

THE TRANSEPT OF THE CRYSTAL PALACE, FROM THE SOUTH ENTRANCE.

THE ILLUSTRATED EXHIBITOR

No. I.]

JUNE 7, 1851.

[PRICE 2D.

Introduction.

NEARLY five hundred years ago, old Geoffrey Chaucer had previsions 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 "Pendennis," 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 aside 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

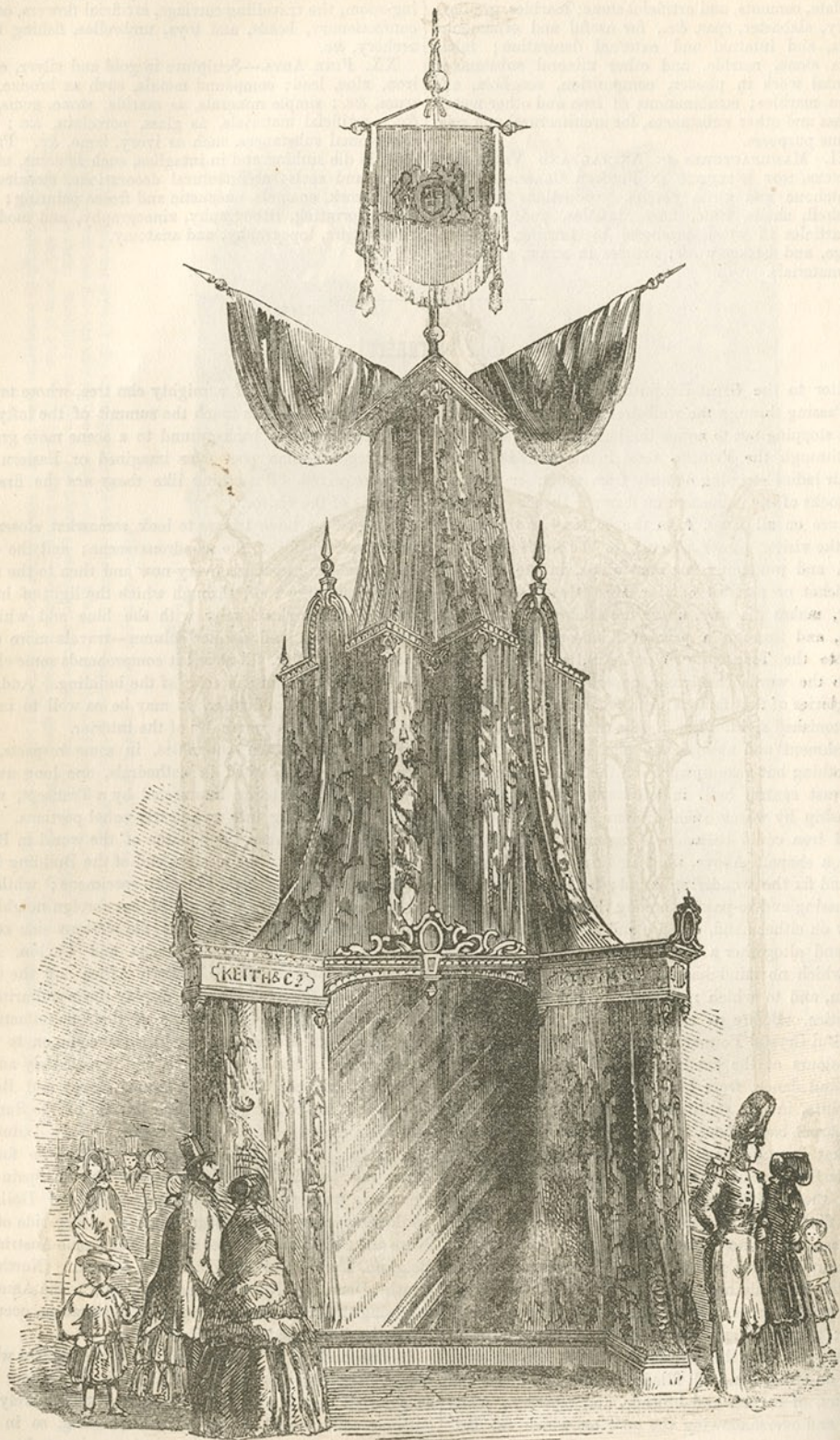


of her people presided at the Great Festival of Laour, was not a promise given to the world of a long peaceful future?—a future in which "man to man o'er all the world, should brothers be;" a future, not of jealousies and mistrusts, and international hatreds and revilings, but one in which art, science, 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 act 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.

b15895506_027

The Illustrated Exhibitor: 'Issue 1 Cover'

Copyright 2009 University of Exeter, all rights reserved.



SILK TROPHY.

b15895506_031_2

The Illustrated Exhibitor: 'Silk Trophy'

Copyright 2009 University of Exeter, all rights reserved.



COALBROOKE D. LE DOME AND EAGLE SLAYER.

b15895506_032

The Illustrated Exhibitor: 'Coalbrooke Dale Dome and Eagle Slayer'

Copyright 2009 University of Exeter, all rights reserved.

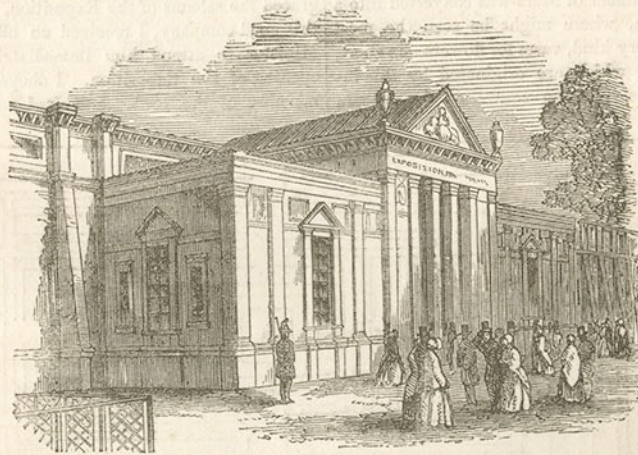
The Fine Arts Department is reserved for works of a miscellaneous character in connexion with art, such as printing in colours, lithography, wood engraving, &c. Louis Haghe's tinted lithograph of a magnificent picture, with which most readers will be familiar, "The Destruction of Jerusalem," by David 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 Robert's "Illustrations of Scenery in the Holy Land." Baxter's process of printing in oil colours is exhibited in a large frame, which contains a number of clear and beautifully-harmonised drawings. A number of curiosities have found a place here. In one part of the room there is a model of Mazeppa, cut out of cork, and another of a wedding party, an ingenious and highly amusing article, grouped with a very natural effect, and exhibiting models of policemen, beadles, 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. Shakspeare'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 Messrs. Ross and Thomson, and the greatly and justly 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 statuary alone which constitutes 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.

RATHER 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 d'Avèze. During the troubles of the revolution, he found that the royal manufactories at Sèvres and Gobelins had suffered, and that the workmen were wanting bread, though the warehouses were full of the choicest tapestry, china, and rich wares. To remedy this sad state of things, he bethought him of the sale of these products in a bazaar, and in a few days, he tells us, the Castle walls were gay with hangings,

they were plunged. The workshops were deserted—for two years the artisans had remained in an almost starving condition; the warehouses were full of the results of their labours, and no commercial enterprise came to relieve the general embarrassment. Scarcely can I depict 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 manufactures. I committed my



PRINCIPAL ENTRANCE TO THE FRENCH EXPOSITION PALACE.

and the floors bright with the carpets, and the tables with china and bijouterie. But the Marquis has told the history of the affair so well, 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 Manufactures of the Gobelins (tapestries), of Sèvres (china), and of the Savonnerie (carpets). I had no need to stay long in these establishments to perceive the misery in which

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. Laucel, 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 Neufchâteau, who commanded me to carry it into effect.

"The chateau of St. Cloud was then uninhabited and completely unfurnished; and this appeared to me the most

appropriate and eligible spot for the exposition I had projected, and likely to invest it with the magnificence and *eclat* 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 MM. Guillomont, Duvivier, and Salmon, directors of manufactures. I explained to them the intention of the Government; and in a

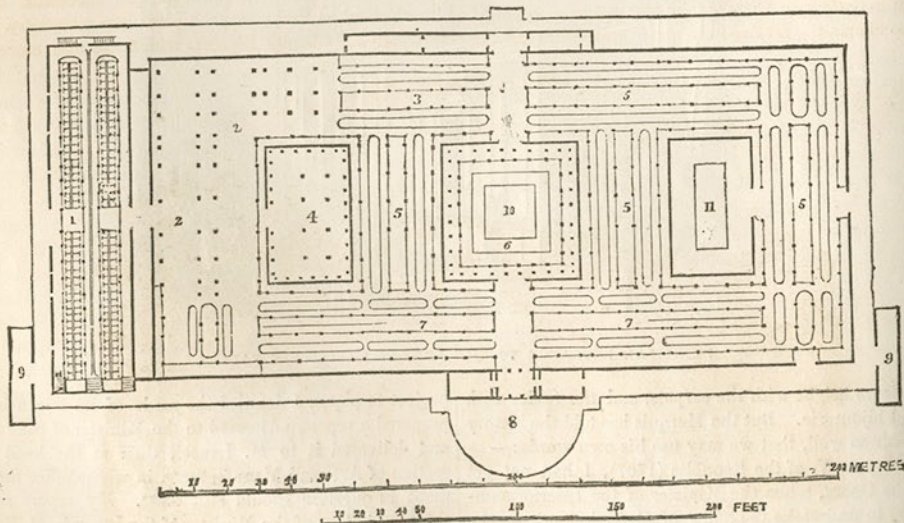
surrounded by all these beauties, was a wheel of fortune, containing lottery tickets eventually to be drawn: every ticket was to obtain a prize of greater or less value; the price of each ticket was twelve francs. It was decided that the opening should take place in the month of July; but previous to 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



INTERIOR VIEW OF THE EXPOSITION PALACE.

few days, by their exertions, the walls of every apartment in the chateau were hung with the finest Gobelin tapestry; 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 *Sèvres 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 fame 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



1. Cattle-shed. 2. Machinery. 3. Chemical Products. 4. Metal Works. 5. Productions of Parisian Industry. 6 Horticulture. 7. Woven Goods. 8. Principal Entrance. 9. Guard-house. 10. Fountain. 11. Reservoir of Rain Water.

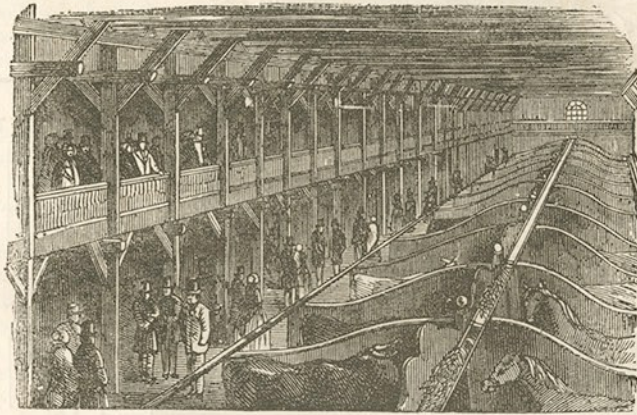
GROUND PLAN OF THE FRENCH EXPOSITION OF 1849.

whom I received an order to close the chateau. Already on the walls of our city was placarded 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

keys to M. Marechau, 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 realise that idea."

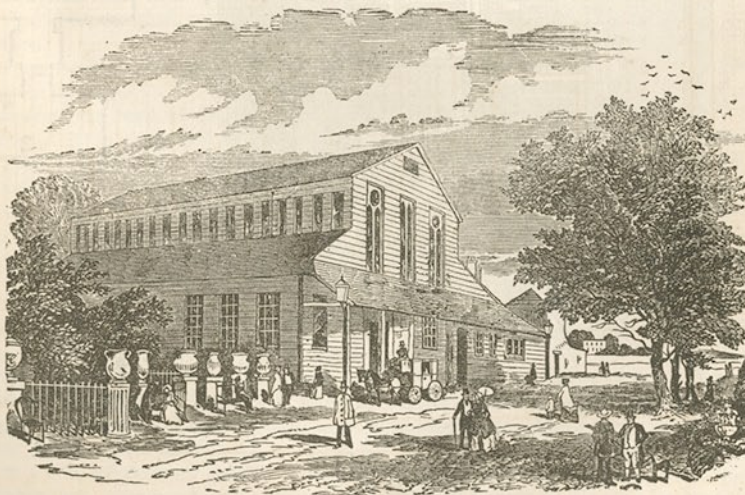
But the idea was not to be thus untowardly thrust aside; the next year, when the Marquis returned from banishment, a similar bazaar was organised, and held in the house and grounds of the Maison D'Orsay, the success of which was so great, that the Government of the day



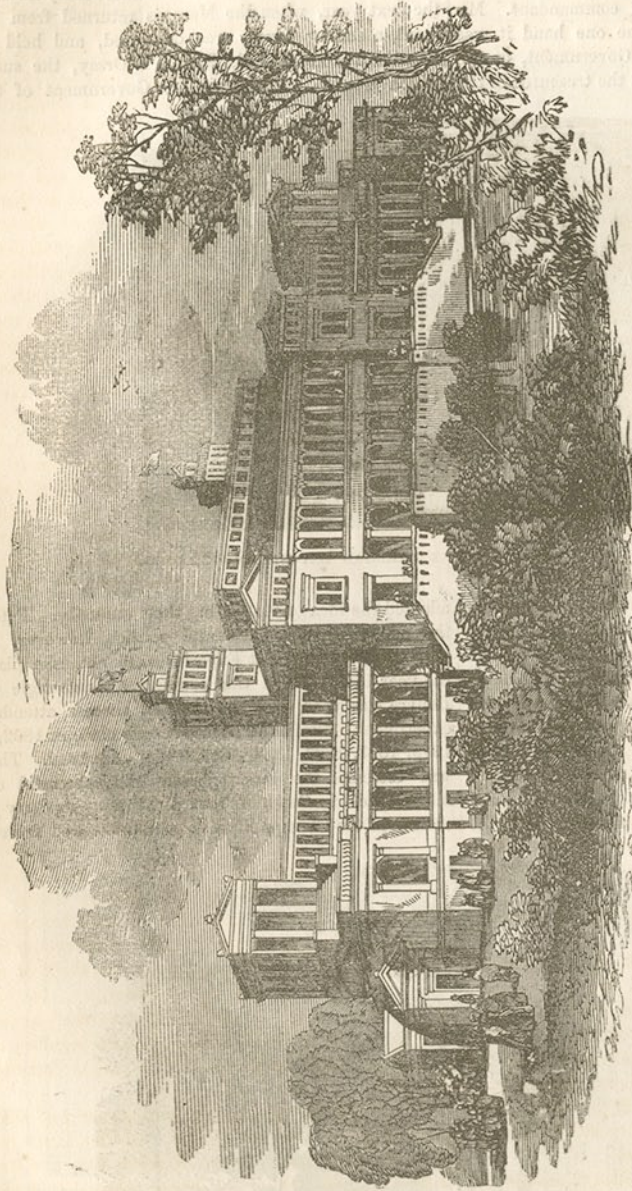
INTERIOR OF THE CATTLE-SHED IN THE PARISIAN EXPOSITION BUILDING.

chateau of St. Cloud. I found no difficulty in explaining my situation to the Minister and the commandant of the place, the Marshal Angereau. 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 Vatie, 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

idea of instituting them annually. Fate, 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 Expositions took place in 1802, 1806, 1819, 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 Champs Elysees, which covered more than



EXTERIOR OF THE BIRMINGHAM EXPOSITION BUILDING.



- 14. Ornamental Blinds.
- 15. Silks and Velvets.
- 16. Furs.
- 17. Pianofortes.
- 18. Carriages.
- 19. Furniture.
- 20. Lamps, &c.
- 21. Turned Articles.
- 22. Woollen Fabrics.
- 23. Leather Articles.
- 24. Hats and Felt Articles.
- 25. Machinery.
- 26. Carriages.



VIEW AND PLAN OF KRÖLL'S WINTERGARTEN AT BERLIN.

- 1. Electric Telegraph.
- 2. Chemical Products.
- 3. Porcelain and Bronzes.
- 4. Machinery.
- 5. Hardware.
- 6. Zinc Works.
- 7. Paste and Jewellery.
- 8. Lithography.
- 9. Watches, &c.
- 10. Scientific Instruments.
- 11. Bookbinding.
- 12. Embroidery.

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 everything 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 object of as earnest pursuit as those of quality and taste. Indeed, after these two expositions, France may well claim the high honour of having originated, cherished, and completely established National Industrial Exhibitions. It is true that other nations have partially followed her example, but no other people have given them so systematic and regular a basis as one of their established institutions. The Bavarian and the Belgian Governments have, within the last few years, instituted Industrial Exhibitions, 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 Bazaar was held in 1827, and had 297 exhibitors; the second in 1828, with 320 exhibitors; the third, in 1831, with 228 exhibitors; the fourth, in 1841, with 214 exhibitors; and the fifth, in 1845, when 325 exhibitors 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 were all in the character of bazaars, to raise funds for particular objects, with the exception of the very limited exhibitions held by the Society of Arts in 1850. Manchester, Leeds, Birmingham, Dublin, and other towns have successfully held such bazaars, 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 Free-trade Bazaar, held, for twelve days, in Covent Garden Theatre, in 1845, which not only was eminently successful as a bazaar, but excited the greatest public interest as an exhibition of our manufactures.

From these displays, then, sprung 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 view 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 Kroll's Winter Garden at Berlin, and a ground plan of the interior arrangements; and on page 5 is given a view of the building in which the Birmingham Exhibition was held. Of the French Exposition building, Mr. Digby Wyatt, in his report, says:—

"The vast edifice which has been erected to contain the specimens of manufacture selected for exhibition in the year 1849 is situated on the same site as that occupied by a similar building in the year 1844. The Carré de Marigny, on which it has been placed, is a large oblong piece of ground, abutting on the main avenue of the Champs Elysées, 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

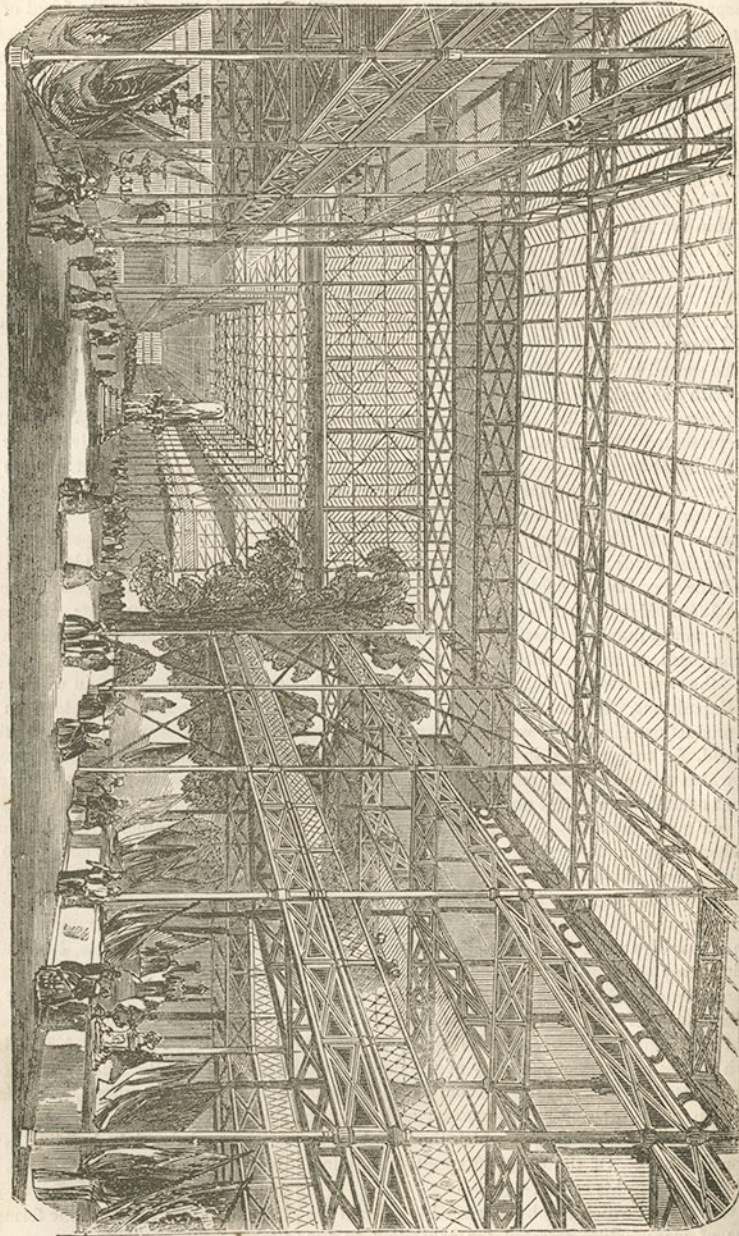
conveyances. The Champs Elysées, though at some considerable distance from the great centre of Parisian population, are still so universal a place of resort, that they may be fairly assumed to be "in the way" of even the poorest classes of the community. The elevation may be admirably seen from all the 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 plot of the present building (exclusive of the agricultural department) covers a vast parallelogram of 206 metres by 100 (about 675 by 328 feet English), round the outline of which runs a gallery about 90 feet wide, 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 ten feet wide) the public have upon their right and left hands objects for inspection. In the part of the building appropriated to large machinery, of course this system cannot be carried out with the same regularity. The vast parallelogram, enclosed 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 we have described, forming three court-yards, the central one being about 140 feet square, and the two lateral ones 80 feet by 140 feet. 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 (enclosed) 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 roofs is collected, so as to form a supply of water immediately 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 ruder 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 mechanism.

"The whole of the building is constructed of wood, the roofs being covered with zinc. Of the latter material 400,000 kilogrammes, equal to 4,000 tons, are stated to have been used; and of the former nearly 45,000 pieces of timber.

"It is hoped that the accompanying plan and views will convey a tolerably good idea both of the exterior and interior arrangements of the Exhibition."

The cost of this building is understood to have been about £18,000. Of the permanent building erected by the King of Bavaria at Munich, for periodical exhibitions, or even of Kroll's Winter Garden, since burned down, it is



VIEW OF MAIN AVENUE OF THE CRYSTAL PALACE FROM THE EAST.*

* The striking central avenue, east and west, challenges attention, and, were it possible, for the time being, to attain to that state of dual individualism which would enable us to visit two places at once, we believe there would quickly be a complete duplication of visitors, one half of each going west and the other going east. It was a very happy idea, this arrangement in the central avenue of certain leading objects, either individually or in groups, as trophies of the marvelous assembled; thus giving in one continuous line an epitome of the whole classification: and certainly the result is all that could have been expected from such an arrangement, since in this continuous line of the third of a mile, we have an exhibition in itself, a marvel and a wonder—within a few years, or even months ago, no mortal, however sanguine or imaginative, could have anticipated.

needless to dilate. The latter structure, as may be seen by the engraving, was not unfitted for the purpose. It was 310 feet long by 82 broad, at the widest part.

The building for the Birmingham Exposition of 1849—the first in this country, really so called—covered a space of 10,000 square feet, and a corridor of 800 feet more connected the temporary building with Bingley House,

within the grounds of which the Exhibition took place. It was opened to the public in September, 1849, at a cost of £1,300. Of the building in which is held the Great Industrial Bazaar of 1851—the wonderful Crystal Palace of Joseph Paxton—we shall speak further in our future pages, when the plan of its construction will be shown by illustrated diagrams.

The Foreign or Eastern Hall.

WE resume our walk eastwards from the transept and the great Kok-i-Noor diamond. On the present occasion we shall notice cursorily a few of the most prominent objects in that great avenue, 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 Counsellor Stüller. The execution of the goldsmiths' work, enamel, &c., was performed by M. G. Hos-sauer; the modelling by M. A. Fischer; the chasing by M. A. Mertens; and the lapidary work by M. Calandrelli.

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.

On the extreme points of the arabesques that rise above the Evangelists are representations of Faith, Hope, Charity, and Christian Righteousness. Around the entire centre stand the Twelve Apostles. Peter is seen under Faith represented in the arabesque; 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 relieve 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 Natzmer, 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 denominated the Buckler of Faith. The inscription on the shield runs thus:—

“FRIDERICUS GULIELMUS REX BORUSSORUM,
ALBERTO EDUARDO, PRINCIPI WALLIE,
IN MEMORIAM DIEI BAPT. XXV. JAN. A. MDCCCLIII.”

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 physician and peer are familiar to the public ear—the first as the discoverer of vaccine inoculation (a discovery of incalculable importance, considered in its proper light), and the last as being the descendant of the famous prime 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 150 lbs.—its actual weight is 154 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 step further and we gaze on the Great Earthen Wine Jar from the village of Toboso, 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 commend 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 disguises itself, the Earthen 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 glass has long been celebrated. Here are flower vases, fruit dishes, flagons, goblets, centre-pieces, and Etrurian 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.