

PANORAMA OF THE BATTLE OF WATERLOO.

The Panorama of the Battle of Waterloo, which was opened in Leicester Square, has been newly painted. The visitor is supposed to view the field from about the centre of the position of the Allied forces near to La Haye Sainte; and the point of time chosen is that decisive moment towards the close of the battle, when the whole British line were ordered to advance to charge the almost routed enemy. Immediately under the eye on one side, is seen the Duke of Wellington cheering the Foot Guards to repel the advance of the last column of Napoleon's Imperial Guard; and on the other, the Marquis of Anglesea is conspicuous heading the final charge of the Household Troops against the French Cuirassiers; opposite, at a distance, Napoleon and his Staff are just visible on an elevated spot in front of La Belle Alliance; towards the horizon, on the right, is seen Hogoumont in flames, with the British driving the French out of the wood; and on the left, the Prussians are just visible in the extreme distance. The confusion of the French troops, the front shown by the British line, the onward movement of the advancing squadrons, and the desperate encounter of the foremost men of the contending forces, are depicted with spirit and animation; and a good idea of the general plan of the battle, as well as of the various incidents of a sanguinary conflict, may be gained from this panoramic picture.

The execution of the painting is unequal; in many parts it is excellent—especially the charge of chivalry, the buildings of La Haye Sainte, the distant landscape, and the effects of smoke mingling with the atmosphere. The horses are admirably painted, and are full of life and vigour; the Duke, whose figure and attitude are copied from Lawrence's equestrian portrait, seems to be returning a salute rather than cheering on his men at the crisis of the battle. But perhaps this is criticizing too nicely a scenic picture; the chief recommendation of which is that it enables the spectators to form a better idea of the carnage at Waterloo than any description or small picture can convey. The ingenious model of the field and the forces engaged, which was exhibited at the Egyptian Hall two or three years since, enabled one to understand the nature of the ground and the plan of the fight; but the heat and fury of the contest—all, in short, that would address the eye at any given moment—a panoramic painting alone can depict.

ON THE CHOICE OF PAPERS FOR ROOMS.

Many elegant patterns are displayed in coloured grounds; the effect may please in one room which will be displeasing in another; yet the cause will be inexplicable—light, more or less, will account for the difference. Coloured ground, however pale, will always be too gloomy in rooms which have not much light. In London, this is

an essential matter of consideration; even in the country, the number and aspect of windows will produce a surprising difference in the general effect. Nor ought any erroneous idea to be entertained, that a paper with much white in it will quickly soil, and therefore must be more extravagant; for if white soils, colours fade. A room, then, scantily supplied with windows, ought never to be papered with a coloured ground; for the same reason, the doors and other wood work should invariably be white. Apartments well supplied with light may rejoice in a less confined range of colours. Another failure in effect, little suspected in the choice of colours, even where light can be commanded to an unlimited extent, is the want of consideration of the hue that will best "light up." Exquisite as is pale blue in itself, it is heavy in a mass; and even where sparingly introduced, aye, even in small portions, among gilding and pure white [as in large ancient rooms] it dulls the whole. A blue dress by candle light is unsatisfactory; and a room with blue grounded paper, and blue paint to correspond, will never light well at night: an apartment similarly decorated with buff would require but six wax candles to produce a cheerful and sufficient illumination, while blue would swallow up the light of eighteen candles, and then not produce an agreeable impression. Pink and buff are charming hues, but are ill for the complexion: few persons look in health with much of these colours around them; and blue is trying; white with a *tint* of blush, or tint of stone is good. The most perfect—or rather the nearest approach to perfection—is a paper with a pure white ground, and running pattern of shaded slates, and white paint "picked in" with pale slate to correspond. Rooms hung or painted with scarlet are rich, but dismal, and invariably look less than if adorned with a bright tint. They require also to be illuminated more and much earlier in an evening, than those with pale colours. Towards dusk scarlet appears black: let any person doubting this try the fact by wearing a scarlet cloak or shawl, and look at it as the shades of twilight advance. Yellow and buff and pink can scarcely be better discriminated by candle-light than can blue and green.—*Correspondent of Magazine of Domestic Economy.*

Sydney, the capital of New South Wales, is situate at nearly an equal distance from the northern and southern extremities of this country. It is built partly in a narrow ravine or valley, and partly on the side of a gentle slope, extending upwards from the shores of one of the coves of Port Jackson, and called Sydney Cove on the first founding of the colony. The streets are long wide, and quite English in their appearance. The houses are generally lofty and well constructed, interspersed with cottages, fronted by small, neat gardens, which, in some quarters of the town, are attached to every house. Along