

## THE ILLUMINATIONS IN THE CITY AND SUBURBS.

It is not very easy at this moment of writing, with eyes dazzled by the glare of a city illuminated with a brilliancy beyond Australian example, poor feet trodden almost to pulp in the pressure of the many tens of thousands crushing through the streets, ears deafened by the noises of the fireworks, the shouts, the cheering, and all that makes up the tremendous hubbub, to sit down and tell the story of our illuminations. Melbourne is no longer the metropolis we have known so many years—the city struggling by sheer hard work, energy, and enterprise into greatness—rising from the condition of a collection of hovels into architectural grandeur; it is the scene of a carnival, a modern Saturnalia, omitting the drunkenness and rowdiness. It is given over to rejoicings in transparencies, loyalty in fireworks, triumph in gaslight, and a vast and overwhelming mass of people in the streets.

Scarcely recovered from the gaiety of the Prince's entry on Monday, our city was only half given to business yesterday, and as night closed in with every promise of fine calm weather—the night in which the city was to be lit up in honour of the royal visit—everyone seemed prepared to give themselves over to the influence of the moment. We hesitate to say how many country visitors must have come into town, but by the signs all townsmen know in people as they walk along they must have been very numerous. The roads and avenues to the city were full of comers in every sort of conveyance, and the expressions of surprise at what was seen, as well as evidences of ignorance as to localities, stamped them strangers. As twilight deepened into darkness, so did the thoroughfares fill with this sort of passengers; the lines of vehicles permitted by the police began to form, and at the lighting up of each illumination did the crowds burst out with "Ah's" and "Oh's," at one effect surpassing the other, till in the mind of the spectator the only wonder was to what limits the gorgeous scene would be carried. But the country folks, anxious to catch time by the forelock, to feast their eyes and saturate their recollections with the glories round and about them by an early hour, were not left to themselves long. Before nine the denizens of our vast metropolis commenced to issue forth, and then the streets began to assume the aspect they wore till the small hours arrived. In the centre proceeded the line of vehicles—cabs, carriages, cars, carts, furniture-vans, drays, lorries, hay-waggons, coaches,

ture-vans, drays, lorries, hay-waggons, coaches, broughams, gigs, buggies, and every conceivable variety of conveyance—cramped to the utmost with men, women, and children, each adding to the prevailing noise by their exclamations. In this respect the police did nobly. It was not only that constables were stationed at every few yards and at all the street corners, but they behaved as though endowed with double their usual intelligence; and, so far as our limited experience goes, the success of the affair is not a little attributable to their exertions. But we were describing the streets, and must come back to our task. That the vehicles went as steadily as they did was surprising, because of the tremendous number of foot passengers. One-seventh, at least, of the entire population of the colony were in Melbourne streets to see what was going on. Not one class, but all—artisan and merchant, labourer and civil servant, tradesman and agriculturist—either conveying women and children, or, glorying in independence from such responsibilities, joined in the throng. Still there seemed to be no accidents. It was hard work in places to get along; but people did move, even in the thickest throngs, and in sinuous course managed to see the show. Excellent order was preserved, and as a rule there was ample room for everybody. It is difficult to suppose that such a sight was ever seen in Australia before, but certainly never was such a spectacle witnessed in Melbourne. When flashes from the electric light over Parliament Houses were at their brightest, and people in Bourke-street could be seen, it was shown that there could not be, from end to end, less than forty thousand people surging through it. Collins-street was not so full, but the difference was small, and the chief cross streets were also densely packed. It is no exaggeration to set down the number of people in the streets last night at not less than 100,000 souls.

Of the illuminations themselves enough is stated in the succeeding columns. Early in the evening transparencies would not light up; patterns in gas burnt patchy and scrappy and innumerable casualties injured the general effect; but as the wind calmed down, so did the lights burn better, and everything went splendidly. From a height the effect was indescribably grand, and the light was reflected in the sky to a great distance, Bourke-street east seemed almost as bright as day, the dark background of the night giving the broad glare an effect like that of one of Martin's pictures of the nether regions, the lurid glow and smoke of the fire-pots on the roofs of some of the larger buildings increasing the similarity. With all this to be seen gratis, it was no miracle to find the theatres empty—the Princess's a mockery, and the Royal and Haymarket a delusion. No stage effects ever equalled what the great

and the Royal and Haymarket a delusion. No stage effects ever equalled what the great streets had to show, and for many long years last night will be the subject of countless dreams and a never-fading epoch in the memory.

It is gratifying to know that the Prince, for whom was all this celebration, witnessed the splendid result. At about ten o'clock the Prince, accompanied by the Governor, Lady Manners Sutton and family following in another carriage, drove through the principal streets. They were cheered to the echo wherever they went, and it is to be hoped this magnificent instance of our loyalty will not be without its effect. At eleven o'clock His Royal Highness was entertained at the Melbourne Club, and while he stayed there it was impossible without danger to edge within 300 yards of the place.

As we write the illuminations are still in progress, though the crowd is gradually lessening. It is the most remarkable night Melbourne has ever known; and the accompanying record, prepared in necessary haste, may well be treasured up among our records or an example to the future.

### THE CITY OF MELBOURNE.

#### COLLINS-STREET.

It was universally anticipated that this street would be the principal scene of the illuminations, being the *locale* of most of the banks, the head-quarters of the wealth of the city, and containing the places of business of many of our chief citizens. Nor was the expectation so generally entertained disappointed. From one end of the street to the other—from the Treasury, on the one hand, with its elaborate decorations, to the Spencer-street railway station, on the other, with its simple crown, the street was almost one continuous blaze of light; and

all the designs that ingenuity could devise, or plumbers' handicraft execute, or artists' skill could adorn, were there to be seen. On this street the greater part of Chevalier's handiwork, 'in the shape of transparencies, was shown, and it is only simple justice to him to record that he expended an amount of zeal, of time, and of skill that the ephemeral character of the productions scarcely justified. The transparencies at *The Argus* office, at Sands and M'Dougall's, the Bank of Australasia, Scott's Hotel, the European Insurance Company, and the Treasury might almost have been ranked as pictures. The portrait of Her Majesty at the Treasury was especially well done, the colouring being very well executed, the Royal blue showing to great advantage in front of the light. Nor was the transparency by Campbell, at the Bank of Victoria, unworthy to take equal rank with these; whilst the paintings by Calder at the Commercial Bank, Baillie and Butters, &c., were by no means discreditably. Of course, in the majority of instances, these transparencies contained some attempt at a representation of the Prince, but there was

some attempt at a representation of the Prince, but there was this to be said for them, that none of them were the caricatures with which His Royal Highness was libelled in other parts of the city. The large arch at the junction of Elizabeth and Collins streets somewhat interfered with the view, and it might have been advisable had its sombre aspect been relieved with some lanterns. It was late before most of the gas illuminations began to be lit, and a strong wind which was blowing, partially interfered with the success at first, but as the evening wore on the appearance of each improved. The more noticeable of the gas illuminations were the Melbourne Club, Appleton and Tweeddell's, Moubray, Lush and Co.'s, Fraser and Co.'s, the Bank of New South Wales, the Bank of Australasia, the Union Bank, and the London and Australian Agency Company, &c. The eastern end of the street consisted for the most part of private houses, and those of them which are not named in the accompanying list were, for the most part, lit up with pyramids of candles. Several of the rows of houses, however, were united by festoons of Chinese lanterns—as for instance, Dr. Martin's, Dr. Fisher's, and the Victoria Servants' Institution. Dr. Motherwell's, Dr. Rae's, Dr. Farrage's, Drs. Neild, Thomas, and Rudall's, were similarly illuminated. The Independent Church was lit up from the interior. On the Treasury buildings the Royal Commission had expended the principal portion of their energies in the way of illuminations, and the designs they adopted were such as to bring the fine proportions of the building into prominent relief. The façade was one blaze of light from end to end, but it was chiefly on the centre that the decorations had been lavished. Around the centre windows were double architraves of gas, the piping being pierced at very short intervals. Over the windows at either side were two large crowns more than six feet high, and on each of the windows immediately adjoining, was a large star of similar proportions. The pediments over the door were decorated with various devices in gas, with the object of displaying the lines of architecture. On the ground floor, the five principal windows were decorated with Brunswick stars and festooned with variegated oil lamps, the diverse colours of which had a very pretty effect. The side windows on the north and south of the building were brilliantly lit up with pyramids of candles, which contrasted elegantly with the elaborate display in the centre. Chief, however, of the decorations was a colossal portrait of the Queen, painted by Chevalier, and placed over the middle arch. In size it was 27 ft. by 13 ft., and represented Her Majesty the Queen dressed in her Royal robes, as on state occasions, such as the opening or proroguing of Parliament, the regalia lying upon a table at the side. The colouring was very beautifully done, and it was generally considered a pity that the talents of the artist should be wasted on a work of the kind, designed for merely a temporary use. The picture is a fac-simile of the one now in the Parliament Houses by Winterhalter; but in order to obtain a better likeness of Her Majesty at the present day, M. Chevalier copied from the bust of Her Majesty executed by Miss Thorneycroft, as Winterhalter's picture was taken about twenty-five years ago.

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On the other Government offices, as the Insolvent Court, the Audit offices, the Crown Law offices, but little labour was expended; the Commission only illuminating them in order to show that they were Government buildings.

We append a list of the principal illuminations so far as it was possible, under the circumstances, to obtain them.

Melbourne Club.—The Royal Arms in gas, 30ft. by 20ft., the lion and unicorn crouching, each 11ft. in length, the Crown in the centre 6ft. 6in. in height. At the bottom, in a ribbon, the words, *Dieu et mon droit*, in 1½ft. letters; at the top, the motto, "Welcome Duke of Edinburgh," in the same sized letters. The Royal Arms surmounted by a star 10ft. in height.

Duke of York Hotel.—Transparency, 9ft. by 6ft., in the centre, bust of the Prince; over this a harp, with a wreath of shamrocks; on one side Britannia, and on the other a sailor holding a union jack half furled; below that a representation of the Galatea in full sail; on each side of this sea nymphs. Motto, —"Cead mille failthe to our noble Prince."

Dr. Brownless, Vice-Chancellor of University—Transparency, 12ft. x 10ft., of Arms of the University, with the motto, "Postera crescam laude;" to the left, letters A F, surmounted by coronet; to the right, D E, also surmounted by coronet.

Baptist Chapel (the Rev. J. Taylor)—Reflector-star, 6ft. in diameter, eight points, Duke's coronet in centre.

W. Edwards, jeweller—Transparency, 7ft. x 4ft., representing the Queen.

G. H. Powis, fine arts depository—Transparency, 7ft. x 4ft., the Prince's arms.

S. Calvert, engraver—Transparency, 7ft. x 4ft., the Prince in uniform.

J. Whitehead, carver and gilder—Transparency, 12ft. by 10ft., the British Lion, and beneath this another transparency, 9ft. x 7ft., representing a sunrise, with ships in the horizon; motto, "Victoria welcomes the Prince."

Mechanics' Institute—Five-pointed star, 3ft.

J. Sleight, undertaker—Three transparencies, 7ft. by 3ft., representing the Queen, the Royal arms, and the Prince.

Punch office—Transparency, 7ft. by 4ft., "Punch" seated on a cask.

Germain Nicholson, grocer—Transparency, 7ft. by 5ft., representing a bust of the Prince, on either side the Royal standard, and above a view of Edinburgh Castle; surrounding the bust the words, "Welcome Duke of Edinburgh," and beneath the motto "Dieu et mon Droit."

E. Whitehead and Co., stationers—Transparency, 12ft. by 7ft., by Gillett and Harford; in the centre, a full-length portrait of the Prince in uniform, with lion and unicorn on either side couchant; Britannia and Victoria are the supporters; in the background, the Galatea at anchor. Motto, "Welcome."

W. R. Hill, chemist—4ft. crown in gas; beneath it a 4ft. anchor, also in gas.

G. M. Bradshaw, hosier—5ft. Brunswick star, in gas.

G. M. Nicholls, tailor—Profusion of flags.

Samuel Mullen—Transparency, by Gillett and Harford, 7ft. by 6ft., representing a portrait of the Prince, surrounded by figures of art and science bearing books, globe, palette and easel, &c., the whole draped with union jacks; motto, "Treu und fest."

Walsh Brothers, jewellers—Brunswick star, 5ft. in diameter; round the clock surmount-

5ft. in diameter; round the clock surmounting the premises a circle of gas.

T. Reed, fancy repository—A series of balls of gas, in the shape of an inverted pyramid. Appleton and Tweddell, drapers—The windows encircled in gas jets, with letters P. A., over all a large star in gas.

King and Parsons, warehousemen—A St. George's star, 4ft. square, made of crystals fastened to a black board, the star having eight points, in the centre a St. George's cross of emeralds.

Batchelder and Co., photographers—Transparency, 14ft. by 12ft., painted by Botterill, representing four of England's chief naval heroes at different ages—Drake, Blake, Nelson, and Collingwood—in frames; in the centre a bust of the Prince, at the top a galloon showing the state of naval architecture in the Elizabethan period, and at the bottom a representation of the Galatea, showing the improvement in the art since that date. Motto, "England's naval heroes and her hope."

John Carson, boot and shoe importer—Eight-pointed Brunswick star, 3ft. in diameter, and a profusion of glass and floral decorations in front of the building.

Leonard Robinson, draper—Six-pointed star, 5ft. high.

R. J. Paling, music-seller—Harp in gas, 10ft. high, all the strings illuminated.

W. H. Glen, music-seller—Star, 2ft. in diameter.

C. J. Hughes, confectioner—4ft. reflector star, eight points, crown in centre.

W. Hickinbotham, carpet warehouse—Transparency, 9ft square, representing the coat of arms of Great Britain and Ireland, supported by kangaroo and emu, beneath the Duke's motto, "Treu und fest." The drapery round the shield represents opossum skins.

Robertson and Jacques, tailors—Transparency, 6ft. by 4ft., representing a globe, the Australian arms beneath and the Galatea above.

Geo. Robertson, bookseller—Transparency, 12ft. by 8ft., representing a medallion portrait of the Queen in the centre, supported by two Cupids at either side offering fruit and flowers. Over the top an arch, which is again divided into three Gothic arches—the left containing a view of an English winter landscape by night; the right, an Australian summer landscape at sunrise; in the centre arch, a figure of Britannia; motto, "Sub semper solem." The picture was painted by Freyberger, to illustrate the saying, "The sun never sets on the British dominions."

Murray Brothers, tailors—Transparency, 9ft. by 7ft., representing the Duke of Edinburgh's arms, supported by Highlander bearing Scottish flag, and sailor with the union jack; motto, "Welcome, our sailor Prince."

John M'Guigan, bootmaker—Transparency, 14ft. by 10ft., coat of arms of St. Crispin; in the centre a shield with a boot, surmounted by crown, shield supported on either side by a king holding a sceptre, and by a man in armour, with motto beneath, "Cead mille failthe."

J. Beaumont, draper—3ft. star, with letter A in the centre.

R. Balderson, draper—Transparency, 10ft. by 8ft., representing Victoria crowned with garlands, and surrounded by fruit, flowers, &c.; motto, "Welcome to Victoria."

Wilkie, Webster, and Co., music-sellers—Three festoons crossing the building of tri-

**WILKIE, WEDSTER, AND CO., MUSICIERS**—Three festoons crossing the building of tri-colour drapery (red, white, and blue), festooned with stars and rosettes; three large flags—St. George's Cross, union jack red ground, and union jack blue ground; in all the windows pyramids of candles.

**B. Watson, tailor**—4ft. star.

**Briscoe and Co., ironmongers**—In each of the three windows of the second storey a transparency, 7ft. by 3ft., representing the Prince; outside the building, a crown and two six-pointed stars in crystal, in the centre of one an anchor in divers colours, in the other the Scotch thistle. The three upper windows were lit by pyramids of candles.

**Paul Thomas, bootmaker**—Fourteen variegated lanterns, hung on the parapet of the building and lit up with candles.

**J. E. Ellis, outfitter**—Brunswick star, 5ft. in height.

**D. Henry, jeweller**—Transparency, 8ft. by 4ft., representing H.R.H.'s arms supported by Cupids and surmounted by a ducal coronet; beneath, a star, in gas, 4ft. in diameter.

**G. Lewis, chemist**—A six-pointed ordinary star, 4ft. in height.

**Melbourne Gas Company**—A crystal crown, 5ft. in height, beneath a rising sun surmounting the word "Welcome." The board containing this motto was also picked out with stars.

**H. Westley, solicitor**—Two transparencies, one being the first branch of the Westley family arms, being—crest, a lion proper, holding aloft the banner of St. George on wreath; shield, a cross sable on field argent, five scollop shells on cross;—the other, the second branch of the Westley family arms—an arm mailed and crowned, bearing the standard of St. George, with pennant and motto, "Ready," on same; arm resting on wreath, shield, cross gules, and peaked with five scollop shells on cross or; ground argent.

**George Carnaby, tailor**—Transparency on glass, 5ft. x 3ft., drawn by Houten, representing an anchor surmounted by a crown and surrounded by oak leaves at the bottom the word "Alfred."

**St. Paul Brothers, confectioners**—5ft. star in gas.

**T. M. Buzzard, bookseller**—Transparency, by Chevalier, 10ft. x 10ft., containing a medallion portrait of the Prince in uniform supported by two sailors; the portrait rests upon a capstan, and is surrounded by garlands of flowers.

**Kasner and Moss, opticians**—Arch of gas jets along the front of the building.

**R. U. Miller**—Circle of gas jets, with Galatea in the centre, with the letters D E, on either side, the whole surmounted by a small star.

**A. Gowan, clothier**—Transparency in each window (2), 6ft. x 4ft., one representing British flags surmounted by a crown, the other a ship in full sail.

**Fraser and Co., auctioneers**—Two large circles of gas one within the other, the outer one 10ft. in diameter; within the inner one a large star. On either side of this circle two smaller circles, each containing an anchor.

**J. Wise, hairdresser**—5ft. star, with the letters A D E in the centre.

**T. W. Sampson, mining agent**—Seven-pointed star, 3ft. in diameter.

**Moubray, Lush, and Co., drapers**—The outline of the building was covered with gas jets; in the centre a crown 4ft. 6in. in height with an anchor beneath; on one side of the

jets; in the centre a crown 4ft. 6in. in height with an anchor beneath; on one side of the crown the letter P, and on the other A.

**Alston and Brown, drapers**—Four transparencies, 9ft. by 4ft., one on each of the windows of second story. In the centre the Queen and the Prince, and those at the sides Britannia and Neptune.

**Kilpatrick and Co., jewellers, and W. Bowen, chemist**—Transparency, 7ft. by 5ft., representing the Royal arms; at either side two other transparencies, 4ft. square, representing two stars.

**Baillie and Butters, and Gemmell, Tackett, and Co.**—Transparency, 24ft. by 12ft. The centrepiece is a figure of Liberty holding a pole in her hand, and driven in a triumphal car; the foreground is occupied by a female figure (Victoria) bearing fruit, flowers, &c.; and on the other side a figure representing Asia, holding a number of emblems. In the extreme front there is a herald bearing the arms of the city of London and a mace; at each side there is a lion couchant, with a number of sea pieces, as—a view in the Mediterranean, feluccas going through the water in full sail, &c.

**Bank of New South Wales.**—The lines of light were arranged so as to give effect to the architectural features and details of the building, there being four horizontal lines along the whole length of the front (66ft.)—two on the upper cornice and two on the first-floor balustrade. There were also lines around the first-floor window openings and arches, connected to the lower line of upper cornice by lines on the keystones of windows. In the three centre windows (4ft. high) were the letters "A E A," and a star in each of the side ones. From the bottom line of balustrading were hung festoons, terminating in ovals; on the frieze over the columns attached to the festoons were pendant stars, one in the centre of each of the ground-floor windows and doors. The work was executed by Mr. Dempster, of Russell-street, under the superintendence of Messrs. Smith and Watts, architects, Queen-street.

**Fergusson and Mitchel, engravers**—Transparency, 11ft. by 9ft., painted by Lang, representing Victoria and Great Britain shaking hands, Victoria with left hand holding the Southern Cross, and England holding the Union Jack; in the centre, the Galates coming up the bay; these figures surrounded by flowers, fruit, &c.; at one side the rose, shamrock, and thistle; the whole surmounted by the arms of the Duke.

**Brush and M'Donnell, jewellers**—Pyramids of candles in the windows.

**Annan's-chambers; the office of Mr. W. Cook, the accountant; Mr. Ray, broker; and the shops beneath, Galvin, hatter, and Adamson, seedsman**—Six large flags, in red, white, and blue, projecting over the roadway, surmounted by the union jack from the roof. The front of the building was ornamented by four large circles of evergreens, with union jacks at right angles of each circle, the two centre ones having "D E" in large gold characters, and the outer ones large anchor in silver; beneath all, a gilded entablature, showing "Welcome" in crimson letters, which was illuminated, in addition to the cut-glass lamps on each window sill.

**Australasian Insurance Company**—Transparency, 24ft. by 16ft., painted by Chevalier,

representing the Galates in full sail firing salutes as she enters Port Phillip Heads;

representing the Galatea in full sail bring salutes as she enters Port Phillip Heads; there is a view of Queenscliff and the lighthouse in the distance. The Galatea is accompanied by a flotilla of ships and boats, gaily dressed. To the right is a figure of Britannia carrying her shield and spear, and to the left Neptune, with his foot resting on a dolphin; at the bottom are the arms of His Royal Highness in front, and to the right and left are phoenix, pelican, dolphin, and figures emblematic of the fire, life, and marine business of the company. At the sides are tridents, and at the top a large crown supported by the lion and unicorn. Over the transparency a gas star, 4ft. high, in the centre window a crown, and in those at the sides pyramids of candles; from the parapet, the Danish and Prussian flags and a man-of-war ensign.

The Bank of Australasia—Over the door of the bank office, transparency, by Chevalier, 20 x 13, representing a colossal medallion-portrait of His Royal Highness in the undress uniform of a commander of the navy and wearing the star and garter. The portrait is encircled by a wreath of oak leaves, and is supported by two colossal figures of Commerce, carrying the horn of plenty, and Maritime-navigation, holding a globe in one hand and a mast in the other. The windows of the bank were lighted from within by 230 candles, with reflectors. Upon the parapet above two large vases were kept burning coloured fires throughout the evening. From three flag-staffs at the top floated the union jack, St. George's ensign, and the red ensign, with festoons of other flags between them. Upon the building adjoining the bank office was a Royal crown in gas, 14ft. x 12ft.

Insolvent Court—Transparency on glass by Ferguson and Urie, representing the star of the Garter, the Duke's shield, with anchor and coronet, with star and anchor.

Stubbs, Oxtoby, and Co.—Three transparencies in windows, 6ft. by 4ft.—representing Britannia; "Welcome Prince Alfred," and the Galatea.

M. Lang and Co., merchants—Pyramids of candles in six windows.

Temple-court—Along the entire front of the building, sixty-six feet in breadth, three rows of gas jets—one over the parapet, and one over each of the two stories, the cornices lit up with small stars.

John Mackenzie, merchant—Three transparencies in the windows, containing the following mottoes in illuminated letters—"Alfred, son of Albert the Good," "Britannia's care and Neptune's pride," "Cead mille failthe."

Scott's Hotel—Transparency, by Chevalier, representing the Prince at the landing-place, having just stepped from the royal barge; he is received under a decorated portico (the steps being covered with crimson) by Victoria, who is presenting a welcome in the shape of an address, of vases of wine, and of fruit; the address, fruit, and wine being borne by Cupids. To the left of the picture are the arms of the city of Melbourne coupled with those of His Royal Highness, and surrounded by festoons of garlands. The portico under which the reception takes place is decorated with flowers and ferns. In the distance is a representation of the bay with ships at anchor. Beneath the transparency was an elaborate crown, 6ft. by 5ft., on each side of which were eight-pointed Brunswick stars, 3ft. 6in. diameter, and two smaller stars, with the word "Welcome" in twelve-inch letters.

The Australian Mutual Provident Society

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The Australian Mutual Provident Society had a star in gas-piping, size 6ft. 6in. by 6ft., and within it a transparency in glass, painted by Ferguson and Urie, representing a union jack.

James Duerdin, solicitor—Six-pointed St. George's star in gas.

Northern Assurance Company—A transparency, painted by Mr. Farquhar, one of the officers of the company. In the centre is a shield bearing the lion of Scotland rampant; this is surmounted by a crown, and over this is the word "Welcome;" to the right and left are anchors, interwoven with the Scottish thistle, and above these are stars, at each side of the shield are roses, and beneath it are shamrocks, and the motto "Nemo me impune lacessit;" the whole is surrounded by ropework. The size of the transparency is 14ft. by 8ft.

European Assurance Company—Transparency, by Chevalier, emblematic of the business carried on by the company. In the centre is a representation of the husbandman with his waggon, and the driver invoking the aid of Jupiter to his assistance in extricating the vehicle; to the right is a representation of the benefits arising from the results of providence and foresight—a contented and happy family left in comfort, if not in affluence, by the husband; and on the left is an illustration of the effects of improvidence—a haggard and impoverished woman weeping by the roadside, a miserable-looking child playing beside her, whilst a broken bottle, strongly suggestive of the cause of all the misery, is lying near them. At the top is a beehive, emblematic of industry, and below are numerous wreaths of flowers. Over the centre of the transparency was the word "Welcome" in large letters.

London and Australian Agency Company—The whole length of the building (66ft.) was illuminated with rows of gas jets; over the arch, at the main entrance, another row of gas jets, with the letters A D E, 4ft. in height, within the arch; over the letters an anchor nine feet in height; the arch surmounted by 5ft. crown. On either side of the arch the letters V. R. 4ft. high; surmounting the crown, near the parapet, a 5ft. star. The whole formed one of the most effective illuminations in the city.

Dr. Tracy—In each of the seven openings of the balcony, a transparency 9ft. by 6ft., painted by Miss Kennedy. In the centre, a large figure of Britannia holding her spear and shield. On one side a transparency of Windsor Castle, and on the other of Edinburgh Castle, with the grass market and other portions of the city beneath. On either side of these were two transparencies, one representing the arms of the Duke of Edinburgh, the other those of the colony. At one of the side windows, a St. Andrew's Cross, with motto of the order, "Nemo me impune lacessit," at the other, naval trophies, anchors, &c.

George Wragge, chemist—Eight-pointed Brunswick star, 5ft. diameter.

Crown Law Offices.—Transparency on glass, painted by Ferguson and Urie, 9ft. x 6ft.; an Imperial crown; all the windows filled with pyramids of candles.

Audit Office—Transparency on glass, by Ferguson and Urie, the Royal arms; all the windows illuminated with pyramids of candles.

M. Benjamin—Transparencies, representing the Prince in naval uniform, and a sailor.

M. Benjamin—Principal entrance, representing the Prince in naval uniform, and a sailor.

J. G. Beaney, surgeon—Transparency, 12ft. x 10ft. representing medallion portrait of Prince surrounded by a wreath of oak leaves, and surmounted by a crown, on either side of which are Cupids; motto, "Welcome Royal Duke, 1867."

A. Davidson, grocer—Star, twenty points, 3ft. in diameter.

J. Eldridge, dyer—A 4ft. star, with the letter A beneath in gas jets.

T. Stokes, engraver—A transparency, 10ft. 3in. by 5ft. 3in., painted by Roberts; in the centre, a bust of His Royal Highness; to the right, the Galatea in full sail, with the words, "H.M.S. Galatea, 1867;" beneath, a representation of the new town-hall, coloured in gold.

Gould and Martin, chemists—Transparency, 12ft. by 8ft., painted by Marsh, representing the Prince with his feet resting on a globe, two sailors on one side and two Australian natives on the other, with the arms of the city of Edinburgh at one end and the Victorian arms at the other; one native leans on a spear, and the other holds a boomerang. The transparency bears the legend "King of Australia." Surrounding all is some very neat drapery.

Grover and Baker's sewing-machine Company—Two transparencies, 6ft. by 4ft.; one representing the Prince, the other the ducal coat of arms; in the two upper windows pyramids of candles.

Victoria Insurance Company—Transparency 18ft. by 12ft., representing the Prince surrounded by a wreath of laurels, surmounted by two female figures, holding a crown; at each side of the base a British lion couchant; the view in the distance comprises shipping, &c.

The Argus office—Large transparency, painted by Chevalier, 20ft. by 13ft. It represented a state barge on which the Prince, who is dressed in full uniform as naval commander, is standing. Beside him is Britannia introducing the Prince to the colonies. The barge is drawn by dolphins and cupids, who are wreathed in roses, and from the mast floats the

Royal standard of England. The supporters on the left and right are two female figures, the former representing the colony and the other the City of Melbourne. Victoria is surrounded by the foliage peculiar to the colony, and for reproducing which Chevalier has become so noted. Melbourne holds in her hand the sceptre of commerce. Beneath are the arms of the city, and on the extreme right and left are figures of the kangaroo and emu. In the distance is the Galatea approaching the bay; and in the extreme distance are other ships following the Galatea. The whole is surrounded by a wreath consisting of the rose, shamrock, thistle, and fern trees intertwined; and beneath this are a number of allegorical figures, representing literature, science, and art.

Melvin and Co., bookbinders—Three transparencies, each 5ft. by 4ft., representing the star of the order of the Scotch thistle; in the centre the crown of England, and the other the harp.

Argus Hotel—Transparency 9ft. by 6ft., medallion portrait of the Prince surrounded by flags; motto, "Victoria welcomes the sailor Prince."

Whitney, Chambers, and Co., ironmongers

A notice.

Whitney, Chambers, and Co., ironmongers—In each of the nine windows in the second story a transparency 8ft. by 4ft. 6in., the transparencies representing severally the stars of the orders of the Garter, Bath, Thistle, St. Patrick, St. George—the Britannia, Victoria, and Alfred stars. The ninth transparency represents the Galatea. The parapet of the building illuminated with variegated lanterns and kerosene lamps.

Haigh Brothers, outfitters—Seven-foot reflector star, eight points; in the centre a crown, with the word "Welcome," and an anchor.

J. B. Milton and Co., drapers—Six-foot star, twenty rays.

Stanley and Co., tailors—Four-foot star.

W. Detmold, bookbinder—Two rows of gas jets along the front of the building (25ft. in breadth), one row over the second, the other over the lower story.

Hope and King, importers of china—Transparency, 6ft. by 4ft., representing the Royal arms surrounded by flags, and an anchor beneath.

McGill's Central City Hotel—Two gas stars, 4ft. high.

Beauchamp and Locke, auctioneers—Three reflector stars, one in the centre 5ft. in diameter, the two others at either side 4ft., each having in the centre a crown, with the word "Welcome."

M'Arthur, Sherrard, and Copeland, merchants—Transparency 20ft. by 14ft. In the centre, the Prince, attended by three figures representing commerce, music, and painting; on either side, ships with sails half furled; at the top, the arms of the colony and the Prince; mottoes, "God save the Queen," "Welcome Royal Duke."

Robert Byrne, M.L.A., land agent—A handsome transparency of Prince Alfred's coat of arms, with lion and unicorn supporters, labelled, cornet and lion passant above, shield resting on wreath of rose, thistle, and shamrock, with mottoes of "Dieu et mon droit," and "Ten und fest," surmounted with motto, "Peace and plenty."

Bank of Victoria—Transparency, 26ft. by 16ft., painted by Campbell. This picture is intended to express the reception of the Prince by the people of Victoria. On the left of the centre is a gilded barge, illustrative of the station and dignity of the Royal Duke, who passes from it on shore over a bridge covered with crimson drapery. Neptune behind, seems to deliver up his charge, his Tritons fastening the barge to the shore. The barge, an ancient classic or Roman galley, is richly ornamented with scroll work, oak leaves, and acorns, &c. A lion's head and mane rises on the prow, below which is the shield of the Prince, properly emblazoned. The sail is double, formed like two pendants; on one is the cross of St. George, on the other the cross of St. Andrew, the orders of the Garter and the Thistle being his two highest British orders of knighthood; at the mast head floats the Royal Standard. To welcome him approaches a female figure, typical of Victoria, bearing in her hand a palm-branch, the emblem of peace, while on her right hand Plenty spreads the contents of her cornucopia at the Prince's feet. In her train come a number of blooming maidens, illustrative of the mild and healthy character of the country, each one carrying something illustrative of the produce of the country; wool, wine, gold, fruits, flowers, corn, &c., are thus expressed. In the foreground an aboriginal family spread on the ground their

are thus expressed. In the foreground an aboriginal family spread on the ground their treasures—products of the chase, kangaroo, parrots, wild ducks, native companion, and platypus, animals peculiar to Australia; native spears, boomerangs, waddies, &c. A triumphal arch rises on the right, through which the head of the procession has passed; musicians, flags, banners, &c., are seen through the archway and beyond. In the distance are represented ploughed fields, vineyards, forests, mountains and valleys, a wide bay containing shipping, boats, &c. The Galatea may be supposed to be among them, from which the Prince has just come on shore.

Land Mortgage Bank—Two rows of gas jets along front of the building; in the centre a star with letters A. E. A. in the centre; over the cornices of the windows a number of smaller stars.

W. M'Culloch and Co., carriers—Transparency, 24ft. by 12ft.—Representation of the Murray River at Echuca: a steamer, laden with bales of wool, approaching the wharf. On the wharf quantities of merchandise, the most noticeable casks of colonial wine. In the foreground one of M'Culloch and Co.'s large waggons, laden with bales of wool (bearing the brands of different stations), drawn by six horses. The picture surrounded by Australian trees, shrubs, &c.

J. Aarons, trade assignee—Gas illuminations the form of an oval, 15ft. by 10ft., and contains between 3,000 and 4,000 jets; on the top and bottom are the words, "Welcome to Victoria," and in the centre the letters, "P. A.," with an anchor, and a star at each side.

Australian Alliance Insurance Company—Transparency, 20ft. by 16ft., of the company's arms. Two figures representing the guardians of progress and foresight, supporting a beehive, an emblem of industry. In the foreground a sketch of the benefits derived from insurance by widows and orphans; in the back ground a view of Hobson's Bay and the shipping. The picture also contains representations of the different interests to which the company extends its operations, as manufactories, shipping, &c. At the bottom the Royal arms. The whole picture surrounded by oak leaves, Australian flowers, shrubs, &c.

Imperial Insurance Office—Transparency, 18ft. by 16ft., representing arms of the company. In the centre the Royal arms, supporting a crown and helmet; on either side a female figure, holding a cornucopia; the sides decorated with stars, roses, fruits, &c. Motto, "Victoria welcomes her noble Prince."

Lyons and Co., auctioneers—Transparency of Galatea.

S. H. Cohen and Co.—Two-feet gas stars, eight points.

A. Eick, watchmaker—Transparency, 7ft. by 4ft., representing the Duke's coat of arms. The design was punctured on leather, and it had a very beautiful effect.

Commercial Bank—Three transparencies; the centre one, 15ft. by 6ft., a female figure representing Commerce, with a caduceus in her hand, and a coronet on her head; she is riding in a triumphal car over the world. On one side a transparency of the Edinburgh arms, and on the other that of the Royal arms. From the flagstaff, seventy feet high, floated a large number of banners, the union jack, flags representing the number of the Galatea in the naval code, &c. The flagstaff was one of the best of the kind erected for the

purpose, and the rigging was of wire.

Langwill, Craig, and Co.—A circle of gas, six feet in diameter, within which was a gas star with eight points.

National Bank—Transparency by Wright, twenty feet by twelve feet, representing Neptune in a car, holding a trident, the Prince standing beside him; the car drawn by four white sea horses; the Galatea in the distance, in full sail. Beneath, in gas, crown, six feet in height, with the letters V. R. on either side, size of the latter, three feet; four small stars on the keystones of the lower windows.

James Wade and Co.—Four feet star, with letters A. A. on either side.

Criterion Hotel—Six-feet reflector star, in gas, eight points, Duke's coronet in the centre.

Evans Brothers, stationers—Two transparencies, seven feet by three feet, in the windows, one representing the Duke in uniform, and the other his coat of arms.

Hart, furrier—Transparency, seven feet by four feet, representing a wreath of roses, surmounted by a crown and surrounded by flags, with letters "A. E. A." in the centre; round the building were hung a number of lanterns.

N. Levi and Son—Four-feet star, in gas.

Sands and M'Dougall—Transparency, by Chevalier, twenty-two feet by thirteen feet, representing the Prince at the moment of landing from his ship. He is heralded by Fame blowing her trumpet, and by Victory. Victoria is presenting him with a wreath, the reception taking place beneath a triumphal arch, having in the centre the letter "A." The pillars of the arch are surmounted by ferns and garlands of flowers, and the Victorian and Australian coats of arms. Cupids and small sailors are in the act of fastening the boat from which the Prince has just landed, and other little sailors are hoisting the union jack. On the right-hand corner of the picture are fruit, vases of wine and flowers, and in the centre are cupids blowing all manner of musical instruments in honour of His Royal Highness's arrival. In the background is Hobson's Bay, crowded with shipping, and in the distance are the lofty summits of the You Yangs. On each side of the transparency are elegant crimson hangings. The three upper windows contained transparencies, one having the word "Welcome," another "Alfred," and the third "A. E. A.," surrounded by oak leaves.

Hall of Commerce—Ten-feet star, forty-two points; letters "P. A." on either side.

Greig and Murray, auctioneers—Transparency, *Mile failte do a'nt' seoladair Rioghail* (thousand welcomes to the Royal sailor).

The Union Bank of Australia—The upper parapet of the whole building fronting both Collins-street and Queen-street is decorated by flags placed out at an angle—there are fourteen of these flagstaves, each sixteen feet long. The Collins-street front carries six, comprising Denmark, Prussia, Italy, Austria, France, and the English red ensign in the centre; between the two latter, and in an erect position, floats the royal standard of England. The Queen-street flags comprise America, Belgium, Turkey, China, Greece, Russia, and the blue and white ensign of England; between the latter and in an erect position floats the union jack; the two main flags, the standard and jack, are decorated

...the standard and jack, are decorated with beautiful branches of choice flowers and streamers, while the others are all connected with wreaths of evergreens and flowers. This is carried round the entire frontages. To have the lower portion of the building in keeping with the upper, spear-headed banner poles are placed from the sill of every window carrying banner flags, 8ft. by 2ft.; these are of various colours, and suspended by handsome silken cords. At the corner of the building in the blank window is placed a magnificent anchor, some 11ft. high, composed of flowers and evergreens entwined with a rope formed of red, white, and blue ribbons. As regards the illuminations, at the top of Collins-street front is a handsome Royal crown in gas, six feet below which is the word "Welcome" in two tube block letter, 3ft. high; the "welcome" is in a curved form, and under it is an excellent portrait of the Prince (transparency) by Mr. Campbell; this is in circular form, 6ft. diameter, and represents the Duke in captain's uniform. Beneath this is a beautiful double revolving star, 12ft. diameter, which is not only a new kind of gas star but is a very superior piece of mechanism, as the gas has to feed into some forty tubes, twenty forming a star and revolving on a hollow axis, while the other twenty forming the back star revolve in the other direction. The effect of this star is very good, as the light appears to radiate either from the axis or from the circumference as may be, and it is the only one in Melbourne. On the right and left of this star, and level with its centre, are the words "Prince Alfred," in two-foot single tube gas letters, and to come still nearer the ground, and below the star, are the Duke's arms, painted in capital style, eight feet by five feet. On the Queen-street front much gas display has not been attempted, as the position is usually frequented by violent winds. A gas anchor, nine feet high, stands under the union jack; below the anchor is a large transparency representing the Galatea steaming, but just stopping her way. This is a very good representation of a British man-of-war—it looks like one all over (painted by Mr. Campbell); along the moulding on which stands the picture, and running for 100 feet, are oil lamps every five inches, ten oil lamps in every window sill (from which spring the banners), and four lamps on the blocks between the windows. A powerful magnesium lantern was used to light up the various-coloured flags at night; this showed off the real colours as by daylight; green pots were also kept burning on the parapet around the upper portion of the building. Note.—The whole of the flags, with the exception of the royal standard and jack, will salute in man-of-war fashion, by mechanical means. The gaswork by Mr. Dempster.

Pacific Insurance Company—Two transparencies, six feet by five, one representing Australia, with the motto of the company, "Secularitatem præbemus;" the other the Galatea entering the Heads, Queenscliff, with the lighthouse in the distance.

London Chartered Bank—Transparency twenty-two feet by thirteen feet, painted by Chevalier, represents a triumphal arch, beneath which the Prince is received by Victoria, who is accompanied by a cupid, bearing addresses. She is followed by Peace, carrying fern leaves and olive leaves, by Plenty carrying a cornucopia, from which she is pouring all manner of good things, and Commerce accom-

ing a cornucopia, from which she is pouring all manner of good things, and Commerce accompanied by the infant Mercury, with his caduceus; in front, to the left, are herald and cupids proclaiming the Duke's arrival, and beside them are quantities of fruit and wine, which are excellently painted; in the centre are the arms of the Duke, the city of Edinburgh, and the city of Melbourne. On the top of the painting are the arms of the city of London, with accompanying griffins, and motto, "Domine dirige nos," and at the bottom a group of maritime emblems.

Tasmania Insurance Company—Brunswick star, 5ft. 6in. square, having fifty points, with the letter "A" in the centre.

F. Gardner, furrier—Transparency, twenty-one feet by eight feet, representing the city coat of arms, the Prince in the foreground dressed in uniform, Britannia and Victoria on either side, the whole surrounded by scroll-work.

Union Club—All the windows of the club were illuminated with Chinese lanterns.

Lord and Co., merchants—Pyramids of candles in three upper windows.

Maguire and Co., merchants—Pyramids of candles in three upper windows.

Brown, Osborne, and Co., merchants—Transparency, seven feet by four feet, representing the Queen in her royal robes.

J. B. Swasey and Co.—Six-foot crown in gas.

Joseph Taylor and Co.—Six-foot crown in gas, with letter "A" on each side.

Oppenheimer and Co., merchants—All the windows illuminated with pyramids of candles.

Powers, Rutherford, and Co., station agents—Round the two sides of the building fronting to Collins and William streets, just below the parapet, sixty lanterns, and coloured glass lamps; an anchor, with letters, "A. E." on either side.

Cunningham and Macredie, station agents—Round the front and the sides of the building, festoons of lamps of various colours (red, white, and blue alternately), lit up with candles. The lamps numbered 151 in all. In each of the nine windows of the second storey, transparencies, containing each one of the letters of the word "Welcome." The premises were also decorated with flags and banners, &c.

Berghoff and Touzel, tobacconists—Two rows of gas jets.

Charles Lange, dentist—Star, 3ft.

Rev. I. Hetherington—Along the front of the manse of the Scotch Church a row of glass lamps, various colours, which had a very beautiful effect.

Dr. Girdlestone—Around windows and the arch of the door festoons of glass lamps.

Garrard and James, surgeons—Transparency, 5ft. by 4ft., star, with motto, "Welcome Prince Alfred."

Dr. Howitt—Transparency, 6ft. by 3ft., representing the Galatea in full sail; motto, "Welcome."

P. J. Martin—Harp in gas, 5ft.

Dr. Gunst—Transparency: the Royal arms, with motto, "Welcome to Melbourne," with the Duke's and the city arms in a wreath on either side.

Dr. Blair—A number of small lanterns, variegated colours.

Rev. A. M. Henderson—Transparency, 6ft. by 4ft., representing a lion supporting a shield of the Royal arms.

by 4ft., representing a lion supporting a shield of the Royal arms.

J. W. Pearson, engraver; and Girard and Co., confectioners—A pillar of revolving fire in gas, 4ft. in height, in various colours.

C. Hetherington, saddler—Transparency of the Prince and the Royal arms.

Law Brothers—Two transparencies of the city arms, and those of the Duke.

S. Moore, fruiterer—Transparency of the Duke, and the city arms.

#### ELIZABETH-STREET.

In this street there were comparatively so few large public buildings that the display made ranked after that of Collins-street and Bourke-street. The Liverpool, London, and Globe Insurance Company had a very excellent device for their illumination, but the wind at first prevented it showing to advantage, though after a time this difficulty was overcome. The splendid illuminations of the Colonial Bank were also greatly admired, and the devices at J. M'Ewan and Co.'s, and the transparencies at George Robertson's and William Clarke and Sons, came in for a good share of praise. From the roof of the Colonial Bank, from the London Tavern, and from Hood and Co.'s, lime lights were kept burning for a length of time, which had a very pretty effect; whilst from other places a quantity of rockets were let off, which added not a little to the beauty of the scene. At the English, Scottish, and Australian Chartered Bank, it was intended, in addition to the lines of gas jets, to have had a transparency by Chevalier, but that artist, to his great regret, was unable to finish it in time. As the transparency, as seen in the studio, was a good one, we do not omit the description of it from the list. The splendid *façade* of the New Post-office was not disfigured by any devices placed on the exterior of the building itself, but the design was adopted on the French system, so as at once not to injure the structure and yet to show off in its finest proportions the handsomest building yet erected in the city. On the pavement fronting Bourke and Elizabeth streets were erected twenty-three wooden posts, each surmounted by large gasaliers, containing twelve large ground glass globes, and a still larger globe in the centre. The posts averaged eighteen feet in height, and were entwined with evergreens from six to eight inches in diameter, the greenstuff consisting of tea-tree, box, myrtle, cherry-tree, &c. The posts, which were about twelve feet distant from each other, were united with festoons of evergreens, eighteen inches in thickness in the middle, and diminishing in thickness at the ends. A double row of pierced piping, also connecting the pillars, threw a soft light on the festoons beneath, and cast a radiant brilliancy around. The face of the clock in the tower at the southern end was coloured in various devices. Along the two parapets fronting Bourke and Elizabeth streets were eighty-five large and small pots, containing tallow, which, when lit up, added greatly to the effect of the illumination; and at the top of the tower were placed sixteen large pots, containing similar material. In each of the windows in all the storeys were oil transparencies, 12ft. in height, painted so as to represent drapery and crimson hangings. Each alternate post was surmounted by flags and bannerets, the principal one adopted being the Union Jack.

We annex a list of the chief illuminations:—

MELBOURNE AND HOBSON'S BAY RAILWAY COMPANY'S TRANSPARENTS:—

Melbourne and Hobson's Bay Railway Company—Transparency, 14ft. by 10ft., representing Victoria, who is resting on a shield bearing the colonial arms, welcoming the Prince, who is attired in naval uniform; the Prince is accompanied by sailors; to the right is a figure of Neptune leaning on his trident; in the distance, ships; motto, "Victoria welcomes the sons of enterprise and genius." In different places about the station were hung 200 variegated lamps.

Tasmania Steam Navigation Company—Six-pointed star.

W. P. White and Co.—Transparency on glass, 8ft. by 7ft., representing the flags of Green's and Wigram's ships and the A. S. N. Co.'s, with the red ensign and the union-jack, surmounted by the letters "A. E.," the whole surrounded by gas jets representing a chain-cable; on the top of the flagstaff a small model of the Galatea, wreathed in gas jets. The front of the premises was gaily decorated with all manner of flags.

Wm. Weaver and Co., merchants—Transparency, 6ft. by 5ft., representing the Duke's arms.

J. Harris and Co., boot and shoe warehouse—Windows lit with candles.

Stewart's-buildings—containing in the block the warehouses of the following: W. and S. Gardiner, J. and R. Callaghan, Hyam and Co., Paterson, Ray, Palmer, and Co., and W. Young and Co.—were in all the windows, thirty in number, lit up with pyramids of candles.

A. M. Topp, merchant—Transparency, 8ft. by 6ft., representing Victoria and Britannia greeting.

R. Bowman and Co., tea merchants, and Lyell and Gowan, trade assignees—Three transparencies, representing a crown, a ship with the motto "Welcome Alfred," and a medallion portrait of the Prince, with motto, "Our Sailor Prince."

William Clarke and Sons, sharebrokers—Transparency, 11ft. by 9ft., representing St. George and the Dragon, copied from one of Gilbert's pictures, the Princess of Libya is holding the dragon by a silken girdle, and leading him into the town, St. George, who has wounded the monster, accompanying the princess on horseback.

Native Oyster Company—Five-pointed star.

Colonial Bank of Australasia—Along the roof seven poles, 30ft. high, placed at equal distances from each other, hung with flags. On the balustrade between each pole were pots of fire, of red, green, blue, and orange colours alternately, which were kept burning all night. From pole to pole were hung a number of Chinese lanterns, which had a rich effect in showing off the colours of the flags. All the windows in the top flat and the second story were sheets of light, a novel principle having been adopted in illuminating them. Oil paper, behind which were a series of reflectors, was placed in each window. These were picked out with stars, the whole having a beautiful effect, as of a globe of fire, or a sun under a cloud. Over the main entrance to the bank was a transparency, 18ft. by 12ft., painted by Wright, representing a medallion portrait of the Prince in uniform, surrounded by a wreath of flowers, and surmounted by the arms of the Duke. On either side two medallions—one of Britannia in a wreath, holding her spear and shield, the other of Neptune, holding his trident and seated on a rock; the Galatea in the distance, in full sail; the scrollwork at the bottom consisted of

WORK, THE ORNAMENTS IN THE DISTANCE, IN THIS CASE, the scrollwork at the bottom consisted of laurel leaves intertwined with the rose, shamrock, and thistle; the sides were hung with banners. Over the transparency was a rising sun, 8ft. high, with the letters "A. D. E." in the centre. On the Elizabeth-street frontage of the bank, immediately over the lower story, was a circle of gas 5ft. in diameter, with the Galatea within it, also in gas; beneath it the word "Welcome," in 7in. letters. Over the circle a crown 2ft. in height, from the circle were representations of the union-jack, and on either side were the letters "D. E." Beneath the circle was an anchor two feet high. On the Little Collins-street frontage were the letters "A. E. A.," 7ft. in height, in a double row of gas.

Beehive store—5ft. reflector star, six points, beehive in centre; silver rays.

Hood and Co., chemist—Two transparencies, 6ft. by 5ft.—one representing the Irish harp surrounded by oak leaves, shamrock, thistle, and rose; the other a Scotch thistle, surmounted by crown, with the Duke's arms at the bottom; motto, "Welcome." From the roof were burnt coloured lights and fires.

Wallach Brothers, furniture dealers—Transparency, ten feet square, representing the Royal arms, supported by the colonial arms, with the kangaroo and emu on either side, in relief of opossum rug, scarlet and gold drapery, Royal crown, &c.

Post-office Club Hotel—Six pointed star, five feet.

Dublin Tavern.—Transparency, 6ft. by 5ft., a harp, with motto, "Cead mille failthe."

Rose, Thistle, and Shamrock Hotel (Grimwood's)—Four transparencies, 7ft. by 4ft., representing volunteer artilleryman, volunteer rifleman, the Galates with the yards all manned, and the Prince; with the words "Welcome Alfred."

W. J. Norman, picture dealer—Transparency, 12ft. by 8ft., Victoria and Britannia greeting each other; in the distance the Galates in full sail, mermaids at the sides.

D. Kennedy, plumber—Four feet crown.

Mayston and Co., stationers.—Five feet crown.

W. Draper, importer.—Letters "A. E. A." in gas.

Risk and Co., carriers—Five feet star in gas, a large union-jack from a flagstaff thirty feet high.

Lawrence and Adam, grocers—Transparency, fourteen feet by twelve feet, representing Neptune in a car with Victoria at his side, drawn by sea-horses. In the background a view of the Heads, with the lighthouse at Queenscliff; the Galates in full sail; to the right a triton blowing a trumpet; beneath Victoria bearing the Royal arms.

J. J. Smith and Co., leather sellers—The words "Welcome Alfred" in gas, with a representation of a beehive.

J. Wood, leather-seller—Transparency, seventeen feet by ten feet, representing a medallion portrait of the Prince; on either side Edinburgh Castle and the Galatea with sails furled; beneath, the Duke's coat of arms.

Vernon and Co., leather merchants—Transparency, seven feet by five feet, representing the crown and anchor.

The City Arms Hotel—Transparency, 10ft. x 7ft., representing the city arms, supported by kangaroo and emu. Over the Latrobe-street entrance an arch of gas.

by kangaroo and emu. Over the Latrobe-street entrance an arch of gas.

Briscoe and Co., ironmongers—Three transparencies, 5ft. by 4ft., representing the Prince of Wales' feather, with letters "P. A."

Royal Saxon Hotel—Transparency, 23ft. by 9ft., painted by Hickford and Hughes, representing the Prince in naval uniform, surrounded by guns, anchors, &c.; a view in the distance of the Galatea lying in the bay. To the left, Britannia with the national emblems; to the right, Neptune in his triumphal car, drawn by sea-horses, and surrounded by dolphins.

Home and Co., ironmongers—Transparency, five feet square, representing the Prince standing in a ship, surrounded by flags and cannon, above the words "Welcome to Australia;" all round the verandah a large number of flags.

T. Loader and Co., merchants—In the three windows a transparency, 7ft. by 3ft., representing the Duke's arms, the Royal arms, and the letters "A. E."

Geo. Petty, butcher—Eight-pointed gas star.

Woolf Brothers, merchants—Six-pointed star, in gas.

Carriers' Arms Hotel—Six-pointed star, in gas.

Colonial Wine Vaults—Six-pointed star, in gas.

W. T. West, tobacconist—Six-pointed star, in gas.

J. Lipshut, tobacconist—Five-pointed star, 4ft.

Hockin's Hotel—Three transparencies—one a medallion portrait of the Prince, surmounted by a crown; a ship in full sail; and two aborigines welcoming the Prince, the aborigines clad in opossum-skins, and the Duke's arms, with motto; in each of the windows anchors, crowns, &c.

C. M'Farlane, jeweller—Clock over the premises lit up with gas, and the windows illuminated with pyramids of candles.

Owen, Dudgeon, and Arnell, tobacconists—Transparency, 10ft. by 6ft.; transparency on perforated zinc, representing the British arms, with the English ensign, surrounded by a wreath of oak leaves, rose, thistle, and shamrock. Motto, "Welcome."

Donovan and Mulcabe, grocers—Six feet crown.

Nicholas Sarton, oyster saloon—Transparency, 10ft. by 10ft., British lion, surrounded by ensigns, &c.

Glasgow Arms Hotel—Circle of gas, and small star, also in gas.

J. D. Thompson, chemist—Transparency, 7ft. by 5ft., Galatea in full sail. Motto, "With joy we greet the sailor Prince."

—Jennings, grocer—Five feet star in gas.

John Coutie, bootmaker—Large boot in gas.

J. M'Dowall, bootmaker—Transparency, 8ft. by 4ft., representing a Crown and anchor.

Post-office Hotel—Transparency, sailor.

Geo. Nicholls, bookseller—Five feet reflector star, six points; steamer in centre, silver rays.

Mont de Piete—Three feet anchor in gas, with letters P. A. on either side.

Butcher's Arms Hotel (Strike's)—Transparency, 13ft. by 9ft., representing Neptune guarding the Galatea, Victoria surrounded by the flags of all nations, beneath the lion and the kangaroo, and below this guns firing salutes; on the right the City arms. Motto, "Victoria welcomes her noble Prince."

W. E. Mooney—Three-feet star in gas, six points.

London Tavern—Five-feet crown in gas.

points.

London Tavern—Five-foot crown, in gas, with letters "D. E." on either side.

Age Office.—Eight-foot star, with the word "Welcome" in the centre.

J. M'Donnell and Co., grocers—St. Andrew's cross in gas, with letters "A. D. E." on either side.

Geo. Robertson, bookseller—Transparency, by Chevalier, 20ft. by 12ft. The Prince seated on a triumphal car, and to him Victoria is presenting an olive branch. The car is drawn by Cupid's children and youthful bagpipers, and is accompanied by Literature, who is followed by Painting, Sculpture, and Architecture, three very appropriate devices, having regard to Mr. Robertson's business. The car is also enveloped with roses, flags, and standards, of various descriptions. In the back ground is the Post-office tower.

James M'Ewan and Co., ironmongers—One portion of the extensive frontage is occupied by a very large glass transparency, fourteen feet by ten feet, representing the figure of Britannia seated on the shield and union jack, and bearing the trident, the figures in the background representing Commerce, Peace, and Plenty, whilst the bottom panel has the anchor in medallion, surmounted by the Prince's coronet, supported by sea horses. The top panel is filled in with cherubs and ornamental scroll-work, with "Welcome" very neatly wrought in. The whole of this transparency is surrounded by very handsome ornamental glass border. The other frontage on the three first floor windows has also three very well executed glass transparencies, the centre one representing the Duke in medallion in his naval uniform, surrounded with sea nymphs, flags, and naval insignia; on the right of this is the Duke's shield, with back ground of mantling supported by tridents; on the left is the star of the most noble Order of the Thistle, with the national motto of Scotland, "Nemo me impune lacessit," around the centre. Surmounting these, and on the upper story, is a very fine-cut crystal Brunswick star of large size, brilliantly lighted; the effect of which is very good—the varied hues from the crystal shining to great advantage. The whole of the glass transparencies were executed by Messrs. Ferguson, Urie, and Lyon, and certainly reflect credit on the firm, the design and execution of the work having been carried out with great taste.

At 49 Elizabeth-street, occupied by G. W. Perry, photographic artist; J. M'Kean, solicitor; S. Gilloft, solicitor; Crouch and Wilson, architects, there was a grand display of the electric light, the occupants subscribing the necessary funds. The batteries were prepared by Mr. G. W. Perry, and the affair passed off most successfully. The light was exhibited from the roof of the house, and, notwithstanding the brilliancy of the other illuminations, the light could be distinctly seen as far as the Treasury on one hand, and Latrobe-street on the other.

E. Smythers, wine merchant—Four-foot star, in gas.

The English, Scottish, and Australian Chartered Bank—A transparency, 25ft. by 13ft., painted by Chevalier. The whole of the back ground to the left consists of a view of the city of Edinburgh (the new town), looking from Castle-hill to Princes-street. The principal places noticed are St. Andrew's Church, Lord Melville's monument, Dugald Stewart's, Burns's, Scott's, and Nelson's monuments, with, in the

ville's monument, Dugald Stewart's, Burns's, Scott's, and Nelson's monuments, with, in the distance, the pillars of the Greek temple commenced years ago, but which the energy which initiated it has never been able to complete. In front is a representation of the Royal Institution, one of the finest buildings in the city. To the right is a view of the old town, with its old-fashioned, clumsy houses, varying in height from six to eight storeys. In the foreground are colossal figures of Britannia with a trident, supported by Scotland leaning on a sword, and Australia bearing a cornucopia. In the lower part of the picture are the armorial bearings of the colony and England. Along the front of the building, above and beneath the transparency, were two rows of gas jets.

Fanning, Nankivell, and Co.—A star five feet in height, surmounted by the letter "A" in gas-piping, three feet high.

Henry Brooks, ironmonger—An eight-pointed star, five feet in diameter; beneath, the letters "A. D. E." in gas jets two feet high.

Full and Plenty Restaurant—Representation in zinc of a rising sun.

Railway Hotel—Representation of Galatea in full sail, with motto beneath: "Victoria welcomes Victoria's son."

De Gruchy and Leigh, stationers—Transparency, 7ft. by 5ft., representing the Duke's arms and the Royal arms. Motto, "Victoria welcomes Alfred, England's Prince."

W. Wright, grocer—Transparency, 4ft. square, representing a medallion portrait of

the Duke. Motto, "Welcome to Australia."

Old Lamb Inn—Crown in gas.

G. Rhodes, tinsmith—Circle of gas.

Times Hotel—Transparency, 10ft. by 8ft., in the centre the Galatea, with motto, "Arrival of the Sailor Prince;" to the right and left respectively, the Duke's arms, and those of the city.

S. House and Co., merchants—Two transparencies, crown and star.

Scarlett and Marr, grocers—Transparency, 8ft. by 5ft., representing a medallion portrait of the Prince, supported by Britannia and Australia, and surrounded by flags. Motto, "Welcome."

A. Barry, bootmaker—Transparency, 6ft. by 4ft., crown and star.

Chas. Wilson, tentmaker—Statuary, flowers, &c., surrounded by a gas wreath, 12ft. by 7ft., in the form of the letter "A."

Moss Isaacs, pawnbroker—Letter "A." in gas.

Liverpool, London, and Globe Insurance Company—A star of the order of the thistle, 10ft. in diameter; over this a line of gas jets, the whole surmounted by ten lighted urns, emblematic of the business of an insurance office.

Universal Marine Insurance Company—A circle of gas in the form of laurel leaves, with an anchor in the centre, and a transparency on glass of the Royal arms, over each window, a star in gas, 2ft. in diameter.

Lazarus and Co., importers—Crown in gas, 5ft.

J. Harris and Co., boot merchants—Pyramids of candles.

Bush Inn—Star, 4ft., eight points.

Crouch and Wilson, architects—Transparency on glass: the Royal arms.

G. H. Burns, grocer—Star, 5ft., six points.

J. Eagan, butcher—Two transparencies of Edinburgh Castle with mottos: "Welcome

J. Eagan, butcher—Two transparencies of Edinburgh Castle, with mottoes, "Welcome Royal Duke," and "Alfred."

T. Plummer, chemist—Five-pointed star.

Dunlea and Nicholson, grocers—Transparency, 6ft. by 4ft., city arms, with mottoes, "Welcome Prince Alfred," and "Long Live Our Queen."

Williams's Hotel—Two transparencies, 6ft. by 4ft., the royal arms, with motto, "Welcome Our Sailor Prince;" and city arms, with "Long Live the Queen."

Spanish Hotel—Transparency, 8ft. by 4ft., female figure, holding a wreath in one hand and a harp in the other. Motto, "Cead mille faida."

T. Tompson Bates, ironmonger—Three transparencies, each four feet, variegated colours, with black ground. In the centre, crown and two stars, with motto, "God Save the Queen;" to the right, anchor and two stars—motto, "Welcome Royal Sailor;" to the left, anchor and two stars—motto, "Long Live the Queen."

J. Archer—Transparency: ship.

R. Scott, dentist—Transparency: crown.

H. Marks—Transparency: medallion of the Prince, surrounded by rose, thistle, and shamrock.

J. Adams, leather merchant—Two transparencies, St. Andrew's cross, with motto, "Prince Alfred;" and star, with motto, "Welcome."

O'Connor's-chambers—Four-foot star in gas.

Hotel de France—Transparency, 8ft. by 6ft.: Britannia seated on a lion.

Thomas R. Newing, oil merchant—Four-foot star in gas.

Clarence Hotel—Transparencies in the windows, representing the city arms, the Prince in uniform, the Duke's arms, the Galatea, and the Edinburgh arms.

Duke of Rothsay Hotel—Eight-pointed star, 5ft.

Neave and Wiseman—Two transparencies, representing the city arms, with a ship beneath, and the Royal arms.

Albion Restaurant—Transparency, 10ft. by 8ft., representing Edinburgh Castle, with motto, "Welcome our Royal Duke."

R. Turner, tankmaker—Wreath of gas surrounding the words, also in gas, "Welcome, our Sailor Prince."

#### BOURKE-STREET.

This, the great business thoroughfare of the city, made an appearance second in importance only to that of Collins-street.

The decorations used for the Parliament-houses were specially designed to hide the unsightly mass of unfinished brickwork which offends the eye at the top of Bourke-street. With this object in view, it was determined to cover the Spring-street front of the Parliament-buildings by erecting an opaque picture in oil, pleasing to the view both by day and night, representing the fine front originally designed as a portion of the Legislative halls; but unfortunately it could not be finished in time for the reception day, as originally intended. The painting, which was on canvas, supported by a substantial wooden framework, was 136ft. wide and 53ft. high; the whole work was ably executed by Messrs. Pitt and Clarke, the artists. The windows of the mimic front were hung with crimson curtains, and at night they were lit up so as to resemble the windows of a London club. In the centre of windows were painted heads of Walpole, Palmerston, Cobden, Pitt, Chatham, Peel, Mansfield, Canning, Burke, and Fox; and above was a

ston, Cobden, Pitt, Chatham, Peel, Mansfield, Canning, Burke, and Fox; and above was a portrait of the Queen. The whole structure was surmounted by twelve classic figures, and the general effect was very pleasing. The appearance of the street was brilliant in the extreme, the White Hart Hotel, Goldsbrough's stores, and Menzies' new hotel especially making a fine appearance. The illuminations displayed the utmost variety, both of design and artistic merit; and it might have puzzled a whole college of heralds to explain some of the emblazonments, but they all contributed more or less to the general effect. The crowd was perhaps greater in Bourke-street than any other portion of the city. At its intersection with the main cross streets there was a perfect maelstrom of foot passengers; but admirable order was kept, and everyone was enabled to examine the various devices without much personal inconvenience. The following is a list of the illuminations in this street, beginning at the eastern end of the south side, and ending at the eastern end of the north side, which is as accurate and complete as the circumstances permit:—

Mrs. Flanner's White Hart Hotel—Transparency of the royal coat of arms, and the front windows of the hotel, forty in number, lit up with candles arranged in pyramidal form.

Dinte, tailor—Painted stars on window, and bust of the Queen in front.

S. Beaumont, wireworker—Large A formed of Chinese lanterns, and an illuminated church composed of wire and painted calico.

Dwight's book store—Two coloured transparencies on perforated paper, one with "Welcome" at the top, "A. E. A." in the centre, and two anchors at foot; and the other, a crown, with the letters V.R., and some ornamental work; also, stone busts of the Queen and Prince Albert, placed on pedestals hung with red cloth, and overarched by evergreens.

J. D. Seymour, wood-carver—Pyramids of candles with reflectors.

White Horse Hotel—Arches of fern tree in front, lit up with Chinese lanterns, and small transparencies in windows.

J. Hickey's print shop—Well-painted transparency, 10ft. by 7ft., representing His Excellency the Governor welcoming the Prince.

J. W. Sayers, printer—Crown and star on either side in transparency.

J. M. Langley, china and glass dealer—Two transparencies, the one representing a ship and crown, and the other an anchor.

Manners Sutton Hotel—Gas illumination of anchor.

Phillips, pawnbroker—Little coloured lamps in form of letter A.

Bendigo Hotel—Gas illumination, star of St. Andrew, star of the Garter, and Queen's crown in centre.

Newing, paperhanger—Two transparencies.

Artillery Hotel—Gas star over door, and candles in the windows.

J. Jones, bootmaker—Star.

Long and Co., sewing-machine emporium—Transparency 21ft. long and 8ft. across. The picture represents the landing of the Prince, with a figure of Victoria extending her right hand to him, while she points with the left to an Australian pastoral landscape, on which natives are depicted hunting the emu and kangaroo. On the extreme right of the picture two miners, who seem to have just left off work to cheer the Prince, are holding aloft the American flag, and at the other end

LET ON WORK to cheer the Prince, are holding aloft the American flag, and at the other end the Galatea is seen in the distance, with the boat's crew returning after landing the Prince, and a man-of-war'sman unfurling a union jack on the shore. Above the figures of Victoria and the Prince, in the centre of the painting, hovers "The sweet little cherub that sits up aloft and keeps watch o'er the life of poor Jack;" and the whole is surrounded with the legend, "Every rank both great and small, industry supports them all." The picture, which is extremely well done, was executed by Messrs. Gillett and Harford.

L. L. Smith's surgery—Transparency in front of the upper storey, 16ft. by 20ft., representing the British lion defying an enemy. Apollo stands by the side of the lion in the attitude of shooting with his bow at the supposed enemy, and on the other side Hercules bids defiance with his club. Above is painted in large letters, as a free translation of the motto "Nemo me impune lacessit," "Take

care how you tread on his tail." In front of the verandah there were two gas illuminations, one consisting of a crown with an anchor on each side, and the other of a crown with a star on each side. Inside the surgery could be seen through the windows large globe reflectors, in front of which were placed handsome models of the Royal state carriage of England, the Queen's private carriages, and the carriages of the lord mayor, the high sheriff, the under-sheriff, the Duke of Wellington, and His Excellency the Governor. There was also exhibited in a glass frame a copy of the *Sun* newspaper of the date of the Queen's coronation, printed in gold, and having a large medallion portrait of Her Majesty on it; together with a copy of the *Sun* printed in blue of the date of the marriage of the Prince and Princess of Wales.

G. Brunet, tobacconist—Large transparency of the Queen.

Polytechnic-hall—Crown and star in gas.

J. Dickie, plumber—Large thistle and P. A. in gas.

J. Ruddell, provision store—Transparency of a man-of-war'sman.

Royal Haymarket Hotel—Three handsome stars of coloured glass, lit up from behind with revolving gas-burners.

East Melbourne Hotel—Transparency of the Prince, with a sailor on each side.

H. Goebel, tobacconist—Large reflector star.

J. Hanks, tea mart—Festoons of coloured lamps.

Geo. Mirfin, plumber—Large reflector illuminator, star, and other designs, encircled by the words, "Thrice welcome Royal Prince."

P. S. Phillips, china and glass warehouse—A pyramid of candles in each window frame, with vases of flowers on each side, and festoons of coloured lamps in front.

City Buffet—Transparency 12ft. by 10ft., representing a lion and figure of Britannia, with the motto, "Cead mille failthe" above, and the words "Alfred and the navy—England's pride and glory" below.

The design adopted at Stanford and Co.'s sewing-machine repository was novel. The whole parapet of the building was encircled by a row of white stars in glass edged with gold; in every pane of the windows of the upper storey was a star cut out of a crimson lake ground painted on the windows, and the windows of the middle storey were filled with stars similarly designed but grouped in various

windows of the middle storey were filled with stars similarly designed but grouped in various forms. When lit up, the windows had the appearance of richly stained glass ornamented with stars.

The Hummums Hotel displayed a transparency of allegorical design, 12ft. by 7ft. The Prince was represented surrounded by female figures typical of the various products of an agricultural country presenting offerings. At one end of the picture were the royal arms, and at the other the arms of the Duke of Edinburgh. The background was filled in with a view of the sea and the Galatea at anchor. The painting, which was very effective, was executed by Messrs. Gillett and Harford.

J. F. Maguire, auctioneer, transparency of the Prince.

Domestic Bazaar—Transparency representing Victoria going to meet the Prince in the Bay in a car drawn by swans.

G. K. Johnston, auctioneer—Transparency of the Prince.

V. A. Muller, tobacconist—Reflector star.

The Varieties—Gas illumination, "Varieties," in letters 4ft. high, with a crown at each side.

Allen's Gin Palace—Large portraits of the Prince and Queen painted in transparency, by Gillett and Harford; also on front of verandah, a figure of a digger with cradle, windlass, &c., and motto "Welcome one and all."

Muskett, bookseller—Two transparencies, the Queen and arms of the Duke of Edinburgh, and "Welcome" worked in coloured flowers—the letters about 2ft. high, with festoons of lanterns.

Denis Brothers, jewellers, adopted a design which was rather striking. The front of the verandah was dressed with garlands and flags, the French flag and the union jack being united; and above were disposed a number of coloured crystal globes. "Vive le Prince Alfred" was spelt in letters composed of flowers, and above appeared in coloured glass the words, "Welcome to Victoria."

L. F. Schobert, tobacconist—Reflector star.

A. Solomons, outfitter—Gas star, with "A" in the centre.

Royal Mail Hotel—Transparency, thirty-eight by twelve. The painting contains three large pictures. The centre panel is filled by a representation of the Heads (showing the lighthouses), with the Galatea sailing through, pilot boat No. 2 occupying a position inside, and pilot boat No. 1 a position outside, the Heads. In the second panel is painted a figure of Victoria and emblems of commerce; and in the third a digging scene, with miners and their implements. The mottoes were, "Hail Galatea, Welcome;" "Prosperity, Peace, and Happiness;" and "Plenty Rewards Labour." The picture was executed by Mr. Gregory, marine artist.

Leviathan Clothing Establishment—"Leviathan" in large gas letters, with crown above.

Fougery's Colonial Wine Store—Rows of gas jets along the verandah.

National Bank of Australasia—Gas star, about five feet high (the most brilliant in the street), with "P. A." in centre.

Bull and Mouth Hotel—A transparency, painted by Mr. Thos. Wright. The picture represents Neptune, who has drawn up to the beach in his car to apprise Victoria of the arrival of the Galatea, waiting for instructions to bring the Prince ashore. Victoria appears seated on the beach, surrounded by various emblems of her products.

various emblems of her products.  
 Spanish Restaurant—Gas star.  
 Victoria Baths—Two anchors, with a star surrounded by letters of the word "Welcome," in gas.  
 Canterbury Music-hall—Large anchor in gas.  
 City Music-hall—Reflector stars.  
 Hosiery Scotch Pie-shop—Transparency, about twelve feet by eight, giving an extensive view of the town of Edinburgh, showing Calton-hill, Arthur's Seat, Nelson's monument, Burns's monument, the National monument, and a view of the South-bridge; and gas star in front of the verandah.  
 Thomas Raine, ironmonger—Transparency of the English and Edinburgh coats of arms.  
 Cornwall Arms Hotel—Gas star with "A." in the centre.  
 G. and J. Sanderson, hat manufacturers—Two transparencies, representing the Royal arms, with the Duke's coronet and motto, &c.  
 Levy Brothers, importers—Anchor between letters "A. A." in gas.  
 Original Scotch Pie-shop—Gas star, and festoons of Chinese lanterns above the parapet.  
 City Coffee and Chop House—Transparency of ship.  
 Mechanics' Restaurant—Gas star, with letters "A. E. A." in centre.  
 Beehive Outfitting Establishment—Large gas star with reflector, having a beehive in the centre.  
 Geo. Nicholls, stationer—Reflector star, with ship in glass in the centre.  
 Thos. Evans, tent and flag maker—Transparency, 22ft. x 12ft., painted by Hickford and Hughes. The centre group consists of a spirited painting of Neptune, drawn in a triumphal car by sea horses, with attendant deities. On one side is Britannia, who is represented pointing to a colossal figure of the Prince on the other side. Britannia is supported by the national emblems, and the Prince by the emblems of naval warfare; with a view of the Galatea in the distance. In the panel occupied by the Prince is the line, "Alfred, the Hope and Pride of the British Navy."  
 A. Strettle and Co.—Transparency, about 9 x 8, representing a novel subject. The picture portrays a portion of the mythological history of Acis and Galatea. The fabled sea nymph, who has just risen from a stream, is depicted gazing inconsolably at the fountain which she is said to have changed her lover into after his death at the hands of his jealous rival Polyphemus. The centre panel is surrounded by reeds and lilies, supported on one side by an emu, and on the other by a kangaroo. The whole is surmounted by the word "Welcome" in large white letters, and underneath are the Duke's coronet and motto. The base is composed of three shields, viz., the Duke's, Britannia's, and Victoria's, with the mottoes "Dieu et mon droit," and "Advance Australia," supported by the lion and unicorn.  
 J. Leverett and Son, saddlers—Two transparencies, one representing the Duke of Edinburgh on board the Galatea, and the other the British and Victorian coats of arms combined.  
 Flying Scud Hotel—Transparency of the Duke of Edinburgh, with evergreens and flags.  
 Kaye and Butchart, station agents—Letters "A. E. A." over 2ft. high, and star above, in gas.  
 Martin's Australian Hotel—Flags and ever-

greens, and three transparencies, representing Victoria welcoming the Duke. His Royal Highness's coat of arms, and the British and Australian arms combined.  
 W. Owston and Co., flour importers—transparency of the Prince.  
 Marks Moss—Brunswick star.  
 Britannia Hotel—Transparency, 8ft. by 6ft.,

showing a large figure of Britannia, with a ship in the distance.  
 R. Reany, saddler—Illuminated with candles with reflectors at back.  
 Rolfe and Co.'s warehouse—Large crown in gas.  
 Dalgety and Blackwood's warehouse—Transparency, twenty feet by fourteen feet, painted by Messrs. Gill and Pain. The centre panel is occupied by a moonlight view of a native corroboree, supported by figures of Britannia and Neptune; on the left is seen the shipping at the Sandridge Pier, carrying the flags of Dalgety and Co. From the upper corners of the central picture spring flags of all nations; beneath are the British and colonial shields, with a representation of Edinburgh Castle, and emblems of the arts of war and peace; and the whole is surmounted by a crown set in a halo.  
 Menzies' new hotel was brilliantly illuminated. In the central portion of the middle story, facing Bourke-street, were "A. E. A." in large gas letters, and the three windows on either side were occupied by as many stars in gas, the design alternating. There was also a large gas star in each of the seven windows facing William-street.  
 G. H. Creese, baker—Small transparency showing Crown and "P. A."  
 Rose of Australia Hotel—Crown in gas.  
 Thomas M'Pherson's warehouse—Transparency, 9 x 7, representing the Duke of Edinburgh, supported by figures of Victoria and Britannia, with the Royal arms above and the colonial arms at the foot of the picture.  
 Southern Cross Hotel—Gas star, with "A." in centre.  
 Paterson, Ray, Palmer, and Co.—Six feet Brunswick star of sixty-four points, with "A." in the centre.  
 R. Goldsbrough and Co., wool-brokers—Candles in each window, and a line of gas jets all round the first floor of the building, with large gas star in the centre.  
 W. Lovell, furniture warehouse—Two transparencies, one showing a crown with "V.R." and "God save the Queen," and the other the letters "E. A." and "Welcome Alfred," surrounded by flags.  
 St. Patrick's Hall—Harp in gas.  
 Crystal Palace Hotel—Large transparency, extending entirely across the upper story. The picture is divided into three compartments. The centre cartoon, measuring 9ft. x 12ft., represents the Governor welcoming the Prince and Galatea to Victoria. The Galatea, on an oval shield in the centre, surmounted by the Royal arms, is encircled by a blue ribbon bearing the device "Welcome Galatea with your Royal freight." Beneath the oval are the rose, shamrock, and thistle. On the right is a portrait of the Prince, on the left a tolerably faithful likeness of the Governor. Above the Prince is Edinburgh Castle, and over the Governor's portrait a kangaroo. On the prominent ribbons above and below the picture are the words, "Welcome noble Prince, the Navy's pride, to Victoria." The whole picture is framed up with a cable, which

Prince, the Navy's pride, to Victoria." The whole picture is looped up with a cable, which describes a simple and elegant figure round the two portraits, terminating in anchors which form the supports of the base. The right-hand cartoon, measuring 9ft. x 8ft. represents two emus, forming a picture encircled by grapes, and surmounted by the colonial arms, with trophies of flags running out on each side, with the device on the ribbon "Advance Australia, our adopted home." The left hand cartoon, in the same proportion, represents kangaroos, surmounted by the city arms, the device being "Flourish Melbourne, mistress of the South." The painting was designed and executed by Mr. William Handcock, a student of the Royal Academy. Above the parapet was a large reflector star, and beneath the transparency was a string of variegated lamps.

G. D. Howie—Gas star.

King and Cunningham, stock and station agents—Transparency of the Duke of Edinburgh, with the Royal arms, &c.

J. Jenkins, saddler—Gas star.

Citizen Restaurant—Transparency of ornamental design.

Morton's Hotel—Transparencies with "Welcome son of our beloved Queen," in six different languages.

D. Alston, saddler—Large gas star, with letter "A" in centre.

T. Warburton, iron merchant—Three transparencies, the subjects being the Queen in her robes of state, the Duke's crown, and the Duke's coat of arms.

Dowling's Plough Inn—Masonic emblems in gas.

Johnstone and O'Shanassy's photographic studio, over premises of Hugh Copeland, draper—Three well-executed transparencies—the first containing a remarkably good likeness of the Governor, the second a portrait of the Prince, and the third a picture of the Queen; all three being 8ft. high.

Robertson and Moffat, drapers—Three transparencies painted in oil on glass, by Ferguson and Urie, consisting of a large portrait of the Queen sitting in her robes of state, a crown, and the Royal coat of arms. These pictures had the appearance of stained glass, and the effect was very good.

Charlwood and Son, printing office—Letters "V.R." with star in gas, encircled by words "Welcome Alfred."

Buckley and Nunn, drapers—Large transparency, painted by Mr. Thomas Wright, consisting of medallion portraits representing Victoria welcoming the Prince on his landing, supported on one side by a figure of Britannia and on the other by a figure of Liberty.

T. Y. Anderson and Co., drapers—Transparency, 12 x 8, representing a marine picture, depending from the bill of an albatross, whose outstretched wings cover the whole. The subject is a ship at sea, and running through an ornamental border of flags is the motto in ribbon "Welcome Royal sailor, pride of the British Fleet; swiftly may your noble ship convey you o'er the deep."

Albion Hotel—A large transparency, covering the greater portion of the upper story. The subject is Victoria welcoming the Duke of Edinburgh. The Prince, who has just descended from Neptune's car, is stepping on to a carpet, on which is inscribed the word "Welcome," spread at his feet by an aboriginal, and Victoria is shaking hands with him. On the extreme right of the picture is a large figure of Britannia. The Galatea is seen in the distance, and the car of Neptune is on each side.

figure of Britannia. The Galatea is seen in the distance; and the car of the marine deity, drawn by sea horses and surrounded by tritons, covers half the canvas. The attitude of the blackfellow was remarkably true to nature, the figure of the sea-god was extremely well drawn, and the picture altogether reflects great credit on the artist, Mr. Croft.

Royal Mail Coach Offices—Large and well-painted transparency, the upper portion containing a representation of the Prince being conveyed ashore in Neptune's car; and the base occupied by a carriage drawn by six greys, in which the Governor and the Prince are seated.

W. J. Dunkley, bootmaker—Transparency of the Royal arms.

Hatton and Laws, chemists—Transparency of Britannia.

James Murray and Co., watchmakers—Gas star.

Nissen's Café—Illumination, with about fifty coloured lanterns.

Elder, jeweller—Illumination in coloured lanterns, with letter "A." &c.

A. Jude and Co., jewellers, and George Mowling, bootmaker, had a transparency fifteen feet by nine, between their shop fronts. The picture represented Britannia crowning the Prince with a laurel wreath, the order of the thistle, entwined with acorns, the Edinburgh crest with motto "Nisi Dominus frustra," the Galatea at anchor, and the motto in ribbon "England expects that every man will do his duty."

G. Watts, boot store—Reflector star, with coat of arms in the centre.

Monster Clothing Company—Large crown, and "Monster Clothing Company" in gas.

Cockburn, confectioner—Gas star.

Messrs. Cookson and Brown, clothiers—Transparency, 12ft. by 8ft., painted by Gillett and Harford, the subject being the Royal arms of Scotland, with red lion rampant on gold shield, with two unicorns as supporters, and the motto "Nemo me impune lacessit."

Theatre Royal—A handsome transparency, 30 x 12, painted by Mr. Hennings. The subject is Britannia, bearing a banner, on which is inscribed the Royal arms, and riding in a car drawn by sea-horses, round which are figures of boys holding baskets of flowers. The words "Australia's greeting" were written below, and there were other congratulatory sentences in festooned drapery.

Café de Paris—Large reflector star.

A. McDonald, photographer—A spirited painting of St. George and the dragon.

Geo. and R. Meares, linen drapers—Transparency, 17 x 9, painted by Mr. Roberts. The principal subject of the picture is Neptune's car, drawn by sea-horses, and figures of Industry and Commerce on either side, with the Victorian arms. The various trading interests are represented, and that of mining by a pyramid of gold. The windows of the upper story were occupied by nine smaller transparencies of various designs, with inscriptions bidding the Duke of Edinburgh welcome.

Broadbent and Kitchingman, grocers—Transparency, 10 x 9, representing the Prince supported by figures of Victoria, Britannia,

the Royal arms, an emu and kangaroo, &c.; with the Galatea below and an anchor at each side.