

**CIHM/ICMH
Microfiche
Series.**

**CIHM/ICMH
Collection de
microfiches.**



Canadian Institute for Historical Microreproductions / Institut canadien de microreproductions historiques

© 1985

Technical and Bibliographic Notes/Notes techniques et bibliographiques

The Institute has attempted to obtain the best original copy available for filming. Features of this copy which may be bibliographically unique, which may alter any of the images in the reproduction, or which may significantly change the usual method of filming, are checked below.

- ☐ Coloured covers/
Couverture de couleur
- ☐ Covers damaged/
Couverture endommagée
- ☐ Covers restored and/or laminated/
Couverture restaurée et/ou pelliculée
- ☐ Cover title missing/
Le titre de couverture manque
- ☐ Coloured maps/
Cartes géographiques en couleur
- ☐ Coloured ink (i.e. other than blue or black)/
Encre de couleur (i.e. autre que bleue ou noire)
- ☐ Coloured plates and/or illustrations/
Planches et/ou illustrations en couleur
- ☐ Bound with other material/
Relié avec d'autres documents
- ☐ Tight binding may cause shadows or distortion
along interior margin/
L'oreille serrée peut causer de l'ombre ou de la
distorsion le long de la marge intérieure
- ☐ Blank leaves added during restoration may
appear within the text. Whenever possible, these
have been omitted from filming/
Il se peut que certaines pages blanches ajoutées
lors d'une restauration apparaissent dans le texte,
mais, lorsque cela était possible, ces pages n'ont
pas été filmées.
- ☐ Additional comments:/
Commentaires supplémentaires:

L'institut a microfilmé le meilleur exemplaire qu'il lui a été possible de se procurer. Les détails de cet exemplaire qui sont peut-être uniques du point de vue bibliographique, qui peuvent modifier une image reproduite, ou qui peuvent exiger une modification dans la méthode normale de filmage sont indiqués ci-dessous.

- ☐ Coloured pages/
Pages de couleur
- ☐ Pages damaged/
Pages endommagées
- ☐ Pages restored and/or laminated/
Pages restaurées et/ou pelliculées
- ☒ Pages discoloured, stained or foxed/
Pages décolorées, tachetées ou piquées
- ☐ Pages detached/
Pages détachées
- ☒ Showthrough/
Transparence
- ☐ Quality of print varies/
Qualité inégale de l'impression
- ☐ Includes supplementary material/
Comprend du matériel supplémentaire
- ☐ Only edition available/
Seule édition disponible
- ☐ Pages wholly or partially obscured by errata
slips, tissues, etc., have been refilmed to
ensure the best possible image/
Les pages totalement ou partiellement
obscurcies par un feuillet d'errata, une pelure,
etc., ont été filmées à nouveau de façon à
obtenir la meilleure image possible.

This item is filmed at the reduction ratio checked below/
Ce document est filmé au taux de réduction indiqué ci-dessous.

10X	14X	18X	22X	26X	30X
☐	☐	☐	☐	☒	☐
12X	16X	20X	24X	28X	32X

The copy filmed here has been reproduced thanks to the generosity of:

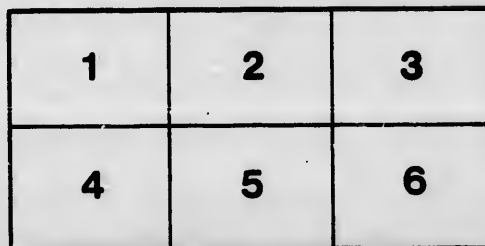
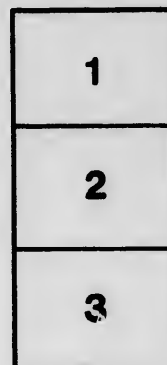
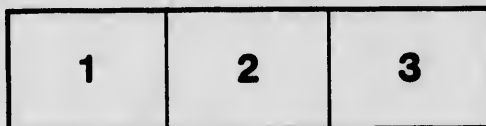
New Brunswick Museum
Saint John

The images appearing here are the best quality possible considering the condition and legibility of the original copy and in keeping with the filming contract specifications.

Original copies in printed paper covers are filmed beginning with the front cover and ending on the last page with a printed or illustrated impression, or the back cover when appropriate. All other original copies are filmed beginning on the first page with a printed or illustrated impression, and ending on the last page with a printed or illustrated impression.

The last recorded frame on each microfiche shall contain the symbol $\longrightarrow$ (meaning "CONTINUED"), or the symbol ∇ (meaning "END"), whichever applies.

Maps, plates, charts, etc., may be filmed at different reduction ratios. Those too large to be entirely included in one exposure are filmed beginning in the upper left hand corner, left to right and top to bottom, as many frames as required. The following diagrams illustrate the method:



L'exemplaire filmé fut reproduit grâce à la générosité de:

New Brunswick Museum
Saint John

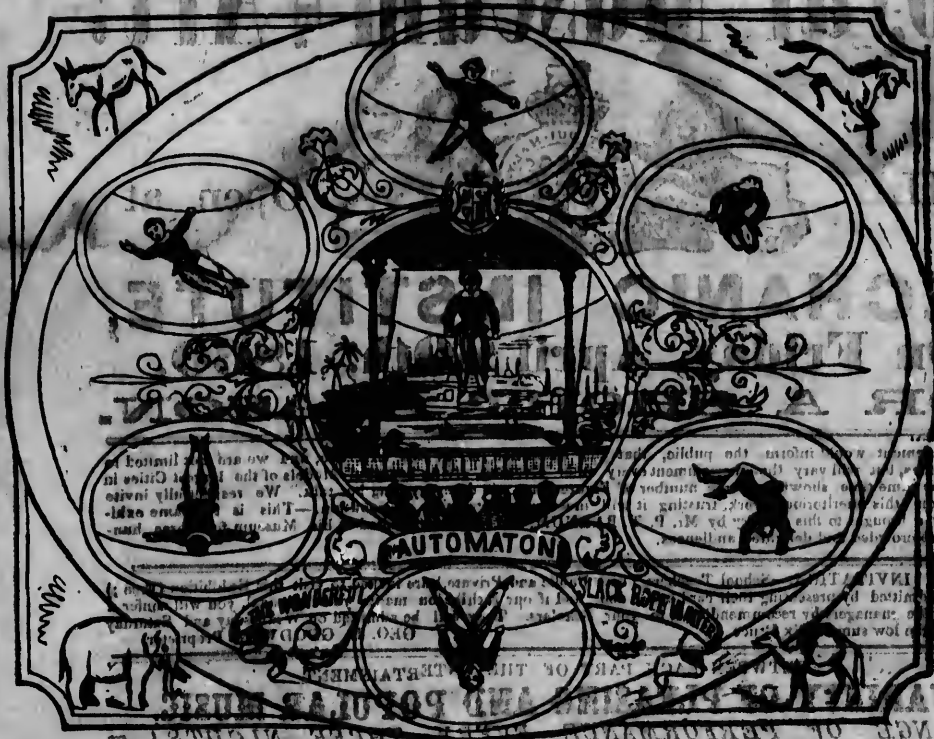
Les images suivantes ont été reproduites avec le plus grand soin, compte tenu de la condition et de la netteté de l'exemplaire filmé, et en conformité avec les conditions du contrat de filmage.

Les exemplaires originaux dont la couverture en papier est imprimée sont filmés en commençant par le premier plat et en terminant soit par la dernière page qui comporte une empreinte d'impression ou d'illustration, soit par le second plat, selon le cas. Tous les autres exemplaires originaux sont filmés en commençant par la première page qui comporte une empreinte d'impression ou d'illustration et en terminant par la dernière page qui comporte une telle empreinte.

Un des symboles suivants apparaîtra sur la dernière image de chaque microfiche, selon le cas: le symbole $\longrightarrow$ signifie "A SUIVRE", le symbole ∇ signifie "FIN".

Les cartes, planches, tableaux, etc., peuvent être filmés à des taux de réduction différents. Lorsque le document est trop grand pour être reproduit en un seul cliché, il est filmé à partir de l'angle supérieur gauche, de gauche à droite, et de haut en bas, en prenant le nombre d'images nécessaire. Les diagrammes suivants illustrent la méthode.

Monsieur Thiodon's ROYAL EXHIBITION!



MECHANICAL FIGURES!

That will do anything but Speak.

The Professor desires the world to produce its equal for

**Painting, Mechanism, Allegorical Representations,
Shipping and Grand Masquerade Feasts.**

The following are a few of the Mechanical Figures which from their motions and movements approach so much to Nature:

- The Elephant with its trunk raised.
- The Camel of the wilderness.
- The Tanks with the Sultan's men.
- The Horses trotting and galloping.
- The men conveying water to the city.

These figures are all the work of the Professor's hands, and are all the more remarkable for their perfect imitation of the motions and movements of the objects they represent. They are all the more remarkable for their perfect imitation of the motions and movements of the objects they represent. They are all the more remarkable for their perfect imitation of the motions and movements of the objects they represent.

The Horses trotting and galloping.
 The men conveying water to the city.
 The grand and beautiful bridge with her statues and arches through the bridge.
 The gorgeous and beautiful church of Venus—superior to any of the kind ever exhibited, and a complete series of figures in France, Scotland and Ireland.
 The bill-poster for the match for this match.
 The man with the sword and dagger.
 The lady on her horse.
 The German girl selling bread.
 The street organ player.
 The mendicant takes off his hat for alms.
 The wagoner cracks his whip.
 The swimmer who dunks and dives in the stream.
 The little lapdog that runs and barks before his master.
 The chimney sweeper and his boy.
 The figure of Paul Pry, going to Talodon's Museum.
 The beautiful state Barges and
 The great feast on the river—of the greasy pole—two or three men are seen to climb up the pole and after numerous efforts one is seen to gain the top and carry away the prize amid the shouts and applause of the assembled multitude.
 The monks clearing away the snow.
 The Infantry carrying cannons caissons etc.
 The sky—lightning, thunder.
 The bark United States beating against the tempest.
 The steamer Washington struck by lightning finally engulfed in the deep.
 The saving of the crew by the life boat; one of the sailors saved by a cord being

The monks of the convent in search of lost travelers.
 The dogs of the convent searching in the snow.
 The entrance of the great emperor Napoleon Bonaparte (with his beautiful white charger) and his army of reserve of 30,000 men.
 The puzzle of all puzzles is
 The black-rope waiter.
 The greatest wonder of the world.
 The grand secret of the world.
 The Reward of \$5,000 has been offered to any person who can discover an explain
 The great secret.
 The splendid scenes of the Rising Sun and its reflections on the water.
 The stag and hare with all the movements of nature.
 The Sportsman and his dogs pursuing and killing the hare. Sagacity of
 The dog of the chase. Beautiful mechanical swans swimming and diving in the lake.
 The Peacock picking the corn and spreading his tail.
 The farmers going to market on the kicking donkey, Barney. AMUSING SCENE.
 The esquimaux drawn in sledges by dogs at the North Pole. Officers in search of
 The unfortunate Sir John Franklin
 The sailors of the discovery ships pursuing and killing the bears, and
 The securing of the wounded bear, with other mechanical figures too numerous to mention.
 The Storm in the Black Sea
 The howling of the wind.
 The agitation of the waves
 The clouds which by degrees obscure
 The sky, the lightning, thunder.

THE BEAUTIFUL DROP SCENE

Representing the MORNING—The TOWN OF LAUSANE in Switzerland—The GREAT BULL RING AT SEVILLE—The Interior of ST. PETER'S at ROME

Commencing EVERY EVENING at 7 3-4 o'clock.

WEDNESDAY AND SATURDAY AFTERNOONS AT THREE O'CLOCK.

Cards of Admission 1s. 3d. Reserved Seats, 2s. 6d.

Admission to Afternoon Performance, Ladies 9d. Children 6d.

Reserved Seats in the Afternoon, Ladies 1s. 3d. Children 9d.

15 YEARS IN EUROPE! ONE YEAR IN AMERICA!

THEODON'S Royal Museum of Art!

WILL



Open at

MECHANIC INSTITUTE,
On Friday, April 20th, 1860,
FOR A SHORT SEASON.

The management would inform the public, that this exhibition is as we advertise, and we are not limited to one set of scenes, but will vary the entertainment every other Evening, giving beautiful Models of the largest Cities in Europe, at the same time showing a large number of Figures that will do everything but talk. We respectfully invite your attention to this meritorious work, trusting it will meet your warmest approbation. This is the same exhibition that was brought to this country by Mr. P. T. BARNUM, and by him exhibited at his Museum for three hundred nights to crowded and delighted audiences.

CARD OF INVITATION.—School Teachers, (both Public and Private), are invited to visit this Exhibition (Free) they will be admitted by presenting their card at the door, and if our Exhibition merits your approval, you will confer a great favor on the managers by recommending it to your Scholars. They will be admitted on Wednesday and Saturday Afternoons at the low sum of Six Pence.

GEO. A. GOODWIN, Proprietor.

BETWEEN EACH PART OF THE ENTERTAINMENT

A VARIETY OF PLEASING AND POPULAR MUSIC.

CHANGE OF PERFORMANCE EVERY THREE NIGHTS!

THE FOLLOWING ROTATION OF EXQUISITE ENTERTAINMENTS!

As they have been produced in London and Paris by special command, and to the infinite delight of Her Majesty QUEEN VICTORIA and the PRINCE CONSORT, the EMPEROR NAPOLEON and the EMPRESS EUGENIE as well as the NOBILITY of France and England:

PROGRAMME OF PERFORMANCE, Part First.

A new and beautiful view of the

CITY OF CONSTANTINOPLE!

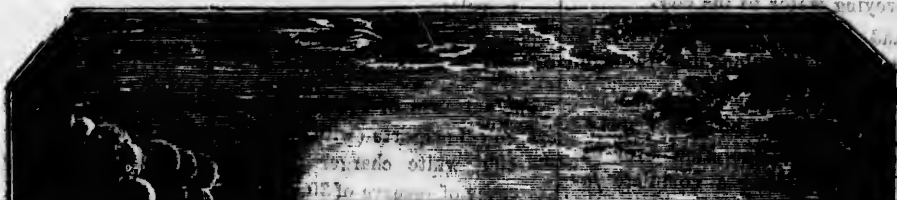
Of so great interest during the late War with Russia. It will be animated with a number of Vessels under sail, Men of War, the splendid Transport Steamer conveying the Grenadier Guards to the Seat of War, &c. On the foreground will be seen a number of MECHANICAL FIGURES, also a CAMEL and ELEPHANT, with all the movements and animation of nature. The scene will terminate with the gorgeous and beautiful representation of the

BIRTH OF VENUS

In the presence of the assembled Gods and Goddesses of Mount Olympus.

PART SECOND

A BEAUTIFUL VIEW OF THE APENNINES—In which will be introduced a representation



PART SECOND
A BEAUTIFUL VIEW OF THE APENNINES—In which will be introduced a representation



THE RISING SUN.

Night wanes,—the vapors round the mountain curl'd
Melt into morn, and light wakes the world!
Now mighty Nature bounds as from the birth,
The Sun is in the hearth and light on earth.

Flowers in the valley, splendor in the beam,
Health on the gale, and freshness in the stream,
Immortal Man! behold her glories shine,
And cry exultingly—These, these are mine!— BYRON.

The Scene is represented at three o'clock in the morning, in the Summer season; and from that hour until the sun reaches the highest point in the horizon, the various effects of light are brought in view. The lingering darkness gradually disappears—the clouds change both in form and color—the mountain peak melts into light—the river slowly sparkles into brightness, and all the gradations of light and shade are observable, without there being the slightest perception in what manner these changes are produced. In short, the beautiful scene and pictorial effects in the view of the Apennines are of the most wonderful and magnificent description, never before attempted either in Boston or elsewhere, save by Mons. Thiédon, and must be seen to be appreciated.

This piece will conclude with the amusing scene of the

SPORTSMAN AND HIS DOGS.

PART THIRD.

The City of AMSTERDAM!

The largest City in Holland, and by far the most beautiful. The scene will terminate with the Masquerade Feast on the River, called the Mast of Cocagne.

PART FOURTH.

SLACK-ROPE VAULTER.

Acknowledged by all who have witnessed his performance as the greatest wonder in the world. Upwards of 100,000 persons witnessed this figure's extraordinary performances in Birmingham alone, where this Exhibition remained open for 600 successive nights, a thing unparalleled in the annals of public entertainment. This highly talented Mechanical Slack-Rope Vaulter performs every evolution usually attempted by a living performer, without any seeming connection or collusion whatever. This figure puzzles all, as it has already puzzled thousands. To conclude with

A STORM IN THE BLACK SEA.

Accompanied with its characteristic Phenomena—Agitation of the Waves—Clouds, which by degrees obscure the sky—Lightning, Thunder, &c.—Vessels boating against the tempest, struck by Lightning and finally engulfed in the Deep, with Seamen endeavoring to save themselves on the Rocks, altogether forming a faithful representation of Nature in one of her most tremendous aspects. In which will be introduced a correct Model of the

LEVIATHAN STEAMSHIP GREAT EASTERN.

Ladies and Gentlemen visiting this Magnificent Exhibition will find that their Opera Glasses will assist them much in viewing the splendid scenes.

BOYS not admitted to the Evening Performance unless accompanied by parents or Guardians.

Full description of each scene by a talented Lecturer.

Cards of Admission 1s. 3d.

Reserved Seats, 2s. 6d.

Exhibition each Evening at 7-4 o'clock, and Wednesday and Saturday Afternoons at 3 o'clock.

Doors open half an hour previous.

Tickets for sale at the Bookstores.

J. E. FARWELL & CO., Steam Job Printers, 2 Spring Lane, Boston.

