EARLY five hundred years ago, old Geoffrey Chaucer had provisions of the grand inauguration festival at the Crystal Palace on the May-day of this glorious Eighteen Hundred and Fifty-one. Inspired by the occasion, the author of "Peregrina," the "Poet Thackeray," as Jules Janin calls him, writes a "May-day Ode," and publishes it in the columns of a morning newspaper.

In the ancient poet's "House of Fame" we have the Queen in her Crystal Palace; in the ode of the modern novelist the words grow jubilant and full of hopeful anticipations. A benison upon both poets. Is it not a good thing for us to rejoice and be proud that we, of all other people, should be the first to throw wide the cold garb of nationality and exclusiveness, and invite the whole world to a peaceful contest of arts and industry? As the sun shone out upon that glorious morning, and the Queen in the midst

of her people presided at the Great Festival of London, was not a promise given to the world of a long peaceful future? —a future in which "man to man o'er all the world, should brothers be," a future, not of jealousies and mistrusts, and international hatreds and revellings, but one in which art, science, commerce, literature, and brotherly kindness should go hand in hand among all the nations of the earth. It was indeed a proud day for those who had toil and part in the great deed so worthily conceived and admirably executed; and in the calendar of ages it will be one to be remembered, long after all who assisted in it have been laid in their quiet graves. Other triumphs have been won, and other victories celebrated, but none greater or more glorious than this.
The Illustrated Exhibitor: 'The Origin of Expositions'

The Fine Arts Department is reserved for works of a miscellaneous character in connexion with art, such as printing in colour, lithography, wood engraving, &c. Louis Haghe's tinted lithograph of a magnificent picture, with which most readers will be familiar, "The Destruction of Jerusalem," by David Roberts, is a striking object here. The effect produced by the colour, which is, of course, the primary charm of this picture, is finely rendered in Haghe's work, and the lithograph is altogether a very beautiful one. Several other specimens of warm tints are given from Roberts's "Illustrations of Scenery in the Holy Land." Baxter's process of printing in all colours is exhibited in a large frame, which contains a number of clear and beautifully-harmonised drawings. A number of curiosities have been placed here. In one part of the room there is a model of Manoppa, cut out of cork, and used at a wedding party, an ingenious and highly amusing article, grouped with a very natural effect, and exhibiting models of pianos, beds, horses, and dogs, all very minutely executed. The specimens here vary in extent as much as in character. A model of the Falls of Niagara, with the surrounding scenery in proportion, is one of the most singular of them. Shakespeare's House, at Stratford-on-Avon, and John Knox's, at the Netherbow, in Edinburgh, are here. On one side of a screen devoted to works of this class are the beautiful Talbotypes of Motore, Ross and Thomson, and the greatly admired Calotypes, by D. O. Hill and R. Adamson. Crichton's fine specimen of mosaic work in Scotch pebbles, and several other contributions of the same class, are also to be seen here. The arrangement of the Fine Arts contributions is, upon the whole, appropriate and judicious. The-Fine Arts cannot be dismissed in a chapter; from time to time, and even in this number, we shall again refer to them. It is not customary always to constitute the Art of a country; whatever there is of beauty, in form or configuration, that is Fine Art in the widest sense of the term.

The Origin of Expositions.

It was more than half a century since, in 1797—the first Exposition of the National Industry of France took place in the chateau of St. Cloud, under the presidency, and through the agency, of the Marquis de Tavannes. During the troubles of the revolution, it was said that the royal manufactories at St. Cloud and Gobelins had suffered, and that the workmen were wanting bread, though the ware-houses were full of the choicest tapestry, china, and rich wares. To remedy this sad state of things, he desired that the sale of these products in a bazaar, and in a few days, he told us, the Castel walls were gay with hangings, and the floors bright with the carpets, and the tables with trays, and other articles. The Marquis has told the history of the affair to all, that we may use his own words:

"In the year V. of the Republic (1797), I had not yet quitted the Opera, when the Minister of the Interior summoned me to undertake the office of Commissioner to the Manufactories of the Gobelins (apartments), at St. Cloud (china), and of the Savonnerie (carpets). I had no need to stay long in these establishments to perceive the misery in which they were plunged. The workshops were deserted—for two years the artisans had remained in an almost starving condition; the ware-houses were full of the results of their labour, and no commercial enterprise came to relieve the general embarrassments. Solely can I deplore the effect produced upon me by such a scene; but at that moment an idea presented itself to my imagination which appeared to console me for the miseries of the present in the hopes it offered for the future. I pictured to myself, in the most glowing colours; the idea of an exhibition of all the objects of industry of the national manufactories. I committed my project to paper, I detailed the mode of its execution, and prepared a report, addressed to the Minister of the Interior, and delivered it to M. Laussel, then at the head of the section of Arts and Manufactures, in whose office the document in question should still exist. My report received the approbation of the Minister of the Interior, M. François de Napoléon, who commanded me to carry it into effect. "The chateau of St. Cloud was then uninhabited and completely unroofed; and this appeared to me the most
appropriate and eligible spot for the exposition I had projected, and likely to inves with the magnificence and relief so necessary to attract strangers and to further the sale of the objects exhibited, the produce of which might mitigate the sufferings of our unhappy workmen. The chateau was obtained without difficulty. I established myself there, and requested the attendance of M.M. Guillonnet, Duvelleroy, and Salmen, directors of manufactories. I explained to them the intention of the Government; and in a surrounding by all these beauties, was a wheel of fortune, containing lottery tickets eventually to be drawn; every ticket was to obtain a prize of greater or less value; the prize of each ticket was twelve francs. It was decided that the opening should take place in the month of July; but previous to that time a number of distinguished persons in Paris, and many foreigners, visited the Exposition, and made purchases sufficient to afford a distribution to the workmen of the different manufactories, thus yielding a

few days, by their exertions, the walls of every apartment in the chateau were hung with the finest Gobelin imposit; the floors covered with the superb carpets of the Savonnerie; and the saloons soon glittered with the large and beautiful vases, the magnificent groups, and the exquisite pictures of Séres china. The Chamber of Mars was converted into a receptacle for porcelain, where might be seen the most beautiful services of every kind, vases for flowers—in short, all the tasteful varieties which are originated by this incomparable manufacture. In the centre of the saloon,

little temporary relief to their necessities. The same the forthcoming Exposition inspired the citizens of Paris with eager desire, and they anticipated with impatience the day fixed for public admission to St. Cloud. The courtyard was filled with elegant equipages, whose owners graced the saloons of the Exposition, when, in the midst of this good company, I received an official notice from the Minister to attend him immediately, and to defer the opening of the Exposition. I obeyed the mandate on the morning of the 18th. I waited on the Minister, from

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GROUND PLAN OF THE FRENCH EXPOSITION OF 1819.
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whom I received an order to close the chateau. Already on the walls of our city was plastered the decree of the Directory for the expulsion of the nobility, with an order for their retirement within four-and-twenty hours to a distance of at least thirty leagues from Paris, and this under pain of death. My name was in the list; and, consequently, my immediate withdrawal was imperative. The barriers were strictly guarded, and it was impossible to pass them without the order of the commandant. My position was doubly painful: on the one hand it was essential to obey the decree of the Government, on the other I had an account to render of all the treasures in the chateau of St. Cloud. I found no difficulty in explaining my situation to the Minister and the commandant of the place, the Marshal Angerous. I requested him to furnish me with a sufficient force for the protection of the chateau, in which so many precious objects were deposited. He gave me a company of dragoons, under command of Captain Vatier, and ordered a passport for me, by means of which I could leave Paris and return to St. Cloud. I caused an inventory to be made in my presence of all I left in the chateau. I closed the gates and delivered the keys to M. Marechal, the keeper, in compliance with the order of the Minister. I posted the military which had been granted to me around the chateau, and, my duties fulfilled, hastened to obey the decree of the proscription.

"Such is the true and exact history of the first idea of a National Exposition, and of the first attempt to realize that idea."

But the idea was not to be thus untowardly thrust aside; the next year, when the Marquis returned from banishment, a similar bazaar was organised, and held in the house and grounds of the Maison d'Orsay, the success of which was so great, that the Government of the day adopted the idea of instituting them annually. Paris, and the exigencies of continental politics, however, willed otherwise, and the next Exposition did not take place till the year 1801. Upon this occasion a quadrangle of the Louvre was used, and the greatest success attended the experiment. Similar Exhibitions took place in 1802, 1806, 1810, 1823, 1827, 1834, 1839, 1844, and 1849. The last was esteemed the most splendid and successful of any hitherto held in Paris. It took place in a temporary palace erected in the Champ Elysées, which covered more than
five acres of ground. There were 4,494 exhibitors, and
the productions, ranged for the inspection of the curious,
were considered as evidencing a decided advance on every-
thing of the like kind before exhibited.
In these last two Expositions, an immense variety of
raw material, machinery, and manufactures was exhibited.
In every department an increase of taste was apparent;
and cheapness of production seemed to have been an ob-
ject of the greatest merit as those of quality and taste.
Indeed, after these two exhibitions, France may well claim
the highest honour of having originated, cherished, and
completely established National Industrial Exhibitions. It is
ture that other nations have partially followed her
example, but no other people have given them so system-
ic and regular a basis as one of their established insti-
tutions. The Bavarians and the Belgian Governments
have, within the last few years, instituted Industrial Exhib-
itions, in imitation of those of France, and they have
been attended with great success and popularity."

In Spain, also, National Expositions of Industry have
been held with more or less success. The first Spanish
Industrial Exposition was held in 1837, and had 297 exhib-
itors; the second in 1828, with 320 exhibitors; the third,
in 1831, with 226 exhibitors; the fourth, in 1841, with
214 exhibitors; and the fifth, in 1844, when 255 exhib-
itors represented the genius, trade, and industry of
Spanish manufacturers.

In our own country, during the last ten or fifteen
years, there have been a great many local exhibitions of arts and
manufactures, but they have all been in the character of
fairs, to raise funds for particular objects, with the ex-
ception of the very limited exhibitions held by the Society
of Arts in 1848. Manchester, Leeds, Birmingham, Dublin,
and, indeed, all the principal towns of the country,
chiefly composed of the productions of the surrounding
country; the one which most nearly approached the
French Expositions, in the variety and extent of the
national productions displayed, was the Great Provincial
Exposition, held, for eleven weeks, in Covent Garden Theatre,
in 1846, which not only was eminently successful as a
fair, but excited the greatest public interest an exhibi-
tion of our manufacture.

From these displays, then, sprang the idea of the Great
International Exhibition in Hyde-park. The Private
History of the great idea we shall endeavour to develop
on a future occasion.

Of the engravings used in this section, the following
explanations may be given:

The first represents the front of the building for the
French Exposition of 1849; the second is a plan of the
interior of the same building; and the third, a ground
plan, with figures beneath, explanatory of the design. On
page 6 is depicted Kroil's Winter Garden at Berlin, and
a ground plan of the interior arrangements; and on page
6 is given a view of the front of the Great Exposition
Building. Held of the French Exposition building.

Mr. Digby Wyeth, in his report, says:

"The vast edifice which has been erected to contain the
specimens of manufacture selected for exhibition in the
year 1846 is situated on the same site as that occupied by
a similar building in the year 1844. The Corrèz de Marigny,
on which it has been placed, is a large oblong piece of
ground, sloping on one side of the Champs Élysées, and, as a site, offers every possible advantage,
being of a gravelly soil, already efficiently drained, and
standing on the line of a continually-moving series of public
conveances. The Champs Élysées, though at some consider-
able distance from the great centre of Parisian popula-
tion, are still so universal a place of resort, that they may
be fairly assumed to be in the way of every public class of the community. The elevation may be admis-
sively seen from all the approaches to the building, and
it has the advantage of being in immediate proximity to
the residence of the President of the Republic.

The whole pile of the present building (exclusive of the
agricultural department) covers a vast parallelogram
of 206 metres by 100 (about 675 by 325 feet English),
rounded in the above dimensions. The whole ex-
hibition space in the Open ground is divided into two avenues by a double range of
pilasters. In the centre of each avenue is a set of stalls, placed back to back, for the exhibition of merchandise;
and both between the central pilasters, and round, and
upon the walls, other objects are placed; so that, on
traversing either of the four gangways (each about 100 feet wide) the public have upon their right and left hands
objects for inspection. In the part of the building appro-
priated to large machinery, of course this system cannot
be carried out with the same regularity. The vast parale-
logram, occupied by a somewhat similar gallery in the
year 1844, was left as one magnificent hall, within which
were placed the most important objects; in the present
building we find it divided by two transverse galleries,
similarly arranged to those which have been described, forming
three court-yards, the central one being about 140 feet
long, and the two lateral ones 80 by 140 feet. In the
central court-yard is open to the sky; in the middle rises
an elegant fountain, placed on a platform of turf, and
around are disposed sheds for the exhibition of flowers
and horticultural ornaments and implements. One of
the lateral courts (closed) receives a large collection of
objects in metal-work, cast-iron, &c., and the other contains
an immense reservoir, in which all the drainage from the
roof is collected, so as to form a supply of water immedi-
ately serviceable in case of fire. In addition to this
great building, which corresponds with that previously
erected, there is this year constructed a vast shed, for the
exhibition of agricultural produce and stock. It extends
to a length rather greater than the width of the great
parallelogram, and is about 100 feet (English) wide. Its
construction is rather than that of the 'Palace,' but it is
not on that account less effective. It appears to have been
originally contemplated to fill the whole of this gigantic
hall with cattle, &c., and to place the agricultural
implements in a long narrow gallery intervening between it
and the main building; but as the stock of animals
forwarded for exhibition has not proved so large as was
anticipated, it has been half filled with semi-agricultural
machines, and the whole of the long narrow gallery alluded
to crammed with stoves, and miscellaneous domestic
machines.

The whole of the building is constructed of wood, the
roof being covered with zinc. Of the latter material
400,000 kilograms, equal to 4,000 tons, are stated to
have been used; and of the former nearly 54,000 pieces
of timber.

It is hoped that the accompanying plan and views will
convey a tolerably good idea both of the exterior and in-
terior arrangements of the Exhibition."
The Illustrated Exhibitor: 'The Origin of Expositions'

We resume our walk eastwards from the transit and the great Koh-I-Noor diamond. On the present occasion we shall notice cursorily a few of the most prominent objects in that great arena, reserving to future opportunities a more particular examination of the individual merits of each. A step eastwards and we pause before

**The Prince of Wales' shield.**

This splendid piece of workmanship was presented by the King of Prussia to his Royal Highness the Prince of Wales, in commemoration of the baptism of the infant Prince, for whom his Majesty acted as sponsor. The pictorial embellishments of the shield were designed by Doctor Peter Von Cornelius, and the architectural ornaments by Counselor Stüller. The execution of the goldsmith's work, enamel, &c., was performed by M. G. Hommert; the modelling by M. A. Fischer; the chasing by M. A. Morretz; and the lapidary work by M. Calvi.

In the centre of the shield is a head of our Saviour. The middle compartment, surrounded by a double line of ornamental work, is divided by a cross into four smaller compartments, which contain emblematic representations of the two Sacraments, Baptism and the Lord's Supper, with their Old Testament types—the opening of the rocky fountain by Moses, and the fall of manna. At the extremities of the arms of the cross are represented the Evangelists, noting down what they have seen and heard in the Gospels, which are to communicate to all futurity the plan of man's salvation.

At the extreme points of the arches that rise above the Evangelists are representations of Faith, Hope, Charity, and Christian Righteousness. Around the entire circumference stand the Twelve Apostles. Peter is seen under Faith represented in the arbor; on the right and left of him are Philip and Andrew; under Hope is James; on either side are Bartholomew and Simon; John is placed beneath the figure of Charity; on either side are James the younger and Thomas; under Righteousness is Paul on the right and left are Matthew and Judas Thaddeus, going forth into the world to propagate the kingdom of the Redeemer.

The relief which surrounds the edge of the shield represents the Betrayal, the redeeming Atonement of Christ, and his Resurrection. Another portion represents our Lord's triumphant Entry into Jerusalem; a third portion the Descent of the Holy Ghost, the Preaching of the Gospel, and the Formation of the Church. The fourth compartment contains an allegorical representation of the Birth of the Prince of Wales, and of the Visit of the King of Prussia, accompanied by Baron Humboldt, General Von Hammer, and the Count Von Stolberg, welcomed by his Royal Highness Prince Albert and the Duke of Wellington: a Knight of St. George being represented on the beach standing upon a Dragon.

The shield has been described by Mr. F. M. Macgillivray, in *Memorials of the Baptist Association, 1766.*

We have been thus particular in describing this capital work because, from its minute and exquisite manipulation, it would be extremely difficult to convey a sufficient idea to the reader by means of illustration.

Next we come to a pair of exquisite designs in marble by W. Marshall, representing Zephyr and Aurora; next which are the fine models for statues of Dr. Jenner and the late Marquis of Bute, by Mr. J. Thomas. The names of both physicians and peer are familiar to the public as the first to discover vaccination (a discovery of incalculable importance, considered in its proper light), and the last as being the descendant of the famous prince minister under whom the Peace of Fontainebleau, in 1763, was concluded. A mass of native silver, from the province of Atacama, in Chili, said to weigh upwards of 169 lbs.—its actual weight is 164 lbs. 5 oz.—English—suggests thoughts of the old adventurous spirit which inspired such men as Sir Walter Raleigh and Columbus to seek a new world, where gold and silver and precious stones abounded. A stop further and we gaze on the Great Eastern Wine Jar from the village of Tobaco, in La Mancha; and visions of old Spain and Don Quixote, the fair Duchess and her maidens, honest Sancho Panza and the jovial muleteers, rise up before us, only to be dispelled by the reality of engines of war from the same country—howitzers and cannons from Seville, mortars and deadly artillery from the Royal Ordnance Office, which stand in their immediate vicinity. But command us to that great olive jar from Portugal, which next arrests our attention. There is grace of form and utility of purpose in it. Men tell much of the results and little of the processes of art; and if we only think for a moment from what rude beginnings the art of pottery arose, and in what simple forms it yet displays itself, the Eastern Olive Jar preaches quite a sermon in its way.

The group of Bohemian glass in our first page will attract attention. For beauty of form and variety of colour the Bohemian glasses have long been celebrated. Here are flower vases, fruit dishes, figural, goblets, goblet-pieces, and Etruscan vases, of exquisite proportions; and the visitor will linger near the spot—to the left of the zinc statue of the Queen—with gratified curiosity and attention. On the subject of the glass in the Exhibition we shall enlarge on a future occasion.