenue de Champs  
58. Grand Carré de  
Elysee  
59. Bois de Boulogne  
60. Pont de la Concorde  
61. Quai de la Marine  
62. Port de St. Valerien



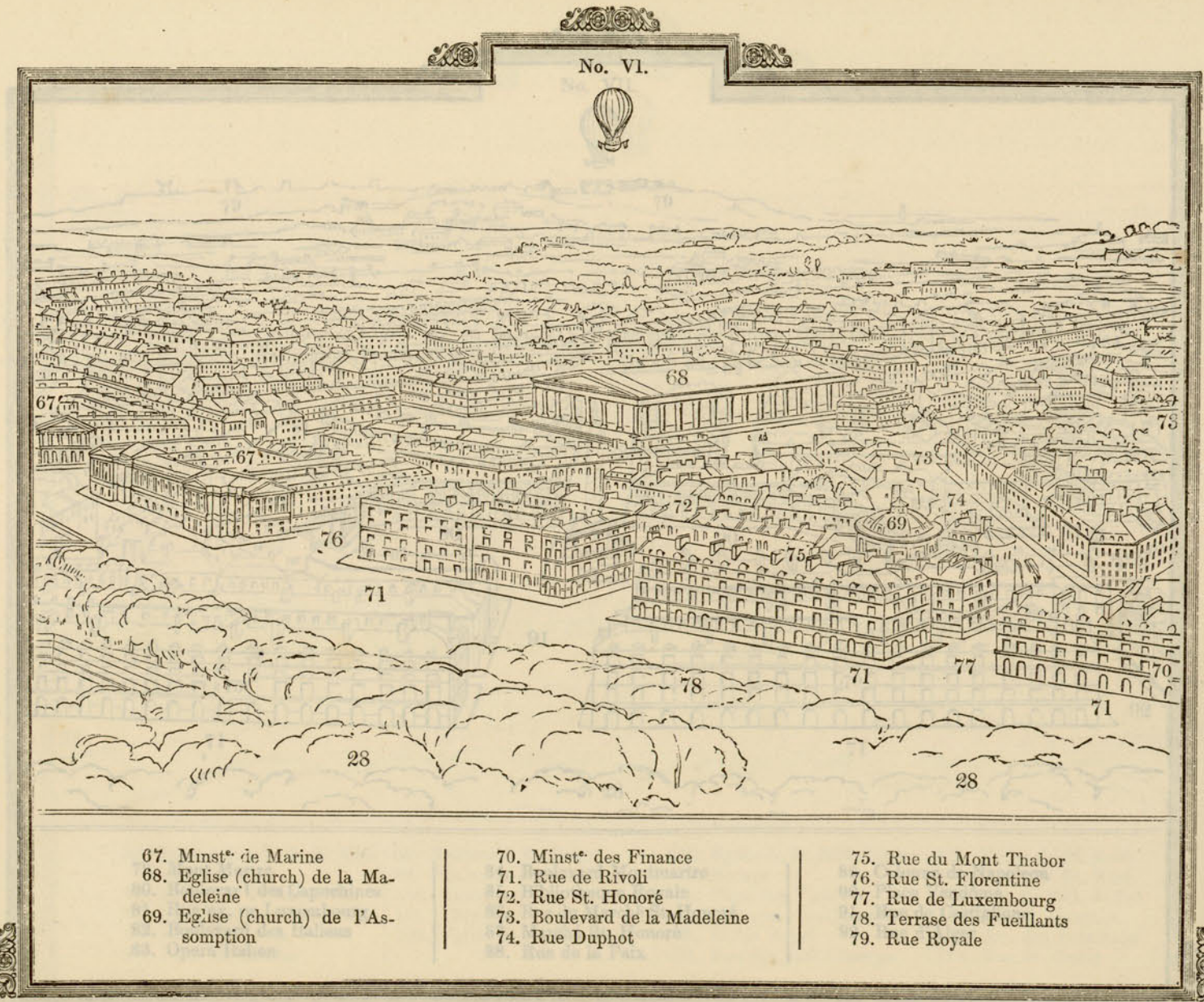
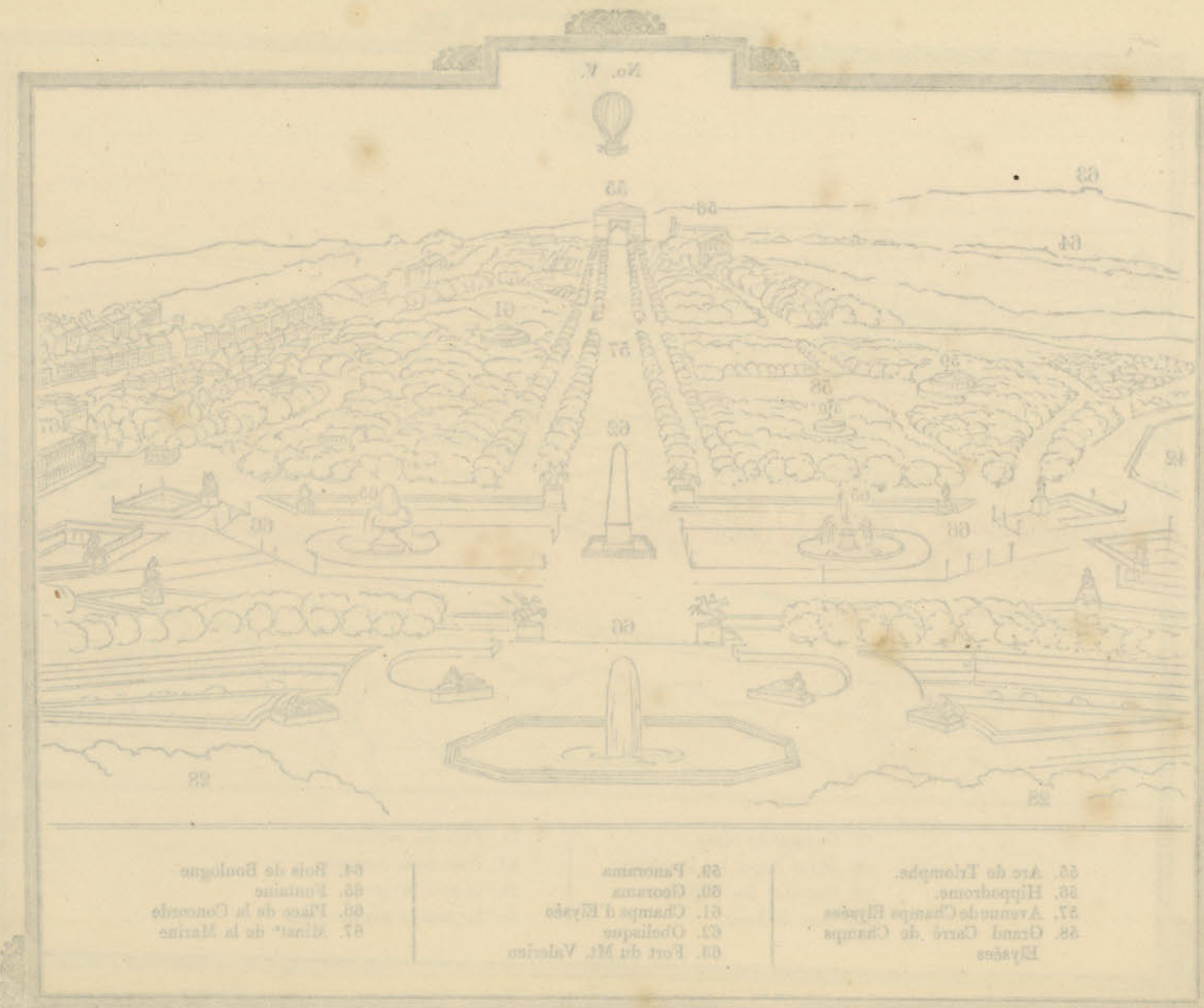


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|-----------------------------|-------------------------------|
| 61. Pont des Invalides      | 47. Camp des Murs             |
| 62. Pont de la Concorde     | 48. Hôtel Royal des Invalides |
| 63. Quai d'Orsay            | 49. Chambre des Députés       |
| 64. Esplanade des Invalides | 50. Pont de Jena              |



- |                                   |                          |                          |
|-----------------------------------|--------------------------|--------------------------|
| 55. Arc de Triomphe.              | 59. Panorama             | 64. Bois de Boulogne     |
| 56. Hippodrome.                   | 60. Georama              | 65. Fontaine             |
| 57. Avenue de Champs-Élysées      | 61. Champs d'Élysée      | 66. Place de la Concorde |
| 58. Grand Carré de Champs-Élysées | 62. Obelisque            | 67. Minst. de la Marine  |
|                                   | 63. Fort du Mt. Valerien |                          |

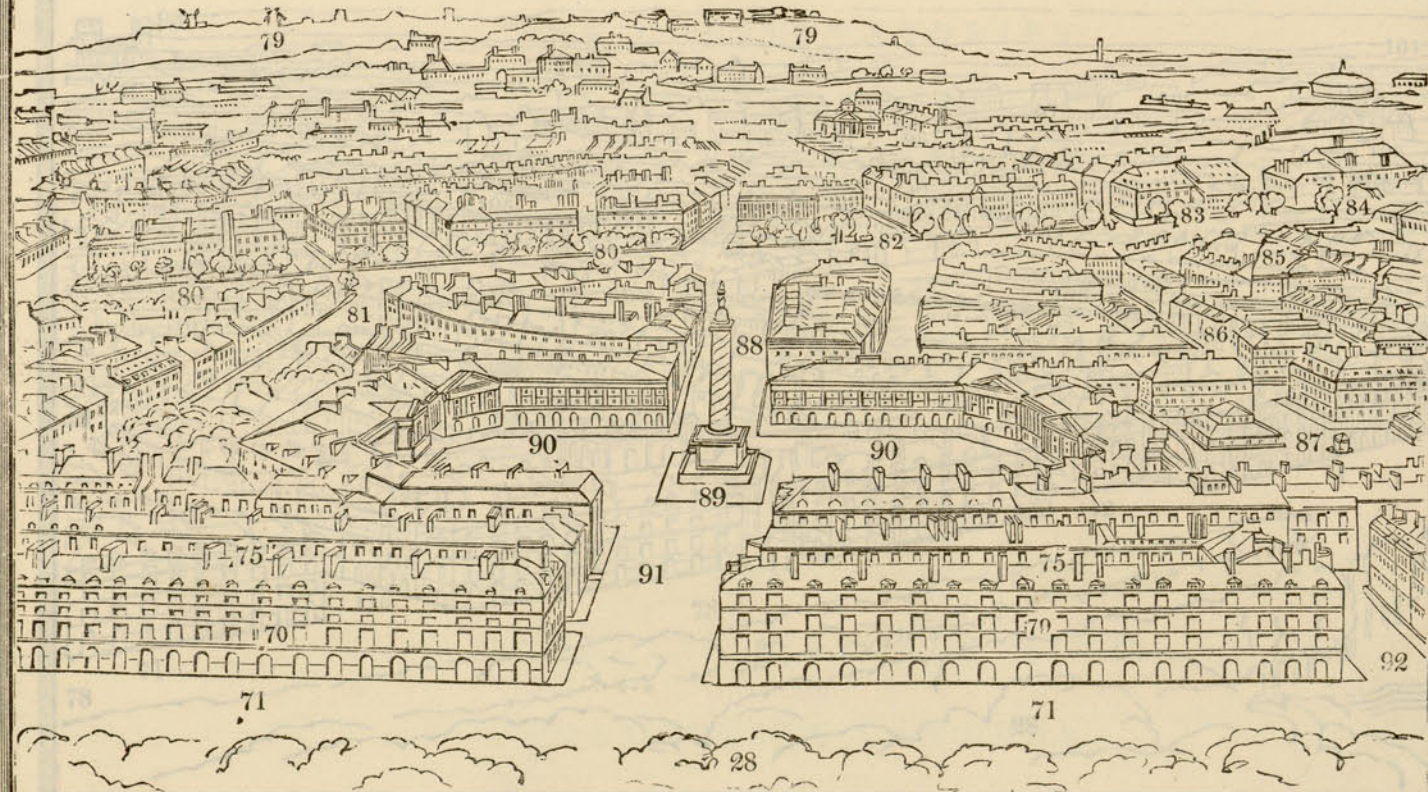






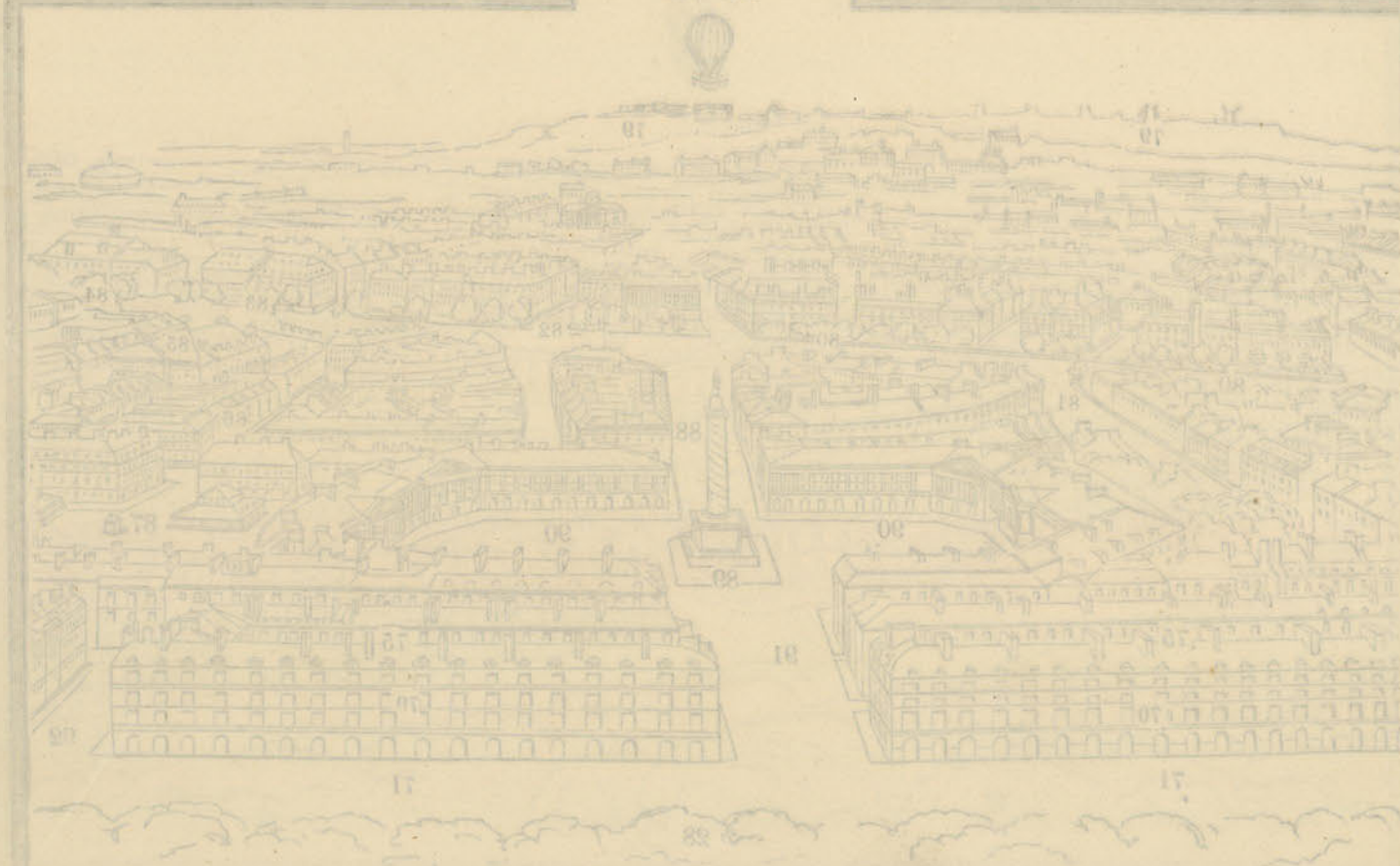


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|-----------------------|-------------------------------|-------------------------------|
| 72. Rue de Mont Tabor | 70. Mont de Parnasse          | 67. Mont de Parnasse          |
| 73. Rue St. Honoré    | 71. Rue de Rivoli             | 68. Eglise (church) de la Ma- |
| 74. Rue de Luxembourg | 72. Rue St. Honoré            | 69. Eglise (church) de la Ma- |
| 75. Rue de la Paix    | 73. Boulevard de la Madeleine | 70. Rue de la Paix            |
| 76. Rue de la Paix    | 74. Rue de la Paix            | 71. Rue de la Paix            |



- |                              |                              |                         |
|------------------------------|------------------------------|-------------------------|
| 79. Mont Martre              | 84. Boulevard Montmartre     | 89. Colonne de Napoleon |
| 80. Boulevard des Capuchines | 85. Bibliothèque Royale      | 90. Place Vendôme       |
| 81. Rue nv. de Luxembourg    | 86. Rue du Marché St. Honoré | 91. Rue de Castiglione  |
| 82. Boulevard des Italiens   | 87. Marché St. Honoré        | 92. Rue d'Alger         |
| 83. Opera Italien            | 88. Rue de la Paix           |                         |

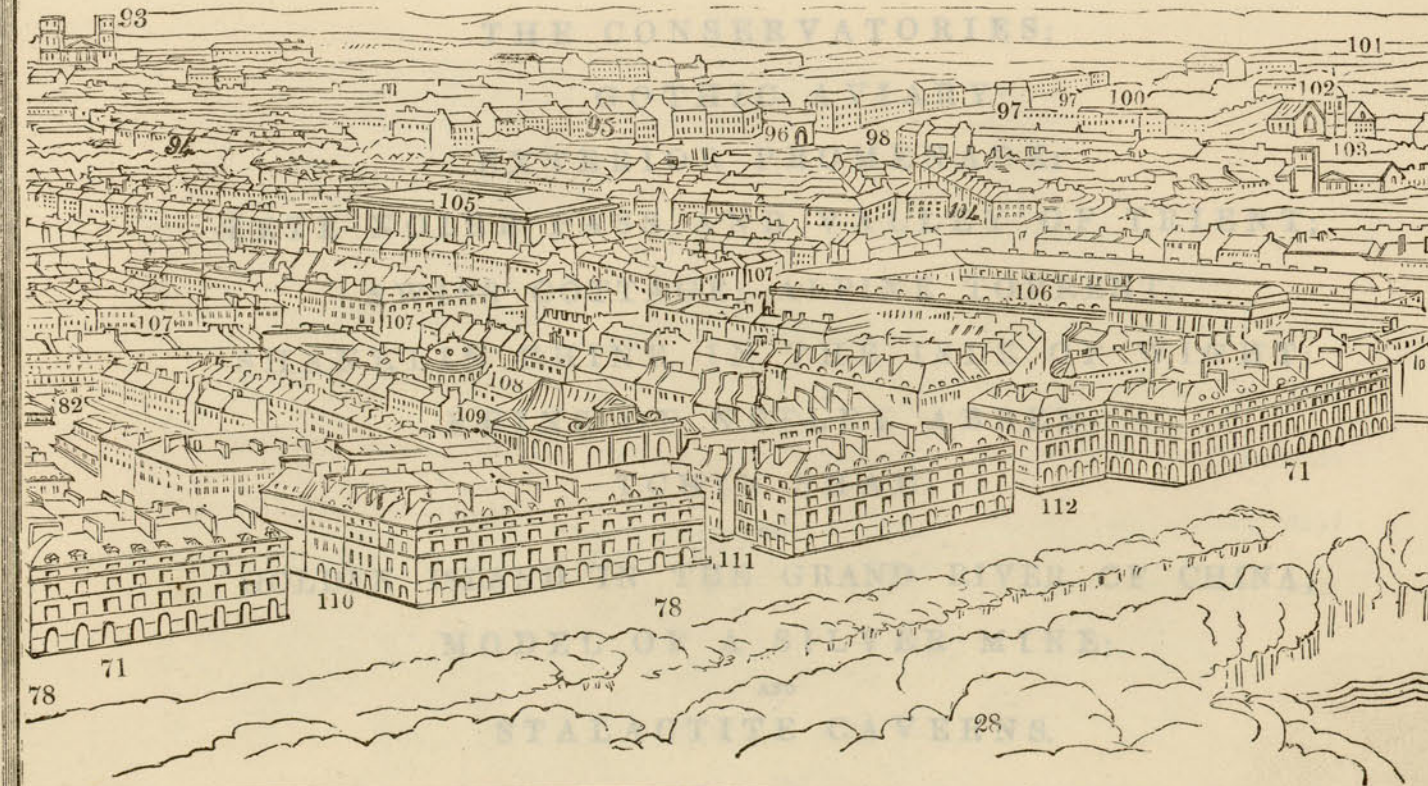




89. Colonne de Napoléon  
90. Place Vendôme  
91. Rue de Castiglione  
92. Rue d'Alger

84. Boulevard Montmartre  
85. Bibliothèque Royale  
86. Rue du Marché St. Honoré  
87. Marché St. Honoré  
88. Rue de la Paix

79. Mont Martre  
80. Boulevard des Capucines  
81. Rue n. de Laxembourg  
82. Boulevard des Italiens  
83. Opéra Italien



93. Eglise (church) de St. Vincent de Paul  
94. Boulevard Poissonniere  
95. Boulevardbonnes nouvelles  
96. Porte St. Denis  
97. Porte St. Martin

98. Boulevard St. Denis  
99. Boulevard St. Martin  
100. Chateau d'Eau  
101. Théâtres  
102. Eglise de St. Elisabeth

103. Eglise de St. Nicholas des Champs  
104. Place des Victoires  
105. La Bourse (exchange)  
106. Palais Royal  
107. Rue des petit Champs

108. Eglise de St. Roch  
109. Rue nve. St. Roch  
110. Rue de 29th Juillet  
111. Rue du Dauphin  
112. Rue des Pyramids  
113. Rue St. Denis



THE CONSERVATORIES;  
GOTHIC AVIARY;  
EXTERIOR PROMENADE;  
TETE NOIRE PASS AND VALLEY OF TRIENT;  
SWISS COTTAGE; ALPINE TORRENT;  
SHANKLIN CHINE, IN THE ISLE OF WIGHT;  
RUINS OF NETLEY ABBEY;  
TCHIN SHAU;  
OR,  
GOLDEN ISLAND IN THE GRAND RIVER OF CHINA;  
MODEL OF A SILVER MINE;  
AND  
STALACTITE CAVERNS.

OR



THE CONSERVATORIES.  
EXTERIOR PROMENADE;

These extensive and beautiful receptacles for the choicest flowers and shrubs, both native and foreign, have undergone a com-

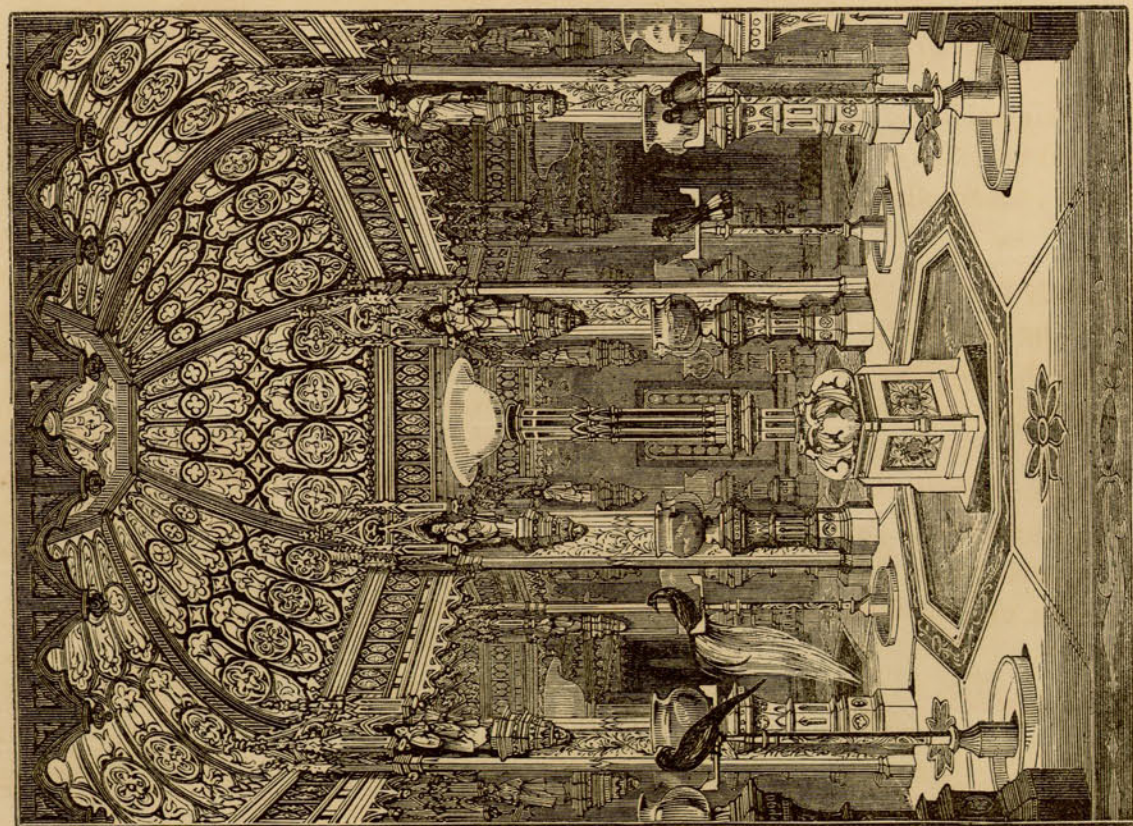


plete alteration, and are now elaborately decorated in the Arabesque style.

In the centre is the Gothic Aviary.







## EXTERIOR PROMENADE.

### GOthic AVIARY.

Superbly fitted up with gilt carved-work and looking-glass, such as Isabella of Castile might be supposed to have constructed amidst the relics of a Moorish Palace; or Abu-Abdallah, with true Arabian gallantry, to have conjured up for the solace of some fair Christian captive, within the enchanted halls of his own Alhambra.

But if the ingenious and tasteful combination of Moorish and Gothic architecture and decoration in this spot, amidst the murmur of sparkling fountains, the songs of gaily-plumed birds, and the fragrance of exotic plants and flowers, may transport us in imagination to the country of the Cid and borders of the Xenil, we have but to open the glass door which leads to the Exterior Promenade



## EXTERIOR PROMENADE,

and in an instant, the still more picturesque and instructive sight of golden pinnacles and Eastern domes, springing up amongst the marble columns and mouldering frescoes of ancient Greece and Rome, wafts us at once to the banks of the Bosphorus, or the shores of the Mediterranean.

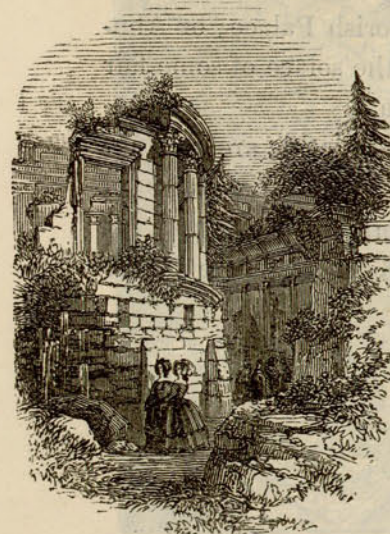
"Look on this spot—a nation's sepulchre—  
Abode of gods, whose shrines no longer burn.  
Even gods must yield—religions take their turn :  
'T was Jove's—'t is Mahomet's! \*

\* \* \*

Time has not rebuilt them : *but uprear'd*  
*Barbaric dwellings on their shattered site,*  
Which only make more mourned and more endeared  
The last few rays of their far-scattered light,  
And the crushed relics of their vanished might.

\* \* \*

*Cypress and ivy, weed and wallflower grown,*  
*Matted and massed together, hillocks heaped*  
*On what were chambers, arch crushed, column strown*  
*In fragments, choked up vaults, and frescoes steeped*

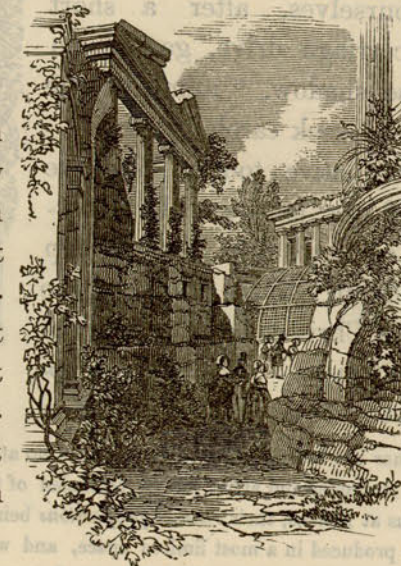


*In subterranean damps, where the owl peeped,*  
Deeming it midnight. *Temples, baths, or halls?*  
Pronounce who can : for all that learning reaped  
From her research, hath been, *that these are walls—*

\* \* \*

There is the moral of all human tales—  
'T is but the same rehearsal of the past :  
First freedom—and then glory ; when that fails,  
Wealth, vice, corruption, barbarism at last ;  
And history, with all her volume vast,  
Hath but one page—'t is better written here.

CHILDE HAROLD'S PILGRIMAGE



In these days of steam navigation and railway travelling, when Parisian *flaneurs* are to be met amongst the ruins of Carthage, and Bond-street loungers in the Great Desert of Sahara—when, in turning a corner of the Great Pyramid, you may run against your London friend

in a Chesterfield wrapper, or in ascending Mount Lebanon, recognise a recent partner at Almack's in all the glory of her last new bonnet from Maradan's, the reality of the scene before us is nowise impaired by the modern European costumes of the visitor, and we may "set



us down upon this mossy stone," and look upon them as the latest arrivals by "The Oriental," *via* Malta and Alexandria, or by the "Dampfschiff," from Vienna to the "Golden Horn."

Here may

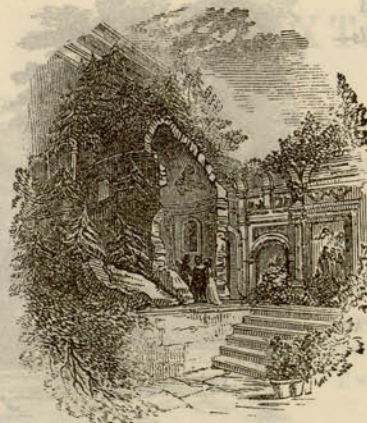
"Fancy's eye  
Restore what time hath labour'd to deface,"

and, as if travelling had already arrived at that perfection which may yet turn jest into earnest, imagine ourselves, after a short carriage drive, gazing on

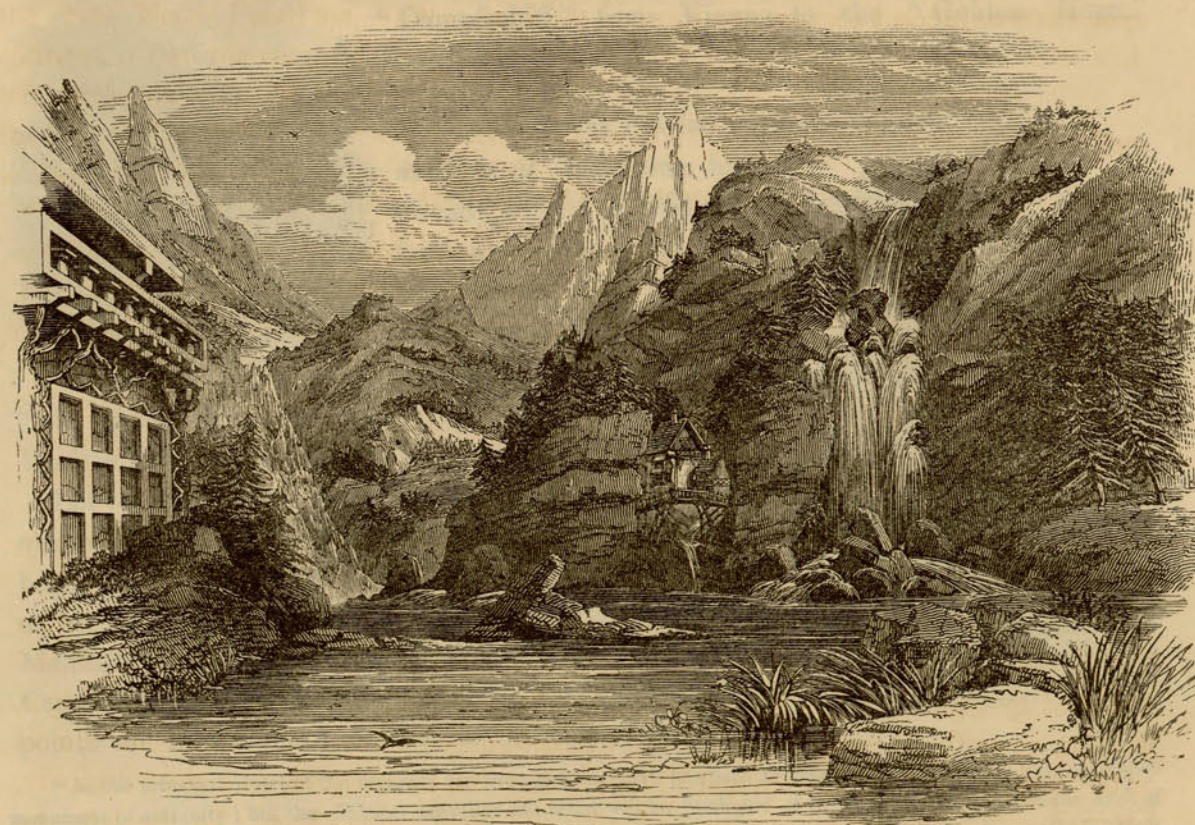
"the proud pillars," in whose shadow, "unmoved the Moslem sits," whilst "the light Greek carols by."\*

Let us conclude the imaginative tour. We have reached the farthest point of our journey. It is, perhaps, more than half an hour since we flew from the top of St. Paul's to the South of Spain; to the shores of the Mediterranean—to the verge of Christendom; where the Cross descends and the crescent rises. We have an appointment in Lombard Street—or a white bait dinner

\* As the principal object of the designer has been *picture*, there has been no attempt to *copy rigidly* any particular monument of antiquity; but the classical traveller and artist will be reminded of the Temple of Vesta and the Arch of Titus at Rome, and the Temple of Theseus at Athens, their *relative proportions* being disregarded. A secondary object has been to shew how much effect may be produced in a most limited space, and with apparently the least promising materials—blank walls, the backs of adjacent buildings, etc., which it is not always possible to "plant out," or otherwise screen from observation.







at Blackwall—we must hurry home by the shortest cut—through Switzerland—but not without halting for one moment to gaze from the vestibule of an Alpine dwelling, upon the magnificent scenery presented to the view. We enter then

#### THE CHALET, OR SWISS COTTAGE,

guided by the roar of

#### THE MOUNTAIN TORRENT,

which, leaping over the nearest rocks, comes thundering down the precipices, and after forming a small lake in front of the cottage windows, overflows its stony basin, and, with a second fall disappears in the gulf below. Hence is seen to much advantage the

### TÊTE NOIRE PASS, OR VALLEY OF TRIENT,

PAINTED BY MESSRS. DANSON AND SON FROM VIEWS TAKEN ON THE SPOT IN 1848.

THIS celebrated picturesque Pass is situated on the route from Chamouni to Martigny, in Switzerland, and is an object of interest to all tourists in that romantic country.

In the centre is the magnificent torrent called the “Cascade Barberina,” descending from a reservoir which it has hollowed out in the mountain. This fine waterfall is embellished by gigantic firs shooting into the clouds, and its front is crossed by lofty bridges, forming altogether a most delightful and extraordinary picture. On the right, almost at the summit—are the Church and Village of Fegnon, its situation on a steep declivity, crowned with pines, produces a most singular and picturesque effect. To the left, the



torrent rolls along a rocky channel, bounding to the very bottom of the valley, over a road extremely narrow, and terminated by an immense rampart of rock and pines. Leaving the Tête Noire Pass, the Village of Trient is seen, consisting of a chapel and a few cottages. Two romantic mountains covered with lofty fir trees, extend to the right and left, at the base are fertile pastures, and at the bottom of the valley, distant six miles, is the city of Martigny. The valley extends from Martigny, upwards of forty miles, and is divided, in its whole extent, by the Rhone.

"All that expands the spirit, yet appals,

Gathers around these summits, as to shew

How earth may pierce to heaven, yet leave vain man below."

THE FOLLOWING INTERESTING ADDITIONS HAVE BEEN RECENTLY MADE.

### SHANKLIN CHINE IN THE ISLE OF WIGHT.

Situated on the south side of the Island, about half-a-mile from the Village of Shanklin, is an object well known, and of much interest, to tourists. The Chine is a most remarkable and picturesque scene, at once grand and striking, being a vast rent in the rock, which here forms the sea-cliff. There is a beautiful waterfall at the top of the Chine. It appears evidently, by attentive examination, that this Ravine has been formed by this stream of water, gradually carrying away the banks, and occasioning large masses of earth to fall from the sides, which the water carries with it down to the ocean.

### NETLEY ABBEY,

Near Southampton, long celebrated as one of the most picturesque ruins in England.— It was founded by PETER ROCHE, Bishop of Winchester, in 1238. The walls can be distinctly traced throughout the whole extent. The roof fell in about fifty years since the great attraction of this picturesque ruin consists in the feelings inspired by the overthrown and desolate state of this seat of ancient piety.



## TCHIN SHAU, OR GOLDEN ISLAND,

### GRAND RIVER OF CHINA.

The river is covered with junks and trading vessels of this interesting nation; in the foreground are a letter carrier, mandarin, Chinese women, &c., &c., descriptive of the costume.

### MODEL OF A SILVER MINE IN WORK,

Showing its intricacies, and the manner of digging and raising the ore. In this Model have been embodied the various interesting features of those subterranean excavations for procuring the precious metals. While the workmen are seen digging for the ore, the different methods of facilitating its transit to the surface of the earth are faithfully depicted.







## THE STALACTITE CAVERNS,

CONSTRUCTED BY MR. BRADWELL AND MR. TELBIN.

The following account of this great wonder of the subterranean world, is condensed from the description of one of the most intelligent and amusing of German tourists.

“The village of Adelsberg stands at the bottom of an inconsiderable rocky eminence . . . . . Having entered the cavern, you proceed through a long gallery of about a hundred paces, when it opens into the vestibule to the most magnificent of all the temples which nature has built for herself in the regions of night. From a large rugged unequal grotto, is seen a succession of the most gigantic stalactite caverns that imagination can conceive, all different in size and form and ornament; connected by passages which are sometimes low and bare, sometimes spacious and lofty; supported by pillars, and fretted with cornices of the purest stalactite. It would be in vain to attempt to describe the magnificence and variety of this natural architecture. The columns are sometimes uniform in their mass, and singularly placed; sometimes they are so regularly arranged, and consist of small pillars so nicely clustered together, that one believes he is walking up the nave of a Gothic Cathedral. Many of these columns, which are entirely insulated, have a diameter of three, four, and even five feet. Frequently the pillar is interrupted as it were in the middle, losing its columnar form, and twisting



dividing, or spreading itself out into innumerable shapes. Sometimes it dilates into a broad thin plate, almost transparent in the light of a lamp; sometimes this plate curves itself round in a circular form; sometimes the descending part tapers to a point, which rests on the broad surface of the ascending stalagmite. The walls are entirely coated with the same substance. . . . The enormous clustered columns of stalactite that seem to support the everlasting roof from which they have only originated, often tower to such a height, that the lights do not enable you to discover their summit. . . . The farther you advance, the elevation becomes bolder, the columns more massive, and the forms more diversified, until the scene of wonderment ends with a small subterranean lake, deep, clear, cold, and deadly still, which prevents all further progress. It has not been passed; it would, therefore, be too much to say that nothing lies beyond. Throughout these caverns not a sound is heard, except the occasional plashing of the dew-drop from a half-formed pillar. No living thing, no trace of vegetation enlivens the cold walls, or the pale freezing stalactites. . . . Yet these abodes are not always so still and deserted: once a year, on the festival of their patron saint, the peasantry of Adelsberg and the neighbourhood assemble in this cavern to a ball. Here, many hundred of feet beneath the surface of the earth, and a mile from the light of day, the rude music of the Carniolian resounds through more magnificent halls than were ever built for monarchs. The flame of uncouth chandeliers is reflected from the stalactite walls in a blaze of ever-changing light; and, amid its dancing refulgence, the village swains and village beauties wheel round in a waltz, as if the dreams of the Rosicrucians had at length found their fulfilment, and Gnomes and Kobolds really lived and revelled in the bowels of our globe.\*

\* "A Tour in Germany and some of the Southern Provinces of the Austrian Empire," by John Russell, Esq. 2 vols. 12mo. London, 1825.

Thus far the description of the original. It is under the latter circumstances that the imitation is here supposed to be exhibited to the public. The entrance to the cave is by a wooden door, as at Adelsberg. The long gallery is passed through, and you enter "the vestibule," as Mr. Russell terms it—"the large rugged unequal grotto," from which you behold, branching in every direction, the apparently interminable succession of caverns, lighted by "the uncouth chandeliers," single candles, or wood fires, kindled by the peasantry for the celebration of their annual festival, and which, glancing upon the spars and dropping crystals of the cavern, produce a scene of splendour as true to nature as it is indescribably magnificent. The caverns at Adelsberg extend six miles underground!—they have been explored to that distance, and their actual extent is yet unknown. The visitor to our cavern will observe the faint twinkling of lights at distances the most remote from which such lights could be discerned—above, through the countless arches, formed in the sparry roof, the eye seeks in vain to ascertain the altitude of the still ascending columns and pinnacles. The illusion of height and distance is complete, and "the deep, cold, clear lake" (formed by the waters of "the river Poick, which flows right across the cavern, and having reached the opposite wall of this immense vault, again dives into the bowels of the earth"), reflecting the gorgeous scene, and fading away through the blue mist into impenetrable darkness, terminates a series of magical effects, as unparalleled in the efforts of art as the wonderful work from which they are copied is unequalled in nature.

LONDON: PRINTED BY J. CHISMAN, IN ALBANY STREET, REGENT'S PARK.

1851.



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"A Tour in Germany and some of the Southern Provinces of the Austrian Empire," by John Russell. Esq. 2 vols. 12mo. London, 1826.

DESCRIPTION  
OF  
**THE ROYAL CYCLORAMA,**  
**OR MUSIC HALL:**  
**ALBANY STREET, REGENT'S PARK.**  
**OPENED IN MDCCCXLVIII.**

**Under the Patronage of Her Majesty the Queen, and H.R.H. Prince Albert.**

WITH NUMEROUS ILLUSTRATIONS OF  
**THE CYCLORAMA OF LISBON,**  
**BEFORE AND AFTER THE EARTHQUAKE IN 1755.**  
**PROJECTED AND DESIGNED BY MR. W. BRADWELL.**

LONDON: PRINTED BY J. CHISMAN, 42, ALBANY STREET, REGENT'S PARK.  
1851.



DESCRIPTION  
OF  
THE ROYAL CYCLOPAMA,  
OR MUSIC HALL:  
ALBANY STREET, REGENT'S PARK.

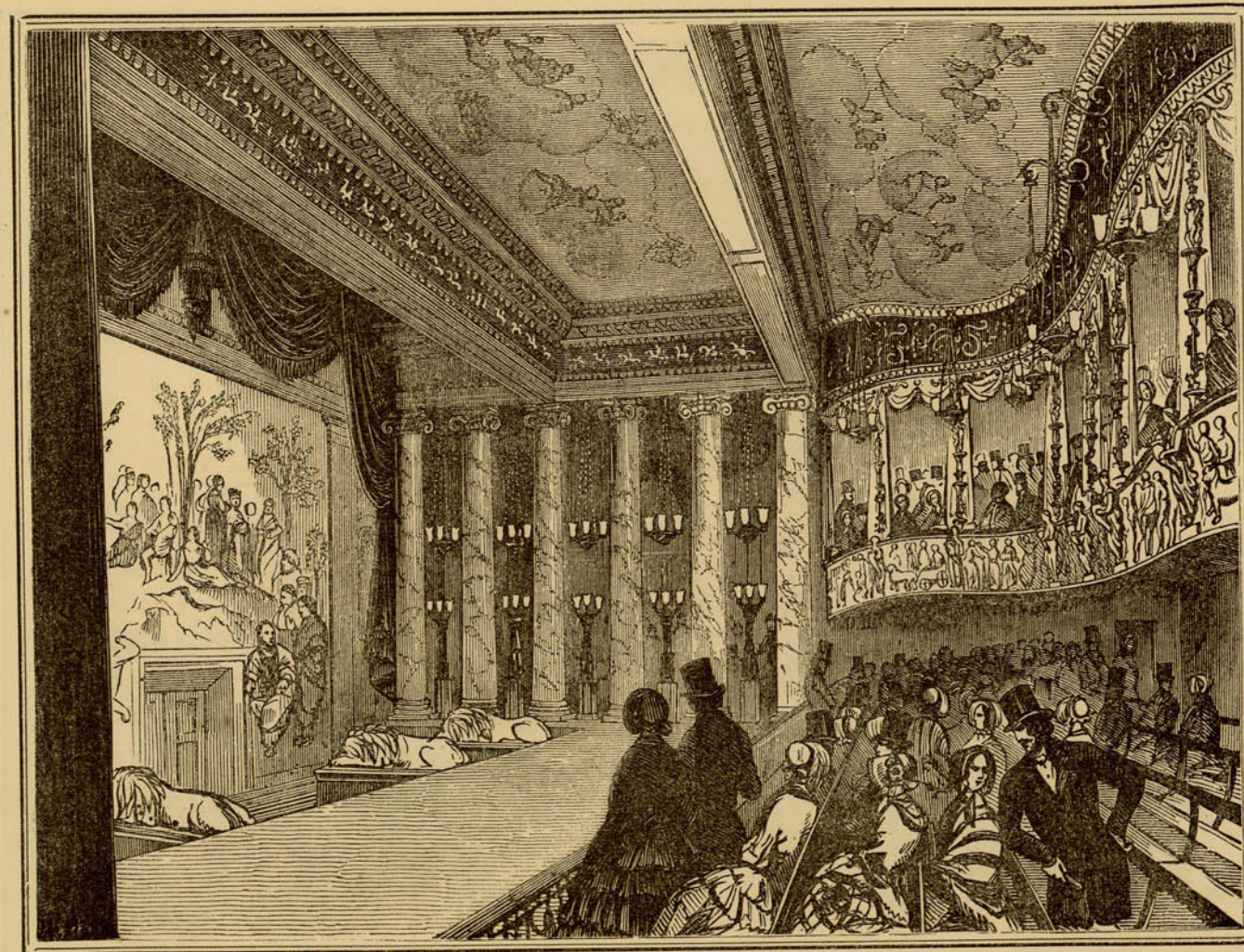
OPENED IN NOVEMBER.  
Under the patronage of Her Majesty the Queen, and H.R.H. Prince Albert.

WITH NUMEROUS ILLUSTRATIONS OF  
THE CYCLOPAMA OF LISBON,

BEFORE AND AFTER THE EARTHQUAKE IN 1755.  
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LONDON: PRINTED BY J. CRISMAN, 42, ALBANY STREET, REGENT'S PARK.

1851.



THE CYCLOPAMA AND MUSIC HALL.





SCHOOL OF ATHENS.





THE EMPEROR CONSTANTINE DELIVERING UP HIS AUTHORITY TO THE POPE.





MOUNT PARNASSUS—APOLLO AND THE MUSES.

## ROYAL CYCLORAMA AND MUSIC HALL.

THE very great approbation and encouragement awarded to the varied Exhibitions of the Colosseum, honoured as the present proprietors have been by the presence of HER MOST GRACIOUS MAJESTY, HIS ROYAL HIGHNESS PRINCE ALBERT, with other members of the ROYAL FAMILY, the nobility and *elite* of this country, and many distinguished foreigners, together with the flattering encomiums bestowed on their efforts by every branch of the Public Press, induce them to believe that the production of works of such unprecedented magnitude and excellence, is fully appreciated by the public as well as by the lovers of Fine Arts.

The proprietors, acting upon this conviction, have appropriated the large building in Albany Street for a CYCLORAMA, or EXHIBITION OF MOVEABLE PAINTINGS, on an unparalleled scale. They have also built a Hall of magnificent proportions, adapted for viewing the same, and so constructed as to form a splendid Concert Room for Vocal or Instrumental Music.

The entrance to the Cyclorama, and Music Hall, is through the Albany Street Corridor of the Colosseum; visitors then pass up a convenient staircase to



# THE RUSTIC ARMOURY, OR REFRESHMENT COTTAGE;



a most delightful place for rest or refreshment, the embellishments of which are both unique and curious, being composed principally of the sylvan and warlike weapons of the hardy mountaineer, numerous trophies of the chase, the various articles of furniture of corresponding character. From this rustic cottage the visitors proceed by different routes to the reserved seats, or to the Saloon of the

# GRAND CYCLORAMA AND MUSIC HALL.

DESIGNED AND ERECTED BY MR. WILLIAM BRADWELL.\*

This spacious apartment has been erected at an immense cost. It abounds in beauties and facilities for scenic display on a grand scale. Its magnificent ranges of colossal Sienna marble columns, and chastely decorated ceilings, its sides occupied with copies of three of the matchless Cartoons of Raffaele, in the far-famed Vatican at Rome, (painted by Mr. HORNER,) will at once rivet the attention of the visitor. The panels on the fronts of the boxes or reserved seats, are ornamented with a Bacchanalian procession in relief, richly gilt, in imitation of ormolu. These panels are divided by alabaster figures holding cornucopiæ in very bold relief. The reserved seats are suspended by tastefully decorated white and gold columns, surmounted by a frieze, elegantly enriched with corresponding ornaments in gold and maroon. On the ceilings are beautifully executed allegorical figures and groups:

1st—Jupiter demanding a solemn council of the gods.

2nd—Minerva with Prudence directing the Arts.

The whole is brilliantly lighted by numerous elegant porphyry tripods, or ormolu lamps of chaste design, so arranged and suspended as to give the best possible effect.

The subject selected for the series of views now introduced to the public, is the City of Lisbon, before and after the earthquake of 1755.

\* The idea sought to be carried out in the arrangement of the building, is that of the vestibule of a noble mansion fitted up for the performance of a masque, or play, such as at one time formed the pastime of our court.



A short description of the City, and an authentic account of that terrible calamity, will not be deemed irrelevant previous to describing the picture.

Lisbon, the capital of Portugal, like ancient Rome, stands on seven hills, and is situated in the province of Estremadura, on the banks of the Tagus. It first became considerable in the reign of Emmanuel; and from that time was the capital of the kingdom, the seat of its monarchs, and chief tribunals. It abounded with public buildings, Churches, Convents, and royal palaces. Its harbour, one of the finest in the world, became the receptacle of the richest merchandize of the East and West Indies, and, when viewed from the southern shore of the river, formed a beautiful prospect, the buildings gradually rising above each other, in the form of an amphitheatre; each entrance to the harbour defended by two forts. Such was Lisbon before the earthquake which destroyed the principal portion of this devoted City.

In 1750, a sensible trembling of the earth was felt in the City of Lisbon; for four years afterwards, there was an extensive drought, so much so that many springs, formerly abounding with water, were dried up and entirely lost; the prevailing winds, N. and N.E., were accompanied with various, though scarcely perceptible, tremors of the earth. The early part of the year 1755 proved unlike its predecessors; much rain fell, the summer was cold, and the weather clear; on the thirty-first of October, the sun was obscured with a remarkable gloominess in the atmosphere; on the first of November, a thick fog rose, which was soon dispelled by the heat of the sun, with the slightest breath of wind, the sea perfectly calm, and the weather warm, as in the months of June or July in Great Britain; thirty-five minutes after nine, without the least warning, excepting

a rumbling noise underground, like distant thunder, a most dreadful earthquake shook by quick but short vibrations, the foundation of the City, and many buildings instantly fell. Then, with a pause scarcely perceptible, the nature of the motion was changed, and a second shock laid almost the whole City in ruins, with a prodigious loss of life!—the earthquake lasted in all about six minutes. It is a curious fact attending this earthquake, that it was felt almost as much at sea as on land: and the master of a ship, forty leagues from Lisbon, felt the shock so decidedly, that he imagined he had mistaken his reckoning, and had struck upon a rock; also some persons in a boat, nearly a mile from the city, fancied they struck the ground, though then in deep water, and, at the same time, saw the houses falling on both sides of the river; the bed of the Tagus was in many places raised to its surface, and the sea tremendously agitated; ships were in all directions driven from their anchors and moorings, and hurled together with terrific violence. The most awful confusion ensued, and, at that fearful moment, those on board knew not whether they were aground or afloat; the bar of the river was first seen dry from shore to shore, but suddenly the sea came rolling in like a mountain, and at Belem Castle it rose fifty feet almost in an instant. About noon there was another shock, when the walls of several houses that yet remained standing, opened in a fearful manner, from top to bottom, and again closed, so that the fracture was hardly perceptible—this, with the action of fire, completed this unprecedented and fearful visitation, in which were combined all the various phenomena known to precede or accompany earthquakes. The number of persons who are said to have perished, is variously stated: the lowest calculation, 30,000, is itself fearful to contemplate; the damage in other respects could not be computed—yet



some idea may be formed when we consider that this opulent, extensive, and ill-fated city, was reduced to a vast heap of ruins, and thousands of families were scattered abroad in despair, wanting every necessary of life, and none able to relieve them.

This earthquake was sensibly felt over a surface nearly equal to four millions of square miles, Lisbon being the centre of its fury; it was even felt in England, particularly at Eyam Bridge, near the peak of Derbyshire.

quakes that it was felt almost as decidedly, that he imagined he had mistaken Lisbon for Lisbon, felt the shock so decidedly, that he imagined he had mistaken his reckoning, and had struck upon a rock; also some persons in a boat, nearly a mile from the city, fancied they struck the ground, though, then in deep water, and, at the same time, saw the houses falling on both sides of the river: the bed of the Tago was in many places raised to its surface, and the sea tremendously agitated: ships were in all directions driven from their anchors and moorings, and hurled together with terrific violence. The most awful confusion ensued, and at that fearful moment, those on board knew not whether they were aground, or about the bar of the river, was first seen dry from shore to shore, but suddenly the sea came rolling in like a mountain, and at Belem Castle it rose fifty feet almost in an instant. About noon there was another shock, when the walls of several houses that remained standing, opened in a fearful manner, from top to bottom, and again closed, so that the fracture was hardly perceptible—this, with the action of fire, completed this unprecedented and fearful visitation, in which were comprehended all the various phenomena known to precede or accompany earthquakes. The number of persons who are said to have perished, is variously stated: the lowest calculation, 8,000, is itself fearful to contemplate, the damage in other respects could not be computed, yet



BELEM CASTLE.





THE IRISH NUNNERY. CONDE ST. LORENZO'S HOUSE.  
FORT. ST. JEROME'S CONVENT.





MR. BISSE'S HO. THE MARINE MAYOR'S. THE CONDE DE MARARI'S PALACE. THE BASTION OF THE CITY. CONVENT OF CAPUICIANE. CONVENT OF ST. JOHN'S. ENGLISH NUNNERY. DUTCH CONSUL'S HO. ENGLISH STOREKEEPER'S HOUSE.





GOOD PROSPECT  
ST. CATHERINE'S.  
THE ENGLISH ENVOY'S HOUSE.

ST. ROQUES.  
ST. PAUL'S CHURCH. THE CH. OF THE HOLY TRINITY. PRINCESS'S PALACE.  
WATERMAN'S STAIRS.



THE ENGLISH ENVOY'S HOUSE.  
ST. CATHERINE'S.  
GOOD PROSPECT





THE GRAND SQUARE AND PART OF THE PRAGA DA PATRIARCHAL.



GRAND SQUARE AND PART OF THE PRAGA DA PATRIARCHAL.





VIEW OF THE CITY OF SYDNEY, AS SEEN FROM THE WATER.



THE TEMPLE OF VENUS, AS SEEN FROM THE SEA, AT SYDNEY, NEW SOUTH WALES.



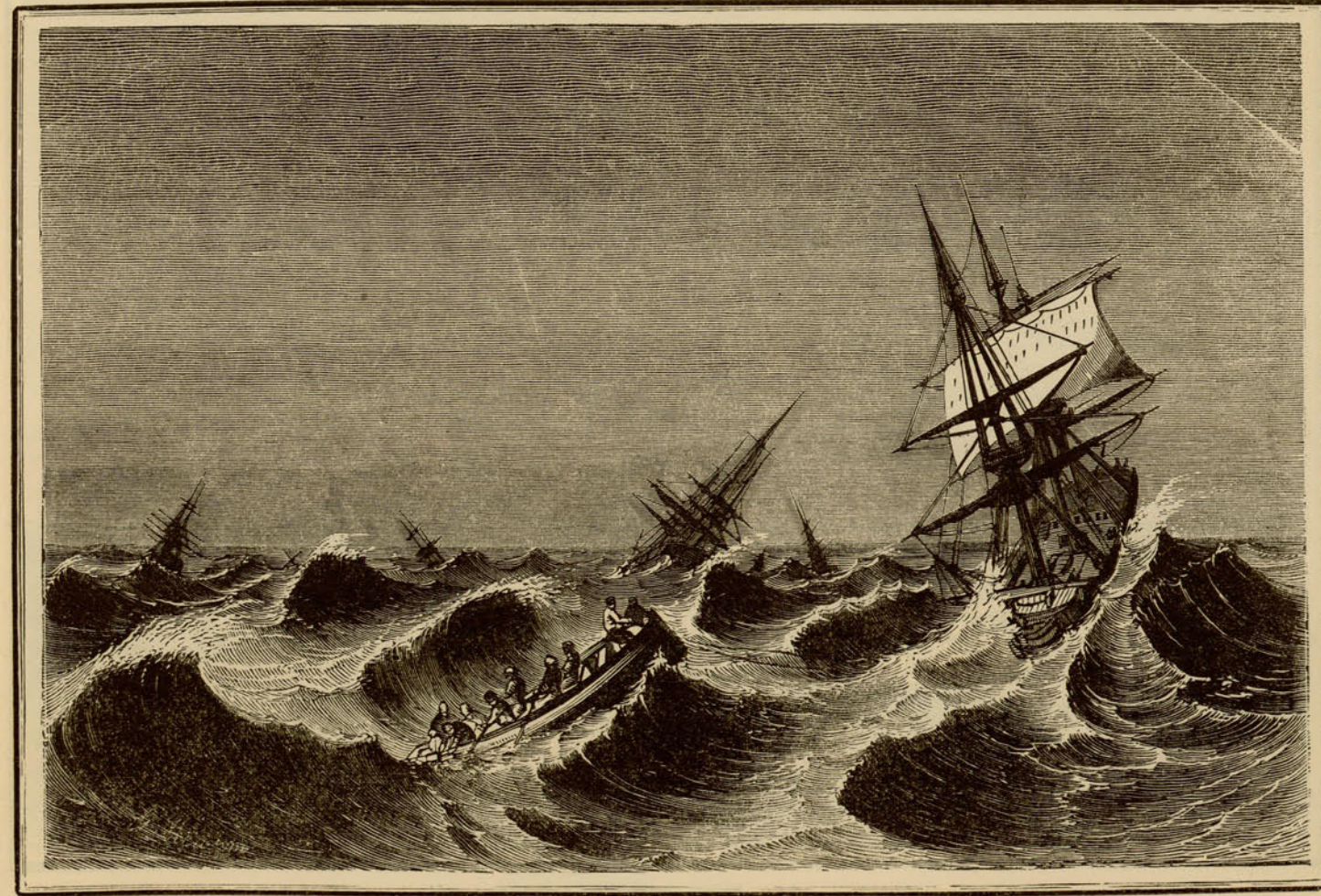


THE TAGUS AS DURING THE EARTHQUAKE, WHEN IT ROSE FIFTY FEET AT BELEM CASTLE, AND INUNDATED THE CITY.





THE SHIP WAS SEEN BY THE CAPTAIN OF THE "H.M.S. "ATLANTIC" WHEN IT WAS FIRST DISCOVERED IN 1841.





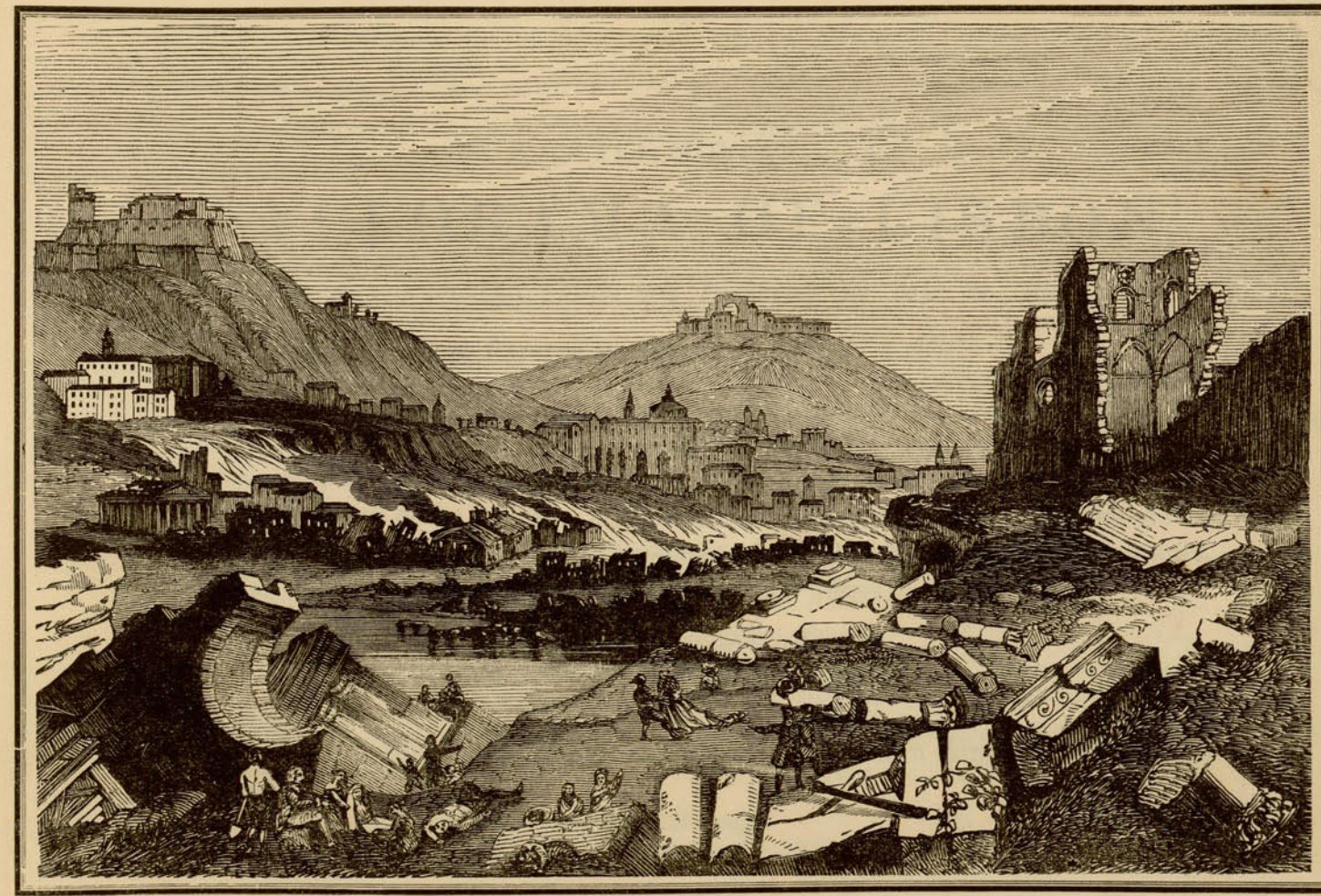


RUINS OF THE OPERA HOUSE.  
GENERAL RUINS OF THE CITY.





VIEW OF THE CITY OF ST. VINCENT.  
FROM THE BARRACKS.



ST. VINCENT'S.  
CONELAGRATION OF THE CITY.

BASILICA DE SANTA MARIA.



THE MOVING  
CYCLORAMA OF LISBON,

DESIGNED AND PRODUCED UNDER THE DIRECTION OF MR. W. BRADWELL.

AND PAINTED BY MESSRS. DANSON & SON.

ON the rising of the curtain, the calm and beautiful sea at the mouth of the Tagus at once meets the eye of the spectator, clothed in hazy exhalation ; gradually the veil of mist is dispelled, and the sun in all its gorgeous splendour rushes upon the dazzled sight, throwing its golden reflection over the wide and still waters ;

“Of light by far the greater part he took,  
Transplanted from the cloudy shrine, and placed  
In the sun’s rays.”—MILTON.

The vessels and ships in the foreground and distance are seen sluggishly drifting with the tide ;

“The waves lie still and gleaming,  
And the lulled winds are dreaming.—BYRON



In the next and last division of this portion of the Cyclorama, the Grand Square of Lisbon is introduced, with its gorgeous Palaces, and magnificent ranges of streets, the dwellings of the great and powerful. In this square are many objects of great interest, the massive arches, and noble flights of steps, vases, and other colossal decorations; also the beautiful statue and fountain of Apollo, the regal and other palaces, all afterwards wholly or partially destroyed—

“The storms yet sleep, the clouds still keep their station,  
The unborn earthquake yet is in the womb,  
The bloody chaos yet expects creation,  
But all things are disposing for thy doom;  
The elements await but for the word,  
‘Let there be darkness!’ and thou growest a tomb.—BYRON.

Again the scene changes: and the tremendous effect of that devastating agency, the fearful earthquake, is felt upon the mighty waters; the sky is obscured, and that sea which was before seen in placid serenity, is now driven with fearful rapidity from its course, not rolling with majestic grandeur, but hurled bodily, as it were, in all directions, carrying with it certain destruction to the numerous shipping within its influence here, a magnificent vessel is borne with terrific violence to the summit of a mighty and crested pyramid of water, thence hurled to destruction in the fearful depths below.

“Under the water it rumbled on,  
Still louder and more dread,  
It reaches the ship—it splits the bay—  
The ship went down like lead.—COLERIDGE.

Wrecks floating and tossing about in all directions: boats with their crews in despair of escaping the dreadful gulf before them.

“Upon the whirl where sank the ship,  
The boat spun round and round.—*Ibid.*

All seems one mighty chaos of waters from which there is no retreating. Such are the leading characteristics of this division of the Cyclorama, and it is confidently hoped it will prove not the least successful.

“Last scene of all.”

The effects of this dire calamity on the devoted City: that which before was seen in all its proud and towering beauty, now breaks upon the startled sight of the spectator in its terrific reality—a mass of ruins; palaces, the residences of a race of kings or grandees, that one moment before stood in grand array, monuments of man’s pride; Churches and Convents, the resort and retreat of the good and pious, public buildings, the grand opera, the most magnificent in Europe the dwellings of the rich and poor,—all hurled by a Divine and inscrutable Providence into one common wreck, the inhabitant of the princely palace, and the meanest hovel, rushing for safety to the altar, or in despair seeking those beloved relatives who had perished in the mighty shock. The water in many places rushing over chasms and clefts, where before all was quiet and repose, or busy with the hum of the industrious inhabitants, with the additional horror of fire



adding its devastating influence to complete that fearful wreck, and throwing a pall of dark clouds over the ruined City, as if in mourning for its helpless fall.

Such is the Pictorial Representation attempted to be embodied in this last portion of the Cyclorama.

The various scenes of the CYCLOPAMA will be illustrated by appropriate music. For this purpose a new and splendid APOLLONICON has been erected by MESSRS. BEVINGTON & SONS, of Greek Street, Soho, on which the whole of the Musical Illustrations will be performed by MR. PITTMAN. This extraordinary instrument has been so constructed as to realize the solos and combinations of a grand orchestre, and to give full effect to the varied character of the Performances.

The extensive New Apparatus for illuminating this colossal Work of Art, has been constructed by MR. HENRY JONES, of King Street, Covent Garden.





Drawn by Tho: H. Shepherd.

Engraved by W. Tomblinson.

THE COLISEUM AND PART OF THE LAKE REGENT'S PARK.

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