

ST. ANDREW'S HALL,

(Late St. Andrew's Church, St. Peter Street.)

OPEN EVERY EVENING!

BAYNE'S

Celebrated Original Gigantic Series of Panoramas,

ENTITLED A

VOYAGE TO EUROPE



COMPRISING MAGNIFICENT PANORAMIC VIEWS OF
**BOSTON, ITS HARBOR, HALIFAX, THE ATLANTIC, RIVER
MERSEY, LIVERPOOL, LONDON FROM THE THAMES;**

Passing under the Bridges, and ending with a magnificent view of the **THAMES
TUNNEL, Brilliantly Illuminated,** and

BOTH SIDES OF THE RIVER RHINE.

Painted by **WALTER M. BAYNE**, from Original Sketches taken by himself, constituting by far the **LARGEST** Panorama ever presented to the public, and which occupied three years in preparation.

This beautiful and instructive Work of Art, conveying the idea of a Trip to Europe, and giving truthful Representations of some of the most striking and interesting scenery of that part of the World, was first presented to the public in the city of Boston, in December, 1847, and exhibited in that city **47** consecutive weeks, during which period it was unrolled over **400** times, and witnessed by more than

130,000 PERSONS.

It has since been exhibited in Philadelphia, Baltimore, Washington, New-York and other cities, with the most Unexampled Success, having been viewed by more than

200,000 PERSONS.

The Picture will be described by **W. M. Bayne, Artist and Proprietor.**

SECTION FIRST—BOSTON.

MOUNT WASHINGTON HOUSE. Dorchester Heights. South Boston. STATE HOUSE. BUNKER HILL. Navy Yard. East Boston. Departure of the British and North American Steam Packet. COMMENCEMENT of the VOYAGE. Governor's Island. Fleet of Coasters. Outer Light. Night at Sea. Steamship Cambria entering the Bay.

HALIFAX.

Citadel. Dartmouth. Major Beach's Light House. Icebergs in the Atlantic. A Storm. Cape Clear Light House. Holyhead. Entrance to the Mersey. Red Nose Rock. New Brighton. The Battery. Perch-Rock Light. Esromont Hotel. WASHINGTON IRVING PACKET SHIP. Bidestone Hill. Decks of Birkenhead. Woodside. Birkenhead.

LIVERPOOL.

An American Liner being towed out of Dock. Dome of Custom House. St. George's Pier and Baths. The Dome of the Exchange. Saint Nicholas' Church.

A MAGNIFICENT VIEW OF THE

CRYSTAL PALACE of the WORLD'S FAIR TOGETHER WITH THE EXTERIOR VIEW OF WESTMINSTER ABBEY.

SECTION SECOND—LONDON.

NEW HOUSES OF PARLIAMENT.

A PLEASURE PARTY ON THE RIVER. Westminster Bridge. Whitehall. Houses of Sir Robert Peel and the Duke of Buccleugh. Billy Paganini. Hungerford Suspension Bridge. Hungerford Market. House in which Peter the Great resided. The Water Gate of the Ancient Palace of Villiers. Duke of Buckingham. ADELPHI TERRACE. WATERLOO BRIDGE. SOMERSET HOUSE. Doggett's Coat and Badge Race. The Temple. The Temple Gardens. The Tower of St. Dunstan's Church. St. Bride's Church. BLACK FRIAR'S BRIDGE.

LORD MAYOR'S SHOW.

CATHEDRAL OF St. PAULS. SOUTHWARK IRON BRIDGE. LONDON BRIDGES, (New and Old.) Passage of a Balloon. Greenwich Pensioner and his Spy-Glass. St. Magnus. THE MONUMENT. A Dredging Boat. THE TOWER.

GENERAL VIEW OF LONDON.

THE THAMES TUNNEL BRILLIANTLY ILLUMINATED.

SECTION THIRD—THE RHINE—SOUTH BANK.

COLOGNE. BASALTIC ROCKS between Rolandseck and Remagen. Coblenz. Capellan. Stolzenfels, PROUD FORT, illuminated. "Proud Fortress," Boppard, Rhinfels. St. GOAR. Oberwessel and Round Tower. Ruins of SCHOMBERG. Bacarak. Staleck Castle. Furstenburg, New Rheinstein, Meusethurm, or Mice Tower; Bingen, Klopp. Bird's eye View from Klopp Castle. MAYENCE. CATHEDRAL, HEIDELBERG.

SECTION FOURTH—THE RHINE—NORTH BANK.

ELLFELD, KAUB, GUTENFELLS, PFALZ, LURLEY-BERG. Lumber Raft. St. Gourhausen, De Kallsteiz, Walmick, Thornberg, Bornhausen, Sternberg, Liebenstein, Brabauch, Marksburgh, Oberlahnstein, Lahneck. Mouth of the Lahn, Niederlahnstein, Ehrenbreitstein, Nonneworth, the Seven Mountains, the DRACHENFELS.

Admittance 15d

Children under 12 years of age 7½d

Children under 12 not admitted, unless accompanied by their Parents or Guardians.

Doors open at 6. Panorama to commence moving at 7½ o'clock, precisely.

EXHIBITION ON WEDNESDAY AND SATURDAY AFTERNOONS,

Beginning at 3 o'clock, precisely.

Pamphlets, descriptive of the Panorama, for sale at the door. Attendance will be given at the Panorama, daily, between the hours of 10 and 4.

Bayne's Panorama. An evening spent in witnessing the exhibition of Mr. Bayne's panoramic paintings, leaves the spectator with a sense of personal obligation to the artistic skill and good sense which have combined there so much at once interesting and beautiful. The painting of the panorama is careful and very effective. And the selections, where a selection is required of points of interest for the representation, is made with care and good taste.

The Ocean Voyage is the first of the series. A sail down the Thames, in full view of the river side of Westminster and London, ending with a view of the city from a high spire, is the second. And the third and fourth are panoramas of the right and left banks of the Rhine, between Cologne and Mayence. There is also a very beautiful view of the Heidelberg.

The impression of the whole is of the same enthusiasm and eager expectation with which a young traveler passes, for the first time, through as interesting scenes as those here represented. To one who is studying the pictures as works of art, there are constant and surprising varieties of effect of great beauty and interest. But, to all spectators, the exhibition will give the yet higher satisfaction of the gratification of old curiosity.

Adieu to thee, fair Rhine! How long delighted
The stranger vain would linger on his way!
Thine is a scene alike where souls united
Or lonely contemplation thus might stray;
And could the ceaseless vultures cease to prey
On self-condemning bosoms, it were here,
Where Nature, nor too sombre nor too gay,
Wild but not rude, awful yet not austere,
O the mellow earth as autumn to the year.

Adieu to thee, again! a vain adieu;
There can be no farewell to scenes like thine;
The mind is colored by thy every hue,
And if reluctantly the eyes resign
Their cherished gaze upon thee, lovely Rhine!
'Tis with the thankful glance of parting praise;
More mighty spots may rise—more glaring shine,
But none unite, in one attaching maze,
The brilliant, fair and soft—the glories of old days.

The negligently grand, the fruitful bloom
Of coming ripeness, the white city's sheen,
The rolling stream, the precipice's gloom,
The forest's growth, the Gothic walls between.
The wild rocks shaped as they had turrets been
In mockery of man's art; and these withal
A race of faces happy as the scene,
Whose fertile bounties here extend to all,
Still springing o'er thy banks, though empires near
them fall.

Boston Advertiser, March 2, 1848.

Bayne's Panorama of a Voyage to Europe.—Though we went to this exhibition with high expectations, excited by our knowledge of the cultivated taste and skill of the artist, Mr. Walter M. Bayne, his gigantic work far surpassed our expectations. It challenged our admiration, not merely by its magnitude, but by the variety and beauty of the coloring, the admirable management of the light and shade, the truth and beauty of the atmospheric effects, and the accuracy of the drawing and perspective. It is, in short, the work of a finished artist, and one who is imbued with the poetry of art, as well as thoroughly versed in its rules and technicalities. Starting from Boston, after a sweep round the Basin, we are carried past East Boston, the islands, the lower light, and into the open sea, the spectators being supposed to be on board the Royal Mail Steamship Hibernia, on her homeward trip. Night approaches. At the dawn of a summer morning we enter the harbor of Halifax, and pass the city, rising from the water, crowned with its towering citadel. Once more on the Atlantic, we are treated to the magnificent spectacle of a cluster of icebergs, their myriad pinnacles illuminated by the red rays of the setting sun. At length we enter the Mersey, and, passing various points of interest, glide by the great commercial city, with its miles of docks, its forests of towering masts, and noble public edifices; and anon we find ourselves upon the Thames. London is before us—a world in itself! We shoot beneath the arches of the huge bridges that span the stream—St. Paul's, St. Magnus, Monument, the Tower, and an hundred objects, interesting from historical associations, succeeding each other as we pass. After a general view of the metropolis, the scene changes, and we find ourselves upon the storied Rhine.

W nose breast of waters broadly sweats
Beneath the banks that bear the vine."

Here scenes of beauty and interest crowd upon the eye—Cologne, Reinstein, the Mice Tower of Bishop Halto, the Isle of Nonneworth, Ehrenbreitstein, the "Castled Crag of Drachenfels"—every thing in short, dear to the memory or hope of the untravelled spectator, until, having voyaged both up and down the river, the spell closes with a parting glimpse of Drachenfels.

Where all is well done, it is invidious to select portions of this great work as meriting particular praise, but among points which struck us as peculiarly happy in brilliant and striking effect, the Suspension Bridge over the Thames, the Iron Bridge, St. Paul's, with the Lord Mayor's pageant passing on the water, the new Houses of Parliament, and the Illuminated Castle, perched upon the moonlit mountains (we forget its name) dwelt in our memory. Every thing has been provided to enhance the effect of the painting—colored lights to aid the atmospheric phenomena, appropriate music and well-constructed machinery, by means of which the panorama glides smoothly and noiselessly along.

There is no class of persons who can witness this exhibition with indifference. To the student of art it is a valuable aid; to the lover of landscape a pleasing story; to the traveled man a melange of delightful souvenirs; to the untraveled spectator a substitute for an expensive voyage. Children cannot fail to be favorably influenced by an exhibition which will give new zest and interest to their geographical and historical studies; and for all these reasons we must cordially commend Mr. Bayne's Panorama to the attention and patronage of our citizens. We have written the above spontaneously, from a conviction of the undoubted merit of the production; and we know not where an evening can be spent more agreeably and profitably than at Amory Hall.—*Boston Times, Dec. 23, 1847.*

Voyage to Europe.—This is a work of great labor and skill, and cannot fail of rewarding most amply the talent of the artist. We do not go beyond the bounds of sincerity when we say it is the finest painting of a Panorama ever shown to our community. There is no trick, no humbug, about the matter. It is a bona fide delineation of what is published to be produced. We are only astonished that it did not embrace more time than the artist says it did. We repeat, it is a work of great labor and skill, and we sincerely advise all lovers of fine genius and beautiful execution of art, to witness the Voyage to Europe.—*Boston Courier.*

Bayne's Great Panorama.—This series of beautiful views is proving very attractive. The tary-at-home Traveller may now visit the commercial and historical wonders of Europe, with no risk, a little cost, and with considerable naturalness. After viewing the cities of Boston and Charlestown, the traveller is supposed to start in the steamer Britannia. He then sees Halifax, and after encountering the perils of icebergs and thunder-storms, passes Cape Clear Lighthouse, and soon sails up the peaceful Mersey. He then leaves for the Thames, and is entertained with a most elaborate panoramic view of London from the water. Afterwards he journeys up and down the beautiful Rhine, with its attendant cities, villages, mountains and ruins. The best portions of the exhibition are the departures from Boston, the passage along the Thames and under the numerous bridges of

London, and the views on the Rhine. All of these are very natural, sufficiently well executed, and unquestionably faithful representations of the reality. We passed a couple of hours very pleasantly, and witnessed the whole exhibition. Mr. Bayne has devoted much time and labor to his work, and we are glad that our citizens are in a fair way to reward his patience and perseverance.—*Boston Post.*

Bayne's Panorama.—Mr. Editor: Allow me, through the medium of your paper, to say a few words in praise of Bayne's Panorama, and, as I have visited the places he represents, I can bear testimony to the fidelity of their resemblance. The views of London especially, commencing at the Parliament House, and continued down the Thames, under the arches of some of the handsomest bridges, are beautifully executed, as are the views up and down the Rhine, from Cologne to Mayence, embracing all the most picturesque scenery. The view of the Castle of Heidelberg alone would well repay one for visiting the Panorama, and, as a whole, it will give one a better idea of the scenery represented, than volumes of description.—*Boston Transcript.*

Voyage to Europe in Two Hours.—Had we announced twenty years ago, that "Items" had made a Voyage to Europe in two hours at the moderate cost of 25 cents, it would probably have subjected us to the penalty usually inflicted upon those who habitually say that which is untrue. But now our statement can be vouched for by all who have visited Bayne's Panorama which so faithfully portrays a Voyage to Europe. To those of our citizens who have not yet seen this "Gem of Art," we would say, go by all means on a trial trip to Europe. Bayne's Panorama takes you there in two hours, at the moderate cost of 25 cents.—*New-York Daily Globe.*

Bayne's Panorama.—Although this wonderful Panorama has been on exhibition for several weeks, there appears to be no abatement of the number of visitors who nightly crowd to see it. On Saturday evening, every niche and corner of the Old Fellows' large saloon were closely packed with admiring gazers. The "Voyage to Europe, and the Scenery of the Rhine River" are well chosen for panoramic exhibition, and the artist has accomplished his task in the most creditable manner. Indeed, during a somewhat varied experience, we have seen many Panoramas, but have never seen one that would begin to compare with this in picturesque beauty, or life-like resemblance. Those who have the wish, but not the time or means of visiting Europe, should on no account neglect the opportunity which is now afforded them, of going there at a small expense, and seeing all that is worthy of note on the line of travel from Boston to Halifax; from Halifax to Liverpool, embracing the views of the river Mersey; the whole extent of London on the Thames, including all its magnificent Bridges and the celebrated Tunnel, and the romantic and legendary scenery of the Rhine.

We are pleased to find that Mr. Bayne will remain here one week longer, in order to accommodate those who have hitherto been unable to pay a visit to this celebrated Panorama. It will be exhibited every evening this week, and on Wednesday and Saturday afternoons.—*Washington Republic, Feb 4, 1850.*

A Pleasant Voyage to Europe.—Those of our citizens who wish to take a very pleasant trip to Europe, at a little cost of money and time, to see its various scenes of beauty and objects of interest, may do so almost any evening by paying a visit to the Assembly Buildings, where Mr. Bayne is exhibiting his series of panoramic views. These paintings will compare equally with the Panorama of the Mississippi, which was so popular in this city. They are admirably drawn, and colored truthfully to nature. The mechanical contrivances to modify the light, and produce the appearances attending atmospheric changes, are managed with great artistic skill. The city of London, the entire length of which, along the Thames is exhibited, is a splendid view. But the most beautiful and the most interesting and attractive portion of the exhibition, is the charming voyage that the spectator is taking up along one side of the Rhine and down the other. There are an hundred scenes that claim the spectator's notice, for their romantic and picturesque beauty, and the historical recollections that are connected with them. All the points of attraction are caught and delineated with the skill of a true artist.—*Phila. Ledger, March 27, 1849.*

*Bayne's Panorama of a Voyage to Europe, at the Minerva Rooms, 406 Broadway, is a painting of no ordinary merit. It has been eminently successful in Boston, where it remained upwards of eleven months, and has since been exhibited at Philadelphia, Baltimore and Washington, where it was visited by the first families of these cities. The Panorama represents views of South Boston, Boston and Harbor, with the outer light; the spectator is then borne out to sea, meeting the British steamer—touches at Halifax, encounters a storm at sea, which, with its effects, are admirably given; he enters the Mersey and observing the most noted places and villages on its banks, arrives at Liverpool; he then proceeds by railroad to London, passes the two houses of parliament and under the magnificent bridges, which are depicted on the canvas with much truthfulness. A general view of London is given, and ends with a representation of the Thames Tunnel. He next proceeds up and down the Rhine, commencing at the city of Cologne and showing all the objects of interest on its banks. Our limits preclude our giving a full description of the ancient towns and castles represented. The artist, Mr. Bayne, has succeeded in portraying them with the hand of a master. Those who have not an opportunity of visiting Europe are recommended to avail themselves of the means afforded by this exhibition.—*Home Journal, N. York.**

Bayne's Panorama of a Voyage to Europe continues to attract crowds to the Assembly Buildings. The saloon, on Thursday night, was thronged; there must have been at least a thousand persons in attendance. The exhibition is eminently successful, and is gazed upon for hours with delight. The various scenes that pass before the beholder are full of interest. The work is highly artistic in all its features, and many of the sketches are well calculated to challenge admiration. We first have panoramic views of Boston and its Harbor, then are borne along very rapidly to Halifax, and are afforded a glance at that very flourishing city and port. The Atlantic and a storm at sea are next presented with icebergs—Cape Clear light-house, Holyhead, and the entrance to the River Mersey. The Washington Irving packet ship, homeward bound, is a prominent and beautiful object; while the sketches of Birkenhead, Liverpool, an American liner towed out of dock, and the principal public buildings of Liverpool, are all very fine. The traveller (in fancy) is next carried over to London, where all the magnificent edifices of the Great Metropolis are presented in rapid review. The bridges over the Thames, a boat race on the river, the Lord Mayor's show the Thames Tunnel, brilliantly illuminated, and the general view of London elicit warm encomiums.—*Philadelphia Inquirer.*

Bayne's Panorama.—Voyage to Europe.—The exhibition of the superb panorama of a Voyage to Europe, painted by Mr. Bayne, and which has for several weeks delighted crowded audiences, is drawing to a close. The artistic merit of the work has elicited on all hands unqualified admiration; and great as the skill of the artist confessedly is in this respect, it is not surpassed by the choice of the subjects upon which it has been lavished. It is hardly too much to say, that the general realities of a Voyage to Europe, a trip down the Thames through London, and a jaunt upon the Rhine are sensibly experienced, the several views with the accompanying scenic illusion almost taking captive the mind of the spectator and bearing him literally to other lands. We advise all our readers to visit the panorama, and assure them that they will be highly gratified in doing so.—*Baltimore Sun.*