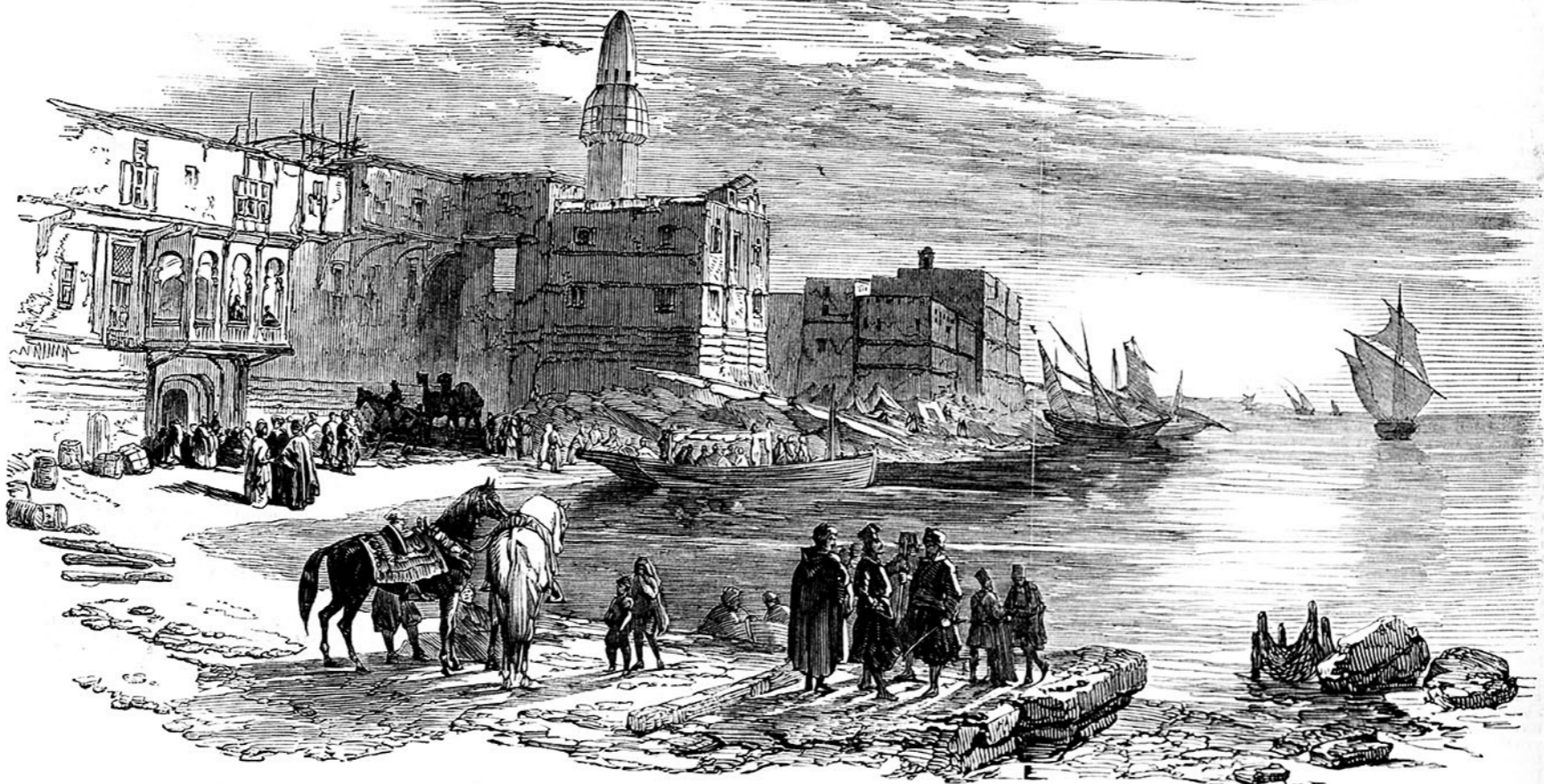
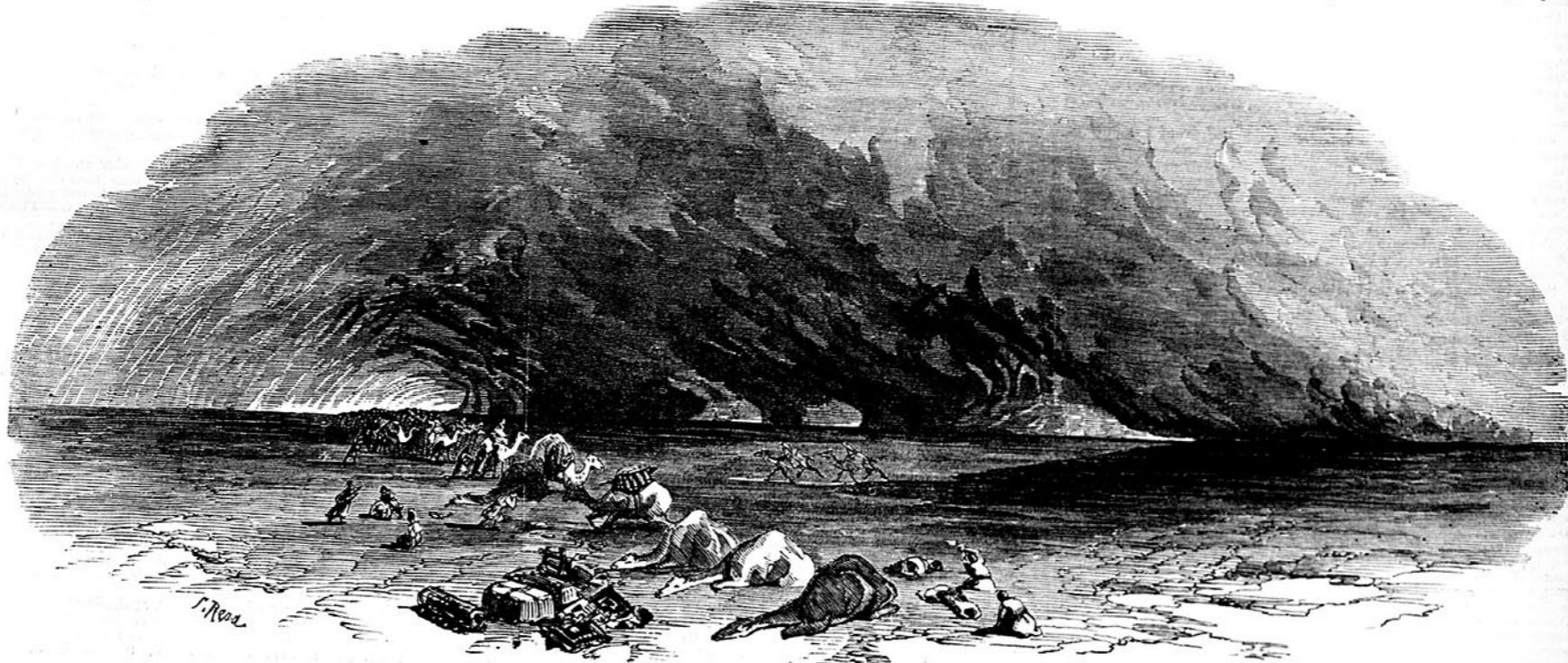


EXHIBITIONS FOR EASTER.

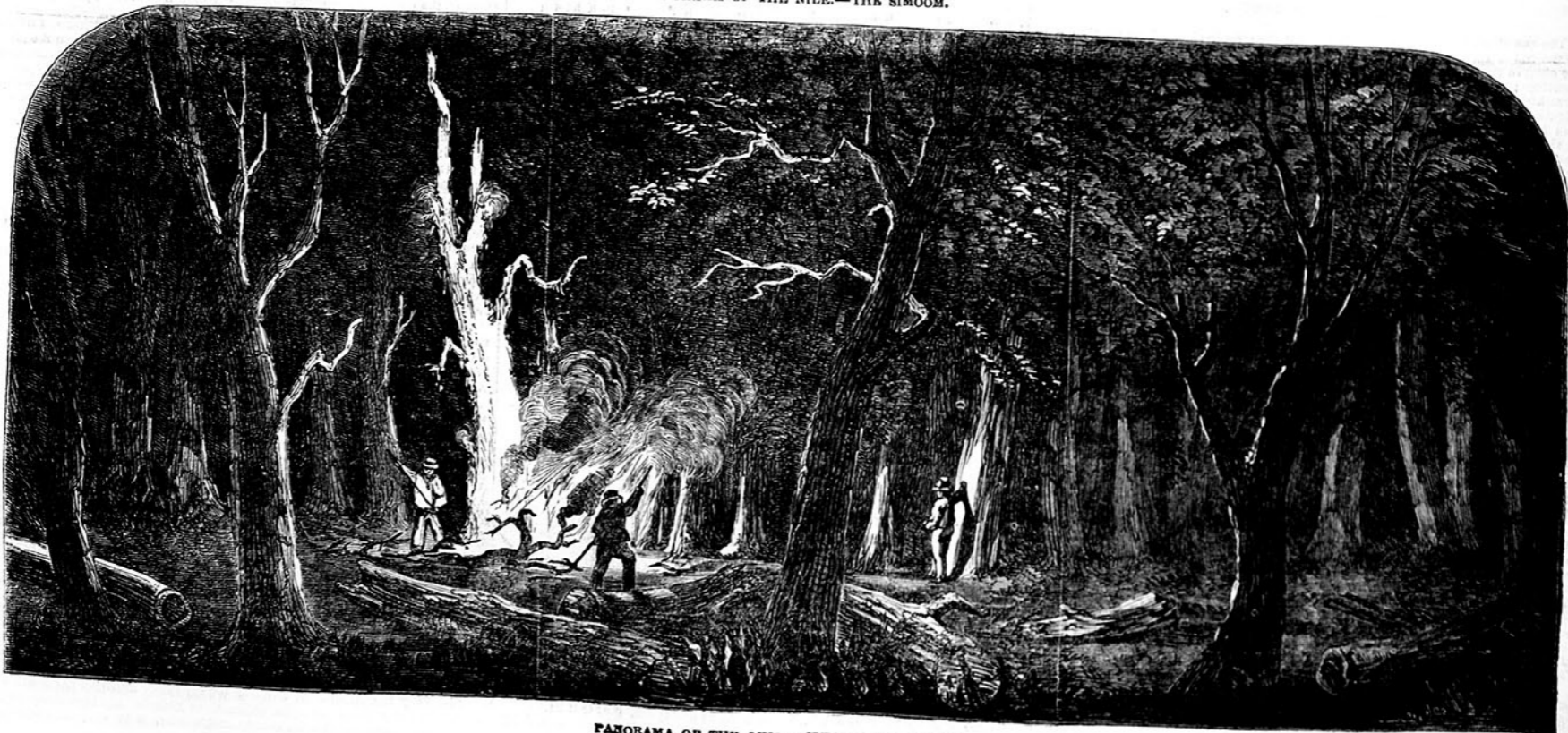


DIORAMA OF THE ROUTE OF THE OVERLAND MAIL TO INDIA.—LEAVING SUEZ.

The success of the long Moving Panoramic Pictures from New York, has excited what would almost appear to be an insatiate taste for that class of artistic pro- ductions in our own metropolis. Strange it is that we should have received such a hint from a nation by no means distinguished for its school of painting; and we suspect the explanation will be traceable to certain broad effects which alike characterize Transatlantic scenery and manners. How far this species o

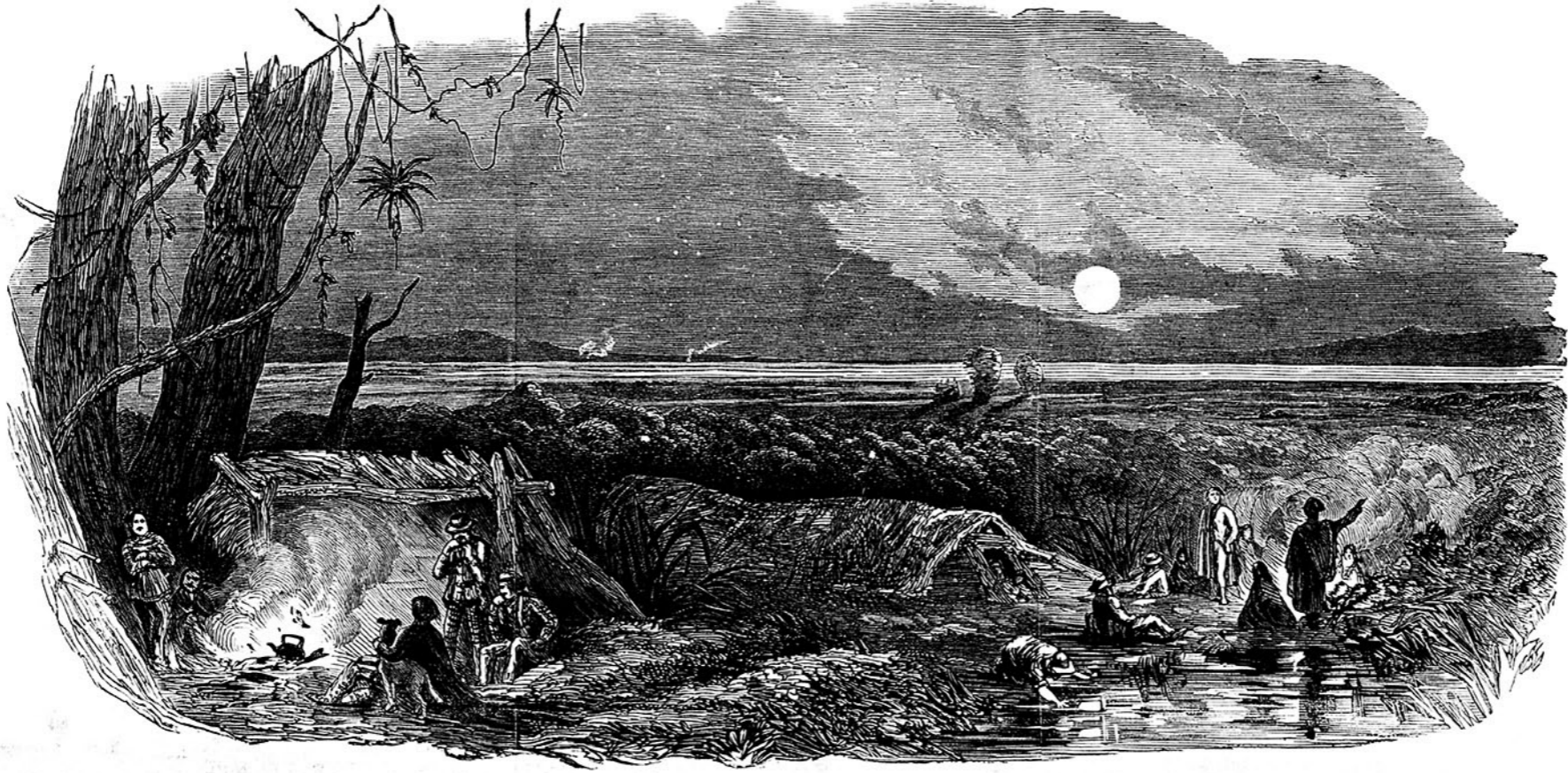


PANORAMA OF THE NILE.—THE SIMOOM.



PANORAMA OF THE OHIO.—CLEARING A FOREST.

EXHIBITIONS FOR EASTER.



PANORAMA OF NEW ZEALAND.—BIVOUAC OF SURVEYORS.

attraction will be realized in the success of the English Moving Panoramas and Dioramas which have just burst upon the town for its holiday novelties, we will not venture to predict. As regards composition, drawing, colour, and other means of art, our own pictures are, unquestionably, of the highest class; whilst they are as remarkable for their freedom from exaggeration, and adherence to nature, as their American prototypes were characterized by those equivocal recommendations.

The first of the London novelties we have to notice, though the last in the order of production, is to be opened on Monday, at the

GALLERY OF ILLUSTRATION,

in the house No. 14, Regent-street (adjoining the Parthenon Club), built by Mr. Nash, the architect, for his own residence. The Exhibition consists of a moving Dioramic Picture, shewn through a flattened oval frame at one end of the splendid saloon which Mr. Nash (if we mistake not) fitted up and embellished in the style of one of the galleries of the Vatican, at Rome. The picture passes in view before the spectators, and shows the main points of the Route of the Overland Mail to India, commencing with Southampton Docks, whence the steamer destined for Alexandria takes its departure. Thence succeed Calshot Castle; the Isle of Wight, with her Majesty's marine residence, Osborne; the Needles; the Bay of Biscay, the Burlings, or Berlingas, a small cluster of rocks on the Spanish coast; Cintra, with its rocks, cataracts, precipices, palaces, and gardens; the mouth of the Tagus, with its vessels and boats; Cape St. Vincent and Cape Trafalgar; Tarifa; Gibraltar, with its mighty rock—its bay, amphitheatre of hills and picturesque scenery; Algiers (a sort of *paratonnerre* for France), the only part of the coast of Africa visible from the steamer's deck as she stretches away to Malta; the small islands of Pantalaria and Galita; Malta, with its busy harbour; Alexandria; the steamer's passage up the Nile, and its arrival at Boulak, at night; Cairo, full of interest, and realising more than any other Oriental town the ideas first generated by the "Arabian Nights;" the van journey across the Desert to Suez.

Many objects diversify the desert route, which is accomplished, allowing for stoppages, in sixteen hours. Sometimes a group of Musulmen cavaliers or a body of Egyptian soldiery are passed—now a camel-driver mourning over his dead camel, and anon a cluster of Bedouins, smoking by the light of a fire which cooks their nocturnal meal. At every eight or ten miles there are low brick buildings or stations, which serve for post-houses. Here the vans change horses. At the centre station, which is the largest, a prolonged halt takes place, and dinner or supper (as the case may be) is supplied. There is little to tempt the passenger to remain at Suez—nor, indeed, is there much time for delay. The steamer lies in the offing, and all speed is used to complete the embarkation for India.

Our Artist, in the Engraving upon the opposite page, has transferred this portion of the Diorama.

Passing down the Red Sea, we obtain views of Jedda, the port of Mecca, whither Mahomedan pilgrims greatly resort; Mocha, once the emporium of Arabian trade

and Aden, now in the possession of the English, and admirably answering the purpose of a coal *dépot*. Next are the cluster of islets—the Maldives, in the Indian Ocean; Point de Galle, in Ceylon; Madras; and the pictorial journey closes with Calcutta—the "City of Palaces," which, with the natives in their variegated costumes, the Europeans in their palanquins and carriages, the body-guard of the Governor-General, the boats and pinnaces which ply upon the Hooghly, all combine to present a striking picture, and to furnish at once a termination to the voyage, and a climax to the Diorama.

Of the highly artistic execution of this magnificent work we can convey to the reader but a faint idea by description; for sublime and picturesque scenery, beautiful aerial effects, characteristic grouping, variety of incident, richness of colour, and tone or atmosphere skillfully varied with the several countries—in all these appliances and resources, the Overland Route Diorama is superior to any work of its class hitherto produced in this country.

When to these great features we add that the picture is the combined work of Mr. D. Roberts, R.A., Mr. Herring, Mr. Absolon, and Messrs. Griève and Telbin, the reader has sufficient assurance of its high excellence.

Mr. Stocqueler, the author of the "Handbook of India," will accompany the exhibition of the picture with an illustrative lecture.

PANORAMA OF THE NILE.

This Exhibition at the Egyptian Hall has much improved in its character. The scenes are now highly painted in distemper, and with that literal fidelity which is merited by the oldest and the largest buildings in the world. The Egyptians, we fear, are not the only persons who have mistaken size for greatness—the French even now will match them in this. The drawings for the present panorama have been made by Joseph Bonomi: they are painted, and capitally painted too, by Mr. Henry Warren and Mr. James Fahey. The scenery is accompanied by descriptions, which are very well delivered indeed by the apt words of nature and art here presented to the senses.

The second part of the Panorama exceeds, as it ought, the interest of the first. It represents the eastern bank of the Nile. It presents us with the capital of Nubia, and, of still more value, the Rock of Ibreon, or the Primis of the ancients. Some of the more incidental pictures are interesting, such as that of the serpent-charmer and the ruined city of old Esouan. The rising of the Dog-star is also full of sublime associations; its being the beginning of the Egyptian year not being the least—happening about the middle of July. The most striking, however, to the popular mind, is the representation of the Simoom, with a copy of a caravan from the Oasis Amun in the Libyan desert. The exhibition concludes with the image of the Sphinx, the real history of which is given by the lecturer, as distinguished from the legendary. Altogether, this Panorama is exceedingly interesting, amusing, and instructive.

BANVARD'S PANORAMA OF THE OHIO.

This excellent representation of the "beautiful" American river is worthy of

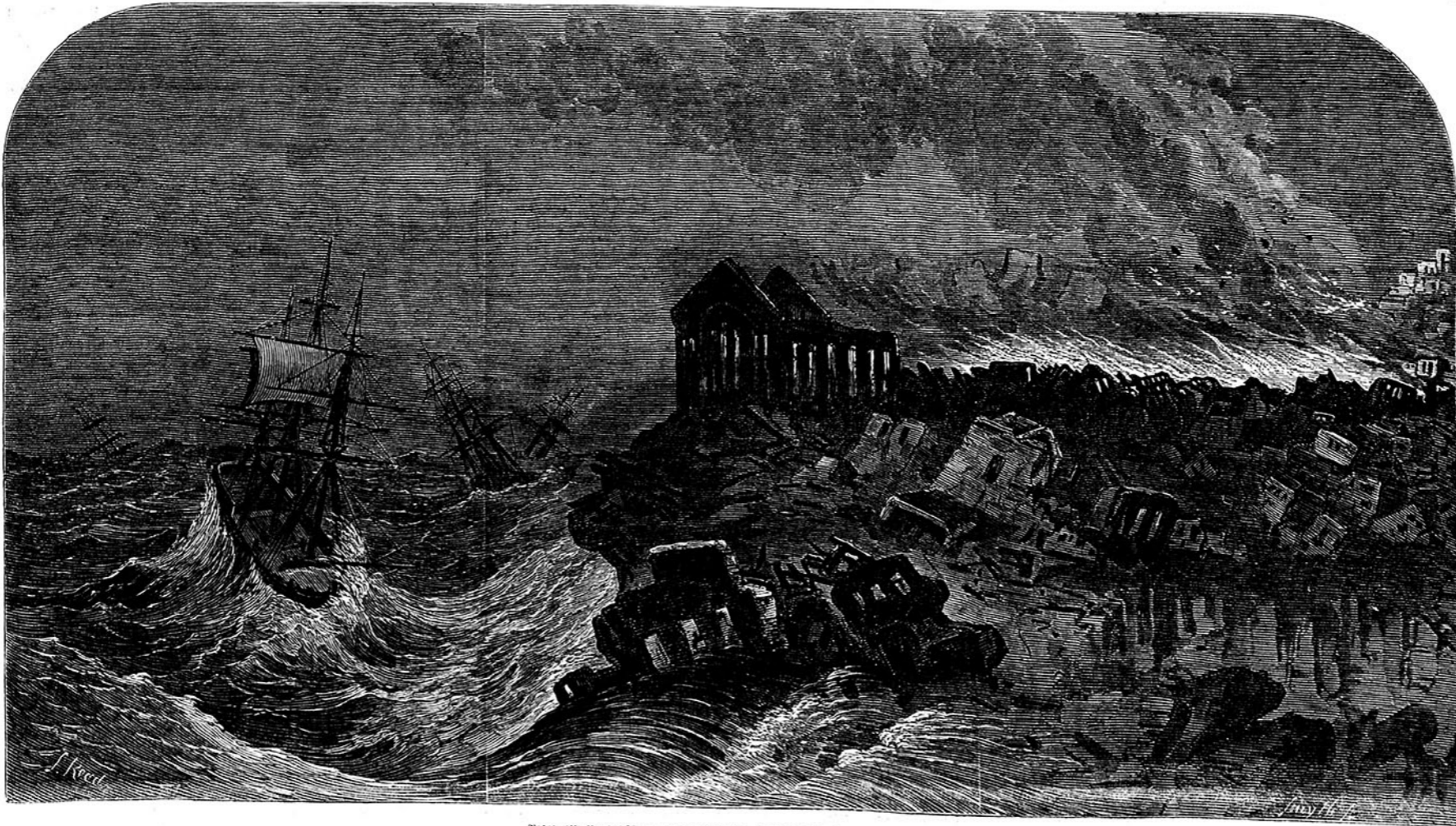
the scene which it professes to depict. It is strongly and truthfully painted, and is especially attractive from its peculiar character. The panorama is a moving one, and occupies more than one cylinder. It takes the spectator right through the heart of America, commencing with the Ohio from the mouth of the Miami to the Rapids and Falls, and presenting in its course, now a cultivated city, now a clearing in the wild, and now a forest on fire. It is, in fact, the virtual realisation of a voyage down that delightful stream. A moonlight landscape, in particular, is very charming; and many of the islands that divide its channel are exquisitely romantic. All kinds of water-craft are seen floating upon the tide; while the shores are varied with scenery and animated groups of all descriptions. The texture of the water is admirable—so clear and transparent that the illusion is perfect. One of the most prominent objects is Cincinnati, the Queen of the West, and largest city of the United States. The dimensions of this panorama deserve to be recorded—they are titanic. It occupies upwards of 1200 yards of canvas in length. Its merits, after all, consist in its presenting faithful copies of the scenery and objects represented. These are so faithful, that they appear, as it were, identifications. The holiday visitor cannot do better than visit the Egyptian Hall, and trace, by means of Mr. Banvard's pictorial realisation, the Thames-like windings of the Ohio, until it loses itself in the arms of the Mississippi. The movements of the scene are accompanied with verbal explanations, which are clearly and intelligently delivered. We have engraved a portion.

PANORAMA OF NEW ZEALAND.

This picture was duly noticed in our Journal at the time of its being first exhibited. It has been painted by Mr. S. C. Brees, from drawings made by him during his location in New Zealand as principal engineer and surveyor to the New Zealand Company. It succeeds admirably in illustrating the habits of the colonists; the customs of the natives—their paha, habitations, and canoes—as well as the buildings, farms, and clearings. The main points are the entrance to Port Nicholson in Coates's Straits; a panoramic view taken from the top of Mount Victoria; the town of Wellington; another panoramic view of Wellington, from the Thorndon Flat; Te Aro Flat, Mount Victoria, the district of the Hutt River, and a scene in the Wairarapa.

We have engraved a portion of the Picture, exhibiting a party of surveyors and men bivouacking in the bush. The several varieties of trees, and their size, are observed—banks, and the direction of the flow of water in streams. The encampment is always made near a stream, for the convenience of water, and the store or hut built open in the front, with the roof running down to the ground at the back. It is formed of poles, covered and enclosed with bark or fern. An immense fire is constantly kept up in front, day and night. The surveyors' fare consists of salt pork and dampers, or bread made in the bush, without yeast; pigeons, ducks, and eels also make a change: their beverage is tea, and their luxuries pipes and tobacco.

The scenery of this Panorama is remarkably well painted; the picturesque-ness, the mountain grandeur, and the forestal wealth of this truly wonderful country, are beautifully depicted; and the several incidents of native and co-



THE CYCLONE.—THE GREAT EARTHQUAKE AT LONDON.

