

JERUSALEM AND THE CRUCIFIXION.

A private view of a panorama representing Jerusalem and the crucifixion was given yesterday in the building at Madison-avenue and Fifty-ninth-street that was formerly occupied by the Merrimac and Monitor panorama.

The spot selected by the artist for the place of crucifixion is not the one that has for centuries been pointed out as Calvary and the Holy Sepulchre by the votaries of the Greek, Roman Catholic, and other Eastern Christian Churches, but one toward the northeast side of the city, and according to the Gospel narrative, outside the walls. The place at which the spectator stands would, according to the painting, be near Jeremiah's cave or prison, for he faces the northern city wall, with the northern or Damascus Gate, as it is called by Occidentals, and Bab El Damud—the Gate of the Pillar—by the Arabs, can be seen almost directly opposite, open and with strings of fellahs, camels, and boys going in and out. The northern wall and gate are very realistic both in general appearance and in the topography of the ground over which the modern wall runs. The temple, however, is made to overlook this portion of the wall a little further to the east instead of being considerably further to the southeast, on Moriah, and overlooking the valley of Jehoshaphat. The buildings in the city and the suburbs have been copied partly from the modern town and partly according to descriptions given in history. The outline of the Mount of Olives is in the main correct, but is not as imposing a spectacle as is the mountain itself.

To the north of the temple is the crucifixion group. Christ is on the cross just after having breathed his last, and to his right is the converted thief who painfully turns his head to look at the face of him who had a few minutes before promised him paradise, while to the left hangs the unregenerate criminal, sullen and obstinate. Dark threatening clouds cover the sky from horizon to horizon portending the approach of a violent storm, while the tall, stout form of the Roman centurion stands in front of Christ's cross, pointing his arm at him who, he declared, must be the son of God. Mary, Christ's mother; Mary Magdalene, the Disciples, Nicodemus, and others stand further back in various postures, and still further back are groups of Pharisees and the rabble guarded by Roman officers and sentries. In front are the soldiers casting lots for Christ's garments and also the executioners returning with the ladder. The city wall is lined with sightseers. The entire picture gives the spectator a fair idea of Jerusalem and its immediate surroundings.

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