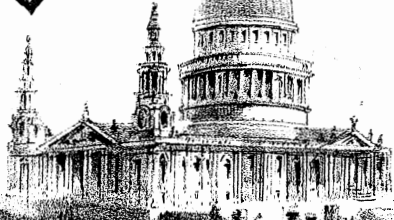


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LONDON by DAY

PARIS by NIGHT

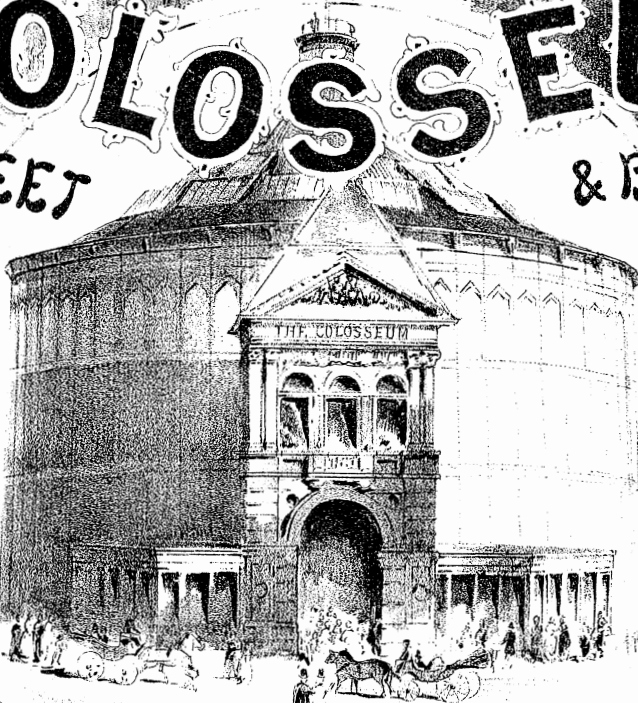


THE

COLOSSEUM

35TH STREET

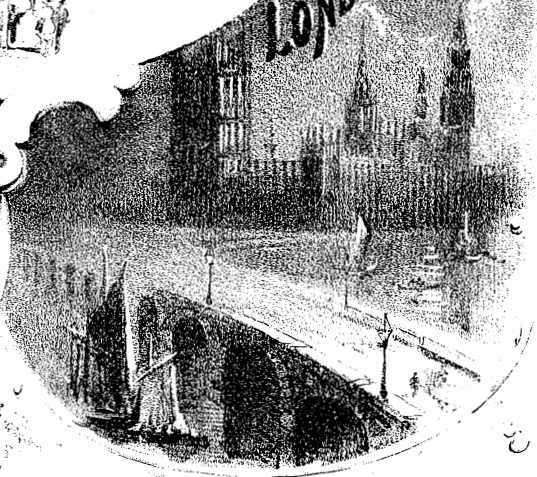
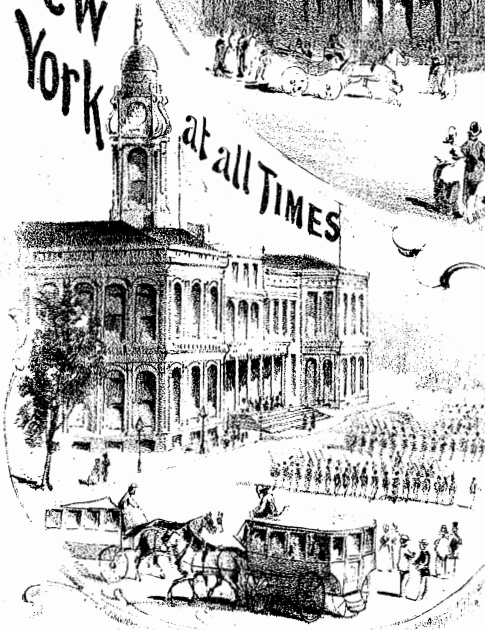
& BROADWAY



New York

at all TIMES

LONDON by Night



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DESCRIPTION

OF THE



COLOSSEUM,

BROADWAY, 35th AND 36th STREETS, NEW YORK.

THE LARGEST IRON STRUCTURE IN THE WORLD.

A HISTORY OF
THE WORLD RENOWNED CYCLORAMAS,
EACH COVERING AN ACRE OF CANVASS,

OF

London of 1828, by Daylight,

PAINTED IN 1828, FROM SKETCHES OF THOMAS HORNER,

BY E. T. PARRIS.

Paris by Moonlight,

AND

London of 1873, by Night,

PAINTED BY DANSON & SONS.

TO BE FOLLOWED BY PARIS OF 1873.

NOW FIRST INTRODUCED TO AN AMERICAN PUBLIC. ALSO AN EXTENSIVE AND
CURIOUS COLLECTION OF WORKS OF ART, OBJECTS OF HISTORIC INTEREST,
WONDERS OF SCIENCE AND MECHANICS, OPTICAL ILLUSIONS,
AUTOMATIC MARVELS. MUSICAL NOVELTIES, WHICH
TOGETHER WITH THE ENTERTAINMENTS OF

THE LECTORIUM,

Under the direction of Prof. TOBIN, late of the Polytechnic, London,
WILL FORM THE MOST NOVEL, PLEASING, MORAL AND INSTRUCTIVE
EXHIBITION EVER ATTEMPTED IN AMERICA.

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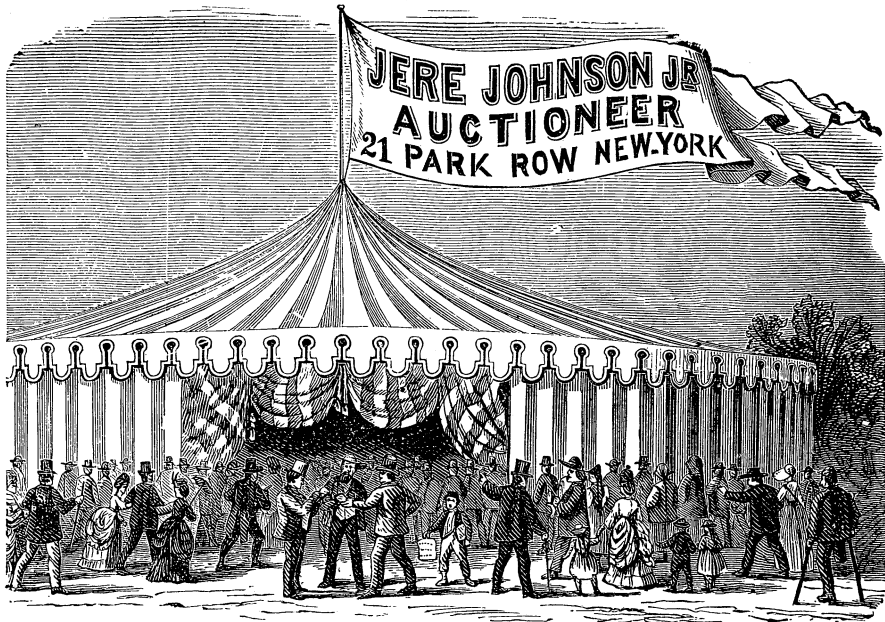
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DESCRIPTION OF THE COLOSSEUM BUILDING.

A CORRECT idea of this immense structure which has for the past year, during its erection, excited the wonder and admiration of the passing public, cannot, perhaps, be better obtained than from the complete and exhaustive description found in the official report by the Inspectors of the Department of Buildings of the City of New York, which we are permitted to copy entire from the records :

NEW YORK, January 1, 1874.

WALTER W. ADAMS,

Superintendent of the Department of Buildings.

SIR: In accordance with your order upon the completion of the iron structure known as The Colosseum, erected on the block situated on Broadway and 35th and 36th streets; New York, we have made a careful survey and have the honor to report the following: The owner is R. L. Kennard, of London; the designs and plans by Mr. JOHN CRUMP, of Philadelphia; (who was also the contractor and superintendent), and is the largest iron building in the country. The general construction is of heavy stone and brick foundation, capped with granite. The superstructure of wrought-iron framework, covered with corrugated iron; the facade on Broadway and 35th street, is of ornate galvanized iron; the roof is of timber, trussed and resting on the outer walls and inner tower; the tower and cornices are of iron and tin; the building is lighted by a glass dome 108 feet in diameter by 120 feet over; the promenade between the tower and outer walls is 27 feet wide by 300 feet long and 24 feet high,

lighted by 1,740 square feet of glass sky-lights; the circle being made by 16 highly ornate columns and 16 pilasters, forming 15 alcoves on either side, gives the entire width of promenade 43 feet. The Colosseum building, including the altered stores and dwellings, with the iron tower, occupies 211 feet on Broadway, 221 feet on 35th street, and 200 feet on 36th street. The plans submitted to the Department for the alteration of the buildings have been properly complied with, and the Iron Colosseum reflects credit upon the liberality of the owner, and the boldness and skill of the architect under whose immediate superintendence the entire work has been accomplished.

It is a novelty in the building art, rendered necessary by the purposes for which it is intended, viz., the exhibition of the somewhat famous historical Cyclorama of *London by Day*, painted by E. T. Parris in 1828, and exhibited in London for over 40 years; the painting, covering over 40,000 square feet of canvas, represents London as it appears from the dome of St. Paul's Cathedral, and must, therefore, be stretched in a circle around the observer, who views it from a great elevation. The original Royal Colosseum in Regent Park, was of brick and wood; the present one is of iron, and the largest structure of the kind in the world. The estimated cost, with the decorations, is over \$250,000.

THE BUILDING is cylindrical, 150 feet in diameter outside, and 80 feet in height from curb to line of the cornice, and 75 feet perpendicular height—the highest single room in America. In the center is a tower 38.6 feet in diameter, and 140 feet in height.

THE OUTER WALLS are constructed of a framework composed of posts of $3\frac{1}{2}$ by $3\frac{1}{2}$ inch T iron, set upright on a radial line from center, 6 feet apart at the base, and 3 feet at the top; at intervals of 7 feet 6 inches apart, similar iron bars are strongly bolted across them like the rungs of a ladder; 32 of these principal iron ladders are similarly placed on radii of a circle facing each other and 15 feet apart, with 32 intermediate ones at 7 feet 6 inches apart. These are tied together with similar iron bars, strongly bolted and securely braced in all directions. The outside of the framework, 450 feet in circumference and 75 feet in height, is covered with corrugated iron.

THE TOWER in the center, is constructed with 16 ladders of the same material and similarly secured, set on the radii a cylinder 38 feet six inches in diameter, and 75 feet in height. On the top of the tower is an observatory with 12 windows surrounded by a balcony six feet wide, securely railed, whence 100 persons may, at one time, safely obtain an entire and comprehensive view of the city and vicinity of New York; and, inasmuch as the ascent to the tower is made by means of an immense steam elevator, supplied by Otis Brothers, of N. Y., capable of carrying 40 persons, the tiresome penalty of climbing stairs that one usually pays for such landscapes, is avoided. Within the framework of the

tower is an iron staircase 7 feet wide, winding around the inner walls to a platform 60 feet above the promenade, whence "London can be viewed by 500 persons," comfortably. To intercept the direct light through the dome from the observer, this platform is surrounded overhead by a canopy of wood and iron; and, to conceal the base of the picture, and as a roof to the promenade, an apron, also of wood and iron, representing the roof of St. Pauls, surrounds the tower below the platform. The building is heated by six hot-air wrought-iron furnaces, securely set in stone, and radiating heat to all parts of the building by means of 40 registers, also properly protected against fire.

The iron superstructure rests upon brick piers 18 inches by 6 feet 8 inches thick, capped with granite, in accordance with the plans submitted and approved by the Department, and the additional braces in the framework, ordered by the Inspectors, have been supplied. In order to ascertain the power and strength of wrought-iron under circumstances so novel and unusual, and place the security of such a vast structure beyond all question, a series of experiments were instituted at the Phoenix Iron Works, the result of which showed that the sustaining power of each ladder thus constructed was 141 tons and 740 pounds, and of the 32 ladders and the outer wall, a power of 6,785 tons; the strength of the 16 ladders of the tower, 465 tons more, without computing the strength of the corrugated iron or the power of the cross-braces, in all a sustaining power of 7,250 tons.

THE ROOF, of timber, composition and slate, weighs 200 tons. The probable number of persons on the tower or stairways, say 1,000, would weigh 75 tons; possible snow load, 170 tons; the wind, at the heaviest blow, 27 tons; the two pictures about 20 tons; in all, an antagonistic force of but 465 tons against 7,250 tons of resistance.

The entire building may be considered as substantially and securely completed, and the hazards from fire and accident far less than usual in public edifices; even the pictures being composed chiefly of lead and earthy pigments from which oils, &c., have long since dried out, are incombustible. Nevertheless, the usual safeguards against fire accidents, as water-buckets, axes, fire-plugs, hose, &c., have been ordered by us, and will be duly supplied. The means of exit, in case of fire, are ample, being by a 20-foot hall to Broadway, and by 6-foot passage-ways to 36th and 35th streets.

THE FURNITURE AND DECORATIONS of this magnificent structure are of the most tasteful and costly description, and the appliances for the comfort and entertainment of the public on a scale of splendor and beauty never before attempted in this country. It is but just to express our high encomiums upon the boldness of the conception and excellence of the execution of this work.

THE PORTE COCHERE, or grand facade on Broadway, enclosing an entrance 20 feet wide, the Ticket Offices, a Lectorium, and offices above, are of brick, faced with ornate, galvanized iron, by Jacob Wrey Mould, of New York. The wrought-iron was supplied by A. R. Whitney & Bros., New York, and the work by Messrs. Deverney, White & Hetzerotte, of Philadelphia. The corrugated iron from the McCulloch Iron Co., of Philadelphia; cast-iron by J. L. Jackson & Bro., N. Y.; galvanized iron, George Fischer, N. Y.; glass, B. H. Shoemaker, Phila.; heating apparatus, T. Dixon & Son, Phila.; slate roof, E. Van Orden & Co., N. Y.; tin work, M. Fitzsimmons, N. Y.; painting and glazing, Wm. Preece, N. Y.; plastering, A. Jones, Brooklyn; masonry, Messrs. Conda & Swartwout, N. Y.; gas-fittings, G. H. Kitchen, N. Y.; fresco decorations, R. Gladhill, N. Y.; elevators, Otis Bros., N. Y. The master machinist was C. F. Brown, of the Royal Colosseum, London, engaged expressly for the purpose.

Respectfully submitted,

SAM'L SILSBEE,

Inspector of Theatres and Public Buildings.

HENRY J. DUDLEY,

Deputy Supt. and Chief of the Bureau of Construction.

J. W. DIKEMAN,

District Inspector.

Interesting Historical Reminiscences.

PERHAPS no exhibition in the world has ever excited more genuine admiration or more universal interest than the wonderful picture of LONDON BY DAY, and the immense novel structure known as the ROYAL COLOSSEUM, erected in 1828, in Regent's Park, London, for the purpose of exhibiting it. Millions of persons from all nations, during forty-five years, have been awed by the grandeur of its conception, and marvelled at the artistic accuracy of its execution, until the Colosseum became a household word with Englishmen, and the great picture one of the *Lions of London* to all foreigners. Strangers in the great metropolis, after visiting its wondrous buildings and innumerable objects of curiosity and interest that are endeared to the world as historic landmarks on the highway of human civilization, who desire to connect their detailed information, and, as it were, complete their knowledge in a grand connected summary, can only accomplish it by a bird's-eye view of the gigantic landscape. Such a view is theoretically attainable from *the Dome of St. Paul's Cathedral*. We say theoretically, for practically, the prevalence of fog and the vicissitudes of weather in London, renders a clear extended view of the city and vicinity an unusual circumstance. Besides, were the skies serene and atmosphere favorable, one is obliged to climb 534 steps even to the front gallery over the Dome, and 82 additional steps to the ball and cross in order to obtain a view such as presented by this picture in all the grandeur and wonder of detail, and under all the appliances of bright sunshine and clear atmosphere. The sublimity and beauty of the boundless ocean and the awful grandeur of mountain scenery, have been immortalized in prose and verse from Homer to the present day, but no words may picture, no pen portray, the astounding reality of a great city of millions of human souls, with all their accumulated labors and architectural attainments of thousands of years literally spread out before you in minute detail; countless churches, bridges, halls, palaces and dwellings, each rich with the history of the ages and the people who have, like us, busied themselves with the bustle and cares, the pur-

suits, occupations and efforts of a brief life and passed away, leaving these piles of stone, brick, wood, and iron, as the heritage of those that came after them.

“ So the multitude goes, like the flower or the weed,
That withers away to let others succeed.
So the multitude comes, even those we behold,
To repeat every tale that so oft hath been told;
For we are the same that our fathers have been ;
We see the same sights that our fathers have seen;
We drink the same streams, and we see the same sun,
And we run the same course that our fathers have run.”

To those who have seen and are familiar with London, this *pictorial history* has for forty years been a continued and increasing subject of study and delight, while no foreigner considered his traveled education complete who failed to visit the ROYAL COLOSSEUM.

Such, indeed, was the startling novelty and astounding magnitude of both the building and the painting, that critics and artists were alike powerless before the vast Cyclorama. Histories, poems, maps, pictures and descriptions were tame and incomplete when compared with the miraculous achievements of art, whereby, within the compass of *Forty Thousand square feet of canvas, the concentrated history of ages, a whole cyclopaedia of information, and a condensed topography* of the most interesting and

LARGEST CITY IN THE WORLD,

were obtained at a glance, and its details studied and examined at leisure, and under the most agreeable circumstances and surroundings.

Since 1828, the newspaper press of the civilized world have apparently emulated each other in the description of this really EIGHTH WONDER OF THE WORLD, and were it possible to collect the editorial notices of the English press, together with the descriptive letters of newspaper correspondents from every country where newspapers are known, and print them in books, they would comprise a library. Inasmuch as the leading journals of Europe have pronounced the Colosseum and picture to be “works of such magnitude and singularity as to defy the powers of description and baffle all attempts at correct representation through the medium of language,” we are not vain enough, or bold enough, to essay where they have failed; yet,

THE AMERICAN PUBLIC,

being less familiar with the facts, we will present a brief outline sketch of the original Colosseum and the great picture, as compared with the more modern, costly and MAGNIFICENT IRON STRUCTURE just completed in New York City, at a cost of over One-fourth of a Million, for the national exhibition of the original old *London by Day*, sketched by Thos. Hornor and painted by E. T. Parriss; the equally marvellous and magnificent historical Cyclorama illusion, by Danson & Sons, of

PARIS BY MOONLIGHT,

and the still more interesting Cyclorama, also by the same artist, of

MODERN LONDON BY NIGHT.

In these miracles of art, the illusion that one is looking down from a great height upon an illuminated city is absolutely perfect. The beautiful effects of moonlight, storm and lightning, are presented with such extraordinary fidelity, that nervous and sensitive persons find it difficult to preserve their equanimity. The wondrous comparison between London of 1828, and London of 1873, presents an extremely interesting history of the march of improvement in the great city.

The history of the magnificent picture of *London by Day*, during the 45 years since its conception and execution, reads now almost like a romance. The area covered by the perspective is seven miles square, or about 130 miles. The area of the painting itself, 40,000 square feet, or nearly an acre of canvas. The Camera Lucida sketches taken by Mr. Hornor in 1821-2 and 3, from an elevated platform above the cross of St. Paul's Cathedral number 280, and cover a surface of 1680 square feet of drawing paper. These sketches were combined by Mr. E. T. Parriss, who painted the original picture first exhibited January 17th, 1829, in the immense structure erected in Regent's Park for the purpose, called the Colosseum. So great was the public interest in the boldness, grandeur and novelty of this wondrous work of art, that at one guinea admissions for four persons, over 10,000 visited it during the first three days. The profits of the first four years were *unparalleled in the history of exhibitions*. The difficulty of completing the work on a cylindrical surface from sketches on a flat perspective, were great, and artists were actually educated for the work. The sketches of distant objects were necessarily indistinct, and in order to reproduce them upon the canvas so as to bear the test of the telescope, each sketch

was verified by architectural drawings made on the spot by a corps of competent artists who spent months in the work. For example, the *new Post-office* comprises 300 square feet of painting, and when viewed by the observer on the tower, through a glass, is found to be perfect in every architectural detail. And so with distant views—the rigging on the vessels, persons in windows, and even dogs, children, carts and objects in the streets not visible to the naked eye, are rendered plainly observable by the telescope. Indeed, the marvellous illusion that one is viewing the *actual City of London* from St. Paul's Cathedral, that for nearly half a century has filled the world with admiration, is further confirmed by the extraordinary faithfulness of the drawings. *Every building of historic importance*, every vicinity of note, for 20 miles around London, is so accurately portrayed that a stranger might study and acquire the detailed and correct topography of the city from the platform of the tower in the Colosseum. Space will not permit further description. The estimation in which the great work of art is held by the English press may be partly estimated from the following articles from London Papers.

THE LONDON REVIEW,

Of Politics, Society, Literature, Art, and Science,

CONDUCTED BY CHARLES MACKAY,

(August 22, 1863.)

THE Colosseum, with all its strange history, commenced with decided success, and notwithstanding the heavy loss said to have been incurred by Braham, the singer, during his lease, it is very doubtful if at any period it has ever failed to be profitable, even while in his hands.

Mr. Hornor, its proprietor, was a land surveyor at York, who conceived the idea of making surveys of landed estates in a pictorial bird's-eye view kind of style, which he called "pictorial surveying." A Quaker professedly, he was in reality a compound of Barnum and Nash—as great a dandy as the one, and as great a humbug as the other; but his "pictorial surveying" continuing to possess him, he issued in 1823 a prospectus to obtain subscribers for engraving two views of London from the summit of St. Paul's. The engravings were never produced; but some one having suggested one day a big panorama of London, he thought it a capital idea, and determined to do it, and by the help of Stephenson, the theatrical banker, and Grissell and Pato, the great contractors, and of some one else, of whom we shall presently speak—an artist—he did it at a cost that nobody knows. Everything was superlative with the Yorkshire surveyor. Even the camera-lucida he sketched with must be like that of no other man, and he had it specially adapted by Carey to a telescope. To have taken a view from the dome of St. Paul's was too lowly for the dandy Quaker architect. Blondin at six feet from the ground would not be the Blondin walking over the falls of Niagara, or the Blondin at a hundred feet over the fountains at the Crystal Palace. Even the summit of the cross itself was not elevated enough for him, and so he had a scaffold of two stories especially erected above it, and in a little sentry box, raised by ropes above the highest pinnacle, Mr. Hornor is supposed to have worked from early dawn to setting sun, "imperilled by gusts of wind which blew away the planks, and rendered it impossible for a person to stand on the scaffold without clinging for support against the framework, the creaking and whistling of the timbers at such times resembling those of a ship laboring in a storm." What Mr. Hornor did at the top of St. Paul's we will not vouch for, but an honest and able artist, Mr. E. T. Parris, painted the

great picture of London by day, extending over 40,000 square feet of canvas, with such care, such pains, and such accuracy, that not only from every point of view do the streets and houses seem to extend like a real city, but an opera glass or telescope may be used to detect familiar objects in the far and hazy distance.

On the 26th of December, 1828, Rowland Stephenson, the banker, was missing, and shortly afterwards it became known that he had absconded. This defection of Stephenson caused a demand upon Hornor for the expenses of the Colosseum, and within a fortnight it was opened, before the picture was completed, but on the 10th of February Hornor was obliged to follow his absent patron. On Wednesday last, says the *Literary Gazette* of the 17th January, 1829, that extraordinary and magnificent building, the Colosseum, was opened to the public, and unfinished as it and its great picture were—the wish to see it was enormous, and unequalled by anything in the theatrical world from that day to this. Although the tickets of admission were sold at a guinea for four persons, and no single tickets, upwards of 10,000 visited it in the first three days, and in the first four years of its existence the profits realized were fabulous. Through many vicissitudes the Colosseum, with its wonderful picture, has lasted down to our own day as one of the sights of London. On the absconding of Hornor, Mr. Parris naturally left off work, but on the 2d of March he again proceeded with his labors for the trustees of Mr. Hornor's creditors, and finished his panorama on the 29th November, 1829s—a special letter by the trustees being sent to him to testify their satisfaction with the picture and his honorable conduct in its execution. Such then is the history of the great picture of London—a wonderful object to those who understand perspective, color, chiaro-oscuro, and other intricacies of the science of picture painting, and a mysterious and marvelous vision to the uninitiated. The great picture has been commonly asserted to have been made from Mr. Hornor's sketches, but the real merit and credit of the painting belong exclusively to Mr. Parris. But however glorious the result as a picture, the chief interest to an inquiring and intelligent mind rests in the indomitable perseverance and intelligence of the painter in conquering the difficulties of perspective, in obtaining decisive atmospheric effects, and in devising mechanical means for getting access to its various parts. To understand the difficulties in the perspective alone, it must be borne in mind that the canvas of the panorama is hung in a circle, or rather lines the inside of a vast cylinder. Now a straight line drawn on a flat surface is of course a straight line; but if the same straight line on a sheet of paper was pasted horizontally on the inside of a cylinder, it would immediately appear to the eye as a curve, and if placed diagonally in various ways, the apparent curves will vary with every position, and not only with every position, but in themselves also, according to the angle at which they traverse the inner face of the cylinder, the curve gradually diminishing from one end of the line to the other. Any one may see this by looking at the edge of a sheet of paper against a wall, and then bending it and looking at it in various positions. The moment the edge of the paper is bent, although it is still the same straight line, it appears as a curve. Every apparent straight line, then, in the picture of London is really a *different* curve, and when we gaze upon the thousands and thousands of roofs, walls, windows, doors, palings, base-boards, and other objects composed of straight lines, each and every one of which has had to be reduced to its *special* and *proper* curve, we get the first idea of Mr. Parris's skill. The sketch shown by Mr. Hornor, which is still in existence, is wholly in straight lines and ruled over by equal squares of an inch each way. Now supposing Mr. Parris to have worked entirely from Mr. Hornor's sketches, the ordinary draughtsman would consider he had only to enlarge the squares on the great picture's canvas so many times, and then to draw in the respective portions of the view. Not so, however, in practice. The farther off from the eye, the longer become the squares, or rather the squares on the paper have to be transformed into parallelograms on the canvas, each now getting more and more elongated towards the base of the picture, which is the most distant part of it from the eye when seen from the gallery level with the horizon of the picture. The light in the picture is painted from a point of sunlight on one side, from which the shadows in all directions fall away. Even the painting of the sky was not without difficulty, for the very form of the dome, the illumination coming from its top caused a shadow through its central zone between the skylight and the horizon of the picture, which had to be counteracted in the coloring. Much more that is interesting might be told of the manipulation of this picture, but we shall have said enough to show how much, and in what remarkable respects it differs from the many beautiful dioramas and theatrical drop-scenes painted on flat surfaces with which we are now so familiar, and these distinctions and difficulties, so little if at all known by the public, are the very points that render the Colosseum picture most especially worthy of description and praise. If Mr. Parris had had any pioneer, his success would not have been surprising; but alone and unaided he had to find out and put into execution the laws of that special perspective required for this intricate work. Let any one look at the Post Office as represented by him, and he will scarcely believe if he do not deny, our positive assertion that there is not a straight line in it from beginning to end, and that every line has a distinct and particular curve.

In "Paris by Night" we have a panoramic view of the French capital as it was in the revolutionary day of 1848, and on this account, as well as its own artistic merit, it is very interesting. It was painted by Danson & Sons, and the clever means by which it is daily, or rather nightly, hung in front of the Panorama of London, was devised, we believe, by Mr. Brown when assistant to Mr. Bradwell, and who for twenty years has been the respected machinist of the Colosseum. Our object has not been to describe the entertainments, but to point out the real wonder of the wonderful picture, which we hear is having its last season in our metropolis.

This and much more was said by Charles Mackay after the picture had been exhibited for thirty-four years. The following from the leading journals of 1829 to 1844 will show the public estimation of the Picture at that time.

FROM THE LONDON TIMES.

August 13th, 1829.

The Colosseum, the Panorama of London, which the building was constructed for the purpose of exhibiting, is now completed, and presents the most curious, accurate, and interesting representation of our vast metropolis that has ever yet been executed. It would hardly be possible that a work so extensive, and combining such an immense variety of detail should be without fault. The picture in general is most admirably painted, and the fidelity of the details is absolutely astonishing.

January 13th, 1829.

All of our readers who have performed the toilsome journey up the countless stairs which lead to the top of St. Paul's, know that it is an ungrateful labor, for after all their pains they see nothing but the roofs of the nearest houses, while the distant parts of the city and the suburbs—only faintly indicated through the smoke and fog which always hang over this mighty metropolis. The only exception being at sunrise on a fine summer morning, at which time the cathedral is closed. The artistic labors of Mr. Hornor and Mr. E.T. Parris for many years have, in a measure, obviated the difficulty. No one can look on the great picture without being powerfully excited and interested at the magnificent scene which it displays. The effect of the nearer houses is very striking. The crowded streets filled with passengers and vehicles, the grand public buildings, the churches and palaces (for if we have no regal palaces we have many others), the majestic river winding grandly along, with the shipping and vessels of all descriptions which float upon its surface, the broad fertile lands studded with villas, and the beautiful highlands as far as the eye can reach, form an assemblage of grandeur which no Englishman can look at without experiencing, besides the qualification which so admirable a picture cannot fail to inspire, emotions of pride and delight. * * * *

September, 1830.

"The Colosseum, as a building, and the panoramic picture it contains, are works of such novelty, magnitude and singularity that they seem to defy the power of description and to baffle all attempts at being represented through the medium of language."

FROM THE GENTLEMAN'S MAGAZINE, JANUARY, 1829.

"The spectator is supposed to be placed in the lantern of St. Paul's, and has a view of London as it appears on a very clear day about noon. A space of seven miles square, covered with houses and shops of every description, churches, spires, warehouses, docks, public buildings, palaces, &c., interspersed with the finest squares in the world, and traversed by the winding Thames covered with thousands of ships, can hardly fail to excite astonishment, even in the most callous bosom. The work is altogether novel and unique, and no undertaking upon so grand a scale has ever been attempted by one individual."

FROM BELL'S LIFE IN LONDON, JANUARY, 1829.

The perfect fidelity of the representation is astonishing. Independent of the wondrous panorama, there are other objects of attraction in this magnificent undertaking to excite the wonder and admiration of the spectators. The admission is one guinea per ticket for four. There are no single tickets."

FROM THE MIRROR, MAY 8th, 1830.

The panorama increases in effect and interest upon acquaintance. Nothing can exceed the delightful passage of the picture. When the novelty subsides we may always amuse ourselves by noting the addition and alteration that time and art are making to this already overgrown metropolis. The vastness of the design astounds and the minuteness of detail never fails to delight.

FROM CHARLES KNIGHT'S PENNY MAGAZINE, OF FEBRUARY 28th, 1833.

On a fine summer morning about four o'clock, London presents an extraordinary spectacle. The brilliancy of the atmosphere, the almost perfect stillness of the streets, the few living beings that pass

along those lines which in the day are crowded like some vast mart, as travelers hurrying to their distant starting place, the laborer creeping to his early work, make up a picture which forcibly impresses the imagination. Wordsworth has beautifully painted a portion of this extraordinary scene in one of his finest sonnetss

Earth has not anything to show more fair;
Dull would he be of soul, who could pass by
A sight so touching in its majesty.
This city, now doth like a garment wear,
The beauty of the morning, silent, bare.
Ships, towers, domes, theatres and temples, lie
Open unto the fields, and to the sky;

All bright and glittering in the smokeless air.
Never did sun more beautifully steep,
In his first splendor, valley, rock or hill;
Ne'er saw I, never felt a calm so deep.
The river glideth at his own sweet will:
Dear God—the very houses seem asleep,
And all that mighty heart is lying still.

How completely must Mr. Hornor have felt this power from his lofty aery. What the artist saw only in the earliest hours of a brilliant morning, visitors at the Colosseum may behold in all seasons and at all hours of the day.

The amplitude of the crowded picture is calculated to impress the mind with a sense of surprise and awe not unmixed with those feelings which belong to the contemplation of the vast, wonderful and mysterious.

FROM LEIGH'S NEW PICTURE OF LONDON IN 1834.

The panorama far surpasses in extent and accuracy everything of the kind hitherto attempted. Some idea of its size may be formed from its occupying 40,000 square feet of canvas. The various objects are depicted as seen from the top of St. Paul's where Mr. Hornor made his original sketches when the ball and the cross were being replaced.

FROM ILLUSTRATIONS OF PUBLIC BUILDINGS OF LONDON, BY J. BRITTON, F.S.A. AND A. PUGH, ARCHITECTS.

"The spectator sees beneath the summer sunshine of a serene sky, divested of the usual canopy of smoke and vapor, the great metropolis, with its countless multitudes of streets and squares, its churches, palaces, mansions, hospitals, theatres, public offices, institutions, scientific and literary, its noble river, with its numerous bridges, and in the distance a rich and varied épanse or rural and sylvan scenery extending from the woodlands of Kent and Essex in the east to the forest and castle of Windsor on the western horizon; recovering from the wonder of this first view, as a whole, he finds new cause for astonishment on perusing it in detail, for every private residence in town and country may be recognized by the telescope."

FROM THE ART UNION, OCTOBER, 1844.

The excellent artist, Mr. E. T. Parris, who originally painted London by Day during the years 1821 and 1822, has been engaged during the past year in retouching and thoroughly restoring the great painting. He has gone carefully over the whole, and given to the work those improvements resulting from experience and careful study. The picture is now infinitely better than it was sixteen years ago, when pronounced to be the most extraordinary production of art ever achieved in any country. When now completed, the British public will obtain an intellectual treat second to none in the world.

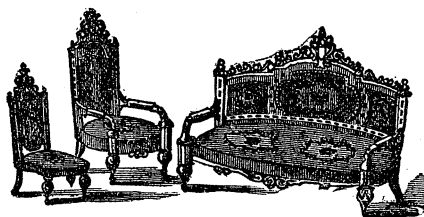
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The taste and elegance of design, the superior finish and substantial quality of our First-class Furniture, is unequalled in Europe, and at **30 per cent. less cost.**

✂ Besides many of the finest dwellings in New York, as samples of our work, we may name the **Floating Palaces** of The People's Line on the Hudson River; **THE NEW COLOSSEUM**, N. Y.; **Willards' Hotel**, in Washington; the **Windsor** and **Brunswick Hotels**, in New York.

Contracts taken and promptly filled in any part of the country, from \$100 to \$100,000. Our stocks of average and first-class furniture always full. **NEW SPRING AND FALL DESIGNS** in furniture and decorations—constantly introduced.

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Branch Store, 81 Fourth Avenue.

✂ The especial attention of Dealers in the West and South, and of Hotel and House keepers in City and Country, is called to our stocks, before purchasing elsewhere.

The New York Colosseum.

WE might go on through a period of forty-five years accumulating extracts from the English press, proud of their great city, and filled with enthusiastic admiration for the achievements of art, in presenting so perfect a panorama of it in her brightest, serenest, and happiest aspect; but we have said enough to inspire an American public with a knowledge of the rare opportunity to study the *CHEF D'ŒUVRE OF MODERN CIVILIZATION*. One may now VISIT LONDON WITHOUT SEASICKNESS, and enjoy a panoramic view of the *world's metropolis*, in all its details, under circumstances more favorable than could probably be attained, and without the expense and contingencies of travel. But the marvelous success of London, in the olden time, by day, has inspired the production of a *pictorial illusion*, if possible, still more extraordinary.

MODERN LONDON BY NIGHT, in which the improvements and changes up to 1873 are represented. The picture is now in the hands of Messrs. Danson & Sons, and will shortly be exhibited at the New York Colosseum.

For the information and guidance of visitors, we refer them to the series of plates in the Appendix, in which the prominent objects of interest are designated by numbers.

Upon entering the platform of the tower, which represents the dome of St. Paul's, among the objects displayed towards the *north*, the eye recognizes Newgate Market, the old College of Physicians, Newgate prison, the Blue Coat School, St. Bartholomew's Hospital, Smithfield Market, with its crowd of sheep and oxen, and the new Post Office. These are objects in the foreground; beyond them are Clerkenwell, the Charter House, and the lines of Goswell and St. John's streets, Pentonville, Islington, and Hoxton. In the next or third distance, we descry Primrose Hill, the noted Chalk Farm, Hampstead, and a continued line of fine wooded and wild hills, to Highgate. The bold archway and excavated road at the latter place, and the line of the great North road from Islington to Highgate, is clearly to be traced; whilst Stamford Hill, Muswell Hill, and part of Epping Forest and portions of Essex, Hartfordshire, and Middlesex, bound the horizon. To the *east* is displayed a succession of objects, all differing from the former in effect, character, and associations. Whilst that view exhibits the quiet, the rural, the cheerful scenery of the environs of London, this presents us with the immense bustle and business belonging to the ever-flowing Thames, the commerce depending thereon, the massive warehouses and spacious docks constituted for the storage and security

of imported articles of luxury, utility, and wealth, from all parts of the globe. In the immediate foreground is St. Paul's School, whilst the lines of Cheapside, Cornhill, Leadenhall street, and Whitechapel carry the eye through the very heart of the City, conducting to Bow, Stratford, and a fine tract of woodlands in Essex. On the right and left side of this line are seen the towers of Bow Church, Cheapside, St. Mary, Woolnitch, St. Michael, Cornhill, St. Ethelburg, Bishopsgate, and others of subordinate height; the Bank, Mansion House, Royal Exchange, East India House, and several of the companies' halls. Another line, nearly parallel, but a little to the east, extends throughout Watling street (the old Roman road), to Cannon street, to Tower street, and to that great national prison for royal and noble personages, that fortress and museum, the Tower; the course of the *Thames*, with its wilderness of masts and vessels, the numerous docks and warehouses on its banks; the fine hospital at Greenwich, and the equally fine country beyond it, contrasted with the levels of the Essex coast, are all defined and recognized in this direction. Turning to the right for the *southern* view, the eye traces the undulating view of the Surrey hills in the distance, and the Thames in the foreground. The noble river here assumes its real importance, and displays on its surface a countless number of various vessels, among which the modern and useful steamboat is particularly distinguishable. The fine bridges of London, Southwark, Blackfriars, and Westminster, are not only clearly marked, but constitute very imposing and interesting features. In tracing the two banks of the river from London Bridge to the westward, an amazing number and variety of public and private buildings arrest the attention, and separately awaken reflections of irresistible interest. The *western* view unfolds a new and different series of subjects. First in effect, in beauty and execution, and in imposing character, are the two Campanite turrets, the pediment, and the roof of the western end of St. Paul's Cathedral. The painting is both masterly and magical; it completely deceives the eye, and imposes on the imagination. The spectator cannot believe that these towers are depicted on the same canvas and same surface as the whole line of objects from Ludgate Hill to St. James' Park. This view to the west embraces the long lines of thoroughfare, Ludgate Hill, Fleet street, the Strand, Piccadilly, &c.; Holborn, and Oxford road; with the inns of court, Westminster, numerous churches and public buildings to the right and left, also Hyde Park, Kensington Gardens, and a long stretch of flat country to Windsor.

PARIS BY MOONLIGHT

is a modern work, exhibiting the great continental city as it appeared in 1848, and being suggested, and the methods of so vast a cycloramic achievement having been inaugurated, by its world-renowned predecessor, lacks the interest attaching to novelty, but as a work of art is regarded by connoisseurs as having improved upon the great model. As this magnificent pictorial and picturesque illusion of the BRILLIANT BEAUTIFUL CITY is exhibited only by night, Mr. BROWN, the celebrated machinist of the Royal Colosseum, devised an ingenious method of drawing the immense painting over London by day in a manner so complete as to render easy the marvel of exhibiting two similar panoramas in the same building by day and by night.

This colossal painting is by Messrs. Danson & Sons, and covers over 40,000 square feet of canvas. The sketches were most carefully taken during the years 1848 and 1849, and have been most

skilfully and faithfully conveyed to the canvas by the renowned artists. The illusion of moonlight in an illuminated city is the most perfect and enchanting ever achieved by art, and as the drawing and perspective are correct, the observer is enabled to obtain from the tower of the Colosseum as accurate and comprehensive an idea of Paris as from a bird's eye view upon the spot. To Parisians and travelers who are familiar with the beautiful city, this exquisite cyclorama has been a source of the greatest delight, and those who have not seen Paris will find knowledge and travel both made easy, without seasickness and at far less expense at the Colosseum. Upon ascending to the tower, the entranced beholder will observe the principal objects displayed. Immediately under him are the palace of the Tuileries and its gardens, where in the afternoons and evenings the fashionable world were wont to promenade, the Louvre, which contained a vast gallery and a splendid collection of paintings, the Place du Carousal, with its triumphant statue of Victory, the so celebrated Palais Royal, the Rue Rivoli, Castiglione and Rue Royal, 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 there are many floating erections for baths and washing establishments. The spectator taking the station towards the *north*, perceives the Place Vendome, in the centre of which was 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 Boulevard des Capucines, des Italiens, the Chaussée d'Antin, and in the distance the Rue de Clichy, the Batignolles, etc., including to the N. W. a distant view of the far-famed cemetery Père la Chaise. On looking towards the *east* are seen the Champs Elysées and its splendid avenues, terminated by the Barriere de l'Etoile, with the *Arc de Triomphe*, and a distant view of the Bois de Boulogne, the favorite ride of the 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 favorite 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 lines of the Boulevards, viz., those of Montmartre, Poissonviere, Bonne Nouvelles, St. Dennis, St. Martin, with the Portes bearing the same name, including to the south the Boulevard du Temple and the site of the celebrated Bastille, where now stands the column 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 Jardine des Plants, the Halle aux Vins and the Barriere Fontainebleau, the Pont Neuf, leading to the Rue Dauphine, and the Ecole de Medécine. An interesting object close to the bridge is a statue in bronze of Henry IV. To the *south*, on the other side of the Port Royale, the Quais d'Orsay and Voltaire, the Faubourg St. Germain, with its immortal hotels, the former residences of the French nobility, the Institute of France, the Palace of the Legion of Honor, the Hotel des Invalides, with the esplanade, and inclining to the east Champ du Mars and Ecole Militaire, etc., etc.

By reference to the charts wherein the leading objects of interest are designated by numbers, the observer may in a short time become familiarized with the topography of the city. It is proper to remark that since the execution of this painting many important changes have been made in Paris by Napoleon, and during the last revolution the Communists have destroyed several fine buildings and columns, &c., which those familiar with the city will recognize.

OTIS Brothers & Co.,

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PASSENGER ELEVATOR

IN THE

COLOSSÉUM BUILDING.

It is one of their improved Steam Machines, worked by a Double Cylinder and reversible Passenger Engine, fitted with a self-acting brake, by which, through the Winding Drum and Wire Cables, the engine and car are held immovable when stopped at a landing, but not interfering with either when in operation. The Valve Gear is very simple, effective and economical of steam, and through it, the operator in the car stops and starts it instantly, and at will. The car is one of the largest in use, very substantially built, and carrying with ease 30 passengers at a time from the lower to the upper landing in half a minute. Two best Wire Lifting Cables are employed, each capable of lifting 50,000 lbs. with safety, and all the operating bearings, fittings and connections are so arranged that its work is done with perfect smoothness and comfort.

This Elevator combines every requisite that strength and excellence of workmanship, and materials in all the *working parts* can give but these are not the ultimate dependence for SAFETY. SPECIAL SAFEGUARDS against disaster from the failure of any of the working parts, are superadded thereto. These—the “Safety Lock Pawls and Ratchets,” “Safety Drum,” “Safety Governor and Brake,” and “Automatic Stop Motion,” are so adjusted that if, by the peculiar continuous strain, friction and abrasion of hoisting, the working parts SUDDENLY FAIL, the FAILURE ITSELF calls them into INSTANT ACTION. Bringing then to their work their full power, uninjured by wear, THEY NEVER FAIL.

The following, of many, may be mentioned as fair samples of their Passenger Elevators :

GALT HOUSE, - - - - -	Louisville.	PALMER HOUSE, - - - - -	Chicago.
BARNARD HOTEL, - - - - -	Baltimore.	POWERS BUILDING, - - - - -	Rochester.
MONONGAHELA HOUSE, - - - - -	Pittsburgh.	DREXEL BUILDING, - - - - -	New York.
ST. CHARLES HOTEL, - - - - -	New Orleans.	ST. NICHOLAS HOTEL, - - - - -	New York.
ST. LOUIS MUTUAL LIFE INS. CO.		ARNOLD, CONSTABLE & CO., - - - - -	New York.

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OTIS BROTHERS & CO.,

348 BROADWAY, New York City.

MODERN LONDON BY NIGHT is now in the hands of Messrs. Danson & Son, and will be exhibited so soon as completed. The new picture, the same size as the original, will present the great commercial METROPOLIS OF THE WORLD as it appears in 1873, and by comparison with London in 1828, the almost fabulous growth of that great heart of the civilized world will be appreciated and measurably apprehended. Volumes could not convey so much historical knowledge as may be obtained in one hour spent in studying the two pictures at the Colosseum. But inasmuch as but a few hundreds can view the Cyclorama at one time, and the peculiar contour and vast area required for their exhibition, involves a building sufficiently spacious for other uses, the management have decided to utilize their great facilities, and FURNISH AN ENTERTAINMENT that for novelty, elegance and variety has never been attempted in this country or surpassed in the world, and render the N. Y. Colosseum a fashionable and popular resort, not only for the citizens of the METROPOLIS OF THE NEW WORLD, but also of the whole country and its visitors from foreign nations. The ENTERTAINMENT CONTEMPLATED will comprise *works of art, musical novelties, mechanical marvels, optical illusions, automatic chef d'œuvres, wonders of science*, electrical miracles, &c., &c., too numerous for detail, many of which are already in hand, and others in preparation in Europe.

THE GRAND PROMENADE

on the first floor is 27 x 300 feet, and 30 alcoves, elegantly decorated and furnished, afford abundant facility for high toned intellectual and moral entertainments.

This department will be in charge of PROFESSOR TOBIN, late of the London Polytechnic, whose achievements in the field of scientific wonders has a world-wide reputation. Beside the novelties of the Grand Promenade, Prof. Tobin will preside over THE LECTORIUM.

THE LECTORIUM

is a bijou theatre, south of the grand entrance, elegantly and comfortably fitted up for the accommodation of 400 persons, as NO EXTRA CHARGE FOR ADMISSION is made *unless visitors prefer reserved seats*, and Prof. Tobin will give scientific expositions during each day and evening, comprising FAMILIAR LECTURES upon popular subjects of interest, illustrated by an extensive cabinet of philosophical and chemical apparatus, with mechanical and musical effects in endless variety. The management call public attention to this peculiarly novel, delightful, and instructive feature in the attractions of the Colosseum with especial pleasure, and all the more so that the experiments and wonderful effects are not juggler's tricks or the delusive arts of conjurers, but the combinations and results of scientific knowledge.

The entertainments in this department are designed to illustrate in a manner both pleasing and instructive THE ILLUSIONS AND DELUSIONS OF SCIENCE on a more costly and comprehensive scale than in THE ROYAL POLYTECHNIC, LONDON, whose achievements have become celebrated throughout Europe. It is of course impossible to enumerate the curious and wonderful effects within the power of science, many of them surpassing the marvels of the juggler's art, and others apparently

incredible, completely overshadowing the feats of modern spiritualism, and explaining the traditional mysteries of the ancient oracles and miracles. Among these we may name

THE SPHINX, an artificial human head, that in a most startling and inexplicable way is made to open its eyes, smile and talk in a perfectly natural manner.

THE PROTEAN CABINET, a new and most extraordinary illusion, far surpassing the achievements of spiritualism in the mysterious and unaccountable appearance and disappearance of persons in a bright light.

THE TELEPHONE, illustrating the delusion of spirit rappings in the most natural manner possible, including both their alleged intelligence and mystery.

LIVING LIKENESSES, illustrating in a curious and satisfactory manner the wondrous illusions of light and sound.

THE DISSOLVING STATUE of Pygmalion, pronounced in Europe and America one of the most beautiful optical illusions ever produced.

In speaking of it, the *New York Herald* says: "*The process by which the statue disappeared is a salient instance of the sureness with which science is getting the better of art. As a scientific experiment, the process was beautiful and interesting.*"

The *Boston Daily Globe*, in commenting upon it, remarked: "*A very beautiful effect was produced by causing the statue of Galatea to dissolve from view. The manner in which it was managed was both startling and charming, and formed one of the most artistic and delightful optical illusions we have ever witnessed.*"

THE SPIRIT FLAME, of peculiar intelligence, which, without the explanations of science, would be regarded as a miracle.

We mention these to indicate in some degree the character of the novel entertainment to be provided in the Lectorium; but Prof. Tobin, who is the inventor of them and others equally wonderful, has in preparation a series of SENSATIONAL ILLUSIONS and STARTLING DELUSIONS destined to astound and interest the public even more than the Ghost, or Frankenstein in their day, all to be produced during the season. As we have said, it is the intention of the management to render the N. Y. Colosseum as much an object of interest as the famous one in Regent's Park, London, and visitors during the day and night will be able to combine the highest order of entertainment and leisurely enjoyment with instruction obtained nowhere else.

THE ATTRACTION OF THE PROMENADE will comprise in part (others being continually added) MUSICAL RECITATIONS of the highest order by the Colosseum Band.

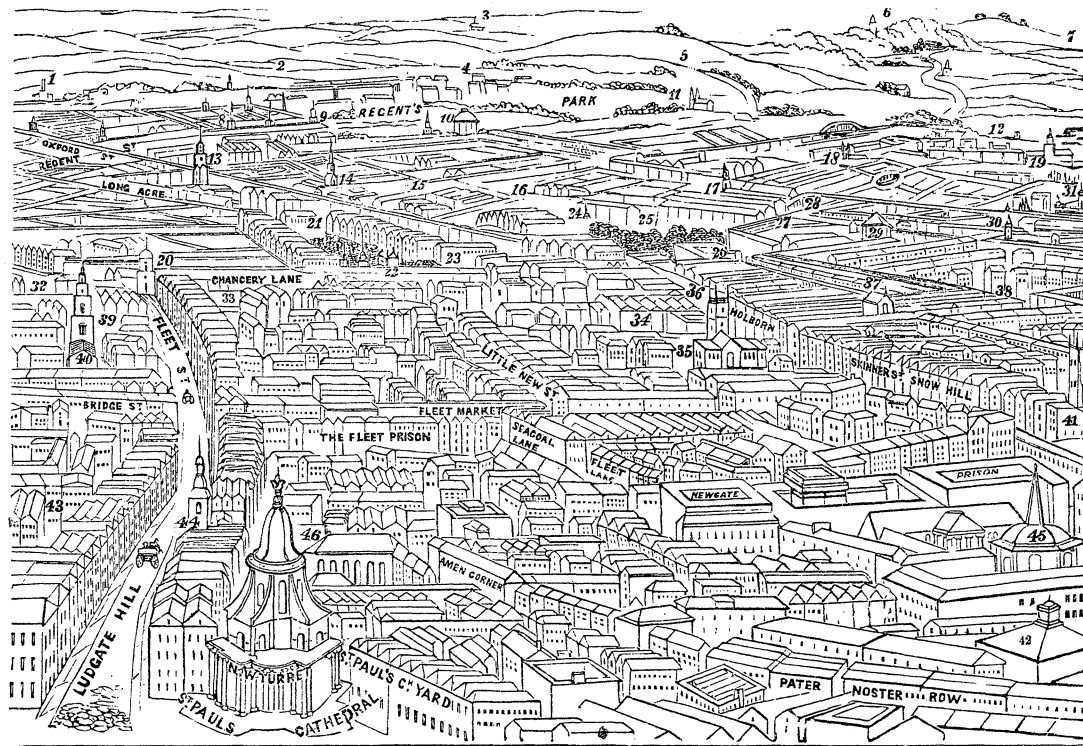
THE DARWINIAN ORCHESTRA, an automatic novelty of six pieces.

THE AFRICAN FLUTE PLAYER, also a mechanical curiosity.

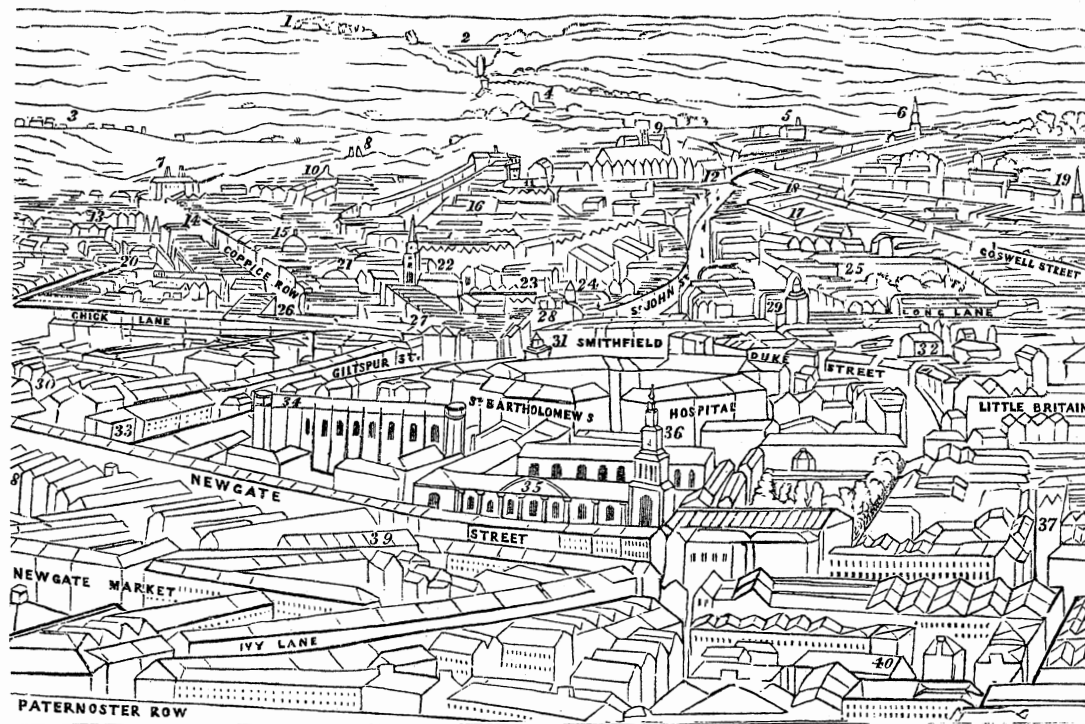
Glass Blowing, Ivory Turning, and the wonders of Electro-magnetism.

The *chef d'œuvres* of *mechanical art* in jewelry, fancy creations and curiosities of industry, and not least among the marvels of the Colosseum are THE WHISPERING ALCOVES, where parties on either side the Tower, 150 feet apart, without the medium of speaking tubes, may hold confidential converse.

The exposition will be open each day at 10 o'clock, A. M., and close at five o'clock for the exhibition of LONDON BY DAY, and re-open for the evening exposition of PARIS BY NIGHT, at 7.30 P. M.



- | | | | |
|--|----------------------------------|--------------------------------------|--------------------------------|
| 1 Grand Junction Reservoir, Bayswater. | 11 Gothic Chapel, Regent's Park. | 23 Stone Bldgs., Lincoln's-inn-flds. | 35 St. Andrew's, Holborn. |
| 2 Grand Junction Canal. | 12 Camden Town. | 24 Upper Guildford-street. | 36 Fumival's Inn. |
| 3 Harrow on the Hill. | 13 St. Giles' in the Fields. | 25 Queen's Square. | 37 Ely Chapel, Ely-place. |
| 4 Portland Town, Regent's Park. | 14 St. George's, Bloomsbury. | 26 Lamb's Conduit-street. | 38 Brewery, Liquorpond-street. |
| 5 Primrose Hill. | 15 British Museum. | 27 Brunswick Square. | 39 St. Bride's, Fleet-street. |
| 6 Hampstead Church. | 16 Russell Square. | 28 Burton Crescent. | 40 Little Bridge-street. |
| 7 Hampstead Heath. | 17 St. Paucras New Church. | 29 Foundling Hospital. | 41 St. Sepulchre's, Snow-hill. |
| 8 All Souls' Church, Langham-place. | 18 New Church, Somers Town. | 30 New Church, Mecklenburgh-sq. | 42 Newgate Market. |
| 9 St. Marv-le-bone New Church. | 19 New Chapel, Camden Town. | 31 Small-pox Hospital. | 43 Broadway. |
| 10 Colosseum, Regent's Park. | 20 St. Dunstan's, Fleet-street. | 32 Temple Church in the Temple. | 44 St. Martin's, Ludgate-hill. |
| | 21 Lincoln's Inn Fields. | 33 Sergeants' Inn. | 45 College of Physicians. |
| | 22 Chapel, Lincoln's Inn Fields. | 34 Thavies Inn. | 46 Stationers' Hall. |

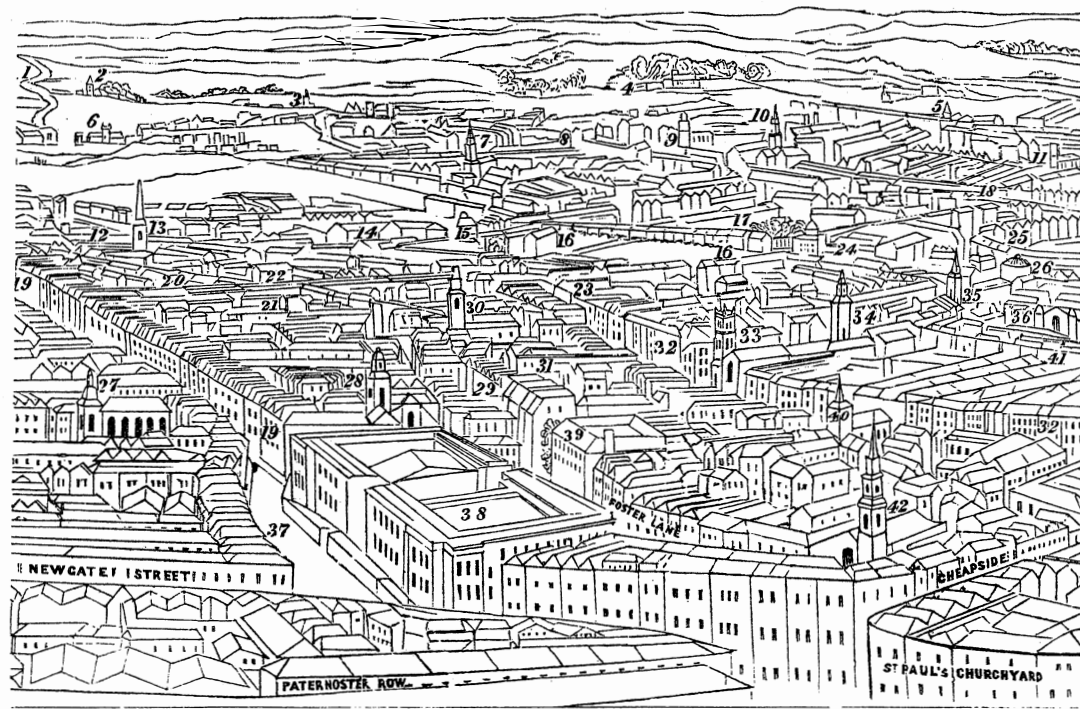


- 1 Highgate Terrace.
- 2 Highgate Archway.
- 3 Kentish Town.
- 4 Holloway New Church.
- 5 Holloway Chapel.
- 6 Islington Church.
- 7 Gasometer, Battle Bridge
- 8 Bell Isle.
- 9 New Church, Pentonville
- 10 St. James's Chapel.

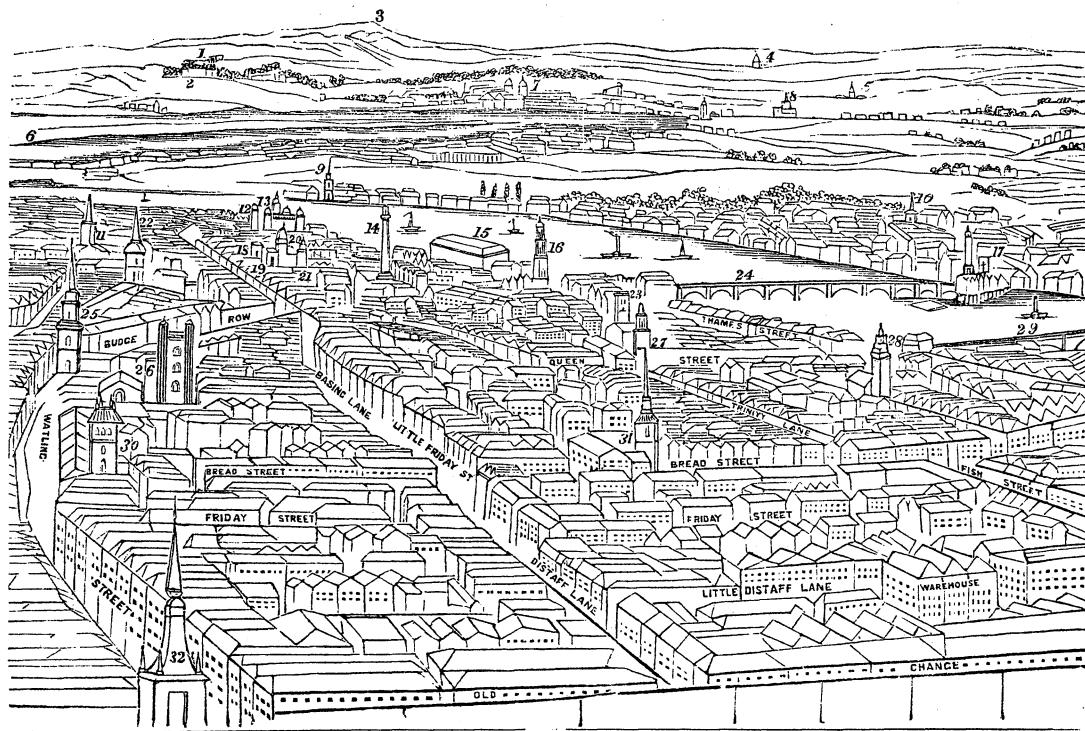
- 11 New Church, Clarendon Sq.
- 12 Angel Inn, Islington.
- 13 Cold Bath Fields' Prison.
- 14 Guildford-place.
- 15 Spasfields' Chapel.
- 16 New River Reservoir.
- 17 Northampton Square.
- 18 Goswell-street Road.
- 19 New Church, St. Luke's.
- 20 Great Saffron-hill.

- 21 Sessions House, Clerkenwell.
- 22 St. James's, Clerkenwell.
- 23 St. John's Square.
- 24 St. John's Church.
- 25 Charter House.
- 26 Turnmill-street.
- 27 Red Lion-street.
- 28 St. John's Gate, Clerkenwell.
- 29 St. Bartholomew the Great.
- 30 St. Sepulchre's, Snow-hill.

- 31 St. Bartholomew the Less.
- 32 Bartholomew Close.
- 33 Giltspur-street Compter.
- 34 New Hall of Christ's Hospital.
- 35 Christ's Hospital.
- 36 Christ Church.
- 37 Bagnio-court.
- 38 Phoenix-court.
- 39 Rose-street.
- 40 Dolly's Chop House.



- | | | | |
|---|----------------------------------|--------------------------------------|--------------------------------------|
| 1 The New River. | 11 St. Matthew's, Bethnal Green. | 22 Golden Lane Brewery. | 32 Wood-street. |
| 2 Old Church, Stoke Newington. | 12 Ironmonger Row, St. Luke's. | 23 Chapel, Milton-street. | 33 St. Alban's, Wood-street. |
| 3 New Church, Stoke Newington. | 13 St. Luke's Church, Old-st. | 24 Finsbury Place. | 34 St. Mary's, Aldermanbury. |
| 4 Hackney Church. | 14 St. Luke's Hospital. | 25 London Institution, Moorfields. | 35 St. Michael's, Basinghall-street. |
| 5 Jews' Chapel and School, Bethnal Green. | 15 "Lying in" Hospital. | 26 Caledonian Chapel, London Wall. | 36 Guildhall. |
| 6 New Church, Stoke Green. | 16 Artillery House. | 27 St. Botolph's, Aldersgate-st. | 37 St. Martin's le Grand. |
| 7 New Church, Hoxton. | 17 Finsbury Square. | 28 St. Ann's Church, St. Ann's Lane. | 38 New Post Office. |
| 8 Kingsland Road. | 18 Bishopsgate-street. | 29 Foster-lane. | 39 Goldsmith's Hall. |
| 9 Haggerston New Church. | 19 Aldersgate Street. | 30 St. Giles's, Cripplegate. | 40 St. Michael's, Wood-street. |
| 10 St. Leonard's, Shoreditch. | 20 Barbican. | 31 Addie-street. | 41 Aldermanbury |
| | 21 Jewin Crescent. | | 42 St. Vedast, Foster-lane. |

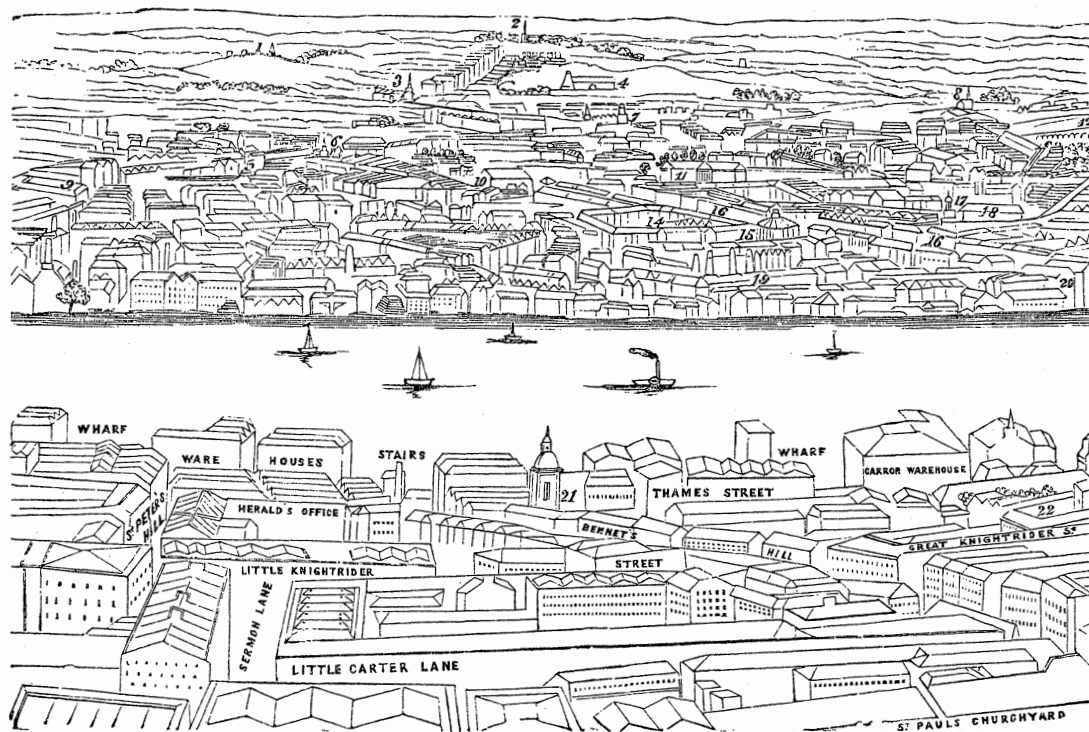


- 1 Cadet College, Woolwich.
- 2 Charlton Church.
- 3 Tower on Shooter's Hill.
- 4 Eltham, Kent.
- 5 Lee Church.
- 6 Isle of Dogs.
- 7 Greenwich Hospital.
- 8 Deptford.

- 9 Rotherhithe Church.
- 10 St. John, Horsleydown.
- 11 St. Margaret, Pattens.
- 12 The Tower.
- 13 St. John's, Wapping.
- 14 The Monument.
- 15 The Custom House.
- 16 St. Magnus, Lower Thames-st.

- 17 St. Olave's Tooley-st. Boro'.
- 18 St. Mary's, St. Mary-at-Hill.
- 19 St. George's, Botolph Lane.
- 20 St. Dunstan's, Idol-lane.
- 21 St. Michael's, Crooked-lane.
- 22 St. Swithin's, Cannon-street.
- 23 Allhallows, Thames-street.
- 24 London Bridge.

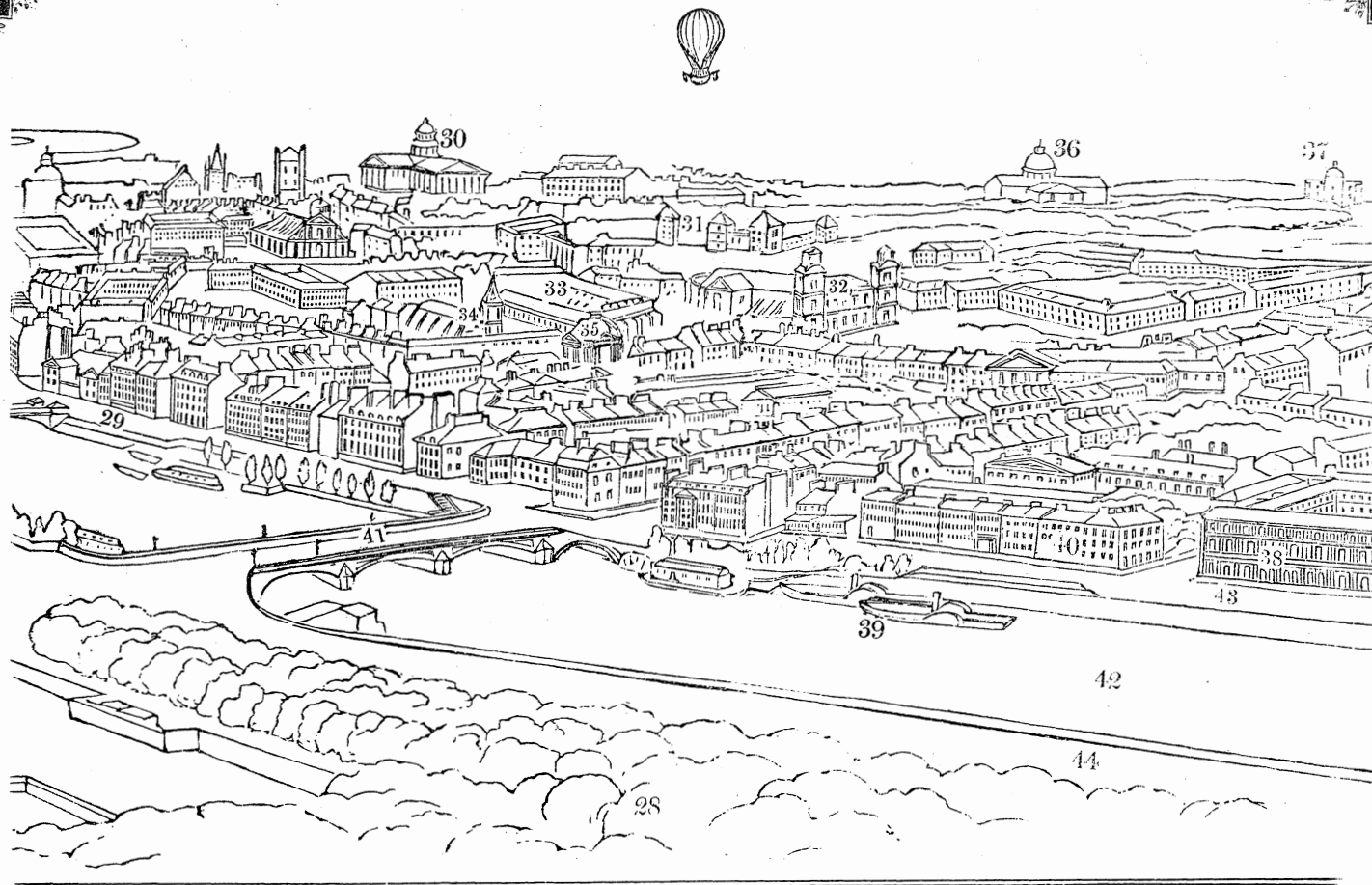
- 25 St. Antholine's, Watling-street.
- 26 Aldermay Church, Bow-lane.
- 27 St. Michael's, College Hill.
- 28 St. James's, Garlick Hill.
- 29 Southwark Bridge.
- 30 Allhallows, Bread-street.
- 31 St. Mildred's, Bread-street.
- 32 St. Austin's, Watling-street.



- 1 Norwood New Church.
- 2 Streatham, Surrey.
- 3 South Brixton Church.
- 4 Brixton Jail.
- 5 Elephant and Castle, Newington.
- 6 Newington Church.
- 7 Kennington Church.

- 8 Clapham.
- 9 Queen's Bench Prison.
- 10 Surrey Theatre, Great Surrey-street.
- 11 New Bethlehem Hospital.
- 12 Vauxhall Bridge.
- 13 Union-street, Borough.
- 14 Nelson Square, Great Surrey-st.

- 15 Rowland Hill's Chapels
- 16 Great Surrey-street.
- 17 Christ Church, Surrey-street.
- 18 Victoria Theatre.
- 19 Holland-street, Bankside.
- 20 Back of Albion Place.
- 21 St. Bennet's, Thames-street.
- 22 Doctors' Commons.



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 de la Légion d'Honneur

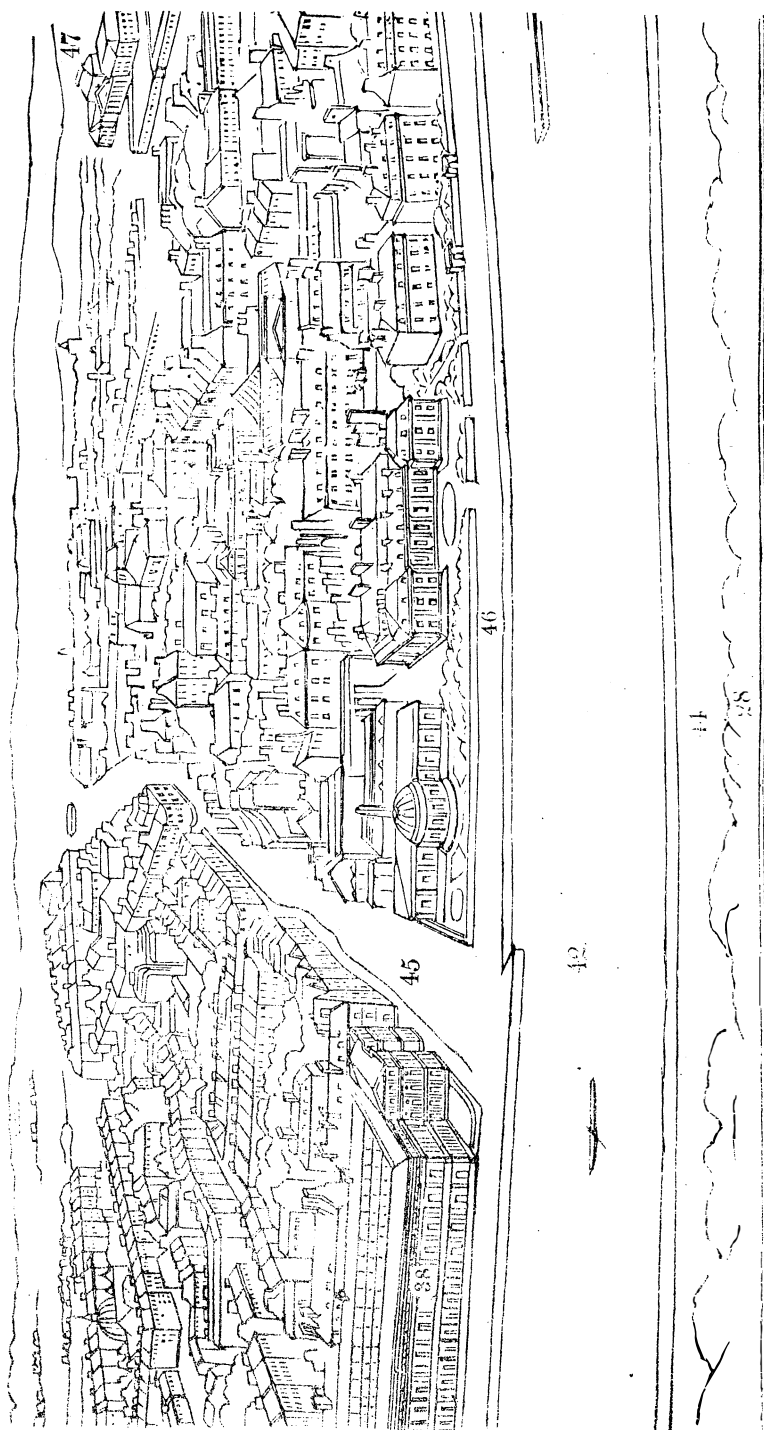
39. Bateaux à Vapeur (steamboats) pour St. Cloud

40. Caserne.

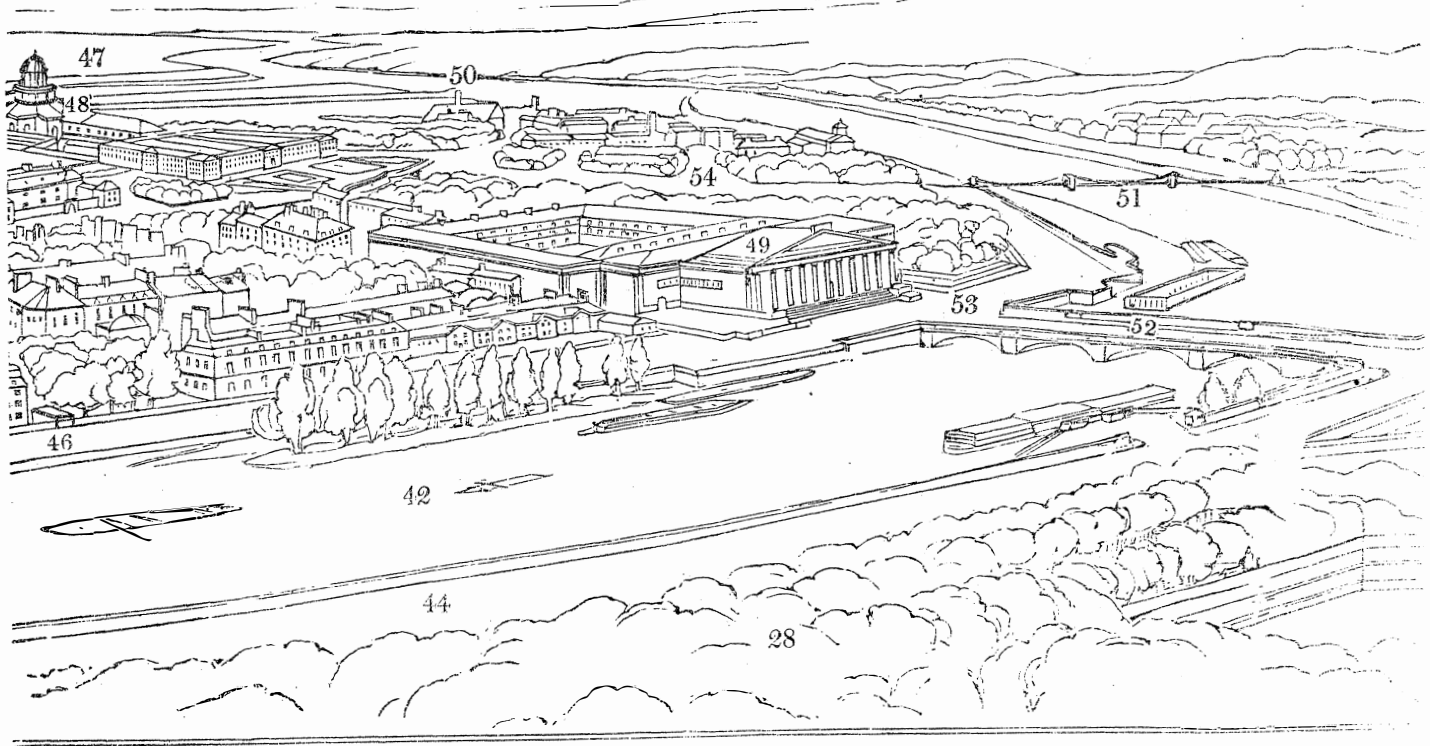
41. Pont Royal.

42. Seine Fleuve.

43. Quai d'Orsay.

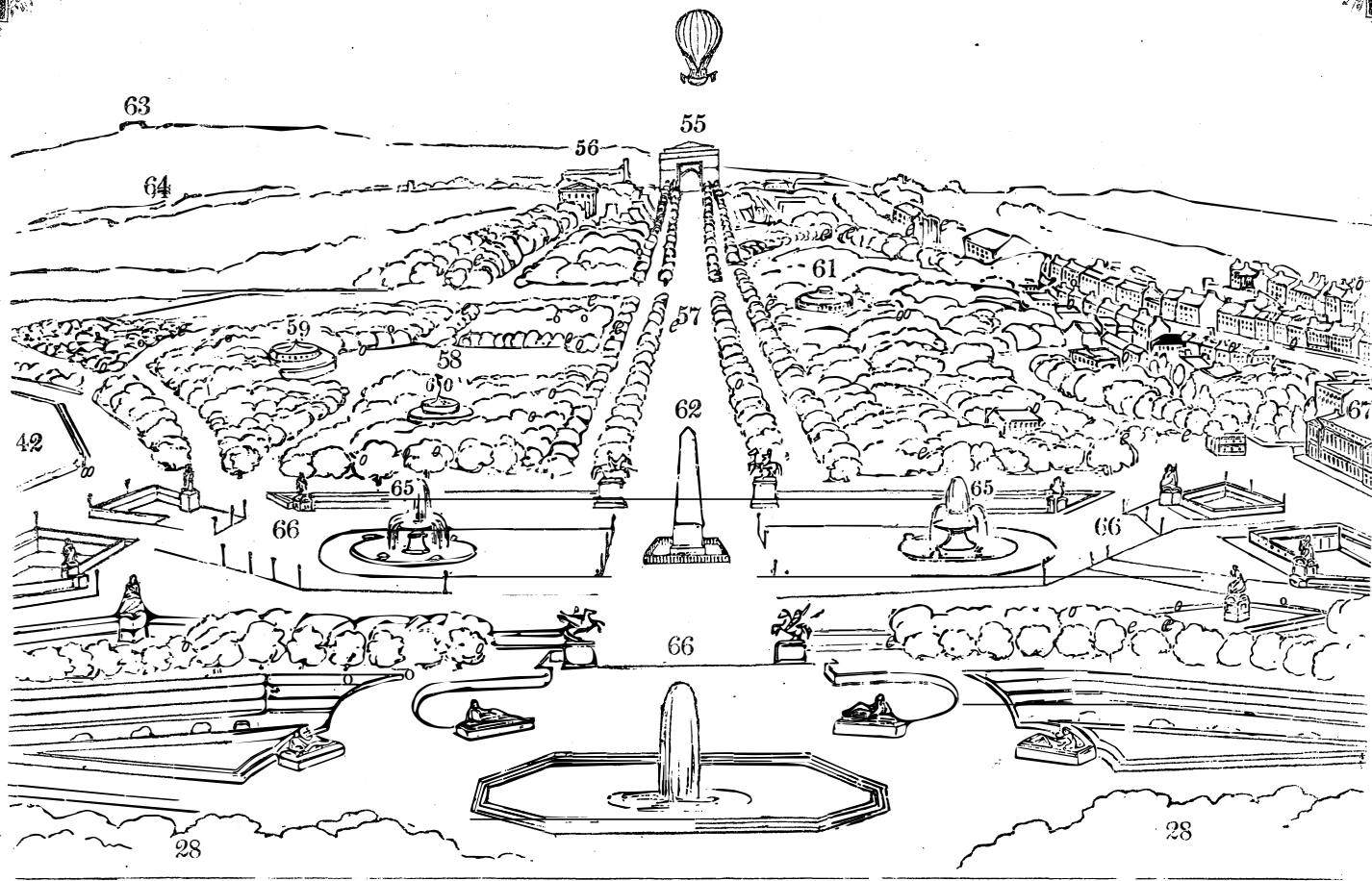


44. Quai des Tuileries
45. Rue de Belle Chasse
46. Quai d'Orsay
47. Ecole Militaire



47. Champs de Mars
48. Hôtel Royal des Invalides
49. Chambre des Députés
50. Pont de Jena

51. Pont des Invalides
52. Pont de la Concorde
53. Quai d'Orsay
54. Esplanade des Invalides



55. Arc de Triomphe.

56. Hippodrome.

57. Avenue de Champs Élysées

58. Grand Carré de Champs
Élysées

59. Panorama

60. Georama

61. Champs d'Élysées

62. Obelisque

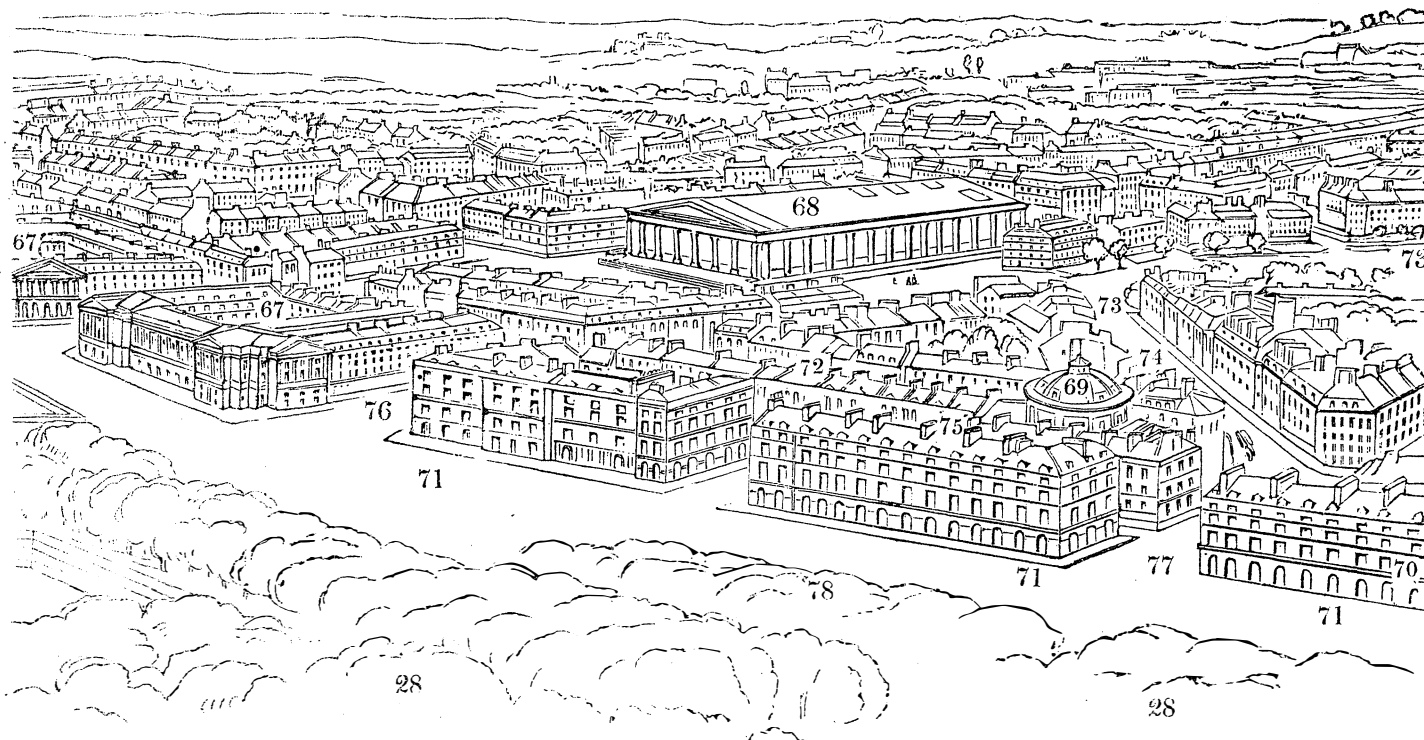
63. Fort du Mt. Valerien

64. Bois de Boulogne

65. Fontaine

66. Place de la Concorde

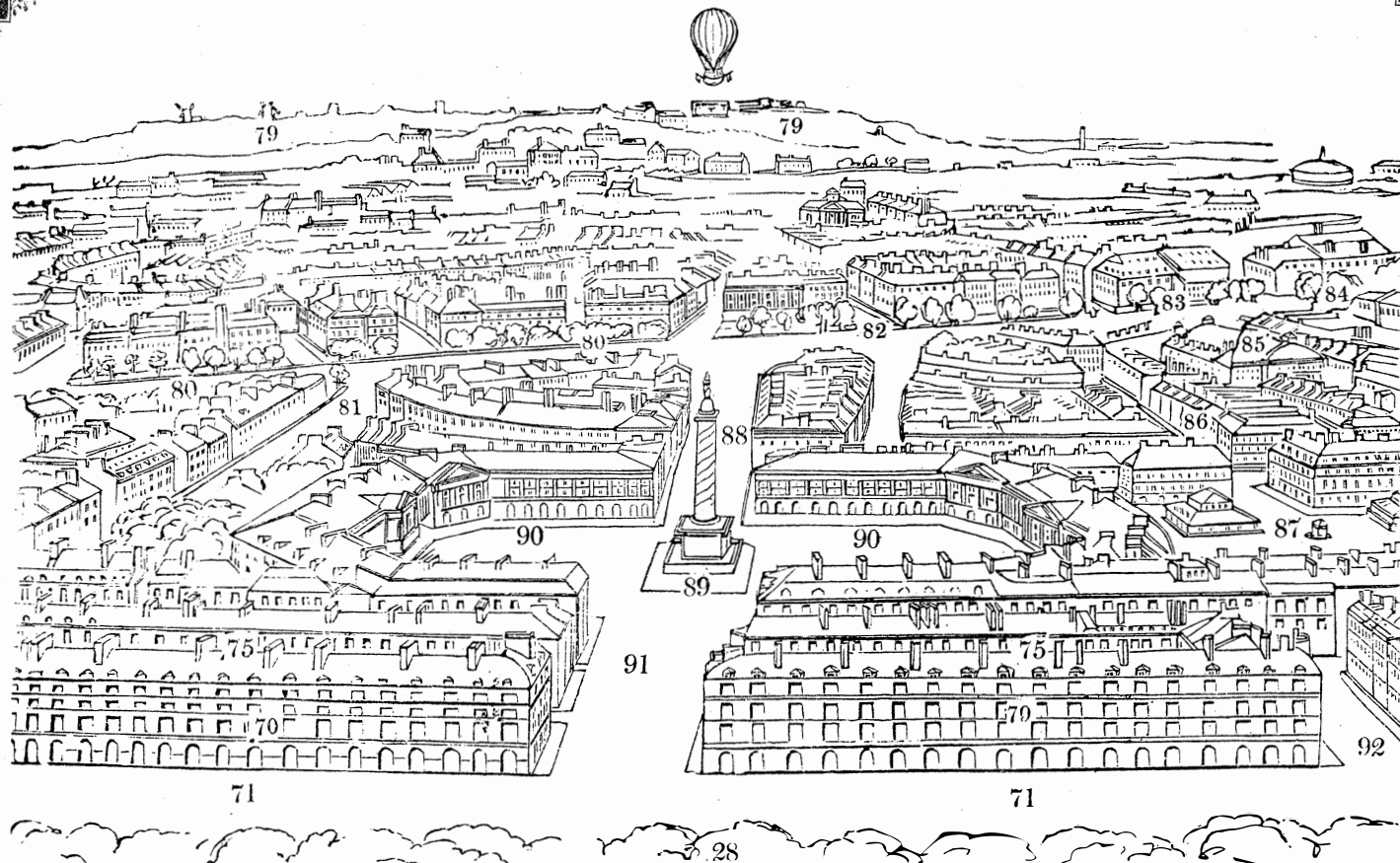
67. Minst. de la Marine



66. Minst^e de Marine
68. Eglise (church) de la Madeleine
69. Eglise (church) de l'Assomption

70. Minst^e des Finances
71. Rue de Rivoli
72. Rue St. Honoré
73. Boulevard de la Madeleine
74. Rue Duphot

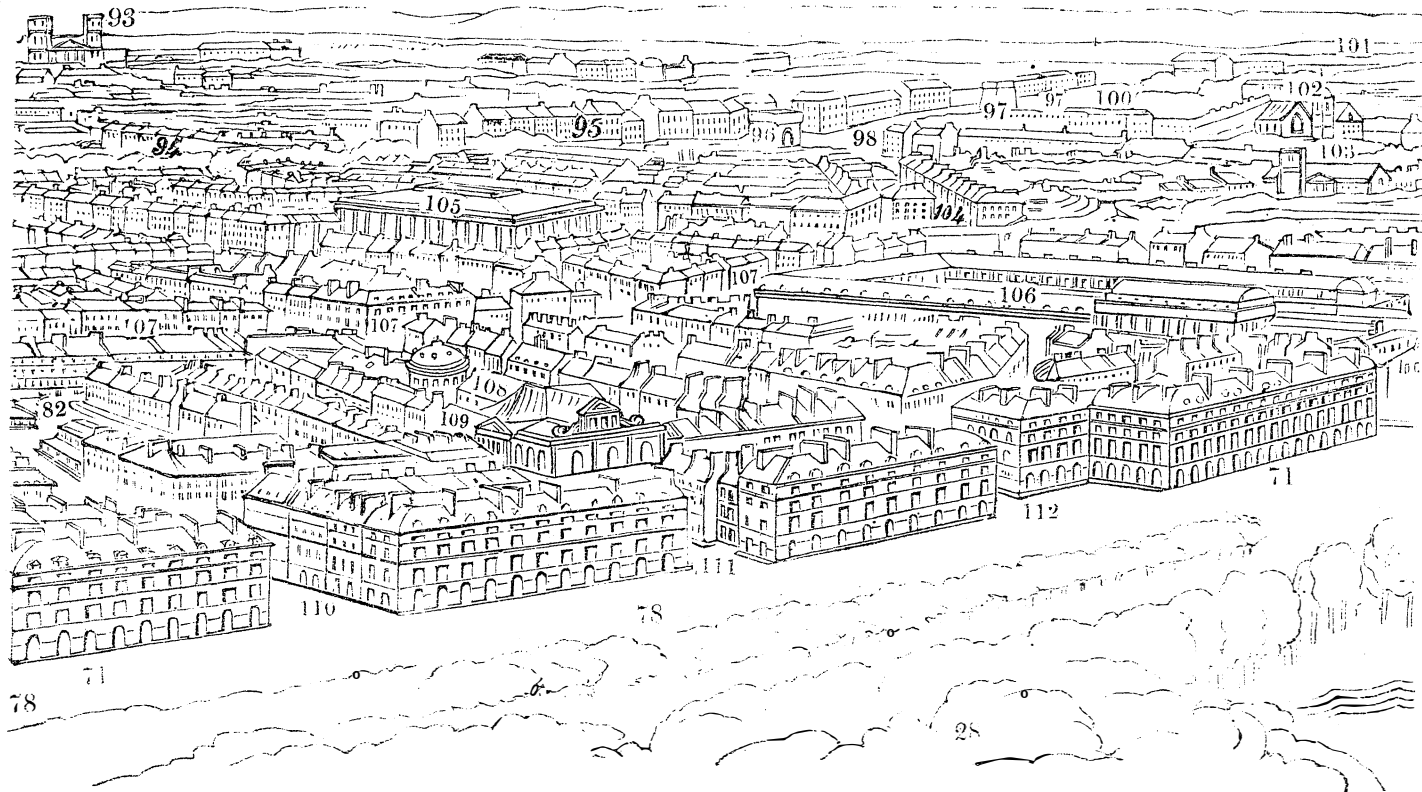
75. Rue du Mont Thabor
76. Rue St. Florentine
77. Rue de Luxembourg
78. Terrasse des Feuillants
79. Rue Royale



79. Mont Martre
 80. Boulevard des Capuchines
 81. Rue nv. de Luxembourg
 82. Boulevard des Italiens
 83. Opera Italien

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

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



- | | | | |
|--|------------------------------|--|--------------------------|
| 93. Eglise (church) de St. Vincent de Paul | 98. Boulevard St. Denis | 103. Eglise de St. Nicholas des Champs | 108. Eglise de St. Roch |
| 94. Boulevard Poissonniere | 99. Boulevard St. Martin | 104. Place des Victoires | 109. Rue nve. St. Roch |
| 95. Boulevardbonnes nouvelles | 100. Chateau d'Eau | 105. La Bourse (exchange) | 110. Rue de 29th Juillet |
| 96. Porte St. Denis | 101. Théâtres | 106. Palais Royal | 111. Rue du Dauphin |
| 97. Porte St. Martin | 102. Eglise de St. Elisabeth | 107. Rue des petit Champs | 112. Rue des Pyramids |
| | | | 113. Rue St. Denis |

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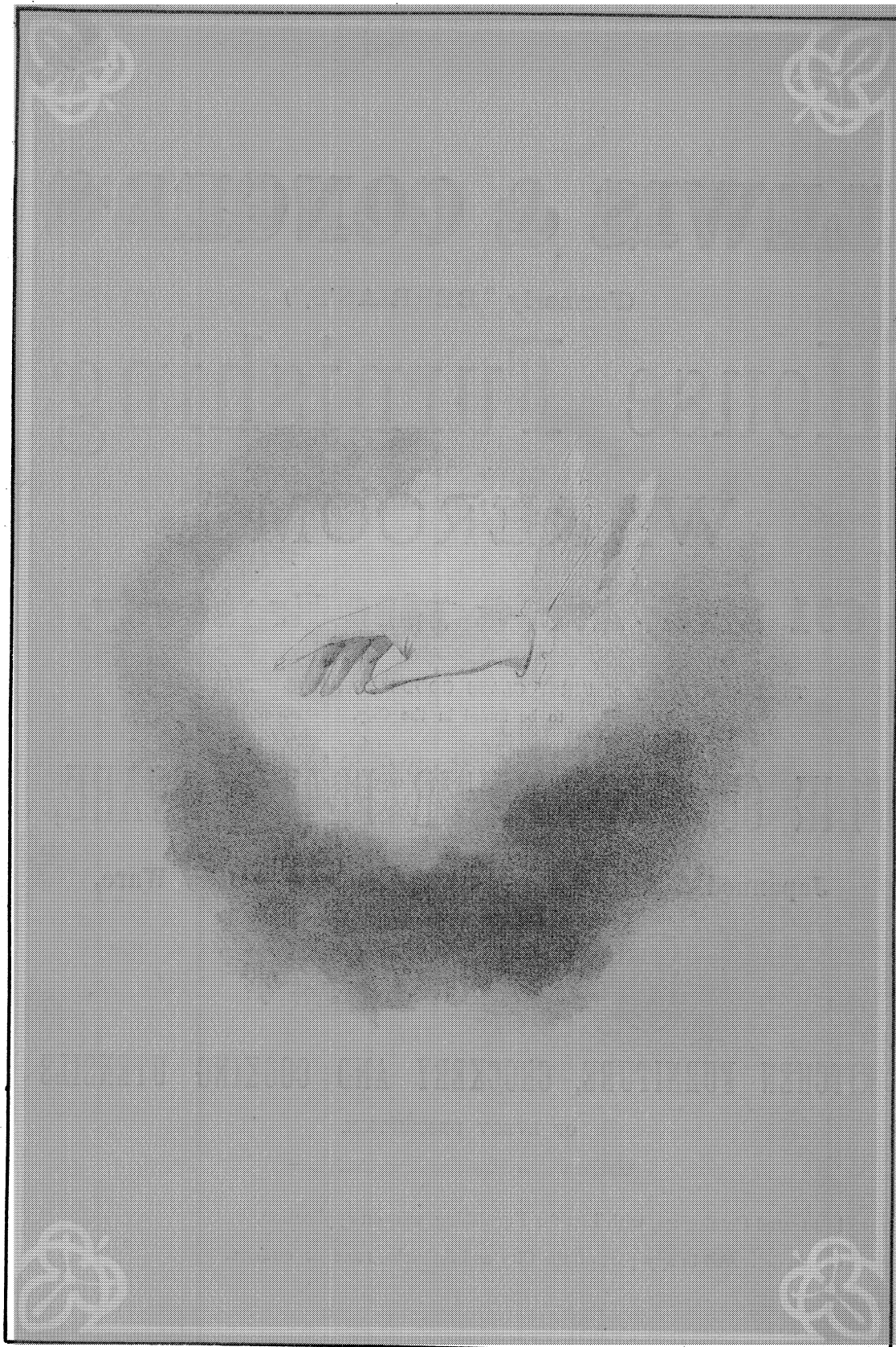
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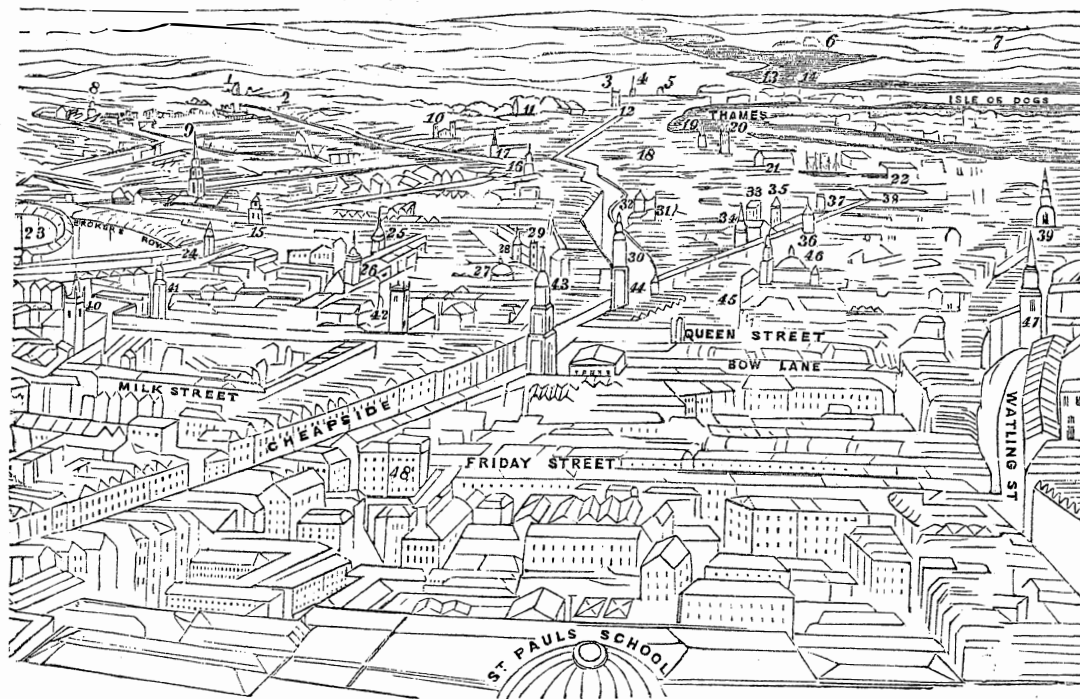
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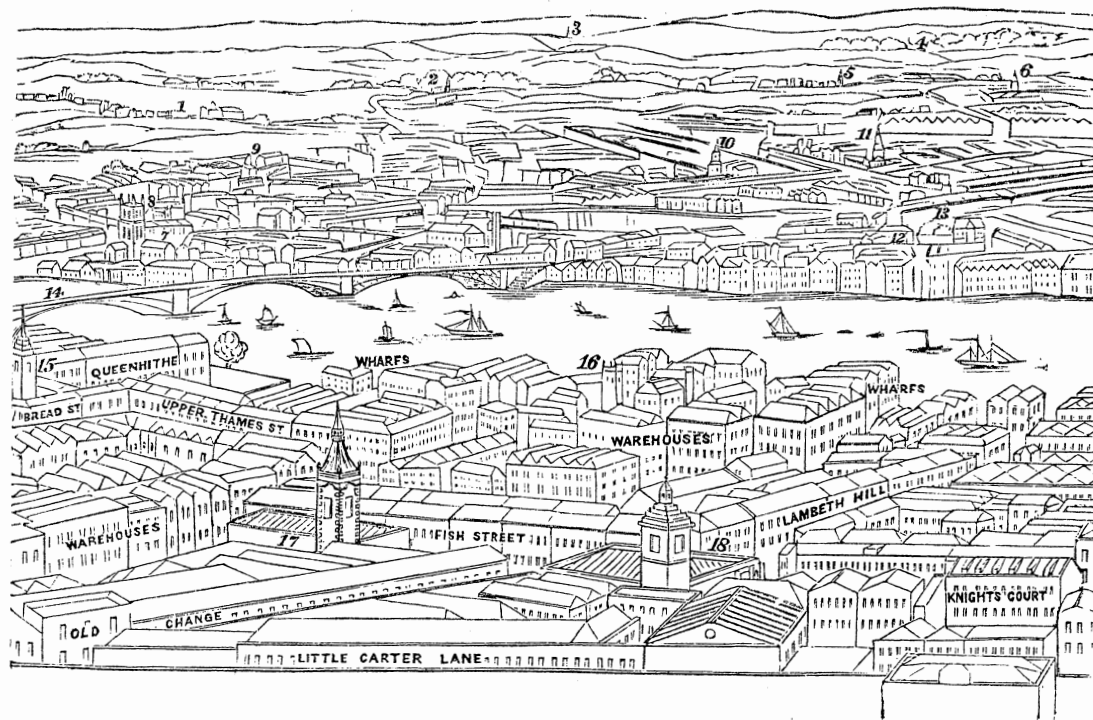
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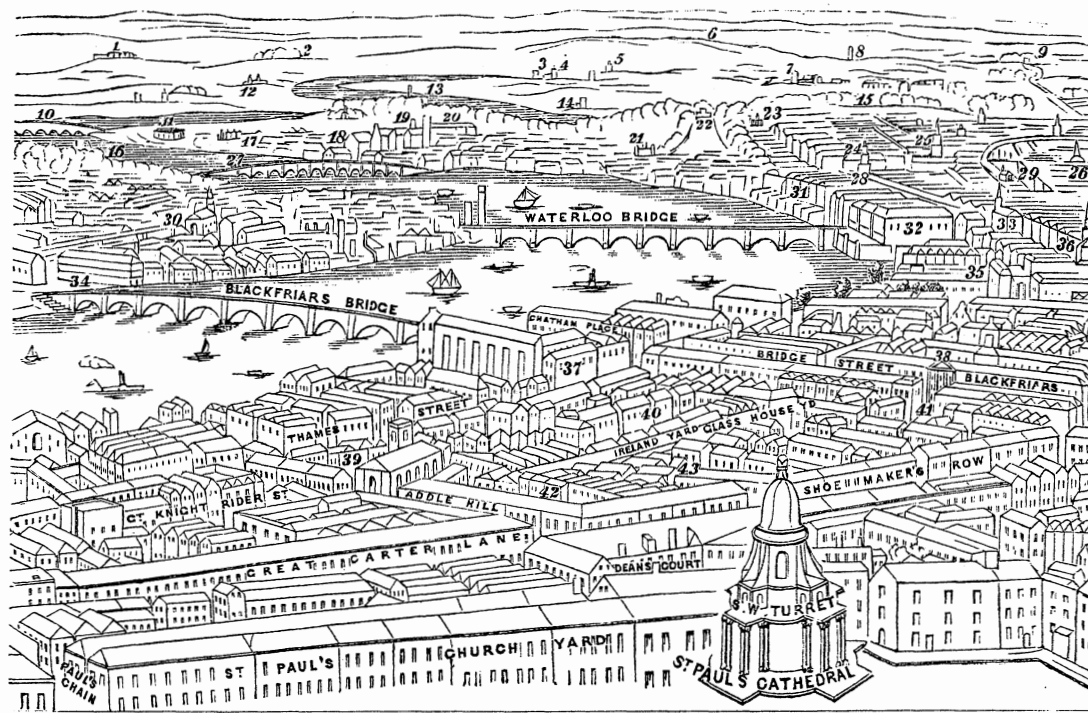
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|--------------------------------|----------------------------------|--------------------------------|----------------------------------|
| 1 Stratford, Essex. | 13 West India Docks. | 25 St. Peter's, Broad Street. | 37 St. Olave's, Crutched Friars. |
| 2 Bow, Mile-end. | 14 City Canal. | 26 St. Stephen's, Coleman-st. | 38 East India Warehouses |
| 3 Limehouse Church. | 15 St. Botolph's, Bishopgate-st. | 27 Bank of England. | 39 St. Margaret Pattens. |
| 4 Poplar Church. | 16 St. Botolph's, Aldgate. | 28 St. Bennet. | 40 St. Lawrence, Jewry. |
| 5 Mast House, Blackwall. | 17 Whitechapel Church. | 29 St. Bartholomew. | 41 St. Stephen's, Coleman-st. |
| 6 Woolwich, Kent. | 18 Goodmans' Fields. | 30 Royal Exchange. | 42 St. Olave's, Old Jewry. |
| 7 Model Repository, Woolwich. | 19 St. Paul's, Shadwell. | 31 St. Michael's, Cornhill. | 43 Bow Church, Cheapside. |
| 8 New Church, Globe Town. | 20 St. George's in the East. | 32 St. Peter's. | 44 St. Mildred's, Poultry. |
| 9 Christ Church, Spitalfields. | 21 London Docks. | 33 Allhallows, Gracechurch-st. | 45 The Mansion House. |
| 10 Gothic Chapel, Stepney. | 22 Royal Mint, Tower Hill. | 34 St. Edmund's, Lombard-st. | 46 St. Stephen's, Walbrook. |
| 11 Stepney Church. | 23 Moorfields. | 35 St. Dionis, Feuchurch-st. | 47 St. Antholine's, Watling-st. |
| 12 Commercial Road. | 24 Allhallows, London Wall. | 36 St. Bennet Finck | 48 St. Matthew's, Friday-st |



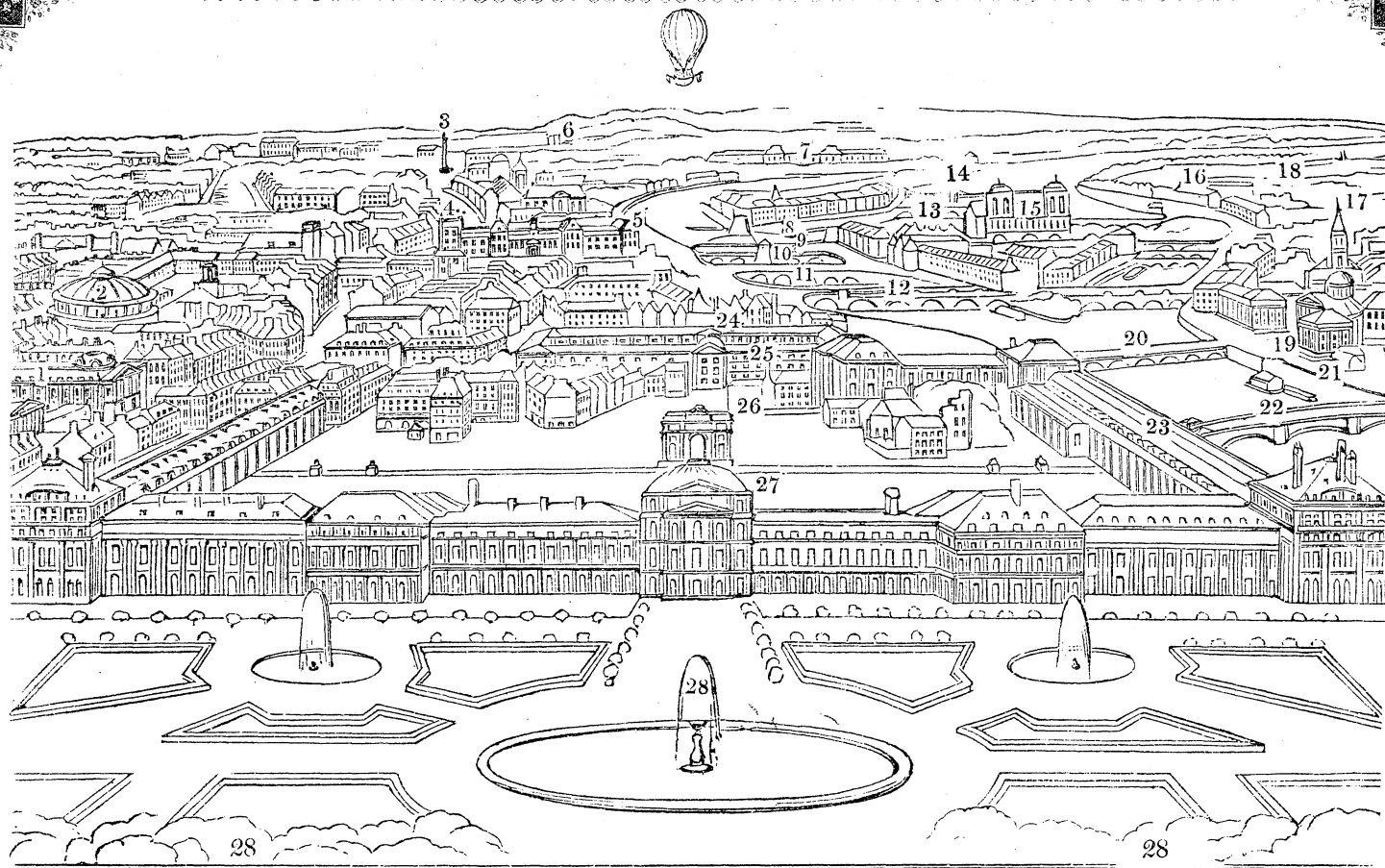
- 1 Bridge on the Surrey Canal, Kent rd.
- 2 Chapel, Peckham.
- 3 Spire of Beckenham Church, Kent.
- 4 Dulwich Wood.
- 5 Camberwell New Church.
- 6 St. Peter's, Walworth.

- 7 St. Saviour's, Southwark.
- 8 St. Thomas's.
- 9 Bermondsey Church.
- 10 St. George's, High-street, Boro'.
- 11 New Church, Dover Road.
- 12 Potts' Vinegar Manufactory.

- 13 Union-street.
- 14 Southwark Bridge.
- 15 St. Michael's, Thames-street.
- 16 St. Mary's, Thames street.
- 17 St. Nicholas s, Fish street.
- 18 St. Mary's, Fishstreet.



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|-----------------------------|------------------------------------|-----------------------------------|-----------------------------------|
| 1 Wimbledon, Surrey. | 12 Wandsworth. | 22 Buckingham Palace. | 33 St. Mary-le-Strand. |
| 2 Wimbledon Park. | 13 Battersea. | 23 St. James's Palace. | 34 Albion Place, Blackfriars |
| 3 Putney. | 14 Chelsea New Church. | 24 Italian Opera House. | Bridge. |
| 4 Fulham. | 15 Hyde Park. | 25 St. James' Church, Piccadilly. | 35 The Temple. |
| 5 Mortlake and Barnes. | 16 Lamoeth's Palace. | 26 St. Ann's Church, Soho. | 36 St. Clement's Church. |
| 6 Richmond Hill. | 17 St. John's Church, Westminster. | 27 Westminster Bridge. | 37 Earl-street, Blackfriars. |
| 7 Chiswick and Hammersmith. | | 28 St. Martin in the Fields. | 38 Bridewell Hall, Bridge-street. |
| 8 Pagoda, Kew Gardens. | 18 Westminster Hall. | 29 St. Paul's, Covent Garden. | 39 St. Andrew Wardrobe. |
| 9 Acton, Middlesex. | 19 Westminster Abbey. | 30 Lambeth New Church. | 40 Printers'-square. |
| 10 Vauxhall Bridge. | 20 Chelsea Hospital. | 31 Adelphi Terrace. | 41 Union-street, Blackfriars. |
| 11 Penitentiary, Milbank. | 21 War Office, Horse Guards. | 32 Somerset House. | 42 Wardrobe-place. |



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|---------------------------------|------------------------|---------------------------------|-----------------------------|
| 1. Palais Royal | 8. Pont Louis Philippe | 15. Notre Dame | 22. Pont du Carrousal. |
| 2. Marché aux Bleds (market) | 9. Pont d'Arcole | 16. Halleaux Vins (wine stores) | 23. Galerie du Musée |
| 3. Colonne de Juillet | 10. Pont Notre Dame | 17. Hospice de la Salpetriere | 24. Palais du Louvre |
| 4. Tour de St. Jacques | 11. Pont du Change | 18. Jardin des Plantes | 25. St. Germain l'Auxerrois |
| 5. Hotel de Ville | 12. Pont Neuf | 19. Institut de France | 26. Arc de Triomphe |
| 6. Barriere du Trône | 13. Pont Marie | 20. Pont des Arts | 27. Palais des Tuileries |
| 7. Grenier de Reserve (granary) | 14. Pont de Darioette. | 21. Quai Malaquais | 28. Jardin des Tuileries |