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HISTORY OF THE GREAT EXHIBITION.

"IT IS MY ANXIOUS DESIRE TO PROMOTE AMONG NATIONS THE CULTIVATION OF ALL THOSE ARTS WHICH ARE FOSTERED BY PEACE, AND WHICH IN THEIR TURN CONTRIBUTE TO MAINTAIN THE PEACE OF THE WORLD"—THE QUEEN



WE commence this ILLUSTRATED CATALOGUE of the principal contents of the GREAT EXHIBITION with a brief but succinct history of the Building — and of the Project from its commencement up to the present time.

The experiment of an Exhibition of the Industry of the civilised Nations of the world has been tried, and has succeeded beyond the most sanguine expectations of its projectors. It is, indeed, scarcely possible to instance any great enterprise of modern date which has so completely satisfied the anticipations which had been formed for its results. Differing from most other institutions for benefiting the great family of mankind, which have required time and experience to mature, it has sprung, like Minerva from the brain of Jove "full armed," into life and activity; respecting the goddess, however, only in her more pacific attributes of the olive tree, and her patronage of the Industrial Arts. Other nations have devised means for the display and encouragement of their own arts and manufactures; but it has been reserved for England to provide an arena for the exhibition of the industrial triumphs of the whole world. She has offered an hospitable invitation to all nations to bring the choicest products of their industry to her capital, and there to enter into an amicable competition with each other and with herself; and she has endeavoured to secure to them the certainty of an impartial verdict on their efforts. Whatever be the extent of the benefit which this great demonstration may confer upon the Industrial World, it cannot fail to soften, if not to eradicate

the prejudices and animosities which have so long retarded the happiness of nations; and to promote those feelings of "peace and good will" which are among the surest antecedents of their prosperity; a peace, which Shakspeare has told us—

"Is of the nature of a conquest;
For then both parties nobly are subdued,
And neither party loses."

It forms no part of our present object to enter, with any degree of minuteness, into the history of exhibitions of this class; but a brief glance at the origin and progress of such associations in France and England may not be considered irrelevant. So far back as 1756-7, the Society of Arts of London offered prizes for specimens of various manufactures — tapestry, carpets, porcelain, among others — and publicly exhibited the articles which were thus collected; and in 1761 and 1762 the artists of Great Britain formed themselves into two societies for the exposition and sale of works of art. A few years afterwards (1768), the Royal Academy of Painting was established, as a private society, under the immediate patronage of the Crown, and Sir Joshua Reynolds appointed its President. Since then, numerous institutions of a similar character have been set on foot in this country, with considerable advantage to the branches of industry they were intended to benefit. France must, however, be regarded as the originator of exhibitions which are, in character and plan, most analogous to that on whose history we are about to enter. We gather from the historical essay of Messieurs Challamel and Burat, and the pamphlet of the Marquis d'Aveze on the subject, that, shortly after that nobleman's appointment to be Commissioner of the Royal Manufactories of the Gobelins, of Sèvres, and of the Savonnerie, in 1797, he found that two years of neglect had reduced the workmen almost to starvation, whilst it had left the respective warehouses filled with their choicest productions. In this crisis,

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the idea occurred to him of converting the chateau of St. Cloud, then uninhabited, into a bazaar, for the exhibition and disposal, by lottery, of the large stock of tapestry, china, and carpets, on hand in these establishments. Having obtained the consent of the government to his proposal, he set about arranging the various objects in the apartments of the chateau; but, on the day fixed for the opening of his bazaar, he was compelled, by a decree of the Directory, banishing the nobility, to quit France at a very short notice, and the project fell to the ground. On his return to Paris in the ensuing year, the Marquis planned another exhibition of an even more important kind. Having collected a great many objects of taste and *vertu*, he distributed them throughout the house and gardens of the Maison d'Orsay, Rue de Varennes, with a view to their sale. In looking over the catalogue of objects of which this collection was composed, we can hardly help being struck with its aristocratical character. The richest furniture and marqueterie produced by Boule, Riessner, and Jacob; the finest clocks and watches of L'Epine and Leroy; the superb china of Sèvres, of Angoulême, and of Nant; the most elegantly bound books, fully confirming the traditional excellence of Grolier and De Thou; silks of Lyons; historical pictures by Vincent and David; bronzes, and sculpture; served to show to what class of the community French manufacture had, up to that period, been mainly indebted for support. The success which attended the efforts of the Marquis led to the adoption of his idea by the government, and the establishment of the first official Exposition, on the very spot, on the Champ de Mars, on which the army had held a triumphal show of its splendid collection of Italian spoils. Six weeks after that fête, the nation erected on the same spot a Temple of Industry for the exhibition of more pacific trophies; an edifice surrounded by sixty porticos, filled with the most beautiful objects that had been manufactured in France. The system of deciding on the comparative merits of the various exhibitors by juries, composed of gentlemen distinguished for their taste, was then, for the first time, adopted. Prizes were awarded for watches, mathematical instruments, painting, china, etc. The success of this Exposition was so great, that the government resolved to repeat it annually; but, in spite of the circular of the Minister of the Interior to that effect, the political commotions of the times prevented him from repeating it, until the year 1801, and then only at the instance of the First Consul, who visited the factories and ateliers of the principal towns in France, with several men of science, for the purpose of convincing the manufacturers of the importance to themselves of supporting such an undertaking. This second display took place in the quadrangle of the Louvre, in a temporary building erected for the occasion. Notwithstanding the difficulties which had attended its establishment, 200 exhibitors were competitors for the prizes. Upon this occasion, ten gold, twenty silver, and thirty bronze medals, were awarded; one of the last having been adjudged to the celebrated Jacquard, for his now famous machine.

It must not be overlooked that even at this early period the Juries awarded prizes for improvements in the quality of wool as a raw material, and for excellence in woollen and cotton fabrics. The third exhibition took place on the same spot in 1802; and on that occasion no fewer than 600 exhibitors competed for the prizes. The popularity of these expositions led to the formation of the *Société d'Encouragement*, which aided very importantly the industrial efforts of the French manufacturers. It is a remarkable fact, however, that whilst in France the Society of Arts and Manufactures owes its origin to these public expositions of the products of its industry, we are in England wholly indebted for exhibitions of this kind to our Society of Arts. The fourth exhibition of French industrial products took place in 1806, in a building erected for the purpose in front of the *Hôpital des Invalides*; when the exhibitors had increased to 1400, and it was found necessary to keep open the doors for 24 days. Here, for the first time, were displayed the printed cottons of Mulhausen and Logelbach; silk, thread, and cotton lace; blonde, cloth and mixed goods. Among the improvements for which prizes were awarded, were the manufacture of iron

by the aid of coke instead of charcoal, and that of steel a process wholly unknown till then.

The disturbed condition of France, arising out of her war with her European neighbours, prevented the fifth exhibit from taking place until 1819, when it was inaugurated on fête of St. Louis, and continued open for thirty-five days. The number of exhibitors had increased to 1700. The sixth exhibition took place in 1823 on the same spot as its predecessor and remained open 50 days. Great improvement was made in the manufacture of many of the articles; in machinery especially. It was on this occasion that the model of first French suspension bridge over the river Rhone, by Leguin, was exhibited by its engineer. The next Industrial Exposition occurred in 1827, when a large building erected for it in the *Place de la Concorde*. The exhibition was held in 1834; the ninth in 1839, when no fewer than 4381 competitors entered the field; the tenth in 1844, 3960 manufacturers exhibited their productions; and eleventh in 1849, in the Champs Elysées, when the number of competitors had increased to 4404. [Both these exhibitions were fully reported and extensively illustrated in the *JOURNAL*.] It is true that other nations had followed the example of France, but without achieving her success. Belgian and Bavarian governments have both had their industrial exhibitions [the Exhibition at Brussels was fully reported and illustrated in the *ART-JOURNAL*]; but neither of them call for especial notice.

In this country, during the last dozen years, there have been many exhibitions of this description; but, with here there an exception, they have differed little in character from the ordinary Bazaar. Manchester, Leeds, and Dublin (the latter so early as 1827) had all opened bazaars for the sale of the productions of the surrounding neighbourhood; but the first exhibition in this country devoted expressly to the exhibition of manufactures, was that erected at Birmingham in 1840 on the occasion of the visit of the British Association. The building, on that occasion, included a space of 10,000 square feet, independently of a corridor of 800 feet, which connected the main exhibition room with Bingley House within whose grounds it had been located; so that, including the rooms of the old mansion, the total area covered by the Exhibition was equal to 12,800 square feet. The cost of the building did not exceed 1300*l*. This and the Trade Bazaar, held in Covent Garden in 1845, approached nearer to the French expositions in the variety and excellence of the national productions they comprised, than any of their predecessors in this country. [Both these exhibitions—that of the Free Trade Bazaar, and that held in Birmingham—were fully reported and extensively illustrated in the *ART-JOURNAL*.]

The idea of an Exhibition which should include specimens of the Industrial Products of various nations originated in the early part of 1840, with M. Buffet, the French Minister of Agriculture and Commerce; and with a view to ascertain the opinions of the manufacturers on the subject, circulars were addressed by him to the Chambers of Commerce throughout France, proposing that specimens of the arts and manufactures of neighbouring countries should be admitted to an approaching exposition. The replies which were received in answer to this suggestion were so unfavourable to its adoption, that M. Buffet was induced at once to abandon the idea. If, therefore, the merit of having originated exhibitions of her manufactures belongs to France, it is to his Royal Highness PRINCE ALBERT that the more noble and disinterested proposal of throwing open an institution of this description to the petition of the whole world, is exclusively due; and his generous and magnanimous assistance has been carried out in a spirit every way worthy of his grandeur and generosity.

The great success which attended the French Industrial Exposition of 1844 had caused representations to be made to the English government of the advantages which would accrue to our commerce from a similar exhibition in this country; but the efforts which were made to obtain co-operation appear to have been wholly unsuccessful. In 1848, a proposal to establish a self-supporting exhibition of the products of British industry, to be directed

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Royal Commission, was submitted by H. R. H. Prince Albert to the government, but with no better success; and it then became apparent that no reliance whatever could be placed upon the active support of Her Majesty's ministers for any such plan. They had, in all probability, no objection to see the experiment tried, but were evidently unwilling to commit themselves to any responsibility in behalf of a scheme which seemed to be beset by so many difficulties. Meanwhile, the popular feeling in favour of such an undertaking was rapidly strengthening, and the success which has attended the experiment may, in a great measure, be referred to the freedom of action which this dissociation from the timid councils of the government secured for its projectors. It may be proper, in this place, to remark that, excepting in facilitating its correspondence with foreign nations; the provision of a site for the building; and the organisation of the police; no assistance has been either sought or obtained from the government for the present Exhibition; whilst, in every case in which it has been attended by expense, the cost has been defrayed out of the funds at the disposal of the Executive Committee.

The initiative in those inquiries which were indispensable to the due consideration of the means by which the idea of an Exhibition for all Nations was to be carried out, was taken by the Society of Arts, a committee of whose members was formed in June, 1845, for the purpose; the funds for defraying the preliminary expenses of which were subscribed among themselves. An inquiry having been instituted for the purpose of ascertaining how far the manufacturers of Great Britain were favourable to such a design, with no very encouraging result, the idea was for a time abandoned. In 1847, the Council of the Society launched their pilot balloon in the shape of an Exhibition of British Manufactures, professedly the first of a series; and encouraged by its success, repeated the experiment in the ensuing year; when the intention of its executive was announced, to establish an annual competition of the same kind, with a view to the opening of a quinquennial exhibition for the industrial products of all nations to be held in 1851. As an accessory to their plan, the council

sought to connect with it the various Schools of Design established in our larger towns, and obtained the co-operation of the Board of Trade, through its president, Mr. Labouchere, in that object. They also secured the promise of a site from the Earl of Carlisle, then Commissioner of Woods and Forests; who offered them the central area of Somerset House, or any other government ground at his disposal which seemed adapted for their purposes. The Exhibition of 1849, confined for the most part to works in the precious metals, several of the more important of which were contributed by Her Majesty, proved more successful than either of the two that had preceded it, and stimulated proportionably the exertions of the Council. A report on the French Exposition of the same year, by Mr. Digby Wyatt, had, moreover, strongly confirmed them in their conviction of the utility of such an exhibition in this country.

Meanwhile, H. R. H. Prince Albert was not only privy to, but entirely approved of these proceedings; and, on the termination of the Parliamentary session of 1849, took the subject under his immediate superintendence. But, indeed, for his indefatigable perseverance, his courageous defiance of all risks of failure, his remarkable sagacity in matters of business, and the influence which attached to his support, the whole project, notwithstanding the great exertions which had been made to secure its realisation, must have fallen to the ground. The maturely considered views of his Royal Highness, and the patriotic objects he proposed in

making this great peace-offering to mankind, are admirably set forth in the speech delivered by him on the occasion of the banquet given by Mr. Alderman Farncomb, then Lord Mayor of London, to the municipal authorities of the United Kingdom in support of the project. "The Exhibition of 1851 would," he said, "afford a true test of the point of development at which the whole of mankind has arrived in this great task, and a new starting point from which all nations would be able to direct their further exertions." It is difficult to assign to Prince Albert the degree of praise which is really his due on this occasion without incurring the suspicion of being in some degree influenced by the exalted position he holds in the



THE MEDAL OF MR. O. G. ADAMS.



THE MEDAL OF MR. LEONARD C. WAIN.



THE MEDAL OF M. BONNARDEL.

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country. "It is," says Coleridge, "one of the most mischievous effects of flattery that it renders honourable natures more slow and reluctant in expressing their real feelings in praise of the deserving, than for the interests of truth and virtue might be desired." The remark applies with peculiar force to a person of His Royal Highness's rank. Rather than incur the imputation of sycophancy, his admirers have sometimes been led to do less than justice to the very prominent part he has taken in this project, and to the consummate skill with which he has smoothed down all opposition to it. In a word, for the World's Exhibition, the world is entirely indebted to the Prince Consort.

On the 29th of June, 1849, at a meeting, at Buckingham Palace, of several of the gentlemen, who afterwards became members of the Royal Commission, and Prince Albert, his Royal Highness communicated his plan for the formation of a great collection of works of Industry and Art in London, in 1851, for the purposes of exhibition, of competition, and of encouragement; when he proposed that these contributions should consist of four great divisions, namely: raw materials; machinery and mechanical inventions; manufactures; and sculpture and plastic art generally; and the best proof we could adduce of the sagacity by which his suggestions were characterised is to be found in the brilliant success which has attended their almost literal adoption. At the second meeting for the same object, held at Osborne House on the 14th July, 1849, which was attended among other distinguished supporters of the project, by the late Sir Robert Peel, His Royal Highness gave a general outline of the plan of operations he recommended, which met with the unanimous approbation of his fellow labourers. These suggestions comprised the formation of a Royal Commission, its duties and powers: the definition of the nature of the Exhibition, and of the best mode of conducting its proceedings; the determination of the method of deciding the prizes, and the responsibility of the decision; and the means of raising a prize fund, and providing for the necessary expenses which the permanent establishment of quinquennial exhibitions would involve. The amount which it was proposed to distribute in prizes was 20,000*l.*, and the lowest estimate for a suitable building did not fall below 50,000*l.* He also pointed out the advantages of the site which has since been adopted, and recommended an early application to the crown for permission to appropriate it.

Impressed with the truth of the proverb, *Ce n'est que le premier pas qui coûte*, the council of the Society of Arts, after much fruitless negotiation with other parties, entered into an

engagement with Messrs. Munday, the well-known con- by which those gentlemen undertook to deposit a pr of 20,000*l.*; to erect a suitable building; to find of advance the money requisite for all preliminary expens to take the whole risk of loss; on the following conditio 20,000*l.* prize fund, the cost of the building, and five on all advances, to be repaid out of the first receiv residuo to be divided into three equal parts; one pa paid over at once to the Society of Arts, in aid of futi bitions; and out of the other two parts all other in costs, such as those of general management and pre expenses; the residuo, if any, to be the remuneratio contractors for their outlay, trouble, and risk. Messrs. subsequently consented, instead of this division, to such part of the surplus only, if any, as after payme expenses might be awarded by arbitration. An e committee of four members, who became subsequer executive committee of the Royal Commission, w formed, who induced the contractors to allow th option of determining the contract any time before of February, 1850. In such an event, however, Munday's claims to compensation for their outlay; were to be adjusted by arbitration. After remaining their money more than a year, Messrs. Munday obtai recently, an award of 5000*l.* with interest.

The pecuniary part of the undertaking having th provided for, the next object was to satisfy the govern the desire of the public for the proposed Exhibition, to warrant the issue of a Royal Commission for its i ment. With this view, a deputation from the E. Committee proceeded to the manufacturing districts t the necessary information; and after visiting sixty-fiv most important towns and cities of the United K brought back with them strong manifestations of the desire in the shape of documents in which nearly 5, fiential persons had registered their names as pr of the project. About the same time Mr. Scott having occasion to visit several of the states include Zollverein, found that the advantages which it offered commerce of the world were everywhere appreciat received the most cordial offers of co-operation from number of influential persons in those countries. presentation of these reports to the government, the Commission was issued, and at their first meeting on t January, 1850, they decided on availing themselves election which had been reserved for them by the So



EXTERIOR OF THE BUILDING FOR THE GREAT EXHIBITION (SOUTH SIDE).

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Arts, and rescinded the contract with Messrs. Munday; thus relying for their means of carrying out their views, in the first instance, wholly upon voluntary contributions.

How the appeal of the Commissioners to the country was responded to is sufficiently known. Meetings having taken place in all parts of the United Kingdom, subscriptions began to flow in, in a highly encouraging manner. On the 17th of October, 1849, the Lord Mayor of London called a meeting at the Egyptian Hall to receive a deputation of the members of the Society of Arts, charged by Prince Albert to explain the outlines of His Royal Highness's proposal for a Great Exhibition of the Industry of All Nations, to be held in London, in the year 1851. This meeting was attended by nearly four hundred of the most influential merchants, bankers, and traders, of London, and nothing could be more cordial than the spirit displayed by almost every person who assisted at it. Mr. Cole, who was the exponent of Prince Albert's views on the occasion, gave, in a speech of considerable ability, an interesting account of the reception the project had met with from the large body of manufacturers in the provinces, whose adhesion he had succeeded in obtaining. The feeling in favour of an international Exhibition appears to have been almost unanimous. Other meetings in the city, and other parts of the metropolis, were subsequently held, and a large amount of subscriptions collected. Whilst matters were progressing thus favourably, the Lord Mayor of London conceived the magnificent idea of inviting the chief magistrates of the various towns, cities, and boroughs, throughout the United Kingdom, to a grand banquet, at the Mansion-House, with the view of promoting the success of the Exhibition. The results of this *réunion* were, in the highest degree, satisfactory. Nearly the whole body of provincial Mayors accepted the invitation, and were thus inspired with something like a personal interest in the success of the undertaking. They had, moreover, the advantage of receiving Prince Albert's explanations from his own lips. Among the voices raised in favour of an international Exhibition on this occasion, were those of Lord John Russell, Lord Stanley, the Archbishop of Canterbury, the French Ambassador, and the late lamented Sir Robert Peel. On the succeeding day a meeting of the public functionaries who were present at the dinner, took place in the Egyptian Hall for business purposes, when the ball was set moving in good earnest.

The Commissioners having revised their original intention

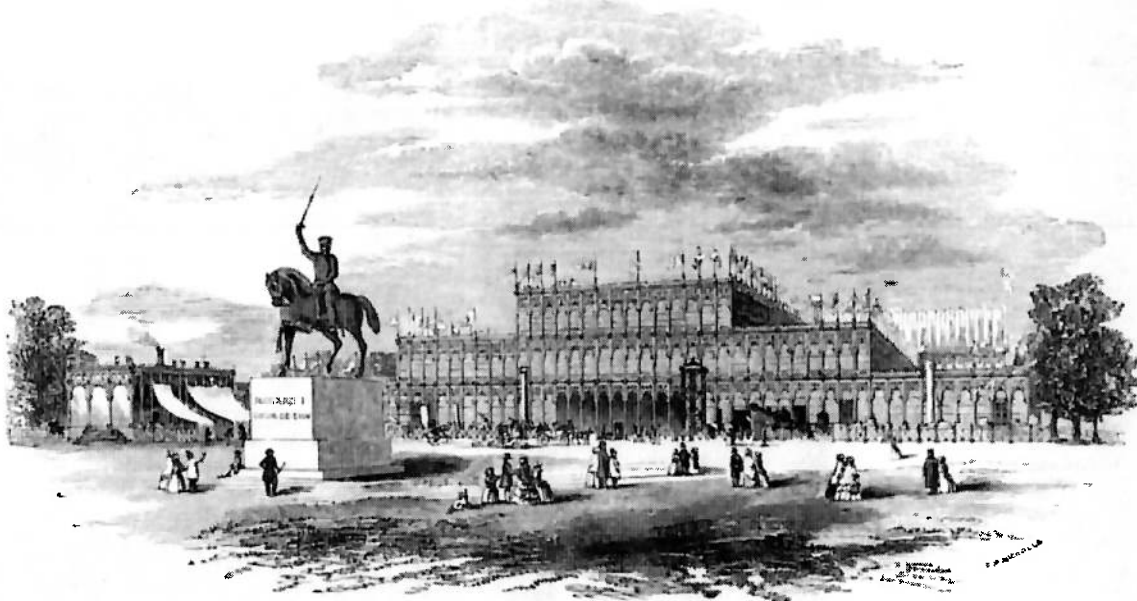
to give large money prizes, invited, by public advertisement, artists of all countries to compete for the designs for the reverses of three bronze medals intended to form the objects of the Exhibition; and offered three prizes of 100*l.* each for the three subjects which should be selected for that purpose, and three prizes of 50*l.* for the three best designs which might not be accepted. In consequence of this advertisement no fewer than one hundred and twenty-nine designs were sent in, and were publicly exhibited in the rooms of the Royal Society of Arts. The judges appointed by the Commissioners were Lord Colborne, W. Dyce, Esq., R.A., J. Gibson, Esq., R.A., M. Eugene Lami, C. Newton, Esq., Herr J. D. Passavant, and Dr. Gustave Waagen; who on the 29th June decided in favour of the following gentlemen:—The first prizes of 100*l.* each, were awarded to, 1. Hyppolyte Bonnardel, of Paris. 2. Leonard C. Wyon, of London. 3. G. G. Adams, of London. The second prizes of 50*l.* each, were awarded to, 4. John Hancock, of London. 5. L. Wiener, of Brussels. 6. M. Gayard, of Paris.

The medal of M. Bonnardel is decidedly the most ambitious of the three. It represents Britannia standing on a platform, with outstretched arms, and a crown in each hand with which she is in the act of decorating, simultaneously, the brows of Mercury, and a female he is holding by the hand, who may be presumed to be Industry. Flags of different nations make up the background. Motto—"Est etiam in magno quædam respublica mundo."

Mr. Wyon's design represents Britannia seated and in the act of placing a laurel wreath upon the head of a figure emblematical of Industry, whilst she extends her right hand as if to raise her up. Behind her are impersonations of the four quarters of the globe by whom Industry has been conducted to Britannia. To the right are emblems of the four sections: 1. The cotton plant and wheat-sheaf; 2. A wheel; 3. A bale of goods; 4. A vase. Motto—"Dissociata locis concordia pace ligavit."

Mr. Adams's medal presents a gracefully modelled group of Fame crowning Industry, and Commerce looking on with approving eye. Industry has a distaff in her hand, and appears to be sitting on a cornucopia.

In July, 1850, letters patent were issued, incorporating the Commissioners under the title of "The Commissioners for the Exhibition of 1851," and the charter was accepted on the



WESTERN ENTRANCE TO THE GREAT EXHIBITION.

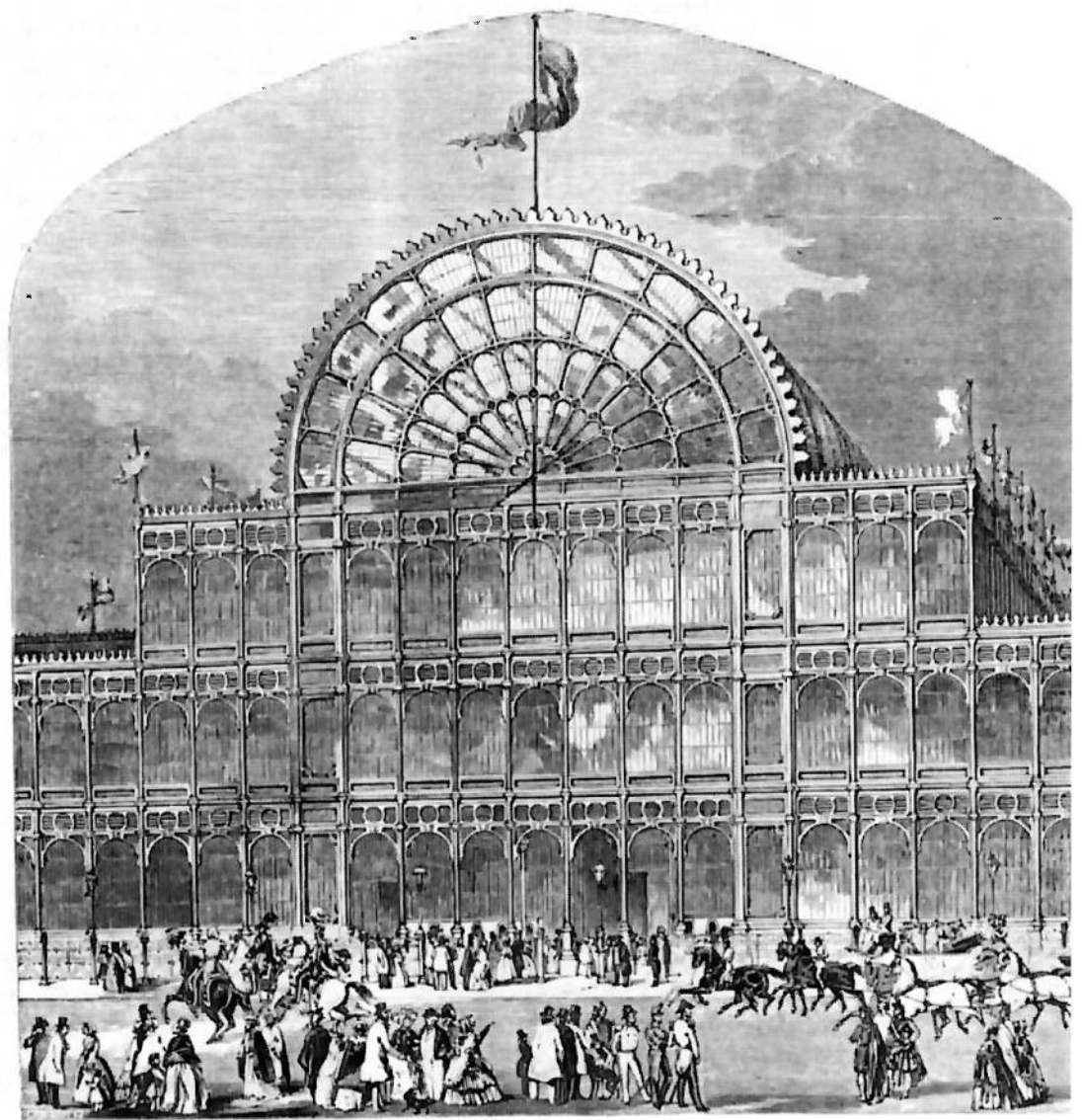
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15th August. A guarantee fund of 230,000*l.* had been subscribed by a limited number of gentlemen, favourable to the Exhibition, one of whom opened the list with a subscription of 50,000*l.* Upon this security the Bank of England undertook to make the necessary advances. On the 21st of February preceding, the Building Committee ventured to recommend that upwards of sixteen acres should be covered in.

With a view to give Foreign nations as much time for preparation as possible, the Commissioners resolved, long before they had decided on the size and character of the building, to divide a certain large extent of space among foreign countries, amounting in the whole to 210,000 superficial feet, or rather more than the entire space which France had occupied for its two expositions of 1844 and 1849. Subsequently, the quantities of space allotted to foreign nations was increased; France obtaining 85,000 feet instead of 50,000. A definite amount of space proportioned to their presumed wants was also allotted to each of the British Colonies. With the view of avoiding, in the first instance, the confusion that would have arisen from the collection of duties for the

objects imported, the government was induced to treat Exhibition as a bonded warehouse. On the 31st of Oct 1850, the last day on which applications for space could be entertained, the whole of the demands for horizontal (and counter) space exceeded 417,000 superficial feet; 1 beyond the amount of available space for the United Kingdom by about 210,000 superficial feet. Every class up however to have been satisfied with the final allocation which were the best that could have been made under circumstances.

When the time arrived for making definite arrangements for the erection of the building, the Commissioners had 35,000*l.* in hand; and, notwithstanding the guarantee to which they had themselves largely subscribed, they must have themselves committed to a very deep responsibility. No daunted, however, an invitation was addressed, through public prints, to architects of all nations, to furnish designs for an edifice, the roof of which was to cover 700,000 square feet and the area of which, including the open spaces, was to exceed 900,000 feet. Other conditions were enumerated



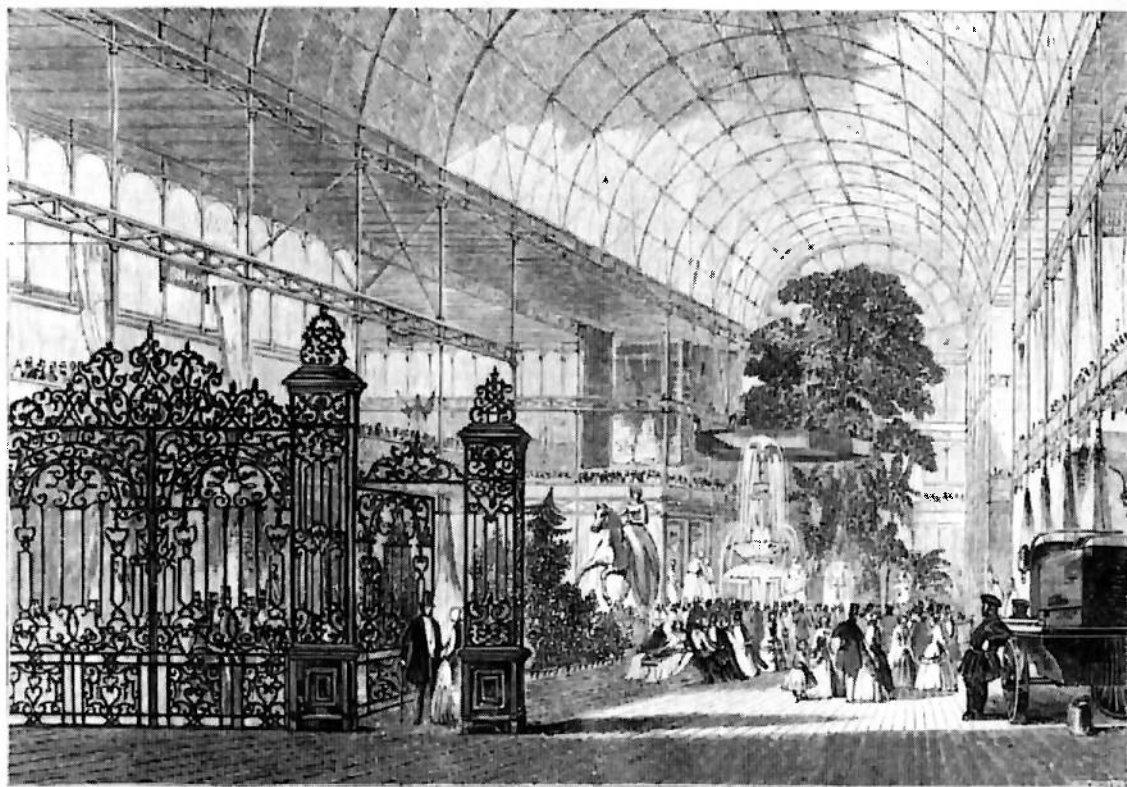
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showed that the whole of the details had been carefully and judiciously considered. Although the time allowed for the preparation of the drawings was only a month, there were no fewer than two hundred and thirty-three competitors, many of whom sent in designs of a highly elaborate character. Of these, thirty-eight, or one-sixth of the whole, were from foreigners; 128 from London and its vicinity; and 51 from the provincial towns of England. The duty of examining, classifying, and comparing them, devolved on Mr. Digby Wyatt, who embodied the result of his investigation in a report. After fifteen protracted sittings, the Building Committee arrived at the "unanimous conclusion that, able and admirable as many of these designs appeared to be, there was yet no single one so accordant with the peculiar objects in view, either in the principle, or detail of its arrangements, as to warrant them in recommending it for adoption." This report was presented to the Royal Commissioners on the 9th of May. The rejection of the whole of the plans of the competing architects created, as was natural, no ordinary dissatisfaction; a feeling which was in no respect diminished by the fact that the Building Committee had prepared a plan of their own; and, assisted by Mr. Digby Wyatt, Mr. Charles Heard Wild, and Mr. Owen Jones, had completed extensive working drawings which they had caused to be lithographed. Their next step was to issue invitations for tenders to erect the building; requesting from the respective competitors, in addition, such suggestions and modifications, accompanied by estimates of cost, as might seem likely to effect a reduction in the general expense. The design of the Building Committee comprehended an edifice 2200 feet long, and 450 feet wide. Into any detailed description of it, however, it is foreign to our purpose to enter; suffice it to say that this child of many fathers was condemned, not less for its extraordinary ugliness, than that it would have been unnecessarily large, cumbrous, and costly, for a purpose avowedly temporary. Meanwhile, the contractors found some

difficulty in getting their tenders ready by the 10th of May. On that day, however, nineteen were sent in; but of these only eight professed to comprehend the execution of the whole of the work. The amounts of the remaining eleven competitors varied from 120,000*l.* to 150,000*l.*: and this, for the use only of the materials for the building. The Building Committee defended their edifice in an elaborate report, setting forth its economy and good taste. Public opinion was, however, decidedly against its adoption; and fortunately, a gentleman, not an architect, came "to the rescue."

Among the contractors who had accepted the invitation of the Building Committee, was the firm of Fox & Henderson, who, availing themselves of the permission to alter and amend the plan of the Committee, contained in the latter part of the report, presented a tender for a building of an entirely different character from that which had been suggested by the Committee. This, we need scarcely add, was the plan which, with certain modifications and additions, was ultimately adopted; and for which, notwithstanding all that has been said to the contrary, the public is wholly indebted to Mr. Paxton. He was, as he himself tells us, at that time occupied in erecting a house for the Victoria Regia, in the Gardens of the Duke of Devonshire, at Chatsworth, and to that circumstance the Crystal Palace may be said to owe its direct origin. The accounts which have been given by Mr. Paxton, Mr. Fox, and Mr. Barry, of their respective shares in the production of the accepted plan, are not strictly reconcilable with each other; but that the idea, in a state of maturity which demanded no great effort of mind to make it more complete, originated with Mr. Paxton, does not admit of a question. The very nature of that idea which rendered a single section of the building completely explanatory of the whole, would seem to have rendered elaborate plans of the proposed edifice, in its entirety, less a work of mind than of mechanical dexterity. A single bay of 24 feet square would,



INTERIOR OF THE PALACE, AS SEEN FROM THE SOUTH ENTRANCE.

HISTORY OF THE GREAT EXHIBITION.

if we except the transept and its semicircular roof, supply the means of making a correct drawing of the whole; and if it be correct, as stated by Mr. Paxton at the dinner given to him at Derby, on the 6th of August, that his original sketch on a sheet of blotting paper indicates the principal features of the building as it now stands as much as the most finished drawings which have been made since, there can be no excuse for attempting to deprive him of any portion of the merit of the invention. But he appears to have done considerably more than merely furnish the idea. In nine days from that on which he had made the blotting paper sketch, he was in possession of nine plans, all, with a single exception, prepared by his own hand. And although his suggestion to Messrs. Fox & Henderson was offered so late as the 22nd June, 1850, his plan was engraved and published in the *Illustrated News* of the 6th July. There can be no doubt that the great experience of Mr. Fox enabled him, after consulting with

Mr. Cole, to adapt the drawings more to the arrangement adopted by the Committee in the plan they had themselves prepared, than Mr. Paxton had done: but in a case like this, the first idea is considerably more than half the battle. Mr. Fox prepared, he tells us, the working drawings, and everything ship-shape; but to the fullest extent he adapted that all the leading features of the plan, including progressive improvement of any importance, were suggested by the originator of the general idea. At one of the meetings of the Building Committee, it was suggested that the transept, at the sacrifice of not dividing the building into two equal parts, should include the larger trees there appeared to be a good deal of difficulty in adopting a recommendation, as at that time the whole of the roof intended to be flat. Having promised to see what could be done in the matter, Mr. Paxton accompanied Mr. Fox to the office, and whilst he was occupied in arranging the gr-



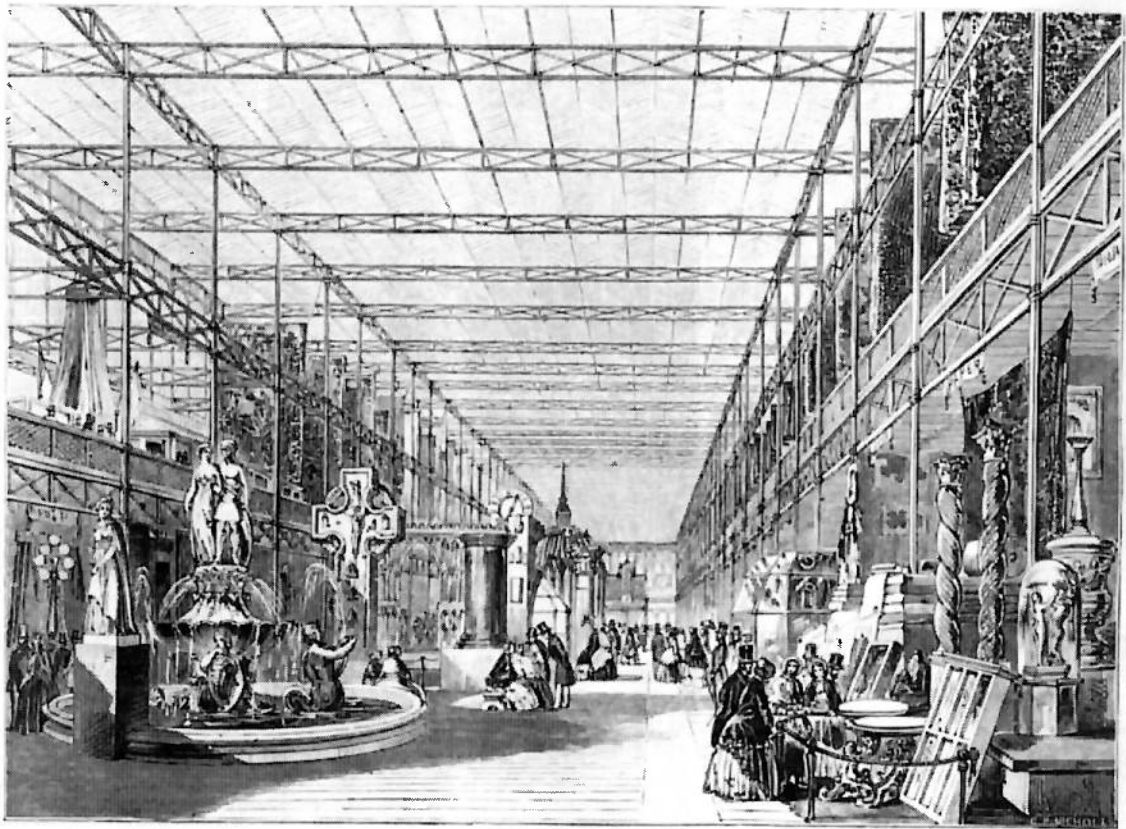
THE TRANSEPT, FROM THE NORTH SIDE.

HISTORY OF THE GREAT EXHIBITION.

plan, so as to bring the trees into the centre, he "hit upon the idea of covering the transept with a circular roof, similar to that on the great conservatory at Chatsworth, and made a sketch of it, which was copied that night by one of Mr. Fox's draughtsmen." In a recent letter to the "Times" newspaper, Mr. Barry, in reference to this statement, declares that at the first presentation of Mr. Paxton's design to the Building Committee, as well as to the Royal Commission, and before he had offered any suggestion on the subject, he recommended, very strongly, the addition of a vaulted roof, not only to the transept, but also over the nave; and submitted to the Commissioners a sketch showing the effect of such an addition. The probability, therefore, is, that the two gentlemen hit upon the same idea at pretty nearly the same moment. There is, however, at all events, no pretext for imputing to either of them a desire to claim for himself a merit which does not belong to him. The Royal Commissioners themselves, in their official report, distinctly acknowledge the services which were rendered to the edifice by Mr. Barry's judicious suggestions, and whilst they compliment Mr. Paxton on the "grand effect produced by his happy idea of raising the semi-cylindrical vault of the transept above the tiers of terraces which extend on either side of it," acknowledge that, "for much of its grace of proportion and beauty of form, the building is indebted to Mr. Barry;" and that "upon the form and distribution of the arches and filling in frames, as well as of the columns, the suggestions of that gentleman exercised a happy influence." We doubt, however, if the adoption of these suggestions should be allowed to detract in any respect from the *éclat* due to Mr. Paxton as the legitimate parent of the Crystal Palace.

After consulting the iron masters, glass manufacturers, and others, on whose co-operation they were compelled, in a

great measure, to depend for their means of fulfilling their proposals, Messrs. Fox & Henderson sent in their tenders, and on the 16th were verbally informed that they were accepted. On the 26th July, the Committee expressed a wish that they should commence operations; but as no Royal Charter could be obtained until the succeeding year, and as the solicitor to the Treasury was of opinion that until that had been obtained, the Commissioners could not legally act, the works must have stood still, but for the good understanding and mutual confidence, which subsisted between Messrs. Fox & Henderson and themselves. Rather than that any delay should take place, they agreed to proceed at once, and to incur the risk whatever it might be of waiting for the Royal Charter. To avoid unnecessary complication, Mr. William Cubitt was invested with absolute power to arrange with Messrs. Fox & Henderson all the details connected with the arduous task on which they were about to enter. On the 30th July, they obtained possession of the ground, and proceeded to take the necessary levels and surveys, and to fix the position of the various points. The working drawings, all of which he made himself, occupied Mr. Fox 18 hours a day for seven weeks; and as these left his hands, his partner Mr. Henderson directed the preparation of the iron work and other materials required for the construction of the building. As the drawings proceeded, calculations of strength were entered into; and so soon as a number of the important parts were prepared, such as the cast-iron girders and wrought-iron trusses, Mr. Cubitt was invited to witness a set of experiments illustrative of the correctness of these calculations. The greatest load it was possible for it to receive having been placed upon each part, it was distinctly shown that it would bear four times that weight without a fracture. As the works advanced, the safety of the edifice was much discussed in the public prints, and grave doubts of its stability having been



THE MAIN AVENUE—WEST.

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HISTORY OF THE GREAT EXHIBITION.

suggested by Mr. Turner, the constructor of the large conservatory in Kew Gardens, and by Professor Airey the Astronomer Royal, a series of experiments was decided on which should set any such question wholly at rest. Tests had, as we have shown, been applied in the course of the work which had satisfied the scientific men who witnessed them that the iron girders would bear a strain upon them four times as great as they could ever be called upon to bear; but it was resolved to subject them to a still severer ordeal.

The first of these more elaborate experiments, which took place in the presence of Her Majesty, Prince Albert, and several scientific persons, was to ascertain the extent of oscillation that would be produced in the galleries by the regular motion of large bodies of persons. Three hundred workmen were accordingly deployed over the platform, and then crowded together as closely as possible. The load borne by the planks laid across the platform represented the degree of pressure that would be occasioned by the crowding of the bays of the galleries. The amount of deflection produced by this experiment was scarcely perceptible. The men next walked regularly and irregularly, and finally ran over the temporary floor, with little more effect. Even when packed in the closest order, and jumping simultaneously for several minutes, the play of the timbers and the wrought-iron work, was admirably developed, and the extreme deflection of any one girder did not exceed a quarter of an inch. As, however, the workmen were unable to keep military time in their step, the whole corps of Sappers and Miners employed on the ground, arranged in close order, marched several times over and around the bays without producing any other effect than is observable in a house in which dancing is going on. The crowning experiment suggested by Messrs. Maudslay & Field, the eminent civil engineers, rendered any further test wholly unnecessary. Seven frames, each capable of holding 36 cannon-balls, of 68lbs each, were constructed, and drawn with their contents over the floor. In this way a pressure on the flooring of seven and

a-half tons was obtained; the probable pressure from not exceeding 95lb. The pressure of an ordinary crozier, at a public meeting or a theatre does not exceed to the square foot.

During the entire progress of the building, Mr. present daily at the works, to assign to each part, as it upon the ground, its proper position, without which have been impossible that the building should have been completed in time; and so unlimited was the confidence by his firm in the Royal Commissioners, that it until the 31st of October that the contract was not completed; up to which time they had not only no order for the building, and no payment on account work they had done, but had incurred the risk of upwards of 50,000*l.* without being in a legal position upon the Commissioners for the repayment of any part. There was, however, no ground for apprehension on of finance; for whilst the work was yet in progress, flowing in to the exchequer of the executive with a rapidity unlooked for, and to an amount which was calculated to silence all further anxiety on the subject. To anticipate some respects, the order of our narrative, we may that before the Commissioners had opened their doors to the public, that is to say on the 29th of April, they had 113,044*l.*—namely, 64,344*l.* arising from public subscriptions, 32,000*l.* from Messrs. Spicer & Clowes for the printing the Catalogues; 55,000*l.* from Messrs. Schuyler the privilege of supplying refreshments; and 40,000*l.* from the sale of season tickets. The last item a tolerable notion of the probable prospects of the Exhibition in a financial point of view; nor have those expectations sanguine as they were, been in any respect disappointed.

It is now time to enter upon the history of the building and of the manner in which the contractors have fulfilled their duty to their employers and to the public at large. The site of the Great Exhibition is the one



THE MAIN AVENUE—EAST.

HISTORY OF THE GREAT EXHIBITION.

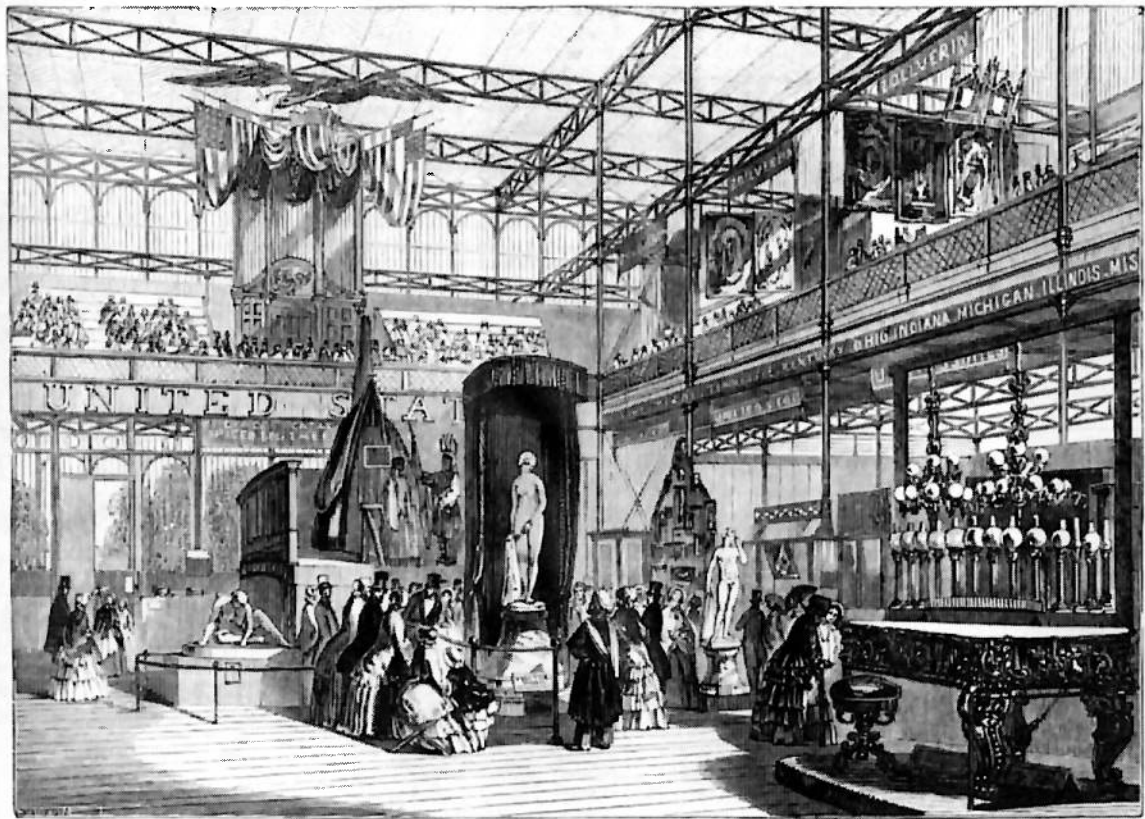
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proposed for it by H.R.H. Prince Albert. It consists of a rectangular piece of ground in Hyde Park, situated between the Queen's Drive and Rotten Row, and contains about 26 acres, being 2300 feet in length, by 500 feet in breadth. Its principal frontage extends from east to west. Several lofty trees which stretch across the centre of its length have been allowed to remain, and it is to them we are indebted for the magnificent transept and semicircular roof, suggested after the first plans had received the approval of the Commissioners. The ground although apparently level has a fall of from 1 to 250 inches from west to east. Among the most striking advantages of the spot were the facilities of access from all parts which it presented, and the ease with which it could be drained and supplied with gas and water; whilst the beauty of the neighbourhood can scarcely be exceeded within the same convenient distance from the metropolis. Indeed, however strong may have been the private objections urged against the adoption of this site, in the first instance, it is now universally admitted that a more desirable locality for the purpose to which it has been converted could not have been selected. The plan of the building forms a parallelogram 1848 feet long and 408 feet wide; independently of a projection on the north side, 48 feet wide and 936 feet long. The principal entrance is situated in the centre of the south side, opposite to Prince of Wales' gate, which forms one of the main openings into Hyde Park. After passing through a vestibule 72 feet by 48, the visitor finds himself in the transept, which is 72 feet wide, 108 feet high, and 408 feet from south to north. The roof springs in a semi-cylindrical form from an elevation of 68 feet from the ground, and occupies a diameter of 72 feet. The *coup d'œil* of the exterior of the building from the Prince of Wales' Gate is exceedingly striking. On each side of the space covered by the transept runs an aisle 24 feet wide. The nave or grand avenue, 72 feet wide by 64 feet high, occupies the centre throughout the entire length of the building, and

is 1848 feet long. On either side smaller avenues or aisles run parallel with it 24 feet in width, and at a height of 24 feet from the ground are galleries, which not only extend the whole length of the building, but which are carried completely round the transept; thus opening a direct communication throughout the whole of that floor. Beyond the nearest aisles and parallel with them at a distance of 48 feet, are second aisles of similar width, with galleries over them, which are on the same level as those by which the outside aisles are surmounted. To facilitate access from one line of galleries to the other, bridges, at frequent intervals, span the 48-foot avenues, and, at the same time, divide them into courts, most of which have been so arranged as to be open to the spectator, who may happen to be in the gallery above. The width of 48 feet thus subdivided, and the second aisles, are roofed over at a height of 44 feet from the ground. The remaining portion of the building comprises in width only one story 24 feet high, in which, of course, there are no galleries. Access to the galleries is obtained by ten double staircases, 8 feet wide. About its centre, the grand avenue, at a point determined by the position of three large trees which it was resolved to enclose, is crossed by the transept. Two other groups of trees, whose immolation was also interdicted, have rendered open courts necessary; but they are, nevertheless, included within the building. The entire area enclosed and roofed over comprises no fewer than 772,784 square feet, or about 19 acres; thus presenting an edifice about four times the size of St. Peter's, at Rome, and six times that of St. Paul's. We have already described the principal entrance at the south front. Besides this, there is one at each end, and, at convenient intervals, no fewer than fifteen places of egress. The horizontal measure of 24 feet, which formed a leading feature of the design of the Building Committee, is also preserved in the present plan. The avenues into which



THE UNITED STATES' DEPARTMENT.

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the building is divided are formed by hollow cast-iron columns, 24 feet apart, which rise in one, two, or three stories respectively. In the lower story these columns are 19 feet high, and in the two upper ones 17 feet. Between the different columns short bars of iron, 3 feet in length, called "connecting pieces," from the use to which they are applied, are employed as supports to the girders in horizontal tiers, dividing the building, at its greatest height, into the three stories to which we have already referred. The girders, of which, some of cast, and some of wrought-iron, are all of the same depth, namely, 3 feet, with the exception of four; an arrangement by which the horizontal lines are preserved throughout.

The first impression conveyed to the mind of a visitor, inexperienced in the science of architecture, on entering the building, is a sense of insecurity, arising from the apparent lightness of its supports as compared with the vastness of its dimensions. But this feeling is soon dissipated when he is informed how severely the strength of every separate part has been tested, and with what extreme care the connexion of all the supports with each other has been considered, so as to present the greatest possible combination of strength. The ratlines of a ship of war, and the wires of a suspension bridge, may have little retentive power *per se*, but when judiciously connected with other supports, offer a resistance which a superficial observer would be little likely to understand. The lightness of its proportions indicates, at a glance, the nature of the material which forms the main supports of the building; and whilst those which are vertical consist entirely of cast-iron, the horizontal "connecting pieces" and girders are constructed both of wrought and cast-iron. Of wrought-iron 650 tons have been employed; but of cast-iron Messrs. Fox and Henderson have used no fewer than 3500 tons. The whole

of the roof above the highest tier or story of iron frame consists of wood and glass, and the external enclosure face-work are composed, for the most part, of the materials. In the entire edifice there have been employed 800,000 superficial feet of glass, and, including the fit 600,000 of wood. In those parts of the building which two or more stories or tiers in height, the upper tiers support galleries, being only intended to give additional stability to the columns. The highest tier is in all devoted to the support of the roof; an arrangement forms a rather remarkable feature of the edifice. Another striking example of the ingenuity of the original and constructors of the Crystal Palace is the ridge furrow roof, by which the rain water is distributed equal portions, and all ordinary chances of overflow avoided, and the peculiar formation of the floor, which is a "true wooden pathway," with spaces between each board through which, on sweeping, "the dust at once disappears into the vacancy below." It may also be thoroughly washed without discomfort, for the water disappears as fast as the dust through the interstices; and the become fit for visitors almost immediately afterwards. One drawback on its adoption, however, of which visitors to the Exhibition must have had experience, whilst it is laid transversely it is extremely troublesome to sweep, be the boards ever so evenly placed. Into the minutiae connected with the erection of the building, and simplification of labour by its constructors, it is not our design to enter. Those who may be interested in details, will find them duly set forth in the official reports of the Commissioners. Many of them deserve praise for ingenuity; and the speed enforced upon Messrs. Fox and Henderson, in the construction of the Crystal Palace



THE HALL OF THE EXHIBITION.

HISTORY OF THE GREAT EXHIBITION.

less to be deplored, as it necessitated experiments which have created important facilities for the builders of future edifices of this description. There are, however, some details yet to be recorded, without which the present sketch, although addressed to the general reader only, could hardly be considered complete. The total area of the ground floor is, as we have already stated, 772,784 square feet, and that of the galleries, 217,100 square feet. The extent of the latter is nearly a mile. The total cubic contents of the building are 33,000,000 feet; there are nearly 2300 cast-iron girders, and 358 wrought-iron trusses for supporting the galleries and roof; 30 miles of gutter for carrying water to the columns; 202 miles of sash bars; and 300,000 superficial feet of glass.

The decoration of the Exhibition of the Industry of all Nations was entrusted to Mr. Owen Jones, and some apprehensions were entertained, in the first instance, that the combination of deep blues, reds, and yellows, would produce too glaring an effect upon the eye. Mr. Jones has, however, by toning down his colours, and calculating the effect of a long perspective upon them, produced a result which has met with very general approbation. The outside of the building, which has not afforded him the advantages presented by the perspective of the interior, has not been considered quite so successful. At the east and west ends considerable spaces have been enclosed for the exhibition of objects, the weight and dimensions of which precluded their admittance within; among them, large blocks of marble, stone, slate, coal, asphaltic pavements, and garden and monumental ornaments. At the western end, and considerably beyond the recognised precincts of the Exhibition, is the fine colossal model for a statue of Richard Cœur de Lion, of the Baron Marochetti. About 155 feet from the north-west angle is an engine-house, 96 feet by 24, for generating the steam which gives motion to the various machines which require to be exhibited in operation. The external appearance of this

structure is similar in character to that of the main edifice. It contains five boilers, of 150 horse power, and a large tank, serving as a balance head to the water supply. With this is connected a six-inch main, which runs completely round the Exhibition, on which, at intervals of 240 feet, are placed fire-cocks; and, at different points in its circuit, 16 four-inch branch pipes supply the water requisite for the purposes of the building. The mains, which run along the north and south sides of the building, are connected across the transept by a five-inch main, from which, near the centre of the building, pipes branch out for the supply of the various fountains erected on the central line of the nave; nor has the more substantial convenience of the visitors been overlooked; large refreshment rooms and counters, with corresponding waiting-rooms, have been provided around the trees at the northern extremity of the transept, and adjoining the open courts, at the eastern and western ends. The official business of the Exhibition demanding the services of a large staff of clerks, ample accommodation has been provided for them in offices placed on each side of the southern entrance; whilst, for money and check-takers, venders of Catalogues, etc., a considerable space has been appropriated at the eastern and western extremities of the building, as well as on each side of the principal entrance.

Although all objections to the use of the site in Hyde Park by the Commissioners vanished as the building advanced towards completion, they had been compelled to bind themselves by a deed of covenant to remove it, and resign the ground into the hands of the Commissioners of Woods and Forests, within seven months after the close of the Exhibition. This agreement rendered an appeal to parliament indispensable. After much discussion, in both houses, and elsewhere, a respite of one year has been granted; an arrangement which appears to have been perfectly satisfactory to all, save a few dissentients who either reside or possess property in the immediate neighbourhood. Mr. Paxton's notion from the



ENTRANCE TO THE TURKISH DEPARTMENT.

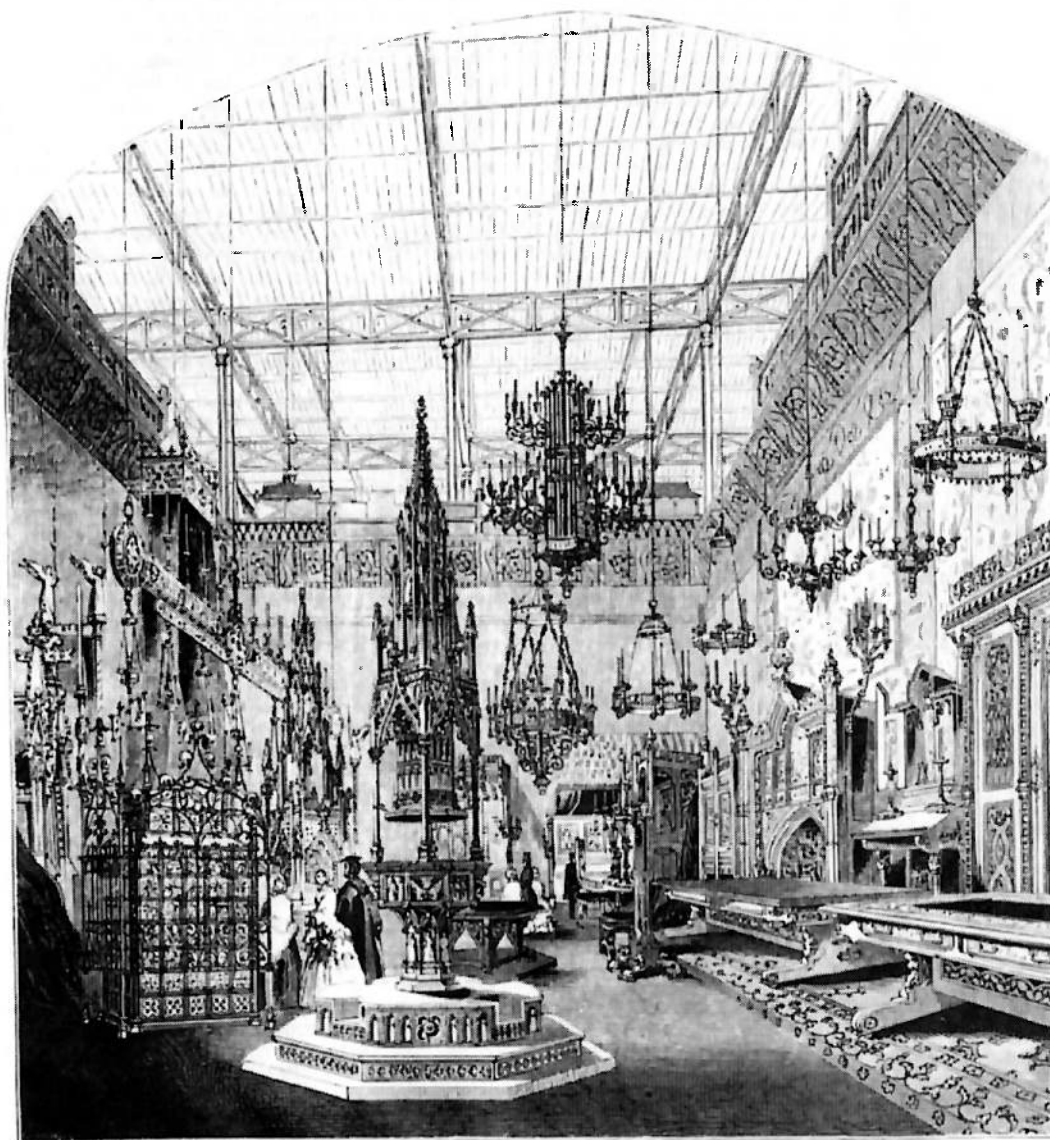
HISTORY OF THE GREAT EXHIBITION.

first appears to have been to convert it into a winter garden when it shall have answered its present purpose.

Whatever credit may be claimed by the Executive Committee, much is due to the contractors, Messrs. Fox and Henderson, for the almost superhuman exertions which were made by them to enable the commissioners to open the Exhibition on the 1st of May. Such was the extraordinary eagerness of the public to be present at its inauguration, that upwards of 40,000 of season tickets were disposed of on the 29th of April; and but for the restriction that the holders of season tickets only should be admitted to this ceremony, the place would doubtless have overflowed with visitors. It is not our intention to enter into minute details of the circumstances which attended its inauguration; they were in every respect worthy of the occasion. It was opened by Her Majesty in person, accompanied by the Royal Family, and attended by the members of her cabinet, and by all the officers and ladies of her court. So soon as the music which hailed her entry had ceased, H.R.H. Prince Albert, as President of the Royal Commissioners, read a report of their proceedings since their

appointment. This manifesto mentions that "for gestion of the principle of this structure, the Comm are indebted to Mr. Joseph Paxton, and expresses that the undertaking, which has for its end the p of all branches of human industry, and the stren of the bonds of peace and friendship among all n the earth, may, under God's blessing, conduce to th of Her Majesty's people, and be long remembered as brightest incidents of her peaceful and happy reign."

To this address, Her Majesty returned a most answer, and the Archbishop of Canterbury having in blessing of the Almighty on the undertaking, the c terminated with the performance of the Hallelujah c the united choirs of the Chapel Royal, St. Paul's, We Abbey, and St. George's Chapel, Windsor. The p included all the persons who had been officially enga work; the royal and foreign commissioners, Her ministers, the whole of the lords and ladies of the waiting, and the foreign ambassadors. The vast bu proportions of the building, the richness and tastel



INTERIOR OF THE MEDIEVAL COURT.

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the costumes, and the large number (25,000) of well-dressed persons assembled on the occasion, rendered its inauguration one of the most imposing sights that had ever been witnessed in this country. But it is not in her regal capacity alone that Her Majesty has deigned to honour the Great Exhibition with her countenance. Day after day, accompanied by her children, and often at much personal inconvenience, has she flattered the various exhibitors by careful examinations of their productions; until it may fairly be presumed that there is scarcely one of her subjects who has more thoroughly inspected all that is worthy of attention within its walls than she has done. Whatever may have been the weather, or however crowded the interior, Her Majesty has devoted, almost daily, until the close of the season of parliament released her from attendance in London, several hours to visits to the Crystal Palace; inspecting each department in succession, and selecting from many of them such objects as gratified her taste, or were, for other reasons, considered to possess claims upon her attention.

On entering the building, for the first time, the eye is completely dazzled by the rich variety of hues which burst upon it on every side; and it is not until this partial bewilderment has subsided, that we are in a condition to appreciate as it deserves its real magnificence and the harmonious beauty of effect produced by the artistical arrangement of the glowing and varied hues which blaze along its grand and simple lines. After passing through the southern entrance, the whole extent of the transept, interrupted only by the magnificent glass fountain of Messrs. Osler, and the groups of sculpture and tropical plants and trees, that are intermixed throughout, flashes on the eye more like the fabled palace of Vathek, than a structure reared in a few months by mortal hands. On either side, as well throughout its centre, are ranged groups of statuary by Baily, MacDowell, Foley, Marshall, Lough, Bell, Marochetti, Wyatt, Watson, Weekee, Hollins, Legrew, Earle, and other well-known English sculptors. Forming the centre, or nearly so, of the entire building, and dividing alike the transept and the nave, rises the gigantic fountain of Messrs. Osler, the culminating point of view from every quarter of the building; whilst at the northern end the eye is relieved by the verdure of tropical plants and the lofty and overshadowing branches of forest trees.

On the right, looking from Messrs. Osler's glass fountain up the Eastern Division of the Nave, towards the American organ and its enormous eagle, a combination of splendours bursts upon the sight of overpowering magnificence. Here, as in the Transept, the objects which first attract the eye are the sculptures, which are ranged on every side; some of them of colossal size and of unrivalled beauty, by Kiss, Simonis, Monti, Du Seigneur, Duchesne, Muller, Schwantaler, Powers, and others. The Western Division of the Nave, devoted to the products of England and her Colonies, if less showy, on a superficial view, than its rival, has much of sterling merit to recommend it. Here, too, are interspersed statues, fountains, mirrors, organs, and other large ornamental objects.

Crossing the Transept, and pursuing our course to the left, we enter the western division of the nave. We have here the Indian Court, Africa, Canada, the West Indies, the Cape of Good Hope, the Mediæval Court, and the English Sculpture Court, including works of Gibson, Baily, Mac Dowell, Foley, Carew, Marshall, Behnes, Hogan, Bell, Jones, Stephens, Thornycroft, Watson, etc. To these succeed Birmingham, the great British Furniture Court, Sheffield, and its hardware, the woollen and mixed fabrics, shawls, flax, and linens, and printing and dyeing. The long avenue leading from the Mediæval Court to the end of the building is devoted to general hardware, brass and iron-work of all kinds, locks, grates, etc.; whilst behind it, and parallel with it, but occupying three times its breadth, is the department for agricultural machines and implements. At the back of this division is the long narrow gallery occupied by the mineral products of England. Passing the small compartment of glass which runs transversely under the great organ gallery, across the nave, we have the cotton fabric and carriage courts, leather, furs, and hair, minerals and mineral manufactures, and machinery; including cotton and woollen power-looms in motion. The next is the largest compartment in the

building, comprising machinery in motion, flax, silk, and lace, rope-making lathes, tools, and mills; minerals and mineral manufactures, furniture, marine engines, ceilings, hydraulic presses, steam hammers, fire engines, etc. Then follow paper and stationery; Jersey, Ceylon, and Malta, with the Fine Arts Court behind them; railway and steam machinery in motion; building contrivances, printing, and French machinery, occupying the whole of the last compartments on both sides the nave, as well as those which face the transept. Crossing to the left of the Crystal Fountain, we have Persia, Greece, Egypt, and Turkey, Spain, Portugal, Madeira and Italy, musical instruments, and chemicals; France, its tapestry, machinery, arms, and instruments, occupying two large courts; Belgium, her furniture, carpets, and machinery; Austria, with her gorgeous furniture courts, and machinery furniture; the Zollverein, with its octagon room, the most tastefully-arranged compartment in the building; North of Germany and Hanse Towns; Russia, with its malachite doors, vases, and ornaments; and the United States, with its agricultural implements, raw materials, etc., occupying all that part of the nave which terminates with its organ, if we except a small gallery on the north-east side, devoted to English paper-hangings. From this extremity of the building, and from the organ gallery more especially, the finest *coup d'œil* of the nave and its adjoining galleries may be obtained.

Crossing once more the nave on our return, we pass from the United States to Sweden, part of Russia, Denmark, another division of the Zollverein, Russian cloths, hats, and carpets, Prussian fabrics, Saxony, and the Austrian sculpture court; Austria running back side by side with Belgium, the whole way. Next succeeds another division of France, with its splendid frontage of articles of *virtu* and ornamental furniture, its magnificent court for plate, bronzes, and china; its tasteful furniture, and carpets, its jewels, including those of the Queen of Spain; its laces, gloves, and rich embroideries; Switzerland, China, and Tunis, terminate this half of the nave.

Among the more striking objects in the south-eastern gallery, in the British half of the nave, are the silks and shawls, abutting on the transept; lace and embroideries, jewellery, and clocks and watches; and behind them military arms and models, raw produce, substances used as food, and chemicals. Traversing the gallery for naval architecture, by the organ, we have philosophical instruments, civil engineering, architecture and building models, musical instruments, anatomical models, glass chandeliers, decorations, etc.; china, cutlery, and animal and vegetable manufactures, and china and pottery above the left side of the northern part of the transept. On the opposite side, in the north-eastern gallery, are perfumery, toys, fishing materials, miscellaneous articles, wax flowers, stained glass, British, French, Austrian, Belgian, Prussian, Bavarian, and American products.

Clear passages under the galleries, of eight and ten feet broad, run the whole length of the building. Upon the extreme north and south sides, there are also longitudinal passages of similar width; the former interrupted by the offices of the commissioners and the entrances, and the latter by the refreshment rooms. With the exception of the offices, staircases, entrances, refreshment courts, and the various avenues and passages, including the transept, the whole of the ground-floor and galleries are available for exhibitors. As we have already shown, foreign countries, including the United States of America, occupy the east side of the transept above and below; whilst the United Kingdom, the East Indies, and the British Colonies are confined to the west side; with the exception of the United Kingdom, which extends into parts of the north and south galleries, on the east side of the transept. The productions of England and her Colonies occupy thirty separate sections. Of the four main departments into which it is divided, machinery occupies the north side, raw materials and produce the south side, and manufactures and the fine arts the centre. Along the central passage, to the west of the transept, a frontage on each side, of seven bays, or 168 feet, is devoted to the production of the Colonies.

In retiring from the contemplation of this magnificent edifice, the extraordinary expedition with which it was constructed must be regarded as one of the marvels of the age.

HISTORY OF THE GREAT EXHIBITION.

The tenders of the contractors were not, it is stated, accepted by the Royal Commissioners until the 20th of July, 1850; the possession of the site was only obtained on the 30th of the same month, and the first column was not fixed until the 26th of September, leaving only seven months for its completion. When we remember the elaborate calculations that were necessary before the iron and wood-work of the building could be put in hand, the machines for economising labour that had to be devised and manufactured, and the contracts for materials to be entered into, and the thousands of hands that had to be set to work, the celerity with which the building was completed is one of the most remarkable features of its history.

In the sketch which we have here given of the history of the Great Exhibition, from its origin to the present time, we have confined ourselves exclusively to facts; having carefully avoided making it the vehicle of opinions of any kind. This restriction, and the limited amount of space at our disposal, have prevented us from entering upon many topics which might otherwise have diversified our narrative, and relieved the monotony inseparable from the compression, into a few pages, of the great body of facts we have been called upon to enumerate. All questions inviting discussion would have been out of place in a narrative like this, which aims simply at presenting a brief, but faithful, history of one of the most splendid and remarkable undertakings that has ever been attempted in this or any other country. We have left all controversy on the plans and arrangements of the Royal Commissioners, and the officials with whom they have associated themselves, to the *Art-Journal*, without the aid of whose staff it would have been impossible for us, or, indeed, for any one else, to have produced the present volume, at anything like the price at which it is now published. With the composition of the juries, or the principle on which they arrive at their verdicts, and all the topics to which such an enquiry would of necessity conduct us, we shall have nothing to do on the present occasion. The *Art-Journal* has displayed no want of courage in dealing with such subjects, or in protecting the interests of the great body of British exhibitors from the effects of that overstrained courtesy which seems to consider that the rights of hospitality demand sacrifices on the part of their English competitors, which are alike inconsistent with reason or with justice. We have, moreover, no official knowledge of the manner in which the respective prizes have been awarded, and possess, therefore, no correct data for speculation on the subject; much will depend not only on the impartiality, but competency of the various jurors for the duty they have undertaken, and their perfect freedom from national jealousy or bias of any kind. Whether or not this great enterprise will be productive of the unmixed good which has been anticipated from its present success, its effects on the general trade and commerce of the country cannot have been as injurious as some persons profess to think; but it may be questioned if it have not

benefited some classes at the expense of others. glut on the English market, of all kinds of orn when the Exhibition has closed, may be ator increased stimulus which their excellence may the British manufacturer remains to be seen. has been often asked, what is to be done wit Palace; but the graver inquiry would seem to be done with its contents? A very large prop will, in all probability, be sold for what they wil so, with what effect upon the trade of the Britis —A partial injury at most: whilst the benefits the Exhibition are certain to prove both importt nent. It will encourage us in the prosecution in which we are in the ascendant, and show us in those branches of industry in which we may neighbours. To be aware of our deficiencies is towards amending them; and there is no ma that which teaches us not to undervalue o Industrial Exhibition will have had this good ef

The extent to which this congress of the and industry has already promoted the objects and of peace, may be seen in the cordial feeli England and France are now inspired toward the noble spirit of emulation, devoid rancorous prejudices, which it has generated. We need scarcely refer more particularly to th cordial reception given by the great body of ac of science of France to a large assemblage of men (most of them identified in some way or Exhibition), at the Hôtel de Ville of Paris, in t August; and the strong and grateful impress upon the minds of all who had the opportunity in it. So noble a demonstration of mutua cannot fail to form an era in the histories of t realising, as it did, so completely the language charming song, written when the prejudices t of the two nations were at boiling heat:—

"J'ai vu la Paix descendre sur la terre,
Séjant de l'or, des fleurs, et des épis,
L'air d'ait calme, et du dieu de la guerre,
Elle étouffait les foudres assoupis.
'Ah!' disait-elle, 'égaux par la vaillance,
Français, Anglais, Belge, Russe, ou Germa
Peuples formez une sainte alliance,
Et donnez-vous la main!"

"Oui, libre enfin, que le monde respire,
Sur lo passé jetez un voile épais,
Sémez vos champs aux accords de la lyre,
L'encens des arts doit brûler pour la paix.
L'espoir riant au sein de l'abondance,
Accueillera les doux fruits de l'hymen.
Peuples formez une sainte alliance,
Et donnez-vous la main!"



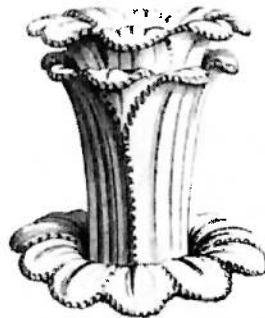
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 of the
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THE Works of Mr. ALDERMAN COPELAND, for the manufacture of PORCELAIN and EARTHENWARE are at Stoke-upon-Trent,—the principal town of commonest article of earthenware—manufactured for exportation by tens of thousands. The compartment allotted to Mr. Copeland in the Exhibition cannot fail to be universally attractive,—not alone because of the grace and beauty



the Staffordshire potteries; his London establishment is in New Bond Street. The artist who presides over the works is Mr. Thomas



Battam, whose taste, judgment, and experience have been largely exercised to secure for this manufactory the high reputation it enjoys, not only in England, but throughout Europe, in Asia, and in America. The list of the Alderman's productions comprises all classes of "goods"—from the statuary porcelain figure and the elaborately decorated vase, to the

of the articles shown, but as exhibiting our progress in a class of art upon which much of our commercial prosperity must depend. The collection will be carefully examined, and by foreigners especially, who will find much to admire, and much



that will by no means suffer in comparison with the best productions of Dresden and Sevres—always bearing in mind that at these Royal works objects are occasionally produced at national cost; such as those now to be found upon the stalls allotted to these famous factories; and that to expect private enterprise to enter into competition with them would be neither reasonable nor fair. At the same time it is only