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PARIS UNIVERSAL EXHIBITION OF 1867.

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AN ADDRESS

DELIVERED BEFORE THE

N. Y. State Agricultural Society,

AT THE ANNUAL MEETING,

ALBANY, FEBRUARY 12, 1868,

BY ELLIOT C. COWDIN.





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ADDRESS.



Mr. President and Gentlemen :

THE opening of the past year found the attention of the world irresistibly attracted to one of its most brilliant and renowned cities, Paris, the capital of France and center of civilization in Europe.

For centuries Paris has been watched by Europe, as often in fear as in admiration. Now the entire world was led to think of it, for its gates were flung wide open, not for the exit of armed hosts pouring forth to battle and to conquest as in former days, but to welcome, with a boundless hospitality, the representatives of all nations, inviting them to bring thither and combine the products of their soil, their labor, and their art, in peaceful competition and in generous rivalry.

To the Universal Exposition of 1867 all were welcome guests, irrespective of nationality or

of creed. It is of this great exhibition, which it was my privilege to attend as one of the Commissioners from the United States, that I purpose to speak this evening in compliance with your special request.

Paris itself is a perpetual Universal Exhibition. It epitomizes not only France, for which it is only but another name, but civilization itself.

It is a many-sided city, and each of its angles exhibits its own peculiar aspect. Hence, adapting itself to every variety of taste, it has been depicted in almost as many different colors as the chameleon. Yet every description is true, for it wears a rainbow garment. One tells you it is a city of fashion and frivolity; another that it is a city of learning, science, law, religion; a third, the focus of turmoil and insurrection. It all depends upon the standpoint of the observer, the color of the medium through which he looks, and the time of his visit. Look at Paris on a festive day, its streets and squares filled with radiant faces, and you would think that the Golden Age had been restored, and here was another Arcadia.

Look at Paris on a day of revolution, the cannon roaring in its streets, its barricades emitting death; even women and children fighting in the ranks of battle; and you would say that one spirit of the first-born Cain reigned in those hearts. Such extreme contrasts does this wonderful city present in its history, because here all the phases of human passion and character have been exhibited as on the broader stage of the world. Here, especially, there has been a concentration of conflicting elements.

But we have now to do with happier days—with the pacific aspect of Paris under a strong and intelligent municipal administration. It is a beautiful city, and every day growing more beautiful, for wonderful improvements are in progress, conceived in the most liberal spirit and conducted at a vast expenditure of wealth and labor. The spectator, looking down for the first time on the immense area of the city from the summit of the Triumphal Arch, or the Column of July, and contemplating the sweep of the Boulevards and Avenues, the sidewalks of which are as wide as many of our streets, the solidity and elegance of the buildings, all (without exception) of light colored stone, the lines

of trees running in every direction, the numerous squares with their foliage and fountains, the splendid cathedrals and churches that lift their spires and domes to Heaven, the noble bridges that span the Seine, the stately columns that record the victories and glories of the past, the palaces and public edifices with their almost interminable façades, the wooded environs, dotted with villas and villages, and insulating the capital in an ocean of verdure; the spectator, I say, is lost in admiration of the scene before him, and admits that Paris is indeed the most attractive city of the world.

Descending from his airy eminence and plunging into the busy world of Paris, a unit in the sum of its life, the visitor is yet more astonished at the vitality and variety of its existence. How ceaseless the tide that ebbs and flows through its mighty arteries from sunrise till midnight! What wealth and taste in the stores that line the Boulevards and crowd the passages and arcades! Above all what order and neatness everywhere; what courtesy and civility!

The workman in his blouse manifests as much self-respect as a counselor of state or a marshal of the empire. The dignity of manhood now

asserts itself in every individual, whatever may be his rank and calling. Parisian citizenship is regarded as much a title to honor as was Roman citizenship in the days of the great Republic. Yet there is no offensive self-assertion. The citizen claims for himself no more respect than he accords to others.

Cleanliness is another distinctive feature of the French Capital. An army of street sweepers, working at hours when their labor is invisible, remove every particle of dirt from the thoroughfares.

Those who visited Paris for the first time during the Exposition may have thought that this universal neatness was an exceptional feature, but it is not so; it is the normal condition of the city.

Of course busy preparations were made by a capital which had issued cards of invitation to the world. Buildings in process of construction were rapidly finished, and the wrecks of recent demolitions removed, that no unsightly object might offend a stranger's eye; and then, when all was ready, Paris welcomed her guests with a bright and radiant smile, giving cordial reception to emperor and peasant, citizen and king.

Let us hasten to the great center of attraction, the *Champ de Mars*, the site of the Exposition, which merits a brief notice. It is a level area of about one hundred acres, in front of the Military School, and was used prior to the Exposition as a parade and drill ground, and for reviews and public celebrations.

The *Champ de Mars* occupies a memorable place in the history of France. On the 14th of July, 1790, it was the scene of the great Festival of the Federation designed to recall the taking of the Bastille and to inaugurate the new constitution of the kingdom.

In the center of the space rose the altar of the country where TALLEYRAND, then Bishop of Autun (who successively supported the Revolution, the Empire and Restored Royalty), celebrated mass.

Four hundred thousand men, women and children, occupied the terraces of green turf surrounding the amphitheatre built expressly for their accommodation. The altar and the throne were placed side by side. The white flag of the royal troops and the tri-color of the armed populace were blended fraternally, like the masses that upheld them; and the roll of hun-

dreds of drums and the peal of hundreds of trumpets mingled with the thunder tones of popular acclamation.

Louis XVI did not ascend the altar and swear fidelity to the constitution. He uttered the oath, and a young officer, nominated that day commandant general of all the national guards in the realm, mounted on a white horse, caught the words from his lips, rode round the immense circle, repeating them to the multitude, and then, on behalf of the king, solemnly pronounced them at the altar.

This young officer, then in the flower of manhood, the observed of all observers as the royal deputy, the central figure in the celebration, wearing a three-cornered American cocked hat, as worn by the generals of the Continental army, was none other than the friend of WASHINGTON and of FRANKLIN, the hero of two hemispheres, the illustrious LA FAYETTE.

He had left a brilliant court, a happy home and an adored bride, to offer his sword, his fortune and his life to the cause of American Independence. He returned with honorable wounds, inspired with American ideas, to participate in

the disenthralment of his country, but not in the excesses of its revolution.

In speaking of the Act of Federation on the *Champ de Mars*, EVERETT says of LA FAYETTE: "Of all the oaths that day taken by the master spirits of the time, his was perhaps the only one kept inviolate."

Dearly did he pay for his fidelity by years of suffering, but he lived to return to our own shores the honored, almost idolized guest of the nation, lived to be the controlling spirit of a second revolution in his native land, and died revered and lamented, crowned with a spotless fame.

The very year after the feast of the Federation, the *Champ de Mars* was desecrated by a bloody combat between the national guards and the insurgent populace, who had there planted the red flag of revolt and murder.

Well might LAMARTINE, in 1848, refuse, at the peril of his life, with hundreds of muskets leveled at his head in the Square of the *Hotel de Ville*, to accord to the maddened rioters the red flag which they then demanded, an heroic refusal, couched in words of undying eloquence. "I will refuse, even to death, this flag of blood; for the red flag which you offer us has only

made the tour of the *Champ de Mars* trailed through the blood of the people in '91 and '93, while the tri-color has made the circuit of the world with the *name*, the *glory* and the *liberty* of the *country*."

On the 1st of June, 1815, the *Champ de Mars* again witnessed an imposing demonstration, the celebration of NAPOLEON'S resumption of the throne, and the consecration of the Eagles he had so often led to victory, but which he was doomed in a few days to behold stricken down at Waterloo, his last and fatal field of battle.

But the souvenirs of the scene are not all warlike. In the month of September, 1798, FRANCIS DE NEUFCHÂTEAU, Minister of the Interior of the French Republic, inaugurated the *first known exhibition*, which was opened on the *same site as that of this year*, in a row of barracks containing the products of 110 exhibitors. This was modest, but in the words of the minister, "the torch of liberty was kindled," and the result has been that in the place of the humble stalls, inaugurated by FRANCIS DE NEUFCHÂTEAU and his 110 exhibitors, 42,237 citizens, gathered from all the countries of the globe, displayed

in the past year the marvels of human industry, taste and skill.

The Exposition of 1798 covered a space of twenty-seven square yards; that of 1867 occupies nearly 500,000 square yards without reckoning the Island of the Seine devoted to the display of agricultural implements. The first Exposition was exclusively French. It was only in 1848 that M. TROUVÉ-CHAUVEL, one of the Ministers of General CAVAIGNAC, Chief of the Executive power of the French Republic, conceived the idea of opening these meetings to the people of the entire world.

Political troubles prevented the realization of this project, but Great Britain adopted the plan which resulted in the erection of the Crystal Palace in Hyde Park in 1851. There in the presence of 25,000 spectators, Queen VICTORIA, wearing her crown and decked in her royal robes, turned to the North, West, East and South, successively, and four times proclaimed, in a loud voice, the opening of the World's Fair.

The first French Universal Exposition was held in 1855 in the Palace of Industry erected on the *Champs Elysées*, a spacious structure still standing, and used this year for the distribution

of the prizes, a ceremony of extraordinary interest, to which I shall allude hereafter.

The English Fair was supposed to be a prelude to universal peace. The Paris Exhibition, on the contrary was held in the midst of the Crimean war. "It stood on its own merits, as a display of industry and of art, a temple of peace amid the clash of arms; but a temple in which it was impossible for any to worship without the intrusion of thoughts which took their color from the world without, confused as it was with mortal conflicts and teeming with political convulsion."

It is a curious fact, illustrative of the rapid changes of European affairs, that during the Exhibition of 1855 France was fighting Russia, while during that of 1867 the Emperor of Russia was her honored guest.

Although the first Universal Exhibition of England preceded a period of strife, and the first French Universal Exhibition was opened in a time of war, let us indulge the hope that this second French Universal Exhibition may be a prelude to a period of lasting peace. The erection of the Temple of Concord on the *Champ de Mars* is at least a fact of happy augury.

Seen from the neighboring heights the Exposition of 1867 presented as a whole the aspect of a vast camp occupied by the representatives of all the nations of the globe. Specimens of every known architecture were crowded together in strange association; Moslem domes and minarets, Japanese huts, Swiss châteaux, Egyptian temples, Turkish kiosks, and Gothic chapels. Here were broad belts of water gliding on their way, and glittering over artificial rocks in bright cascades; there a light-house and a lantern; yonder, tall chimneys and pipes, throwing out columns of smoke and steam, and in the midst of all, the colossal mass of the main palace, built of cast iron, pierced with arched windows, and in which some visitors thought they detected a likeness to a Roman amphitheatre. But the building had really no resemblance to colosseum or palace, no pretence to architectural beauty, and only fitness to commend it.

The park which occupied nearly double the area of the palace, presented the strangest possible mixture of buildings, but in that very circumstance lay its attraction, since to afford scope for contrast and comparison, was one of the leading objects of the enterprise.

Here you saw a massive Egyptian temple—no piece of fancy-work, but an exact reproduction. There were the vast pillars, the huge seated statues, the colossal sphynxes. Not far off was a copy of the temple of Xocchicalco, and in comparing both, you were struck by the wonderful similarity between the ancient Egyptian and the ancient Mexican ecclesiastical architecture. Farther on was a representation of the palace of the Bey of Tunis, its fanciful and graceful forms and brilliant and florid ornamentation reminding you of those glories of the Moorish Alhambra, so gracefully described by IRVING. Here again you came to an Eastern caravansary, where oriental workmen were busy plaiting mats, and it required no great stretch of the imagination to fancy yourself in Cairo or Damascus. A few more steps brought you to a cavern filled with water, in which divers clothed in submarine armor, and breathing through tubes, showed how the inventive genius of man has enabled him to mingle with fishes in their native element. Then there were pavillions splendidly decorated, constructed for the special use of the Emperor and Empress, the Viceroy of Egypt and the sovereigns.

There were churches of different Christian creeds, and buildings where Bibles and religious publications in different languages were distributed.

In the park also were buildings devoted to the display of objects crowded out of the palace or too cumbrous to be exhibited there, such as colossal statues, monster guns, fountains, pagodas.

Here the Dutch had a huge structure filled with railroad material. Belgium had a gallery of Fine Arts and an equestrian statue of King LEOPOLD. In the reserved park were foliage and flowers, and cages filled with bright plumed or sweet voiced birds, and sheets of water where gold and silver fishes sported.

Here were aquariums displaying their living marvels, strange shell fish and the wonders of the sea. In the English and American Parks, separated by an alley, there were vast collections of railroad material. In the former there were monster guns, in the latter not a single cannon, but a better representative—the model of an American school-house.

In the Egyptian department were relics that carried the mind back in a breathless flight

through centuries; jewels buried with the mummy of a queen of Thebes, who lived when JOSEPH was prime minister of PHARAOH.

The supply of water from the Seine for the use of the engines in the Park, was effected by five enormous pumps, in company with the steam engine of the French frigate Friedland, which alone drew up 1,100,000 gallons per hour. This water was received into a basin made to resemble a ruined castle, flowed into the garden, supplied all the wants of the Exhibition, formed a lake at the foot of the light-house and was finally restored to the Seine.

An international theatre, and a large hall for scientific and social meetings, were outside of the palace, together with a belt of restaurants and refreshment saloons, some of vast capacity.

The palace of the Exposition was in the form of an elongated oval. The outer circumference was devoted to machinery and was 3,936 feet in length. Then came the gallery of raw products; being nearer to the centre of the ellipse, it was necessarily shorter, and so with the succeeding zones, which diminished as they approached the inner circumference of the ellipse. In the centre of all was an open garden surrounded by statues.

Each class of manufactures or works of art made the entire circuit of the building. The concentric rings were termed galleries. The inner circle of all, or Gallery No. 1, was devoted to works of art. No. 2, to materials for and application of the liberal arts, such as printing, books, stationery, scientific apparatus, surgical, mathematical and musical instruments, &c. No. 3, to furniture and other articles for dwellings. No. 4, to clothing, comprising stuffs and other fabrics worn as dress. No. 5, to raw materials, the products of mines, collieries, forests, &c. No. 6, to machines and apparatus and tools in general. No. 7, to cereals, vegetables and other articles of food, fresh and preserved, in different states of preparation; another gallery under the name of Museum, was devoted to the history of labor. In the central pavillion of all, was a collection of coins, weights and measures of all countries. The concentric rings referred to, were traversed by avenues or streets, radiating from the centre like the spokes of a wheel. Each of the spaces thus bounded from the centre to the circumference was devoted to the products of a nation. So, that, if you wished to compare the achievements of all the nations in one class

of productions, you followed the course of the gallery or zone round the building. If to acquaint yourself with the products of any one nation in all the branches of industry, you confined yourself to the space allotted to it, going from the centre to the circumference or *vice versa*. An arrangement so simple, by which order was brought out of apparent chaos, must inevitably be followed in all future exhibitions of this kind. In all former exhibitions the visitor, overwhelmed and confused by the mass of objects presented to his view, without a clue to the labyrinth, went away day after day with his head as full of incongruous articles as an old curiosity shop.

Our own country, though far from presenting its claims as forcibly as it might have done, yet made an honorable figure in the Exposition, and in some respects agreeably surprised the European visitors. That we excelled in labor-saving machinery and in useful inventions was a fact of universal notoriety; that our destructive arms and our ambulances were almost unrivaled, was also conceded; but that in the manufacture of musical instruments we challenged competition with European skill,

and that our artists have produced works that invited European admiration, were facts known but to the select few. American art was therefore a revelation to the many, and the wonderful landscapes of CHURCH, his "Rainy Season in the Tropics," and "The Falls of Niagara;" BIERSTADT'S "Rocky Mountains," and HUNTINGTON'S "Republican Court in the Time of WASHINGTON," always attracted throngs of spectators. The exquisite humor and truth of EASTMAN JOHNSON'S "Old Kentucky Home" was keenly relished, and the spirit of WINSLOW HOMER'S reminiscence of the war, "Confederate Prisoners at the Front," was appreciated.

No foreigners, however, knew the story of the young Federal officer who figures in that picture and gives it its interest to American eyes. They knew not that the original of that spirited figure left his bride at the altar to march to the front as a private soldier, and that he fought his way to distinction, rising from the ranks to the command of a corps.

Among the many pieces of marble statuary of modern artists, none was more admired than the "Sleeping Faun," a figure of antique grace, finely conceived and admirably executed, the

whole wrought by the fair hand of an American girl, Miss HARRIET HOSMER, of Watertown, Mass.

The magnificent American locomotive and tender, the steam engines, and machines of various kinds—some of vast capacity—attracted much attention.

“What do you deal in?” asked GEORGE THE THIRD of the partner of JAMES WATT in the business of making steam engines.

“What kings delight in—power,” was the prompt reply.

But happily *that* was a *power* which makes the people great—not their kings.

Contrast for a moment the power which the immortal WATT produced by steam, astonishing as it then was, with that of the wonderful machinery displayed at the Exposition, and how immense the progress!

If the stupendous motive power of America excited surprise and admiration, so did that wonderful planetarium which exhibited the movements of the heavenly bodies, while philanthropists experienced the purest pleasure in contemplating the Bible engraved in relief for the use of the blind, giving light to those who sit in darkness.

A distinguished Frenchman, a great admirer of our country, who visited the Exhibition with me, expressed his views of the industrial future of the United States in nearly the following terms:

“The gallery of raw material exhibited by the great Republic must attract attention even more than her machinery, her arms and her musical instruments. Nature, in fact, has bestowed every gift upon this grand country. It reaches the icy North abounding there with furs and woods of the boreal regions. At the South it touches on the inter-tropical countries, where it finds cotton and those cultures which we call in Europe exotic. It does not lack coal. The immense extent of its territory supplies it with metals of all kinds. Its manufactures can therefore develop themselves independently of all the manufactures of the world.

“Its manufacturing liberty may equal its political liberty. It only needs,” continued my enthusiastic friend, “to borrow from other countries some of their experience and intellectual wealth. Thanks to the bounties of nature,” said he, “American industry can adopt the proud Italian device, *‘Italia fara de se,’* and say in the true spirit of independence, *‘I will do it all myself.’*”

One of the charms of the Exposition was the power of ubiquity conferred upon the visitors. As in the Arabian Tales, a wish wafts a man from one country to another, so here a step took you from East to West, from North to South. One moment you were at home in America, the next you were standing in Japan; now you were in England, again in India. And it was no illusion, for everything that surrounded you was tangible and real.

“ Harvest tool and husbandry,
 Loom and wheel and engin’ry,
 Secrets of the sullen mine,
 Steel and gold, and corn and wine,
 Fabric rough, or fairy fine,
 Sunny tokens of the line,
 Polar marvels, and a feast
 Of wonder out of West and East,
 And shapes and hues of part divine,
 All of beauty, all of use,
 That one fair planet can produce,
 Brought from under every star,
 Blown from over every main,
 And mixt, as life is mixt with pain,
 The works of peace with works of war.”

Here were real Egyptian temples, and Turkish mosques, and Christian churches, and Russian houses; and you were elbowed by Turks, Greeks, Arabs, Chinese and Swedes, wearing their national costumes.

“ The world was all before you where to choose.”

The English exhibitors showed great taste in the arrangement of their products.

The silk manufacturers of Manchester built up a graceful Gothic structure of bobbins decked with all the colors of the rainbow.

There was another delicate edifice made entirely of the black lead used in making pencils. This fanciful display, on French ground, was quite a success.

There was a fine collection of English decorated china, happily imitating the famous Sèvres porcelain. The English goldsmiths also had reason to be proud of their achievements. Some of the Race cups were splendid works of art.

But in machinery, cotton goods, and cheap and serviceable fabrics, the English manufacturers showed their preëminence, and vindicated the character of England for solidity and utility. Grace is a superadded quality in their productions, an exotic, while it is the basis of every thing produced in France.

The most ordinary household article in France must be elegant at least in design, or it is comparatively valueless. Hence in articles of luxury the French defy and will continue to defy all rivalry. Fashion sits enthroned in Paris and no revolution can unseat her.

The Brazilian display was the most remarkable of all the consignments from South America. In a vast hall the foliage of a virgin forest, with its trailing vines arching over the spectators' heads, was imitated with success.

Here were exhibited specimens of all the valuable woods, and their number is enormous; mahogany, rosewood, ebony, &c., furnished by the boundless forests of Brazil. Elsewhere, you might behold how the skilled labor of the French transforms this rich material into splendid furniture, adorned with all the graces of art.

Let us add that many of these splendid woods imported into France in rude blocks, after being manufactured by French artisans, find their way back to their native country changed into tables, chairs, cabinets, pianos, and what-nots, for the embellishment of the houses of the Brazilian planters or the French colonists of Montevideo.

Modern industry thus realizes the ancient fable of King MIDAS, and turns all it touches into gold.

The Spanish-American Republics did not contribute largely to the Exposition. A glance at the cases of the Central American Republics showed that the people who hold the keys of the

passage between the Atlantic and Pacific are not a laborious and productive race.

A step carries us to the vast realm of Southern Asia, China, Japan and Siam. In these nations the arts and manufactures exhibit something of the childishness of old age. Brilliant gew-gaws, objects of luxury wrought in a style more eccentric and fanciful than artistic or imaginative, contrast most forcibly with the useful products of Anglo-Saxon genius, and show how the wave of civilization has receded to the West.

Still, however, it would be unphilosophical to fail to note how, in obedience to the laws of action and reaction that govern the universe, as the ebb and flow of the tides sway the ocean, the extreme East catches a new impulse from the extreme West. Thus the Japanese, an ingenious people, since diplomacy has brought them in communication with the United States, have adopted many of the fruits of our civilization. Commodore PERRY presented the Japanese government, among other articles, with a miniature model of a railway and locomotive and a Dahlgren gun. In a very short time the Japanese, from the study of these alone, had built a railway and locomotive, and fabricated a complete battery of Dahlgrens.

Hindustan, Persia, Egypt, Turkey and Morocco, with their contributions, made up the sum of products that fairly represented the East in the Great Exposition. They were tokens of the arts, indolence, pride, luxury and idolatry of Oriental life. Here were costly pipes, magnificent shawls, cloths of gold, rich carpets, splendid weapons of war, uncouth idols.

Half a dozen rajahs sent their most valuable effects to an exhibition to which the King of Sweden contributed pictures, the creation of his own pencil, and the Emperor of France a model of a workingman's house planned by himself.

But PETER THE GREAT was in advance of NAPOLEON III, for he learned the trade of a ship-carpenter; and LOUIS XVI was never happier than when he was displaying his skill as a lock-smith. A lock made by this unfortunate monarch was shown in the Exposition.

In general the Oriental countries exhibited the almost hopeless decadence into which they have fallen. Turkey only displays energy and vitality in those portions of her empire which approximate the Danube, and these signs of life are manifested only in a population of European

origin. The influence of the crescent seems almost as baleful as that of the cross is benign.

Egypt is also in arrears, though exhibiting more vitality than Turkey.

Next we come to Italy, whose political status is not yet firmly defined and whose manufacturing development is to be looked for in the future. Fine specimens of the agriculture of Northern Italy were displayed, but nothing remarkable in manufacturing products.

Southern Italy sent samples of the sulphurs of the famous volcanoes Etna and Vesuvius. A Roman monk, named SECCHI, contributed a self regulating apparatus for recording the range of the thermometer, the quantity of rain fallen, and the changes of wind during a given period. Left out of doors over night the machine operates of itself, and its observations are accurate.

In the fine arts, notwithstanding some remarkable productions, the decadence of Italy, from the days of the great masters, is painfully apparent. Even in the realm of music, her sceptre seemed to have passed to other hands.

Russia sent her furs, ores, minerals and cereals. Situated between Europe and Asia,

Russia is a place of transit, though its chief city, St. Petersburg, is sealed up by ice on the water side during more than six months of the year. Moscow, the Holy City of the Greek religion, half Asiatic and half European in its character, is an immense entrepôt of raw material. Thither caravans, traversing the whole breadth of the continent, bring the costly products of China and the East. No fewer than sixty-six different races of men acknowledge the sway of the Czar.

The Russian contributions were very interesting. They exhibited a singular mixture of the East and West, of civilization and barbarism; splendid silken robes, and sheepskin garments, wooden-ware and jewelry, furs and precious stones. Here were the malachite, the onyx and cornelian from the Ural and the Caucasus; heaps of leather, splendid mosaics; and exponents of a high civilization, beautiful paintings and bronzes.

The Scandinavian countries, formerly one, but now politically dissevered, were brought together in the Exposition. These three countries, Denmark, Sweden and Norway, have many points of similitude. They are rich in

forests, which supply materials to the hand of industry, in rosins and other natural products. Salt and smoked fish are the staple food of the people of these sterile regions, who valiantly struggle against the frowns of Nature, and in their thrift and industry, present a strong contrast to the indolence of the favored East,

“Where all save the spirit of man is divine.”

These countries also contribute various fish oils used in medicinal preparations. The fishing implements of the Norwegians and Icelanders, as shown in the Exhibition, are very interesting, and show how patience and industry contend against the disadvantages of a harsh and cheerless climate.

Greece, whose glory lies in the past, contributed but little. What EDMOND ABOUT said of the Greek department in the Great London World's Fair is applicable to the Exhibition of 1867. “Honey in a pot, Corinth raisins in a jar, a little wine, a little cotton, a little madder, a handful of figs, a cube of marble, and a glass case containing a few Greek dresses.” We ought in justice to add, that there were some sponges, coarse carpets, some furniture and very handsome swords and daggers.

But we are led to hope, as a result of the Exposition, that the germs of enterprise which exist in all nations, will be stimulated to develop themselves, in those regions where they lie dormant, by the example of those countries which are marching in the van of progress.

Spain and Portugal exhibit little manufacturing energy. Agriculture is almost their only resource. The wine trade of Spain is one of the chief sources of wealth, and the making of bottle corks an important industrial employment.

The manufacturing activity of Switzerland is a powerful argument in favor of free institutions. Her valleys and lake shores are inhabited by an intelligent, well educated and industrious population. Silks, ribbons, muslins, embroideries, laces, straw braids, watches, musical boxes, and wood carvings are among the chief products of their skilled labor.

Austria is the neighbor of Switzerland at the Exposition as she is on the map of Europe. Composed of different states, having each its peculiar genius, it has no well defined manufacturing character. Vienna, the capital, is a sort of key-stone, binding the states together, and, as a place of transit, is of some importance. It had

in the Exhibition a fine collection of articles and in great variety, many of them closely resembling those of France. Vienna receives from Paris patterns of fashions and stuffs, copies and manufactures them, and literally floods the valley of the Danube and Southern Russia with these products. For some years, however, French rivalry has considerably hampered this wholesale copying business.

Among the Austrian contributions to the Exposition were numerous specimens of that splendid Bohemian glass-ware which has long defied attempts at imitation and challenges the admiration of the world.

Next to Austria comes her rival, Prussia, and the other German States, which are only satellites of the nation which BISMARCK has raised to such European præeminence.

Berlin, the capital of the Prussian states, is one of the principal manufacturing cities of Germany, and its leading market in the wool trade, of which article many excellent specimens were displayed at the Exhibition. Upwards of 7,000,000 lbs. of wool pass through Berlin in a single year.

The German manufacturing system embraces almost all branches, and its expansive movement

is to the East, where Poland and Russia, yet undeveloped countries, present a broad field for exportation.

In the Exposition there were also fine specimens of German metallurgy, blocks of salt and coal, showing the extent of its mineral resources; specimens of the color known all over Europe as Prussian Blue; superb silks and velvets from Crefeld, Elberfeld, Viersen and vicinity. Elberfeld is a Prussian city situated near Dusseldorff, in the valley of the Wipper. This industrious city owes its prosperity to the French protestants of Touraine, driven from France by the revocation of the Edict of Nantes in 1685, an act which BENJAMIN CONSTANT termed "the error of LOUIS XIV and the crime of his council."

Belgium is the workshop of Europe, and its industry comprises almost every branch of manufacture, from the labors of the unaided hand, as in the fabrication of its exquisite laces at Brussels, to the production of wonderful machinery at Liege.

Holland, whose territory is limited, and whose chief activity is directed towards its colonies to the Southeast of Asia, sent to the Exposition specimens of the products of the Molucca Islands.

Among the curiosities displayed were some singular Javanese musical instruments and arms.

A step further brings us to the French Department which occupies nearly half of the palace.

The industry of France embraces almost every kind of manufactured article. All, however, having the same general character, taste, imagination and elegant luxury.

Every French artisan possesses the artistic sentiment. We may smile at the assumption by a barber of the title of "*Artist in Hair*," and yet there is an artistic skill in his manipulations.

You remember the story of the French shoemaker, who exhibited a beautiful slipper in his window. A gentleman, who admired it, and wished to purchase the pair, enquired for the mate. "Alas! Monsieur," said the *cordonnier*, "there is no mate; I made that one in *a moment of inspiration*."

When VATEL, the great French cook, was concocting a new dish he could not be disturbed by visitors. "Gentlemen," his servant said to callers, "my master is not visible, *he is composing*." VATEL styled himself a composer like ROSSINI or MOZART.

Let us glance at French manufactures and particularly those of Paris. Parisian furniture

is certainly præeminently elegant. Here were chairs, tables and bedsteads, not only made of costly woods, but inlaid with ivory, marble, gold, glass and silver. There were canopied bedsteads of wonderful workmanship, the price of which would buy one of our large western farms, house, stock and tools.

Sometimes the first artists are employed to paint the panels of these cabinets and bedsteads.

When the Parisian workman has exhausted imagination and costliness, he goes back to historical models, and gives us mediæval cabinets that look like Gothic churches, or reproduces the delicate columns of the Renaissance, or the Pompadour arm-chairs of LOUIS XVTH's time.

The Parisian bronzes copy the most celebrated statues of antiquity, and a workman named COLAS has invented a machine for making perfect facsimiles of these master-pieces of art on a reduced scale.

The Parisian jewelers are unrivaled, and they derive their material from the four quarters of the globe, employing the diamonds of Brazil, the corals of the Mediterranean, the opals of Honduras, and the pearls of Ceylon.

But French silk fabrics are specially conspicuous and of surpassing beauty.

The processes of manufacturing silk were for more than two thousand years unknown in Europe. The article was introduced at Rome in the days of POMPEY and JULIUS CÆSAR, but being brought by caravans from China, its price was so high when it reached the banks of the Tiber, that it was often sold for its weight in gold.

The Emperor AURELIAN, on returning from the East in the pride of victory, refused to his wife a silk dress, assigning as a reason that it was too great an extravagance even for a Roman Empress.

An imperial edict of China forbade the exportation of the eggs of the silk worm under pain of death. About the year 552, however, two Persian monks who had lived a long time in China as missionaries, and were acquainted with the rearing of silk worms, stimulated by the gifts and promises of the Emperor JUSTINIAN, succeeded in conveying a large number of eggs concealed in hollow canes to Constantinople, where they watched their hatching and the development of the butterflies. The experiment was successful.

According to a current legend, however, this was not the first successful attempt to carry silk-worm eggs out of China. A certain Chinese

princess, betrothed to a king of Khotan, brought from her father's court to her new home a number of eggs concealed in her hair. This event is said to have happened about one hundred and forty years before the Christian era. We are not told what style of hair the ladies wore so long ago, but if the *chignon* or waterfall of the present day was then in vogue, the princess might have smuggled eggs enough to stock a province with silk worms.

The silk worm is a very modest artisan. Born in the spring, ordinarily, about the middle of May, it feeds on the leaves of the mulberry tree, and attains its full growth (being the size of the little finger of a child of twelve years) in about six weeks. Small as it is, according to M. DE QUATREFAGES of the French Institute, it weighs 72,000 times more, at its full development, than when hatched from the egg.

Early in July it establishes the workshop of its wonderful manufacture. Placed in a comfortable position, it proceeds to envelope itself in a cocoon formed by a filament of exceedingly fine silk emitted from the stomach of the insect. It soon disappears in the centre of the cocoon, and after about seventy-two hours of unremitting

labor, produces a thread frequently not less than 1,600 yards in length. The silk is obtained by winding off the thread which forms the cocoon. The silk worm undergoes a transformation in the center of his dwelling, into a chrysalis, and then works its way out at one end of the cocoon, becomes a butterfly, lays some hundreds of eggs and dies.

At the Exhibition a collection of silk worms attracted universal attention. A quantity of eggs, of mulberry leaves, and all that relates to the raising of silk worms, were also displayed there.

Some of the finest cocoons of all were from California, and from the most reliable information it is safe to predict, that at no distant day our Pacific coast will become one of the first silk-raising countries of the world, rivalling even China and Japan. There are now in Southern California upwards of 10,000 flourishing mulberry trees, and some 300,000 of the finest cocoons have been produced there the past year.

The silk manufacture was commenced at Lyons in 1520 under the auspices of FRANCIS I. This city, the headquarters of the silk manufacture, at one time exported \$45,000,000 worth

annually. Latterly the epidemic among the silk worms, and to some extent the changes of fashion, have severely injured this industry. The loss by this disease to France alone, M. THIERS has estimated at upward of 100,000,000f., or \$20,000,000 in gold annually. Our own country thus far is entirely free from it.

Before leaving the subject of French industry let us consider for a moment the prodigious activity of the great capital. Paris, with a population of 1,700,000 souls, has more than 100,000 manufacturing establishments, doing a business of \$675,000,000. This immense industrial activity occupies 417,000 paid workmen and 133,000 small employers who also labor with their hands, making a total of 550,000 working people—comprising a body of men whose creative genius and artistic skill is scarcely more admired by the world than their political power and example is dreaded by ruling despots.

As the whole industry of the world was represented at the Exposition, Agriculture, of course, presented its claims to attentive study—agriculture, the basis of civilization, the breath of national life and prosperity.

Some of its products appeared in the *Champ de Mars*, but the Island of Billancourt, at a short

distance in the Seine, was specially devoted to an agricultural display.

I shall not attempt to enlarge upon this branch of our subject, but barely glance at the salient points presented in the Exposition so far as they relate to European countries.

French agriculture is notable for the diversity of its products. At the Exposition France exhibited fine specimens of grain, hemp, flax, hops, tobacco, different kinds of woods, manufactured and unmanufactured, beet-root sugar, and wines, brandies and liquors so famous throughout the world.

There was a good display of agricultural tools and small well-made machines of moderate cost, the land of that country being so minutely subdivided that ponderous and costly machinery is in little demand.

With a population of 38,000,000, there are 24,000,000 who share in the ownership of the soil,* mostly in so minute spots, however, as to afford but narrow scope for either capital or skill.

The exhibition of live stock, horses, cattle, sheep and swine, was creditable to France. Merinos, Dishly and South-down sheep have

* Discours de M. Thids 1866.

been successfully acclimated. She produces fine horses, both light and heavy draught, and there has been a judicious introduction of foreign bloods. The live stock of other countries was excluded from the Exhibition on account of the prevailing epidemic among cattle.

Great Britain has long been famous for the high pitch to which she has carried agricultural pursuits. But, unlike France, her soil is monopolized in the hands of some 30,000 proprietors; and the condition of her farm laborers is far from enviable, actually subsisting, as some of them do, on bread and lard.

The London Punch once hit off this state of things, in a style of humorous exaggeration, by representing a farm hand at an agricultural fair—a gaunt skeleton, with the bones protruding from his skin, standing beside an enormous Suffolk hog, depicted as a bloated mass of flesh, and suggested prizes for farm laborers as well as for fatted swine.

She displayed at the Exposition a number of excellent agricultural implements, plows, threshing, reaping and mowing machines, &c., *inferior, it is true, to our own*, but solid and serviceable. She contributed also a superior collection

of cereals, preserved meats, and an assortment of wood from her colonies.

Busy little Belgium and industrious Holland sent to the Exposition samples of their flax and hemp. Switzerland sent wheat, barley, potatoes, plants for forage and hay. Spain—flax, hemp, saffron and wool. Portugal was represented by rice, corn, wool and silk. Greece, by cotton, flax, oil and wax. From Turkey came tobacco, cotton, silk cocoons, madder, goat's and camel's hair, opium, senna and various gums.

Italy, once foremost in European civilization, and which, let us hope, is now starting on a fresh career under the inspiration of *independence* and *unity*, sent fine specimens of cotton, hemp, macaroni, rice and preserved fruits.

The French colonies of Algeria contributed good specimens of corn, cotton, wool, flax, madder, silk cocoons and two plants, the *alfa* and *diss*, which promise to be valuable additions to the materials for making paper.

The great central and northern nations made a creditable display. Austria contributed hops, wool, silk cocoons and tobacco. Bavaria, where 43 per cent. of the people are farmers, hemp, flax, hops and tobacco.

It may be noted in passing that agriculture is steadily advancing in all the German states. In the Rhenish provinces alone there are 162 agricultural societies, 61 of which were formed in 1866.

Colossal Russia, which is also making great improvements in agriculture, sent excellent samples of hemp, flax, goat's hair, wool, tobacco and specimens of Black Sea wheat from the vast fertile region which has been termed the granary of Europe; while Denmark and Sweden exhibited in the agricultural, as in other departments, proofs of intelligent industry.

In a word, for I must forbear further details in what at least is but a dry catalogue, the Exposition offered gratifying evidence that European agriculture from the North Cape to the Rock of Gibraltar, and from St. George's Channel to the Hellespont, is making steady progress, and that in no particular is the advance more marked than in the social improvement of the actual tillers of the soil. May we not hope that the day is not far distant when, cheered by our example, they, like the independent freemen of our own country, shall be—

“Men! high-minded men,
Men who their duties know,
And know their rights, and knowing dare maintain.”

The marvels of the Exposition, which one brief hour permits us merely to touch upon, whose catalogue occupies two bulky volumes, attracted to Paris an immense concourse of people from all parts of the globe.

Obeying the universal impulse, sovereigns left their palaces and, like their subjects, took the shortest road to the *Champ de Mars*.

In this connection I should mention the sitting of the INTERNATIONAL MONETARY CONFERENCE during the Exposition, attended by eminent men from most of the civilized countries, to consider the policy of unifying the coins of all nations, over which Prince NAPOLEON presided. The United States were there represented by the Hon. SAMUEL B. RUGGLES, whose able report to our government is now attracting world-wide attention.

In the palmiest days of NAPOLEON I, he wrote to his friend TALMA, the tragedian: "Come to Erfurt and you shall play to a whole pitfull of kings." NAPOLEON III might readily have furnished such an audience at Paris in 1867. Two emperors, eight kings, a sultan, a viceroy and six reigning princes were his guests during the Exposition. But he who most riveted the attention

and excited the emotions of that vast concourse was neither monarch nor prince, but the man of ideas; a statesman, by whose genius and will a colossal confederation was created out of the ruins of kingdoms and principalities, based on *national unity*, and which renders illustrious the name of OTTO VON BISMARCK.

The Sultan of Turkey and the Emperor of Russia especially engaged public attention, but not for the same reason. The attempt to assassinate the Czar by a Polish refugee caused great commotion in the capital, and we can well understand why the French Emperor, accustomed though he is to conceal his emotions, after waiting on the departing guest and seeing him safely seated in the railway train on his journey home, could not help rubbing his hands with delight at the thought of having got rid of the responsibility that weighed upon him. He is said to have remarked: "To receive an imperial guest is one thing; to have him die on your hands is quite another affair."

As for the Sultan, he excited among the populace as much curiosity as BRIGHAM YOUNG would have done, and for the same reason, the presumed extent of his matrimonial felicity. A lady once

asked TALLEYRAND if the then Sultan of Turkey was married. "Very much, madam," was the reply. The French government papers, however, hastened to assert that the present Sultan, ABDUL AZZIS, had repudiated polygamy and was the husband of one wife only. A still more curious and questionable story formed a part of the current gossip. In 1798, a young French creole lady of Martinique, on her way to France, was driven by contrary winds into the Mediterranean, taken by Algerian corsairs and sold as a slave to the Sultan SELIM III, whose favorite she soon became. She had a son, who was the grandfather of the present sultan. Now, the story goes, that this pretty creole was cousin-german to M'lle TASCHE DE LA PAGERIE, another creole, who became the Empress JOSEPHINE and grandmother of NAPOLEON III. It results from this history that the Emperor of France and the Sultan of Turkey belong to the same family.

The presence of so many strangers gave unusual splendor to the distribution of prizes, which took place in the principal hall of the Palace of Industry, a vast building erected for the exhibition of 1855 in the *Champs Elysées*, the finest promenade in Paris, perhaps in the world.

The walls of the building are of stone. The shape is that of a parallelogram 820 feet long and 354 feet broad. The roof is arched, and formed of iron and glass; the height, from the floor to the center, is 108 feet.

The prizes were divided into five classes. The *grand prizes*, costly gold medals, few in number, were bestowed on works of extraordinary merit. *Gold medals* (of less value) were awarded to the highest order of industrial art; *silver medals* to those of a high order; bronze medals to meritorious works; and lastly, *honorable mentions*, equivalent to diplomas.

But there is something more highly appreciated than any of these, the ribbon of the *Legion of Honor*, to win which thousands have made the greatest sacrifices. It is conferred alike upon those who have won glory on the field of battle, on those who have distinguished themselves by public services, great inventions, valuable manufactures, or by acts of humanity or philanthropy. Thus the statesman, the divine, the soldier, the artist, the fabricant and the philanthropist may each merit and receive the decoration.

The Legion of Honor was instituted by NAPOLEON I. It has its staff, its officers of every grade

and its private soldiers, who are styled chevaliers, and may be met at almost every step in the street. They are recognized by a small red ribbon attached to the buttonhole of the coat. The manner in which it is folded indicates the legionary rank of the wearer.

Every French prince is invested with the order at his birth, and all the sovereigns of Europe receive it as a compliment from the ruler of France on their accession to the throne.

With these single exceptions it is a distinction won by *merit* alone, and as such entitles the wearer to respect.

Proud of our republican simplicity, and educated as we all are in a contempt for glittering gew-gaws of courts with their stars and collars, often the emblems of servility or the rewards of degrading services, it is but just to say, that *in France* this order of civil distinction has appealed most successfully to that love of personal glory which is so characteristic of the French people.

It is a gratifying fact that to the exhibitors from our own country was awarded a greater proportion of prizes than to those of any other nation. The United States itself was honored, above all, for its contributions from the Quartermaster's

Department and Coast Survey, they being classed "*Hors concours*," and pronounced wholly unrivaled.

As a mark of special consideration, the rank of *Officier* of the Legion of Honor was conferred by the Emperor upon the Hon. N. M. BECKWITH, Commissioner General and President of the United States Commission. The Cross of Chevalier of the Legion of Honor was also conferred by the Emperor upon several other Americans. Five *grand prizes* were given: one to Mr. CYRUS W. FIELD for the Atlantic telegraph cable; one to Prof. HUGHES for the printing telegraph system; one to the U. S. Sanitary Commission, whose admirable collection was made at the sole expense of Dr. THOMAS W. EVANS; one to Mr. WM. C. CHAPIN, of the Pacific Mills of Lawrence, Mass., for the superior plan, organization and management of that establishment, and for promoting the material, moral and intellectual well-being of the operatives; and one to Mr. C. H. McCORMICK, of Chicago, Ill., for his reaping machine, after a thorough trial on the model farm of the Emperor, and in his presence.

Eighteen *gold medals* were awarded for our pianos, fire-arms, reaping and mowing machines, wood-working, type-dressing and sewing ma-

chines, a steam engine, a locomotive and tender, cotton, minerals and artificial teeth. Seventy-six *silver medals* were given to us for our scales, power looms, edge-tools, machine tools, steel plows, cabinet organs, bronzed iron ornaments, microscopes, astronomical instruments, cloths, muslins, cotton thread, boots and shoes, a brick machine, a buggy, a phaeton, a landscape painting, works for the blind, tobacco, sugar, hams, &c., &c.

Besides these, ninety-eight *bronze medals* were awarded to us, and numerous *honorable mentions* were made.

The festival of the distribution of rewards, of which our countrymen received their share, was unquestionably the most splendid pageant of modern times. Those who have had the fortune to witness in the great capital many grand fêtes and reviews—monarchical, republican and imperial—and to attend balls and receptions given in honor of eventful days and distinguished personages, will affirm that not one of them approached this in magnificence and impressiveness.

The Emperor and Empress of France, Prince NAPOLEON and Princess CLOTHILDE, the Princess MATHILDE, the Sultan, the Prince of Wales, the

Prince of Prussia, the Prince of Orange, the Prince of Saxony, Prince HUBERT of Italy, and their suites, were driven to the Palace in the great state coaches built for LOUIS XIV and carefully preserved at Versailles, all of them regilded for this occasion.

In the great hall where the distribution took place were 18,000 spectators. It was resplendent with the uniforms of ambassadors, marshals, senators and other officials of high rank, while all the invited guests were in full dress; that is, in black dress coats, pantaloons and vests, with white cravats and white kid gloves, as specially requested on the cards of invitation. The ladies were also attired as for a grand party.

In the center rose a pyramidal mass composed of those productions which had been pronounced worthy of reward.

At the entrance of the sovereigns, a band of 1,200 musicians struck up a triumphal march composed for the occasion by the venerable ROSINI, with the accompaniment of pealing bells and detonating cannon. The effect of this storm of musical thunder, as it rolled through the vaulted hall, was indescribably grand.

The distribution of rewards was made by the Emperor in person. His brief speech, with which

all of you are familiar, was well conceived and expressed, and spoken in a clear, shrill voice. It was heard distinctly by at least two-thirds of the immense assemblage.

Though the Emperor distributed the prizes, there was one exception. It was discovered that he himself was one of the fortunate exhibitors, and a medal was decreed to him for his model of a workingman's house.

In this dilemma, the little Prince Imperial (now eleven years old) came to his rescue, and stepping forward, gracefully bestowed the prize upon his father.

The ceremony ended by the Emperor and Empress, and Prince Imperial, the rest of the NAPOLEON family, and the royal guests of France, making the entire tour of the hall.

When the imperial party was passing the eligible spot by the side of the foreign ambassadors where were placed the Commissioners of the United States, one of our countrymen, a soldier in the late war, wearing his uniform as Colonel, mounted a bench and called for three hearty American cheers for the Emperor and Empress. Without discussing the taste and propriety of the act, suffice it to say that such a shout went

up as only American lungs can produce; and the usually impassive face of the Emperor brightened, and the Empress smiled, as they acknowledged this spontaneous tribute of respect to the ruler who was offering the hospitality of his country to the whole world.

I have rapidly placed before you, Mr. President, and gentlemen, as well as I was able, the principal features of the World's great show of 1867 as it impressed my memory.

The vastness of the theme renders all attempt at minute description unsatisfactory. Every visitor you meet has his own story to tell, but few if any left the Exhibition with a feeling of dissatisfaction.

Certainly no one, however well informed, could have studied that display of the industry of all nations without learning much that was new to him. Nor could one fail, after such a study, to be convinced of the certain progress of humanity, continually rising to a higher plane and moving onward to a brighter future.

The Exhibition of 1855 was held when France was engaged in a deadly struggle with the mightiest power of Europe.

War could not paralyze the arm of peace. Even then, with the din of arms resounding in

the East, the Emperor said: "In view of the many marvels displayed before our eyes, the first impression is a desire for peace. Peace alone can further develop the true products of human intelligence. You must then all wish like me for this peace to be prompt and durable."

The Exhibition of 1867 was held in a time of peace, though the political skies of Europe are never clear, and the war cloud even then was imminent.

One of the most significant and gratifying features of the Exposition was, that the representatives of the foremost states of the globe there met to give pledges to the cause of international amity and social progress: a grand congress of nations convened to secure good-fellowship among all civilized peoples, with agriculture, science, art and commerce officiating as envoys extraordinary. The remark of CICEERO, that all liberal arts have a common bond and relationship, was never more beautifully exemplified than on this occasion, when France, Prussia, Russia, Austria, England, Italy and the United States, each of which had so recently astonished the world by its prowess in arms, were now seen devoting their genius, skill and resources to stimulating

the rivalries of peace rather than provoking the perils of war. Mingling with their representatives on terms of equality, were those of the smaller powers of both hemispheres, all vying with each other to promote peace on earth and good will to men. This sublime spectacle has doubtless done more for civilization and the concord of the world than could have been accomplished by many years of the more formal and perhaps less sincere labors of the ripest statesmen and acutest diplomatists of the age.

It is gratifying to know that in this grand congress our country played a leading part. Encouraged by this fact, as well as by the vigor and elasticity of our institutions, tested and proved by recent trials, we may anticipate for her a glorious future.

The only disturbing element in our midst having passed away never again to return, we may reasonably hope that our fertile fields will never again be reddened by blood.

No foreign foe will ever dare to set foot upon our soil. We may, therefore, devote all our energies to the cultivation of the works of peace—to the arts and sciences, agriculture, commerce and manufactures.

Let us, then, "study to be quiet, and to do our own business, and to work with our own hands."

The time will come when we shall equal the most advanced nations of Europe in every material branch of art and industry.

Hitherto we have devoted our energies principally to the useful and the practical, and in this we have distanced Europe. Without losing sight of these, as we grow in wealth and taste, let us strive to compete in articles of elegance and luxury with those countries whose civilization and progress are the growth of ages.





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