

Description of the Royal Cyclorama, or Music Hall: Albany Street, Regent's Park. Opened in MDCCCXLVIII. Under the patronage of Her Majesty the Queen, and H.R.H. Prince Albert. With numerous illustrations of the cyclorama of Lisbon before and after the earthquake in 1755 / Projected and designed by Mr. W. Bradwell.

Contributors

Bradwell, W.

Albert, Prince Consort, consort of Victoria, Queen of Great Britain, 1819-1861.

Victoria, Queen of Great Britain, 1819-1901.

Publication/Creation

London : Printed by J. Chisman, 1849.

Persistent URL

<https://wellcomecollection.org/works/exezu2bm>

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

Under the patronage of Her Majesty the Queen, & H.R.H. Prince Albert

WITH NUMEROUS ILLUSTRATIONS, OF THE

CYCLORAMA OF LISBON

BEFORE AND AFTER THE EARTHQUAKE IN 1755.

PROJECTED AND DESIGNED BY MR. W. BRADWELL.

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

MDCCCXLIX.

505

DESCRIPTION

THE ROYAL EXCHANGE

OF GREAT BRITAIN

AND IRELAND

AND THE

OFFICE OF THE

SECRETARY OF STATE

FOR THE

WEST INDIES

AND

PLACES

ADJACENT

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M.DCCC.XLIX

DESCRIPTION

THE ROYAL GYORAMA,
OR MUSIC HALL:

ALBANY STREET REGENT'S PARK



OPEN

Under the sanction of the Government, and the sanction of the

NEW YORKERS ASSOCIATION OF THE

GYORAMA, OF LONDON

THEORE AND WITH THE PATENT RIGHTS IN 1864

PROJECTED & DESIGNED BY MR. W. BRADWELL

PRINTED BY THE GYORAMA, ALBANY STREET, REGENT'S PARK

LONDON

ROYAL CYCLORAMA AND MUSIC HALL.

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

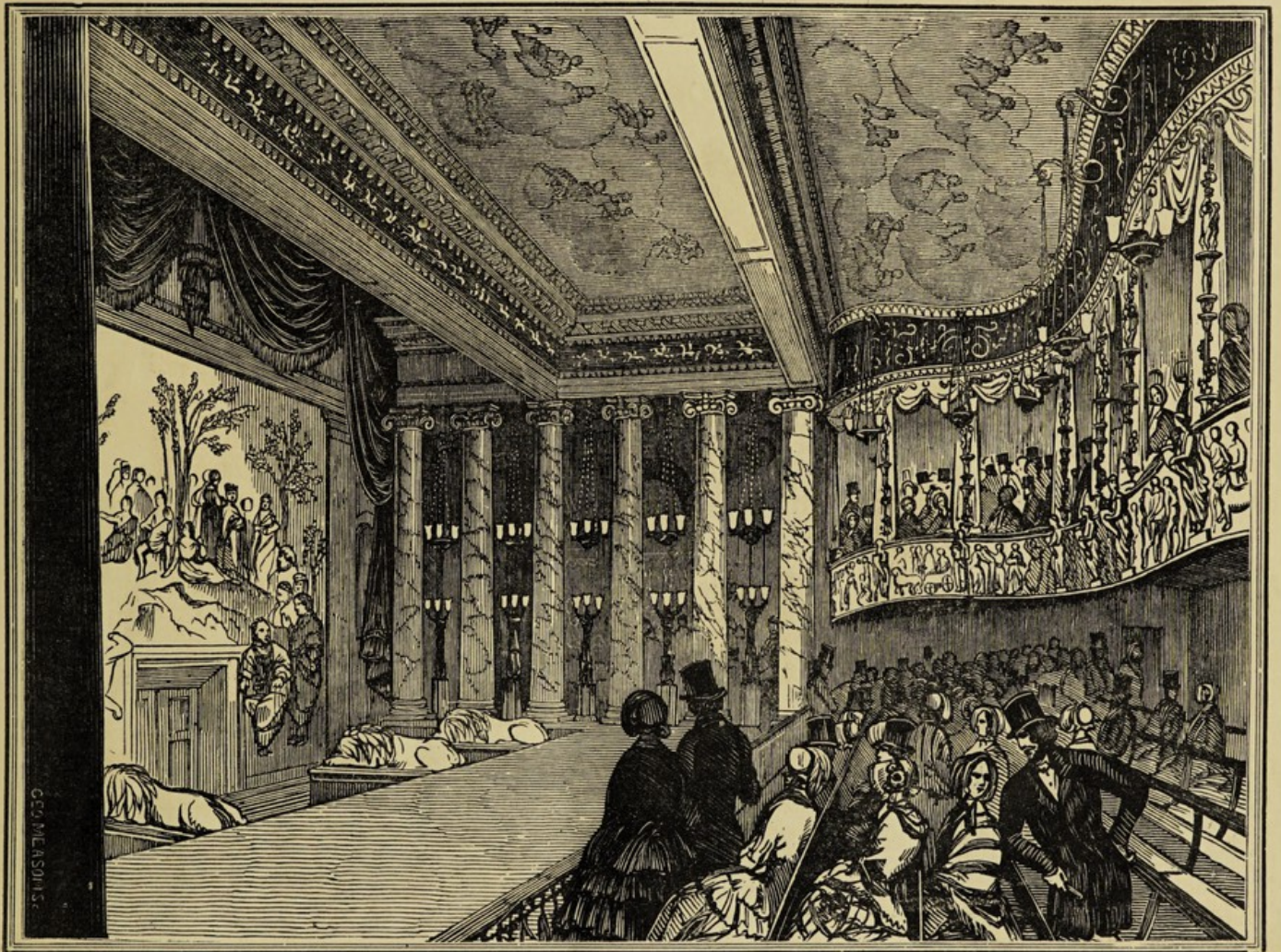
The Proprietors, acting upon this conviction, have appropriated the large Building in Albany-street for a CYCLORAMA, or EXHIBITION OF MOVEABLE PAINTINGS, on an unparalleled scale. They have also built a Hall of magnificent proportions, adapted for viewing the same, and so constructed as to form a splendid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

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

THE RUSTIC ARMOURY, OR REFRESHMENT COTTAGE;

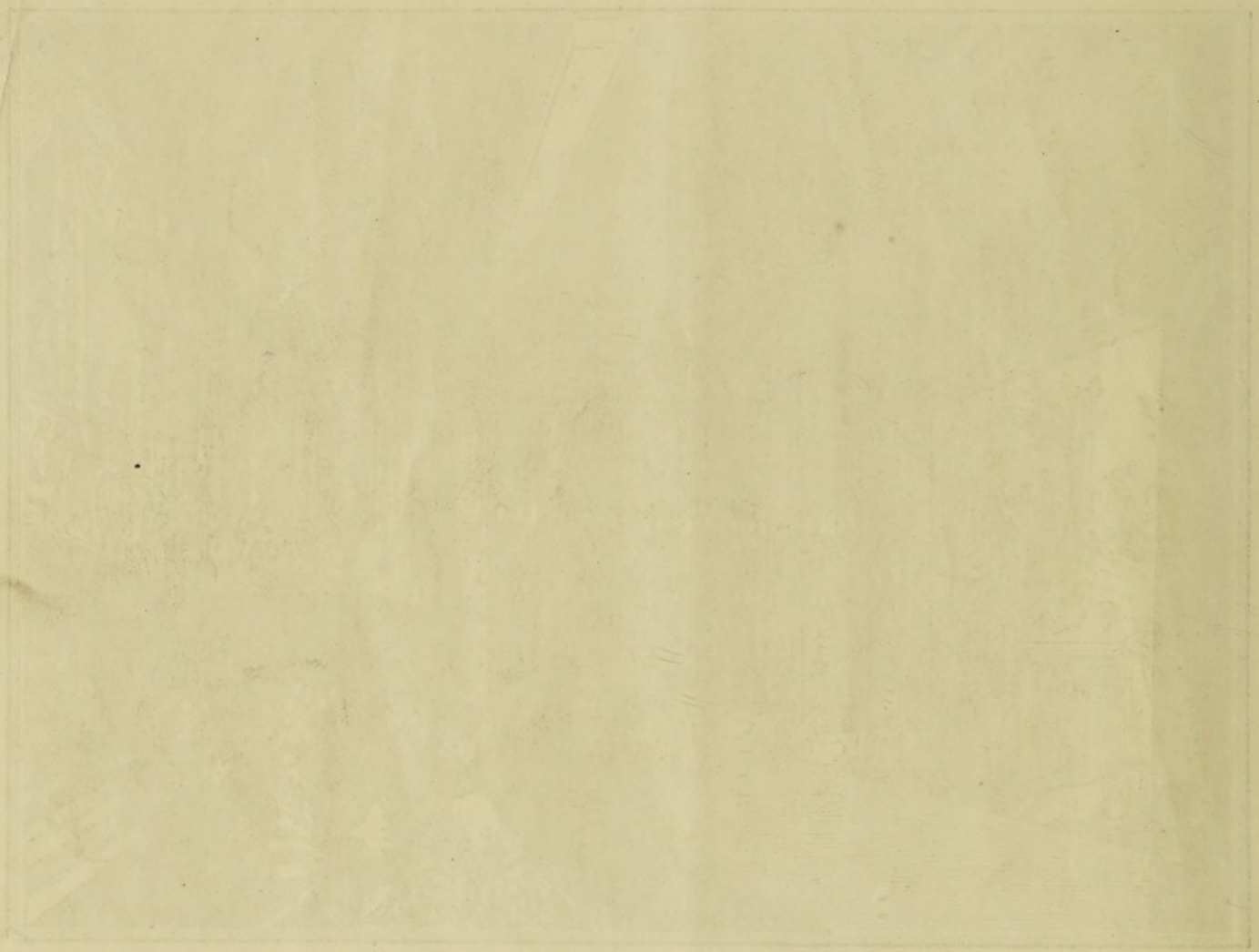


a most delightful place for rest or refreshment, the embellishments of which are both unique and curious, being composed principally of the sylvan and warlike weapons of the hardy mountaineer, numerous trophies of the chase, and various articles of furniture of corresponding character. From this rustic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



GEORGE MEARS

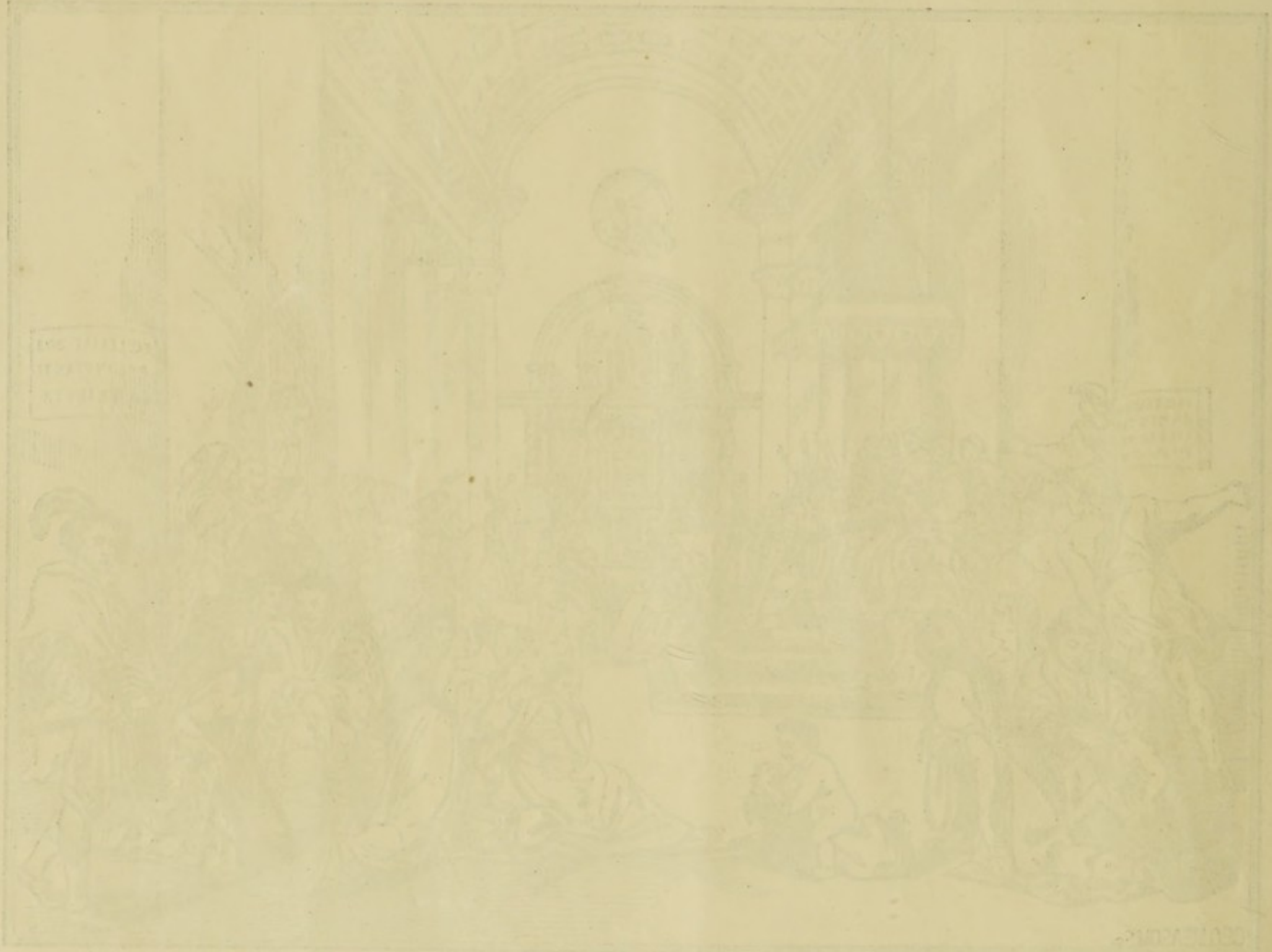
THE CYCLOPAMA AND MUSIC HALL.



THE UNIVERSITY OF CHICAGO PRESS

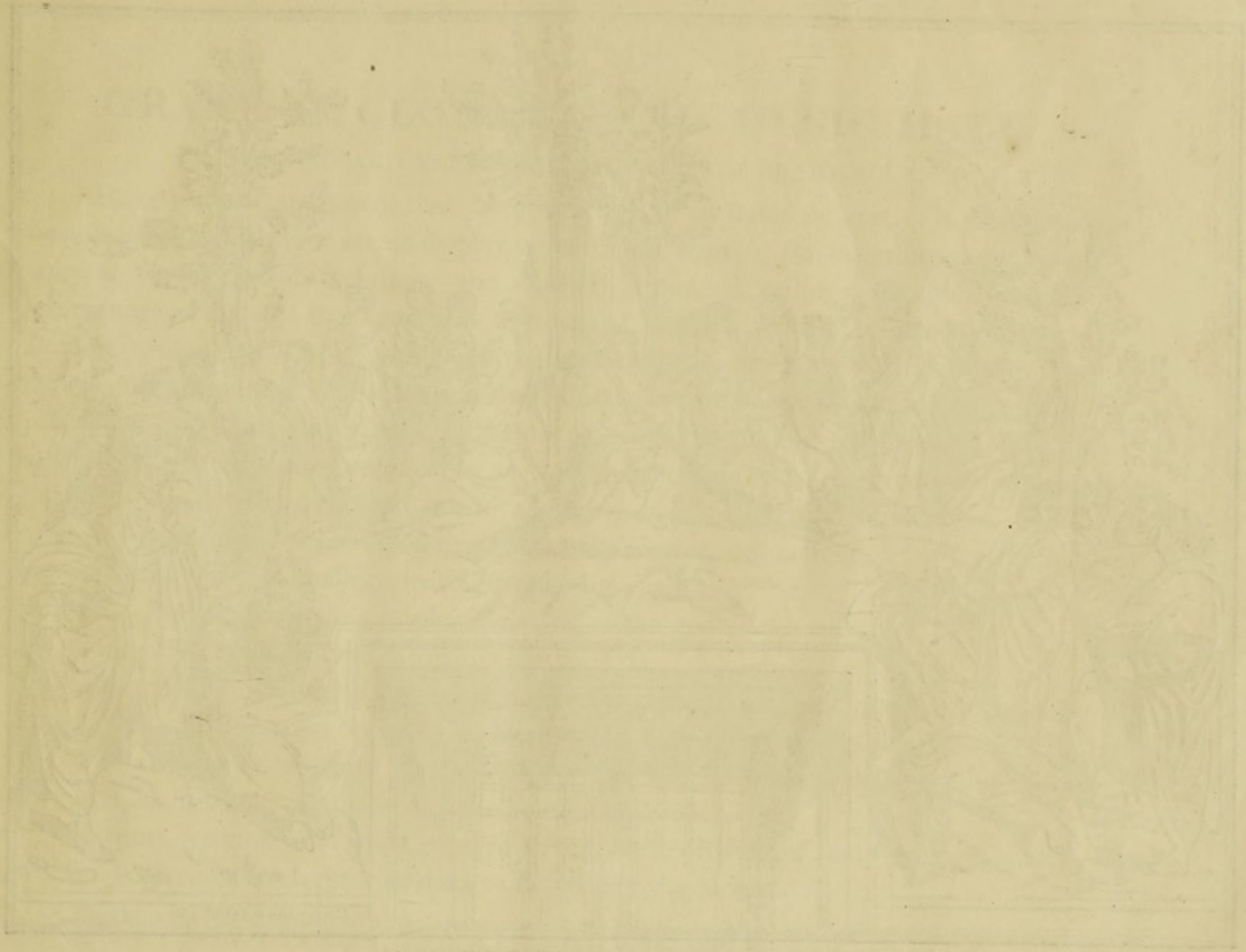


SCHOOL OF ATHENS.



THE INTERIOR OF THE HOUSE OF COMMONS IN THE YEAR 1780

SCULPTED BY J. G. SCOTT



THE UNIVERSITY OF CHICAGO PRESS



MOUNT PARNASSUS.—APOLLO AND THE MUSES.

GRAND CYCLORAMA AND MUSIC HALL.

DESIGNED AND ERECTED BY MR. WILLIAM BRADWELL.*

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

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

2nd—Minerva with Prudence directing the Arts.

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

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

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

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

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

In 1750, a sensible trembling of the earth was felt in the City of Lisbon; for four years afterwards, there was an excessive drought, so much so that many springs, formerly abounding with water, were dried up and entirely lost; the prevailing winds, N. and N.E., were accompanied with various, though scarcely perceptible, tremors of the earth. The early part of the year 1755 proved unlike its predecessors; much rain fell, the summer was cold, and the weather clear; on the thirty-first of October, the sun was obscured with a remarkable gloominess in the atmosphere; on the 1st of November, a thick fog rose, which was soon dispelled by the heat of the sun, with the slightest breath of wind, the sea perfectly calm, and the weather warm, as in the months of June or July in Great Britain; thirty-five minutes after nine, without the least warning, excepting a rumbling noise underground, like distant thunder, a most dreadful earthquake shook, by quick but short vibrations, the foundation of the City, and many buildings instantl

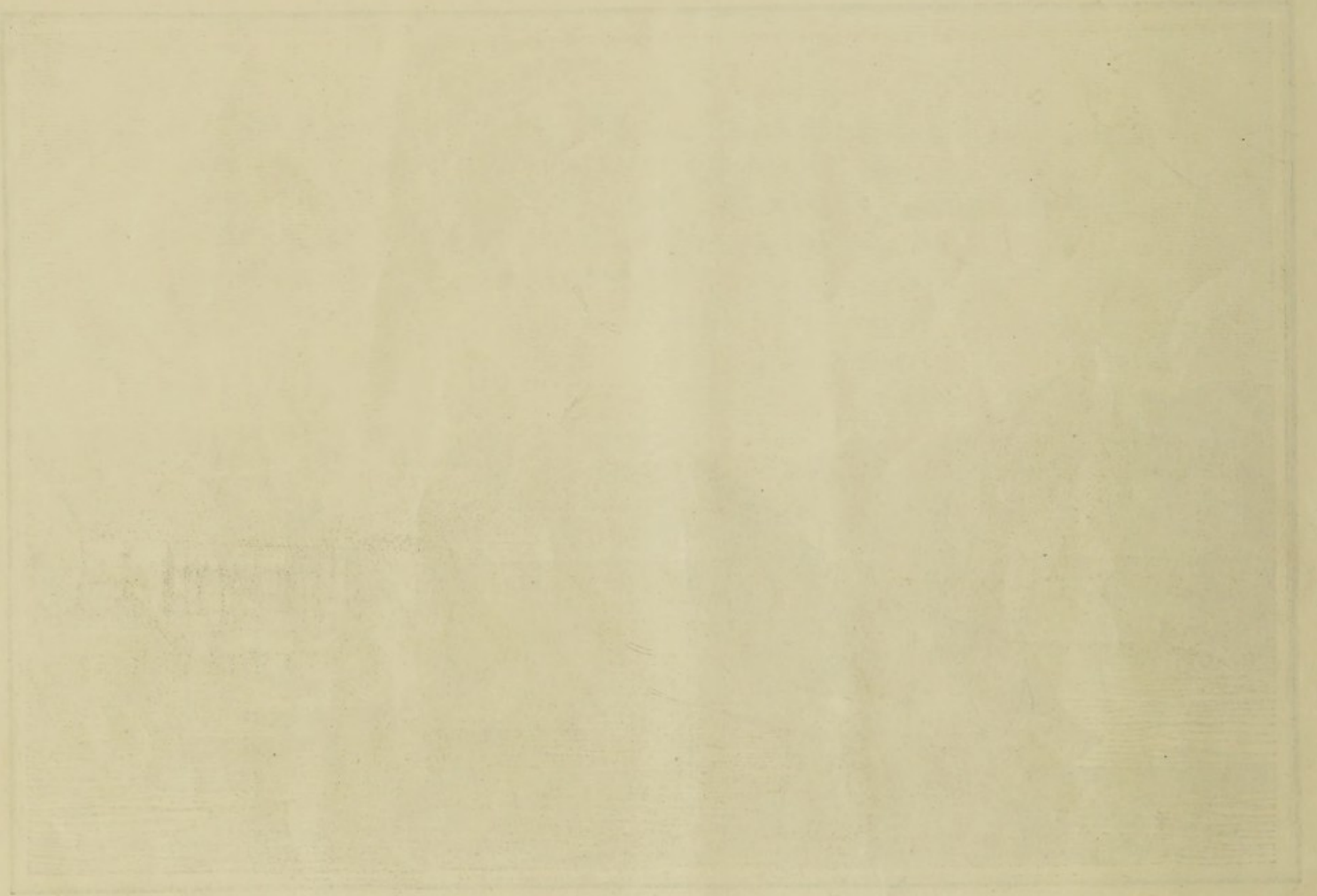
fell. Then, with a pause scarcely perceptible the nature of the motion was changed, and a second shock laid almost the whole City in ruins, with a prodigious loss of life!—the earthquake lasted in all about six minutes. It is a curious fact attending this earthquake, that it was felt almost as much at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

city, was reduced to a vast heap of ruins, and thousands of families were scattered abroad in despair, wanting every necessary of life, and none able to relieve them.

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



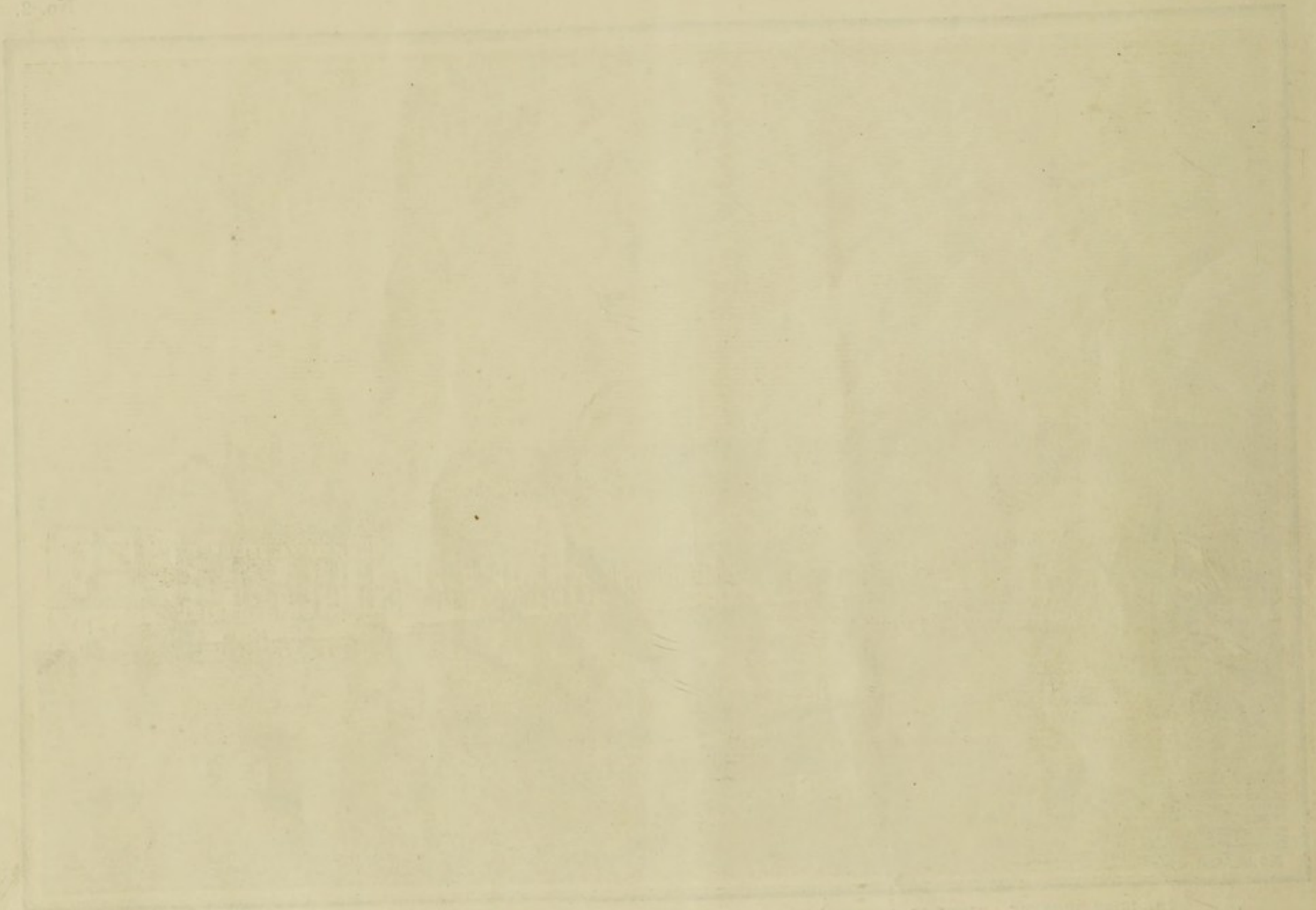
BELAM CASTLE.





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

ST. JEROME'S CONVENT.



THE UNIVERSITY OF CHICAGO

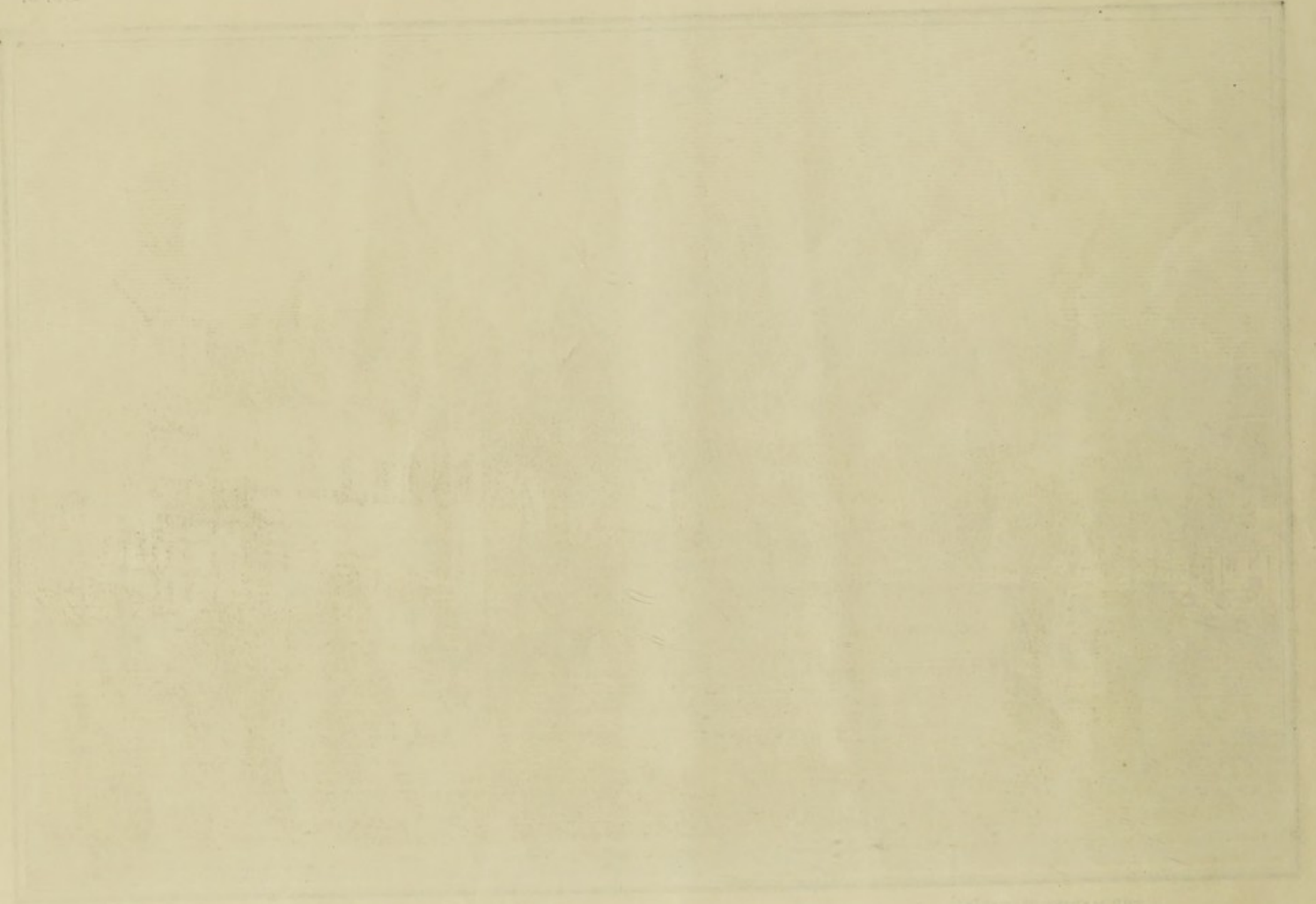
PHOTODUPLICATION SERVICE

1961



MR. BISSE'S HO. THE MARINE MAYOR'S.
THE CONDE DE MARARI'S PALACE.

THE BASTION OF THE CITY. ENGLISH NUNNERY.
CONVENT OF CAPUICIANE. DUTCH CONSUL'S HO.
CONVENT OF ST. JOHN'S.
ENGLISH STOREKEEPER'S HOUSE.



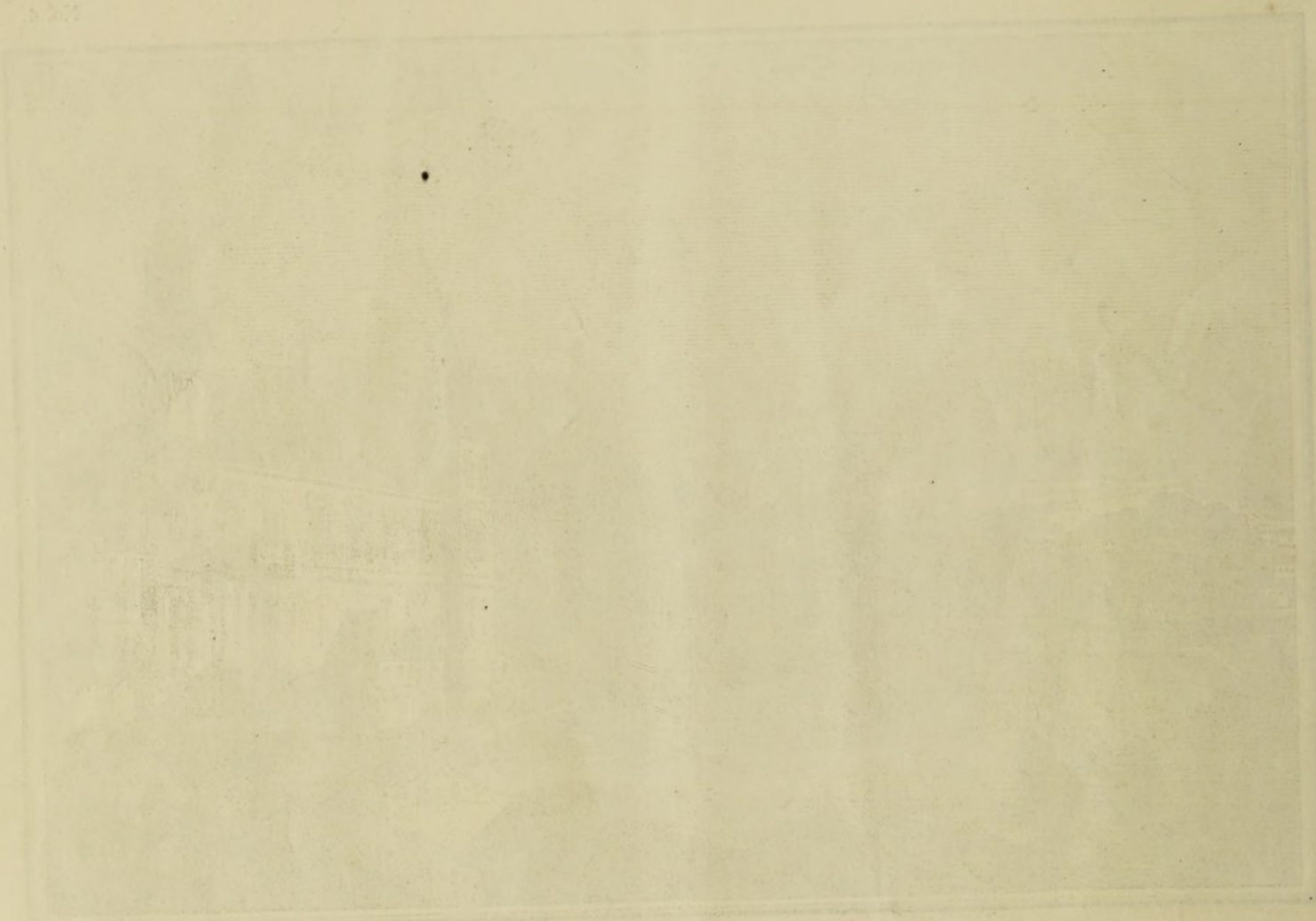
Faint, mirrored text at the bottom of the page, likely bleed-through from the reverse side. The text is difficult to decipher but appears to include phrases like "THE COURT OF COMMONS" and "BY ORDER OF THE HOUSE".



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

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

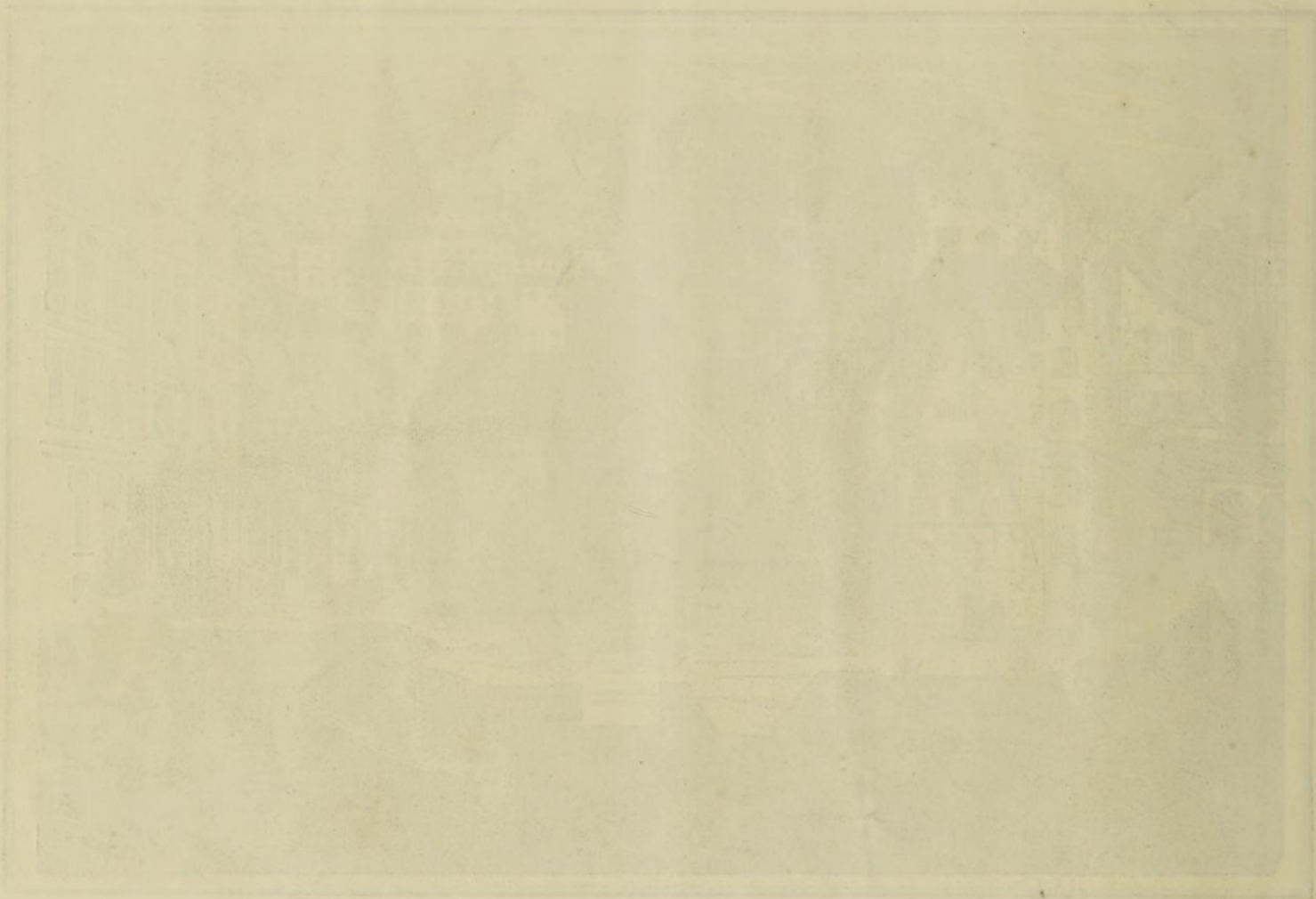
THE CARMELITES.



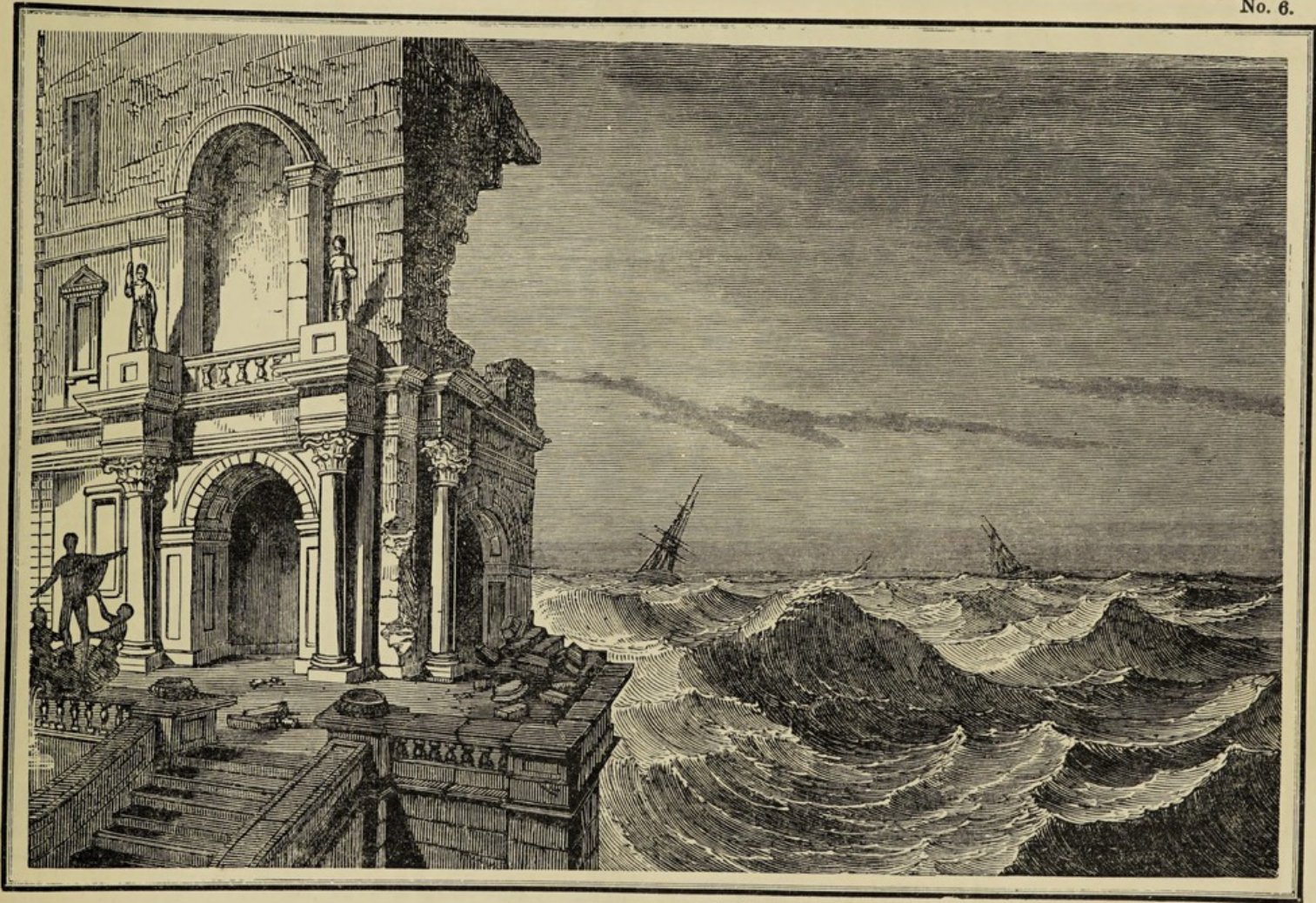
THE GREAT EASTERN LIFE
ST. PAUL, MINN.
ST. ROBERT
THE GREAT EASTERN LIFE
ST. PAUL, MINN.
ST. ROBERT

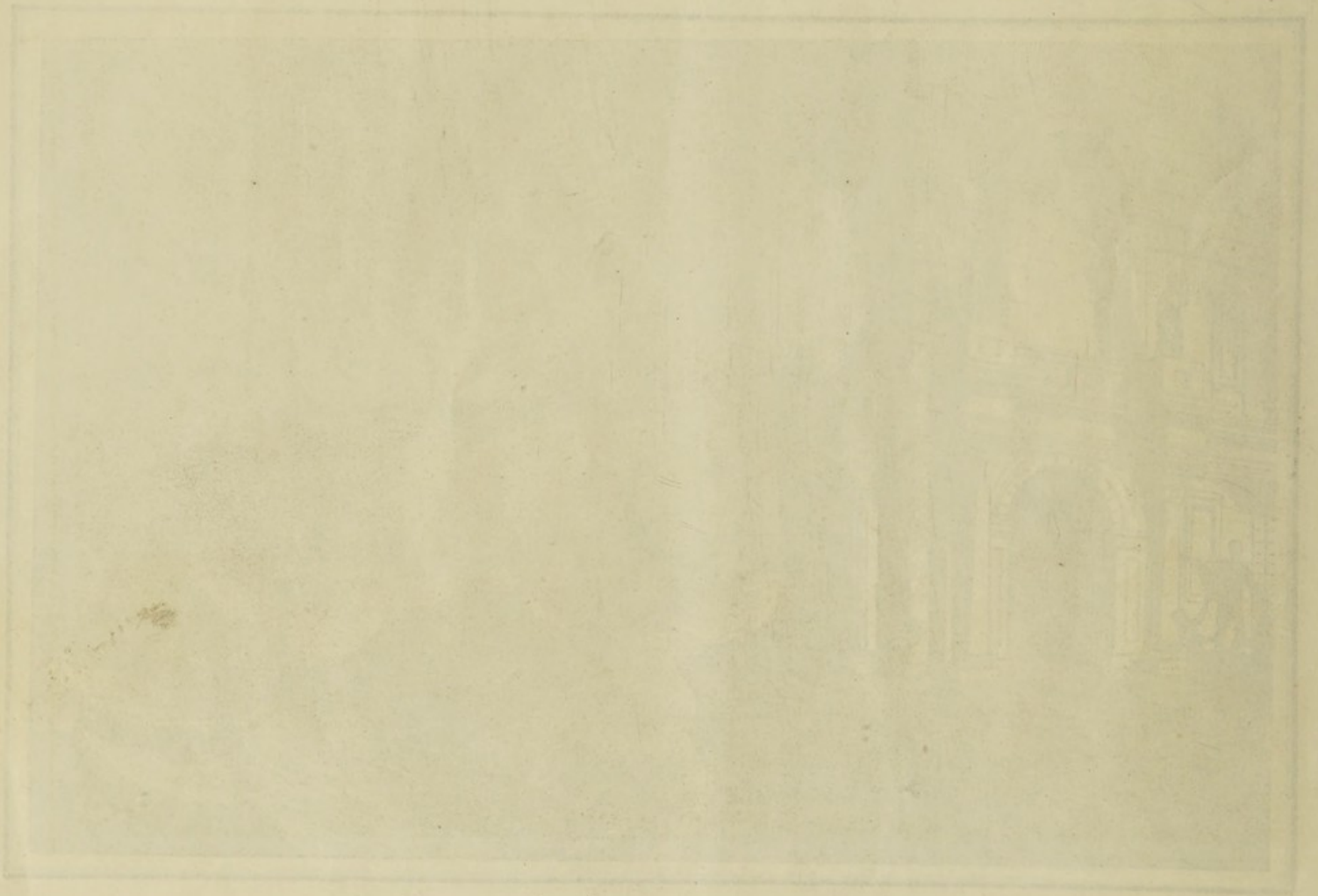


GRAND SQUARE AND PART OF THE PRAÇA DA PATRIARCHAL.



PLAN OF THE CITY OF WASHINGTON AS APPEARING IN 1800

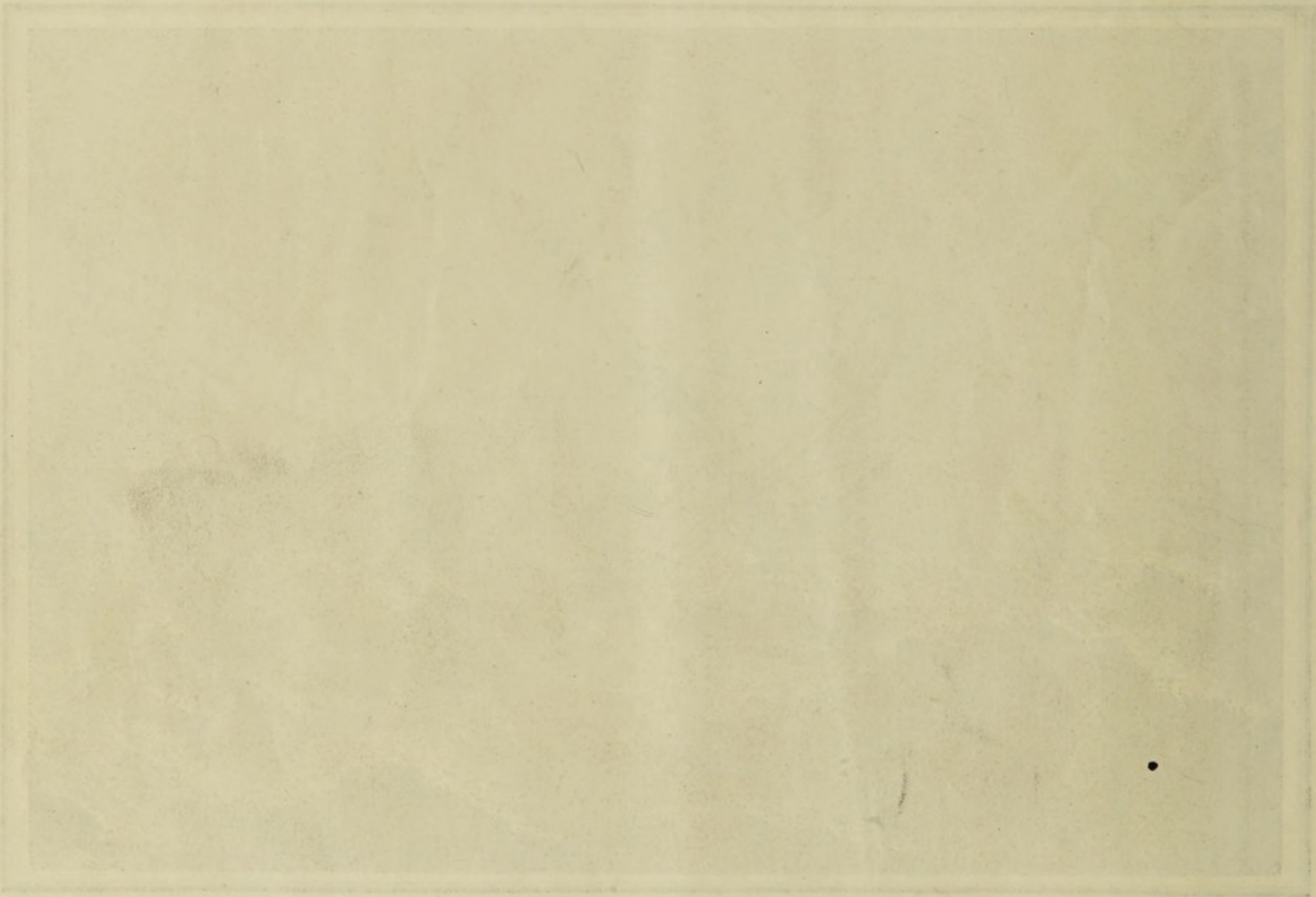






THE TAGUS AS DURING THE EARTHQUAKE, WHEN IT ROSE FIFTY FEET AT BELEM CASTLE, AND INUNDATED THE CITY.

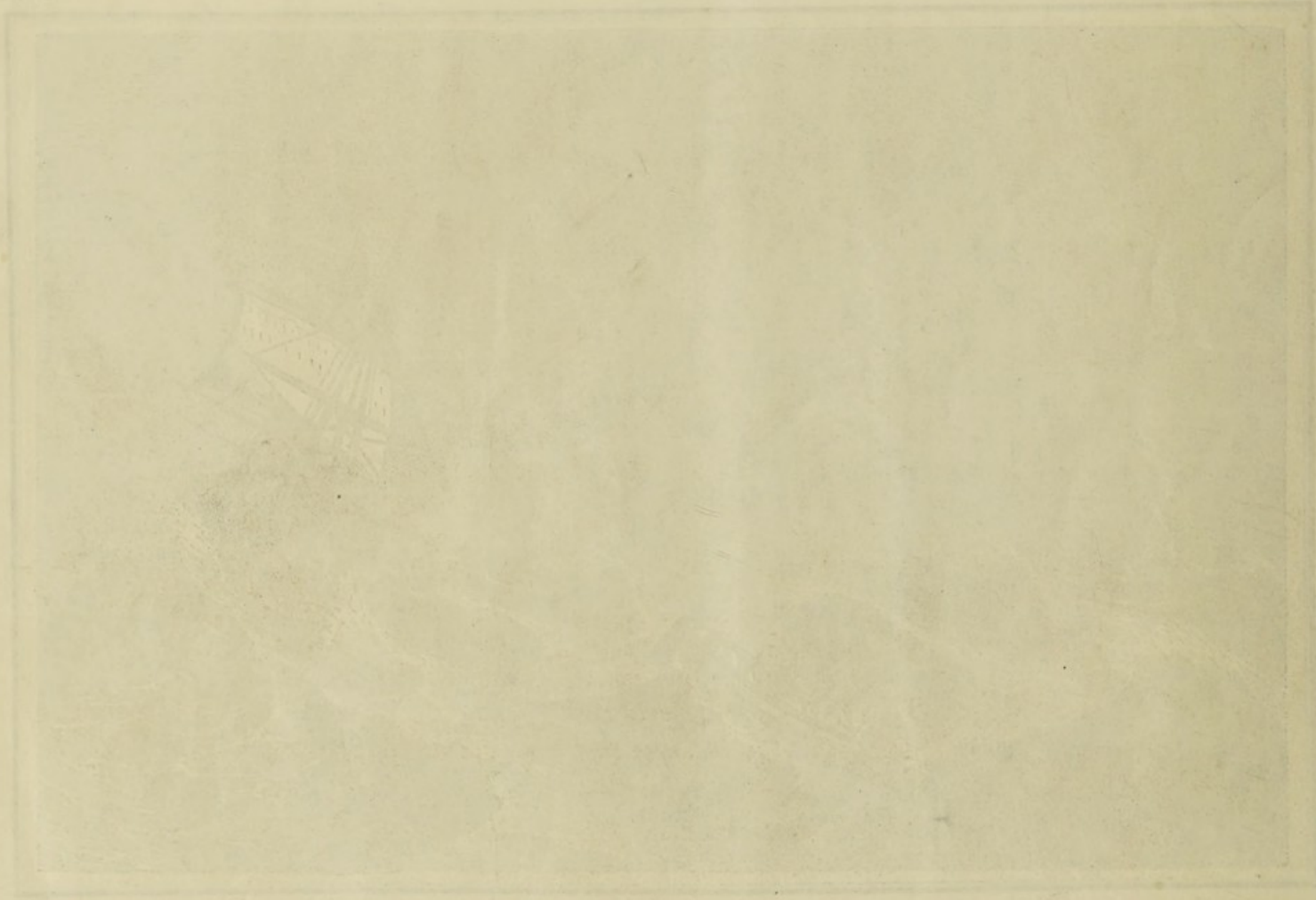
107



THE STATE OF OHIO, COUNTY OF COLUMBIA, ss. I, JOHN W. WATSON, Clerk of the Court of Common Pleas, do hereby certify that the within and foregoing is a true and correct copy of the original as the same appears on the records of said Court.



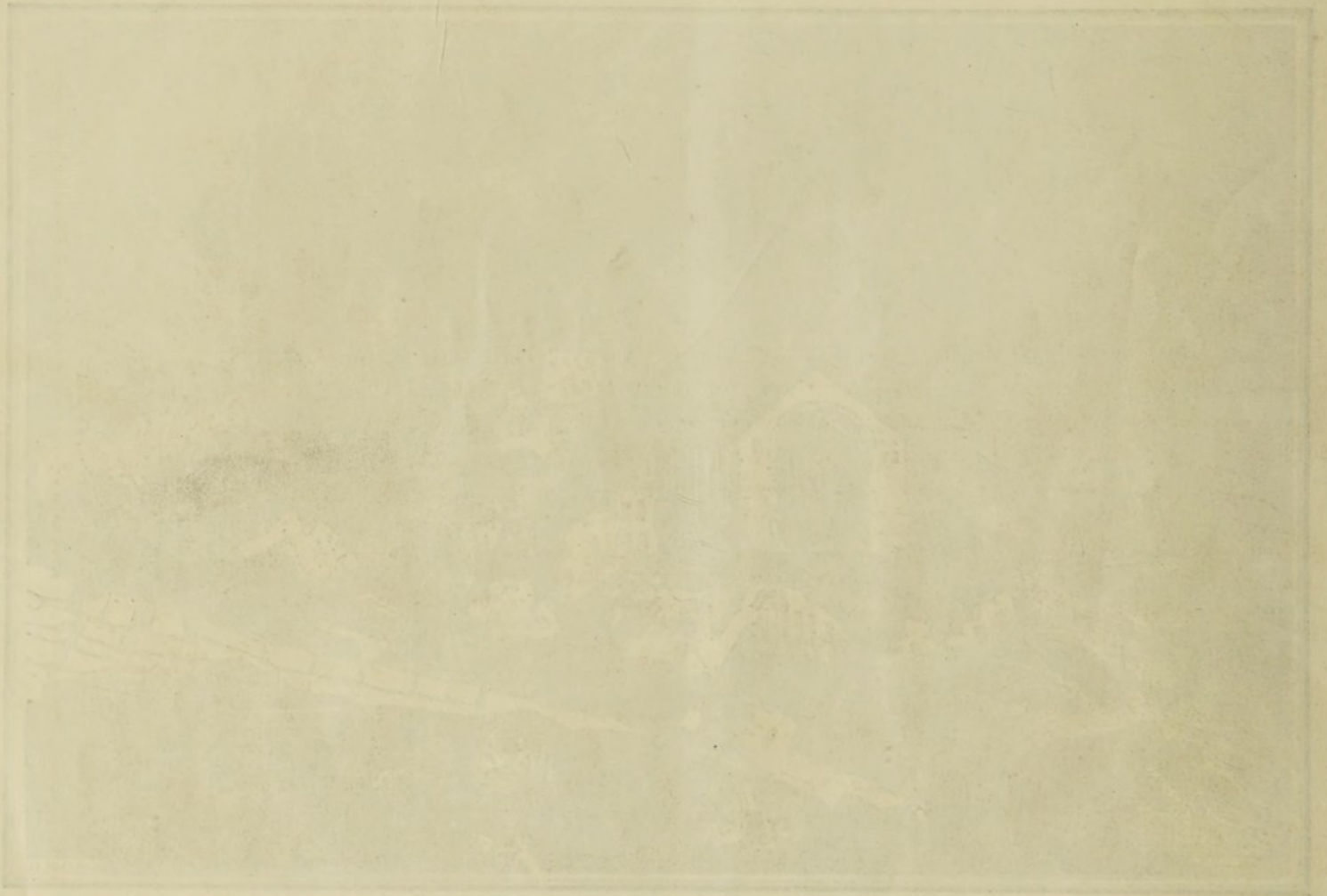
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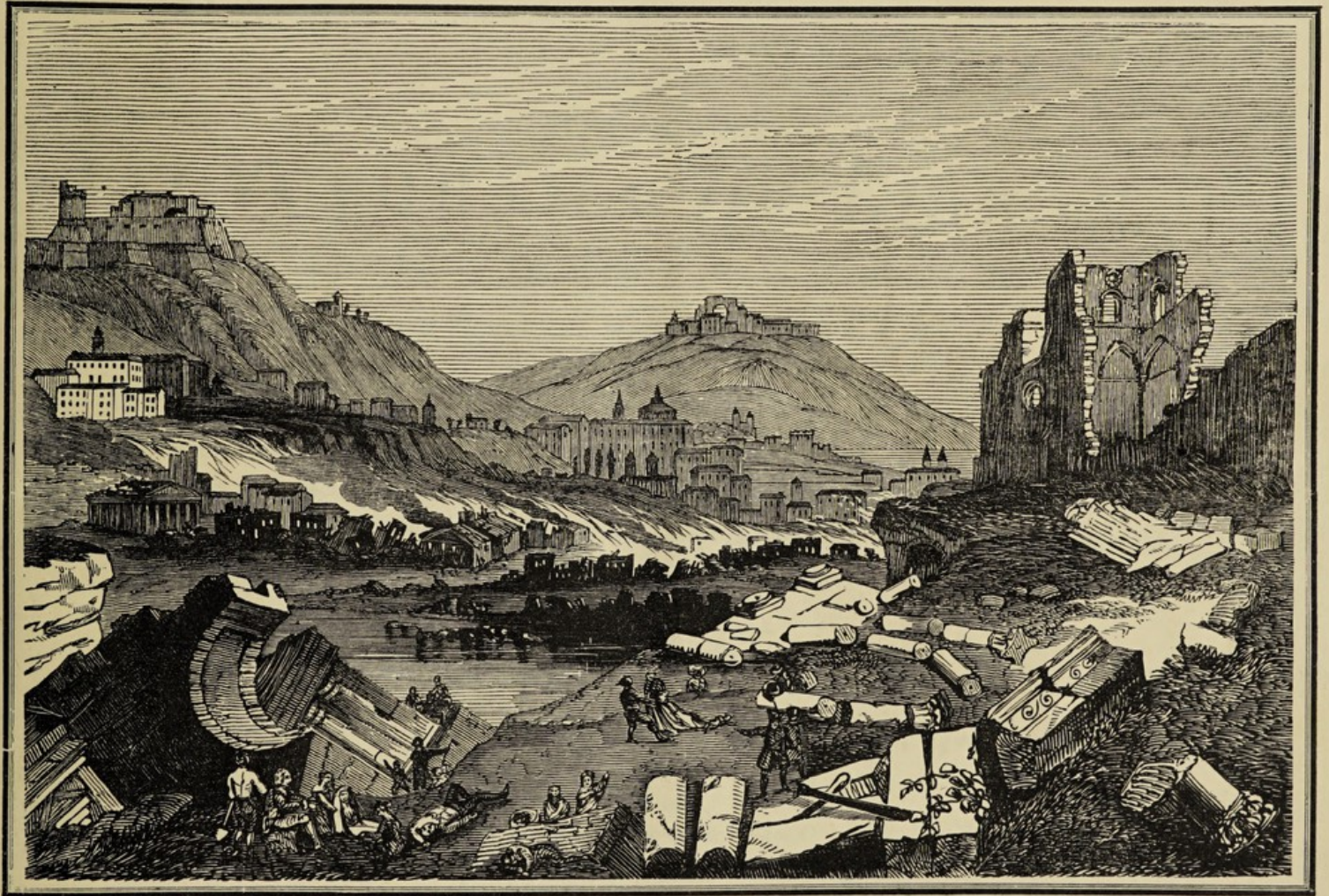


RUINS OF THE OPERA HOUSE.

GENERAL RUINS OF THE CITY.



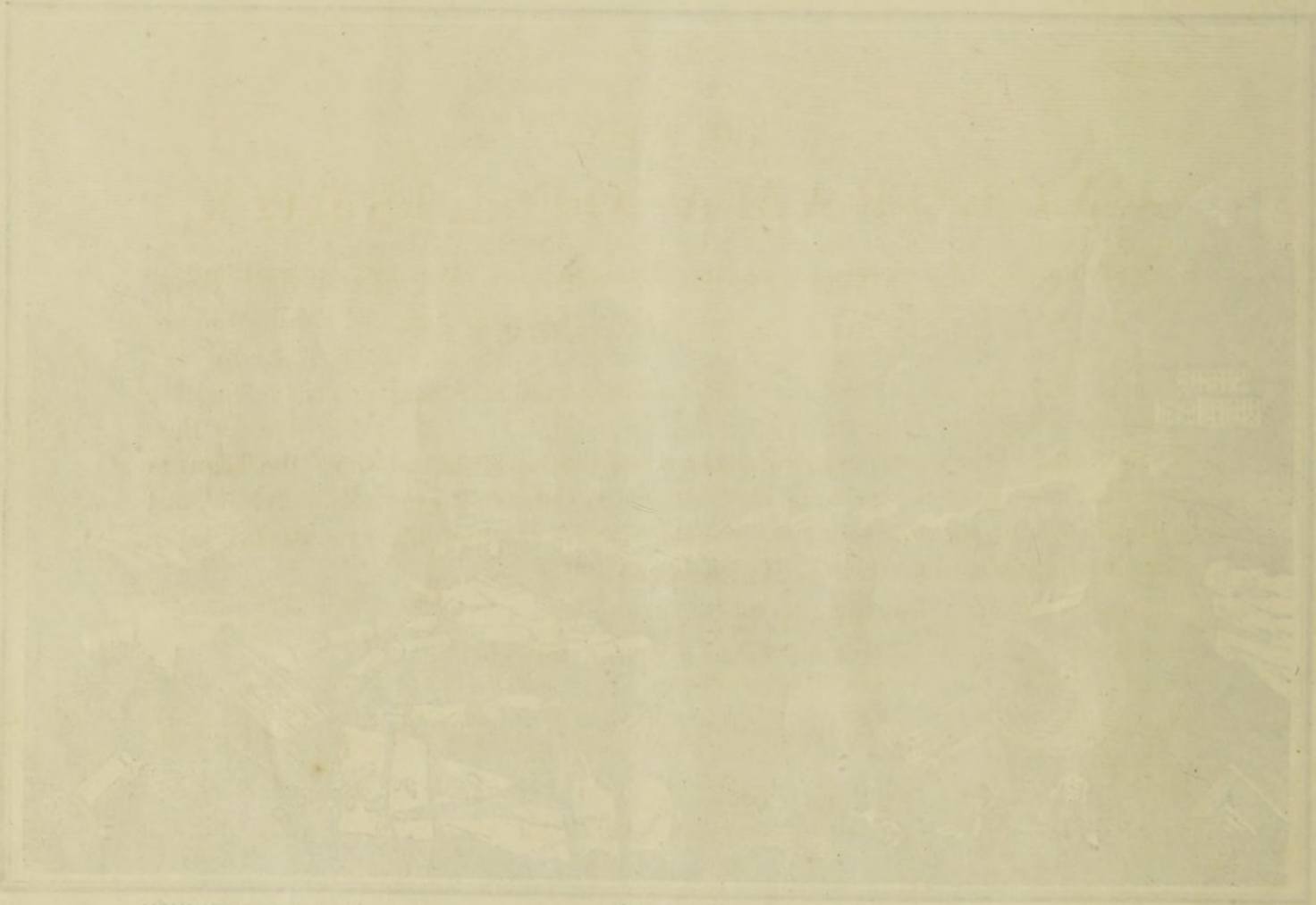
VIEW OF THE ARCHWAY AT THE GATE



ST. VINCENT'S.
CONFLAGRATION OF THE CITY.

BASILICA DE SANTA MARIA.

No. 10



PLANNING OF BOSTON

BY THE CITY OF BOSTON
COMMISSIONERS OF THE CITY

THE MOVING

CYCLORAMA OF LISBON,

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

AND PAINTED BY MESSRS. DANSON & SON.

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

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

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

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

“ Tagus dashing onward to the deep,
 His fabled golden tribute bent to pay ;
 And soon on board the Lusian pilots leap,
 And steer ’twixt fertile shores where yet few rustics reap.—BYRON.

The scene is again varied. The gallant merchantmen, the light xebec, and other vessels characteristic of this part of the world, all becalmed and quiet on the bosom of the Tagus, contribute much to the interest of this portion of the picture. On the left is passed the Irish Nunnery, throwing its dark shadows on the placid element; another Fort is passed, with the Conde de Lorenzo’s house behind it; while Saint Jerome’s Convent, under which stores were formerly kept for the use of the British Navy, forms a most prominent, beautiful, and interesting feature, extending its immense proportions over more than one half of this part of the Cyclorama.

“ It is a goodly sight to see,
 What heaven hath done for this delicious land !
 What fruits of fragrance blush on every tree !
 What goodly prospects on the hills expand.”—BYRON.

To the left is passed the house, formerly the residence and offices of Mr. Bisse, Agent Victualler. In the distance the Marine Mayor’s Country House, in which the Earl of Rivers quartered; and fronting the river, the Conde de Marari’s palace, where the then Queen Dowager of England lived, also King Charles III. of Spain. To the right abutting on the river is first passed the Bastion of the city, the Convent of the Capuciane,

and the Corn Houses, all erected on a slip of sand which runs out a considerable distance, and behind which, separated by the river, is the Convent of Saint John, formerly the English Storekeeper's House, and the English Nunnery; and to the extreme right, on the summit of the distance, the Dutch Consul's House is passed, and the City in all its majesty and grandeur, is at once brought before the sight, with its churches, convents, castles, public buildings, the dwellings of the proud grandees and the humblest citizen, all mingled as in one vast amphitheatre.

“What beauties doth Lisboa first unfold!
Her image floating on the noble tide,
Which poets vainly pave with sands of gold,
But now whereon a thousand keels do ride
Of mighty strength, since Albion was allied.”—BYRON

On the heights to the left, Good Prospect is passed: then St. Katherine's, the English Envoy's house, and St. Roquet, at the back of the town, the Church of the Holy Trinity and the Carmelites; while on the banks of the river, the numerous quays, with warehouses for merchandise, offices and storehouses, ship-building yards and docks, the watermen's stairs and landing places, with the noble church of St. Paul, occupying a prominent place in the centre of these interesting objects; the magnificent feature of Princess's Palace, and the numerous massy buildings in the foreground, with their busy scenes, the various vessels riding, as it were, in calm security, all contribute to give a charming reality not often attained in pictorial representation.

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

“ The storms yet sleep, the clouds still keep their station,

The unborn earthquake yet is in the womb,

The bloody chaos yet expects creation,

But all things are disposing for thy doom;

The elements await but for the word,

‘ Let there be darkness!’ and thou growest a tomb.—BYRON. •

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

“ Under the water it rumbled on,

Still louder and more dread,

It reaches the ship—it splits the bay—

The ship went down like lead.—COLERIDGE.

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

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

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

“Last scene of all.”

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

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

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

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

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

