

The Mirror

OF

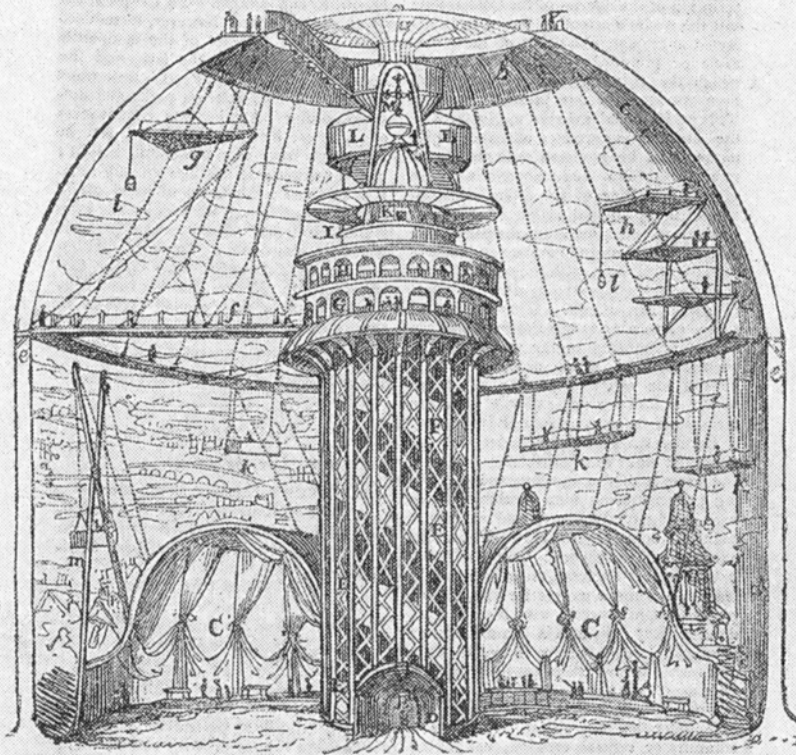
LITERATURE, AMUSEMENT, AND INSTRUCTION.

No. 356.]

SATURDAY, FEBRUARY 14, 1829.

[PRICE 2d.

Interior of the Colosseum.



References to the Engraving.

- A. Column or Tower in the centre of the building, for supporting the Ascending Room, &c.
- B. Entrance to the Ascending-Room.
- C. Saloon for the reception of works of art.
- D. Passage leading to the Saloon, Galleries, and Ascending-Room.
- E. F. Two separate Spiral Flights of Steps, leading to the Galleries, &c.
- G. H. I. Galleries from which the Picture is to be viewed.
- K. Refreshment-Room.
- L. Rooms for Music or Bells.
- M. The Old Ball from St. Paul's Cathedral.
- N. Stairs leading to the outside of the Building.
- a. b. Sky-lights. c. Plaster Dome, on which the sky is painted. d. Canvass on which the

part of the picture up to the horizon is painted. e. Gallery, suspended by ropes, used for painting the distance, and uniting the plaster and the canvass. f. Temporary Bridge from the Gallery G to the Gallery e, from the end of which the echo of the building might be heard to the greatest advantage. g. One of Fifteen Triangular Platforms, used for painting the sky. h. Platforms fixed on the ropes of the Gallery e, used for finishing and clouding the sky. i. Different methods for getting at the lower parts of the canvass. j. Baskets for conveying colours. &c. to the artists. m. Cross or Shears, formed of two poles, from which a cradle or box is suspended, for finishing the picture after the removal of all the scaffolding and ropes.

Mr. HORNOR, in his colossal undertaking, has "devised a mean" to draw

us out of the way; and a successful one it has already proved. As a return for

VOL. XIII.

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VENICE!

MORNING & EVENING EXHIBITION.

**Under the Patronage of the Emperor and Empress
of Austria, the Kings and Queens of Bavaria,
Holland, and Prussia,**

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This, the most interesting City in the world, from its magic position in the midst of the waters, from its history, its legends, and from the halo that genius has thrown over it,—this, the city of Shylock and Othello, is now represented as exactly as it is possible for human patience, ingenuity, and skill, to represent reality. Four talented architects, assisted by several artists, have, by the assiduous labour of fourteen years, and at the expense of nearly two thousand pounds, produced the model of the entire City of Venice, upon the scale of one 540th part of its real dimensions. In viewing this surprising work of art, containing the faithful copy of every object, however minute, that Venice presents, the spectator may indeed exclaim with Childe Harold on the Bridge of Sighs,—

*“ I see from out the wave her structures rise,
As from the stroke of an enchanter’s wand.”*

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**135 Large Palaces
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*With brilliant effect of Sunshine produced by a new arrangement of the Oxy-
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ADMISSION ONE SHILLING.

Printed by H. RICHARDS, Bridges-street, Covent-garden.

Venice Panorama, 1850.



Bird's-eye view of London, from inside the Colosseum—presumably over twenty miles deep on a clear day.