

landscape painting on a large scale (as decorative paintings, panoramas, dioramas, and neoramas) have also increased the generality and force of these impressions. The representations satirically described by Vitruvius and the Egyptian, Julius Pollux, as "exaggerated representations of rural adornments of the stage," and which, in the sixteenth century, were contrived by Serlio's arrangement of *Coulisses* to increase the delusion, may now, since the discoveries of Prevost and Daguerre, be made, in Barker's panoramas, to serve, in some degree, as a substitute for traveling through different regions. Panoramas are more productive of effect than scenic decorations, since the spectator, inclosed, as it were, within a magical circle, and wholly removed from all the disturbing influences of reality, may the more easily fancy that he is actually surrounded by a foreign scene. These compositions give rise to impressions which, after many years, often become wonderfully interwoven with the feelings awakened by the aspect of the scenes when actually beheld. Hitherto panoramas, which are alone effective when of considerable diameter, have been applied more frequently to the representation of cities and inhabited districts than to that of scenes in which nature revels in wild luxuriance and richness of life. An enchanting effect might be produced by a characteristic delineation of nature, sketched on the rugged declivities of the Himalaya and the Cordilleras, or in the midst of the Indian or South American river valleys, and much aid might be further derived by taking photographic pictures, which, although they certainly can not give the leafy canopy of trees, would present the most perfect representation of the form of colossal trunks, and the characteristic ramification of the different branches.

All these means, the enumeration of which is specially comprised within the limits of the present work, are calculated to raise the feeling of admiration for nature; and I am of opinion that the knowledge of the works of creation, and an appreciation of their exalted grandeur, would be powerfully increased if, besides museums, and thrown open, like them, to the public, a number of panoramic buildings, containing alternating pictures of landscapes of different geographical latitudes and from different zones of elevation, should be erected in our large cities. The conception of the natural unity and the feeling of the harmonious accord pervading the universe can not fail to increase in vividness among men, in proportion as the means are multiplied by which the phenomena of nature may be more characteristically and visibly manifested.