

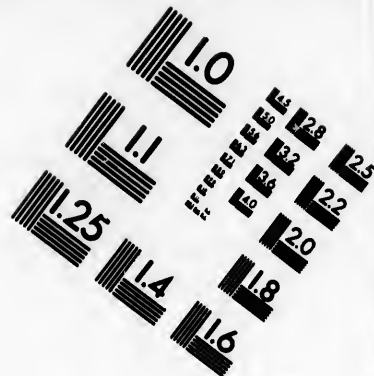
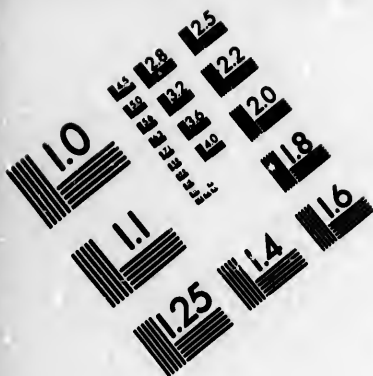
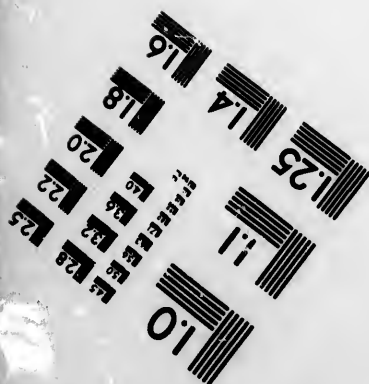
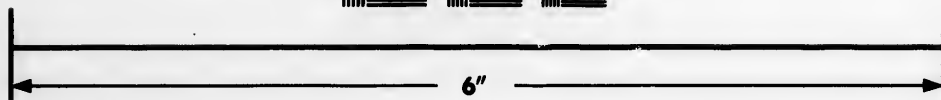
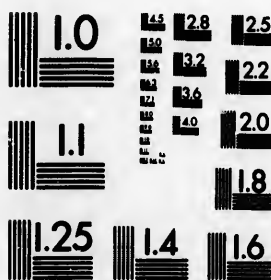


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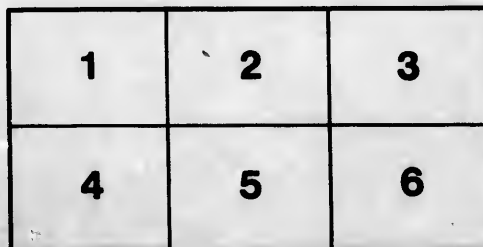
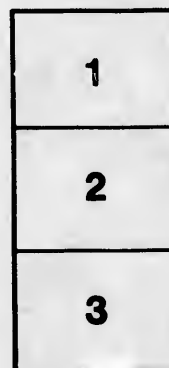
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ST. LAWRENCE HALL!

THURSDAY EVENING, OCT. 22, 1857.

Also an Exhibition Saturday afternoon at 3 o'clock; doors open at 2½.

Admission 25 cents; Reserved Seats, 50 cents.

This Panorama is now exhibiting for the first time in the British Provinces.

THE SPLENDID MOVING MIRROR
OF THE

BUNYAN TABLEAUX!

BEING A CONTINUOUS SERIES OF

SIXTY MAGNIFICENT SCENES,

WITH FIGURES OF LIFE SIZE,

Illustrative of Bunyan's World-Renowned Allegory of

PILGRIM'S PROGRESS.

The names of the eminent Artists by whom it was produced is a sufficient guarantee of the excellence of the work, and in its *tout ensemble* it forms one of the grandest artistic, intellectual exhibitions ever presented to an American audience. Painted by

**HUNTINGTON,
MAY,**

**KYLE,
CROPSEY,**

**CHURCH,
DALLAS,**

**DARLEY and
PAUL DUGGAN.**

The cost of this sublime work of Art was \$10,000, and it has been viewed by more than 400,000 persons in the large cities of the Union. Those who have never seen this gorgeously painted "Mirror of the Wonderful Dream," have a rich, intellectual and artistic treat in store; "for it is" (says one of the leading journals of the country), "as far above the ordinary Panoramas of the day as Bunyan's Allegory is above all other Allegories."

The following short Extracts, from some of the Standard Journals of the Country, show the estimation in which it is regarded:

"The finest in an artistic sense, and probably the most remarkable and original exhibition ever produced in this city."—[N. Y. Express.

"Never have we seen a Panorama which so completely filled our idea of the beautiful as this."—[Boston Gazette.

"As well worth listening to in its steady flow of pictorial eloquence, as Henry Clay in the Senate Chamber, or Jenny Lind at Tripler Hall."—[Literary World.

"No one in the least an admirer of the true and beautiful can witness these sublime productions of the pencil without being deeply impressed by the genius and power of the artists. Wonderful! magnificent! was all I could say."—[Rev. Geo. B. Cheever, D.D.

BUNYAN'S PILGRIM'S PROGRESS.

OPINIONS OF THE PRESS.

THE BUNYAN TABLEAUX.—The work of good old John Bunyan, yecept the Pilgrim's Progress, written during the prison hours of the author, about two hundred years ago, has in these later days, been reproduced in all the improved style of typography, engraving and binding, which this progressive age affords. Edition after edition is thrown from the press in rapid succession; and scarcely a house but contains a copy of this truly beautiful allegory. The story is as familiar to the present generation as "household words," and the journey of Christian from the City of Destruction to the Celestial City has been indelibly word-painted on almost every imagination. But few literary efforts have survived to the age of the Pilgrim's Progress; and among these not one has received the public attention and regard extended, from time to time, to this unpretending religious work. Christian experience, it would seem, in every instance, demonstrates the truth and correctness of its delineations, and thus, with the never fading beauties of a holy faith and life, is preserved, fresh, instructive and entertaining, the little book.

In 1848, we believe, a coterie of American artists conceived the idea of transferring to canvas the principal scenes described by Bunyan. They were all eminent painters in the different branches of their profession—some for landscape and other for figures—and after laboring on the work for several years, produced the Tableaux now on exhibition at Wyman's Hall. The conception of the scenes is grand in the extreme; the execution beautiful as the most perfect finish can make it. It requires the highest order of talent, the most fervid imagination to depict with truthfulness, originality and grandeur such ideal conceptions to the eye. Every mind has dwelt upon the Valley of the Shadow of Death, the dark stream which rolls between time and eternity, the glories of the upper world, and to execute these on canvas, so that other conceptions shall appear tame, and additional wonders be added to individual interpretations of the future, is no common task and no common triumph.

Among the fifty or sixty views of which the Tableaux is composed, we might perhaps select two or three as pre-eminently beautiful. That showing Christian as he enters, with his companion Hopeful, the dark river of Death; is certainly a conception of peculiar power. We know not, in all the language of poetic description, a combination of figures equal to it. The death of Christian is of equal merit, whether represented beneath the canopy of a couch, or on the same black wave. The entrance of the

latter into the Celestial City, the golden streets of which are laved by the river of Death (but the waters on that side are radiant with light), is absolutely gorgeous. It will require a rare pencil to surpass it in its ideal or execution. Vanity Fair is another interesting scene, faithfully delineating the author, and truthfully exhibiting the emptiness of honors and enjoyments purchased at the expense of religion and virtue.

We ask of the public a generous attention to the merits of this great work. To those who have read Bunyan, this exquisite pictorial exhibition will be peculiarly gratifying; to those who have not, a view of the Tableaux will prove, when they come to pursue his pages, a strong expositor of the design and force of the author. The moral and religious effects of such a painting should not be overlooked. The Christian's progress in the divine life is traced throughout—his temptations and his triumphs faithfully given—and while in this consists the great merit of the Pilgrim's Progress, the artists have pursued, with faultless accuracy, the spirit of the author. They have transferred in the most beautiful style of art, the written allegory to canvas, so life-like that the dream of the imprisoned writer has almost become tangible reality to the beholder.—*St. Louis Intelligencer.*

PANORAMA OF THE PILGRIM'S PROGRESS. Through the courtesy of Mr. May and his brother artists, we found one of the company invited to be present at the first exhibition of this work. It consists of three parts: The first opens with Bunyan dreaming, and closes with the execution of Faithful. In the second, By ends, Money-Love, and Fair Speech meet the Pilgrims, and it terminates with their entering the River of Death. The third part represents scenes from the second part of Bunyan's work—Great-heart with Christiana and her family at the spring—the passage through the Valley of the Shadow of Death—the Land of Beulah, and the journey onward to the gate of the Celestial City. Seldom, if ever, have we viewed an effort of art of this kind with greater delight and satisfaction. The scenes of the glorious dreamer are most happily conceived, and have been transferred to the canvas with a spirit and truthfulness which every lover of Bunyan must appreciate, presenting to him a succession not of daubings, but of beautifully executed paintings. It is said that upwards of \$10,000 have been expended on a work which will command, we venture to predict, a large share of public patronage.—*Prot Churchman.*

NEW THINGS OUT OF OLD.—On Thursday

evening, Nov. 7th, we numbered one of a spell bound audience, who realized, as in a vivid dream, the perils and allurements through which the "Pilgrim of Progress" safely passes. The allegory of Bunyan which delighted our childhood with its imagery, rivaling the Arabian Nights in its fascinations, was presented in a masterly manner in Panoramic view. It was introduced with a few remarks, in substance that the story was not to be spoken, but to be read by the audience in connected and suggestive picture. We envied the sleeper, who lay like one unwearied but stretched upon the sod in reverie, as if closing his eyes upon the lovely scene around the gaze with mental vision. Then, in rapid succession, as if the artist feared to trust even the partial eye of fiends, the first part was passed in view; there was the cot and the loved ones calling, and the earth teeming with delights, but the Pilgrim's eye rested on warning words, bidding him escape for life; taking a way he knows not, he soon desponds; a friendly hand raises him from the mire; he has a terrible journey through Humiliation and the Valley of the Shadow of Death, so that we feel inclined to take comfort with him in the House Beautiful. David was the only man who could fight best without armor. The sister Virtues clothe Christian in mail, and henceforth he appears a knight of the cross. The peaceful path discovered by Penn was to him unknown, and well for him that his armor had been assayed ere he met his dread enemy Apollyon; nor can he trust altogether to his own shield with such an adversary. We slept with him in the arbor as one claims rest after hard toil. In passing Vanity Fair we saw many familiar scenes, and remembering that only one Man had resisted the glory of the World, we were lost in the meaning of the allegory when the Pilgrim was solicited with earthly crowns; again the world is rejected, and now more hopeful, he delights in contemplating with Shepherds the Eternal City; then along a beautiful river of calm life the route is seen, perennial flowers and fruits strewn around. Anon quiring Cherubim attend, encircling a chariot which is to carry him on high. Thus far we thought and wrote, and found that we were but half way through the subject, enough, however, to convince that description is not desirable for any who can go and see for themselves. Job was eyes to the blind, but such have passed away, and if alive would not meet encouragement in this universally enlightened nation. We can not forbear praising the skill which has linked such beauties of landscape and architecture, where the gorgeous is exquisitely managed, and the sight charmed with harmonious coloring and graceful forms. We are glad to find an entertainment altogether unexceptionable, pleasing alike to child and man, and vote a hearty resolution of thanks to the able artists

whose work is now exhibiting, and wish them the success so highly merited.—*Churchman.*

A REMARKABLE PANORAMA.—We are somewhat chary of our praises of the thousand and one exhibitions in this branch of art, with which town and country have been inundated, since Mr. Banvard first conceived the idea of painting by the acre, and unrolled the long lengths of the Mississippi to our astonished gaze. But we must do justice to a series of illustrations of John Bunyan's "Pilgrim's Progress," which are now open, to the public at 588 Broadway. The artist preserves an *incognito*; but we, nevertheless, beg to testify the surprise and pleasure with which we have seen his bold imaginings, and his masterly execution in sketching some of the scenes and incidents of Bunyan's immortal book. Alternately, or rather as the text dictates, we have the beautiful and the terrible in landscape, the horribly grotesque and delicately spiritualized in form and figure—Christian and giant Despair—the Delectable Mountains, and the Valley of the Shadow of Death. Those who like strong sensations are advised to turn aside from the Vanity Fair of Broadway, and spend an hour with this admirably illustrated edition of one of the chiefest of English authors. If neither their artistic taste be gratified, nor their religious impulses be quickened, they will at least be assisting to pay for a laborious and spirited work.—*Albion, Nov. 14.*

THE PILGRIM PANORAMA.—With a large number of the clergy of the city of New York, and our brethren of the press, we had the pleasure, a few evenings since, of seeing the opening of a new and beautiful Panorama. It represents the Pilgrim's Progress of Bunyan, on a thousand feet of canvass, with all the most striking scenes of the wonderful story portrayed with masterly skill and effect. We had not supposed that the dramatic nature of the story was susceptible of such delineation to the eye; but as the various scenes, Christian with his bundle, at the palace Beautiful, at the Cross, fighting with Apollyon;—the Delectable Mountains, the interview with the Shepherds, the land of Beulah, the River of the Water of Life, and many more that we have not time to mention, successively came into view, we were delighted with the skill of the artists and the moral effect of the exhibition. The success of this exhibition can not be a matter of doubt. All the admirers of the Pilgrim's Progress (and who are not!) all the admirers of beautiful pictures (and who are not!) should by no means fail of seeing this. Families and sabbath schools, pastors and people, young and old, will admire it and derive real gratification and improvement from its study. We express the general impression of all who saw it with us, that it is in a high degree creditable to the artists, and to those under whose agency, it has been brought out.—*Press.*

PROGRAMME.

SECTION I.

Beautiful View of

BUNYAN DREAMING!

The man in rags escaping from the City of Destruction; Evangelist pointing out

THE WICKET GATE.

Christian and Pliable in

THE SLOUGH OF DESPAIR.

Hill Legality; Wicket Gate; Interpreter's Palace; Christian loses his Burden; Hill Difficulty; the Arbor; Palace Beautiful; Interior,

VIEWING THE DELECTABLE MOUNTAINS;

Arming of Christian; the Departure; Valley of Humiliation; A FIGHT WITH APOLLYON; Christian receives the Healing Leaves; enters the Valley of the Shadow of Death; Fiend whispers Blasphemy in his ear; passes through the Valley; Triumphal Procession; Giant's Cave; overtakes Faithful; they see the City of Vanity;

VANITY FAIR;

Gambler's Booth, &c.; the Temptations; Trial of Faithful; HE IS LED OUT TO EXECUTION.

SECTION II.

By-End, Money-Love, and Fair-Speech, meet the Pilgrims; Demas tempts them to the Silver Mine; Pillar of Salt;

RIVER OF THE WATER OF LIFE.

They lose themselves in the Grounds of the Giant Despair; the Giant seizes them; Captives; the Escape; Delectable Mountains; Shepherds show them the Mountains; Hill of Error; Distant view of

THE CELESTIAL CITY.

Fate of the Apostate; Enchanted Land; Land of Beulah; THEY ENTER THE RIVER OF DEATH.

SECTION III.

Representing Scenes from the Second Part of Bunyan's Work.

MERCY FAINTING AT THE WICKET GATE.

Great-heart, with Christiana and her family at the Spring; Great-heart encourages them to enter the Valley of the Shadow of Death!

PASSAGE THROUGH THE VALLEY.

Land of Beulah; the Messenger sent to summon Christiana; another Scene in the Land of Beulah; Christiana parts from her family, and enters the River of Death.

GATE OF THE CELESTIAL CITY.

CARDS OF ADMISSION, 25 CENTS; CHILDREN, HALF PRICE

Doors open at 7 o'clock. The Mirror will move at 8.

Liberal arrangements made for the admission of Schools.

Exhibition on Wednesday and Saturday Afternoons at 3 o'clock. Doors open at

24.

R. J. GREENWOOD, Manager & Proprietor.

Descriptive Pamphlets of this great Painting may be had at the door, price 1 cent. Also, beautiful and cheap copies of the Pilgrim's Progress for sale.

