

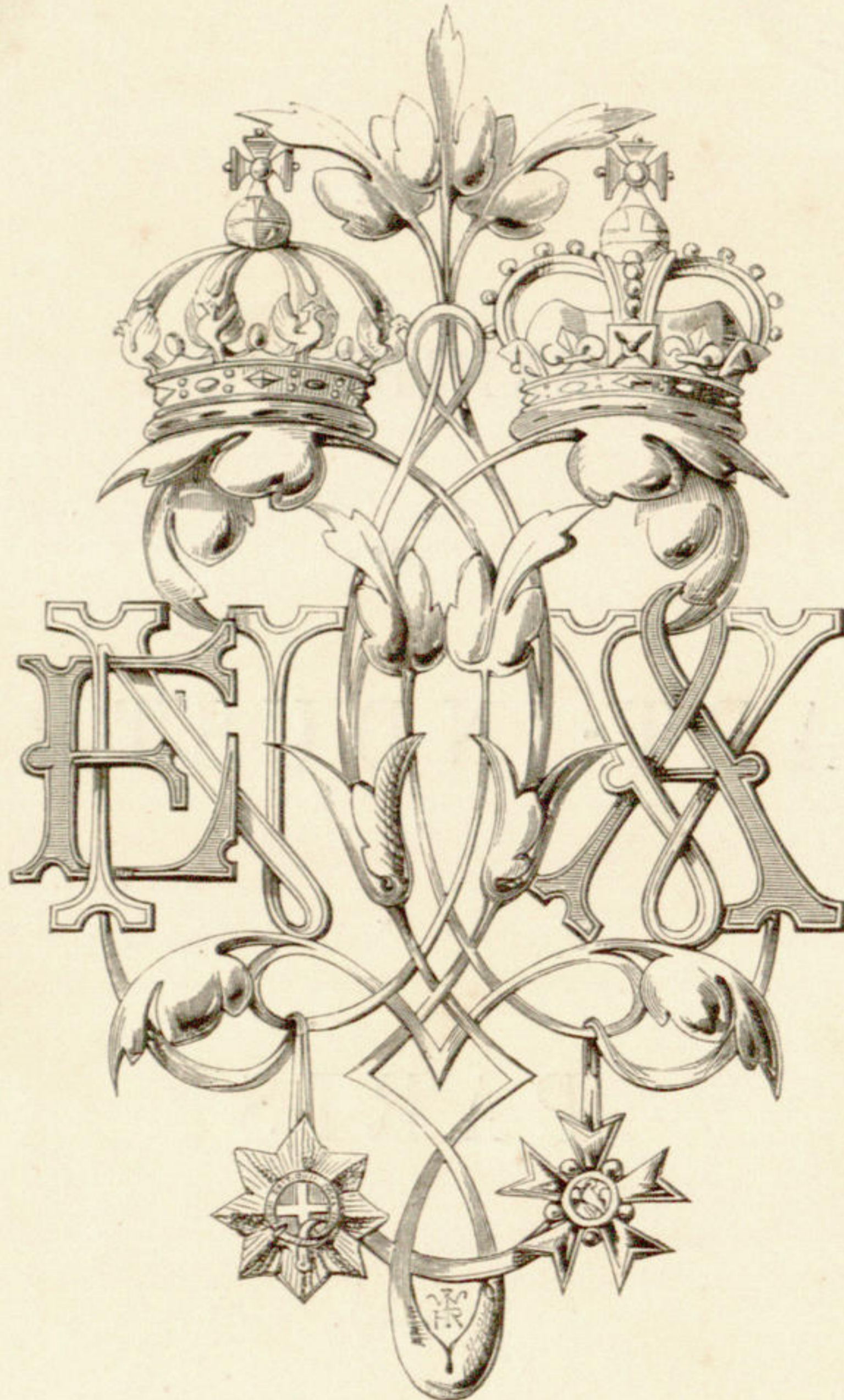
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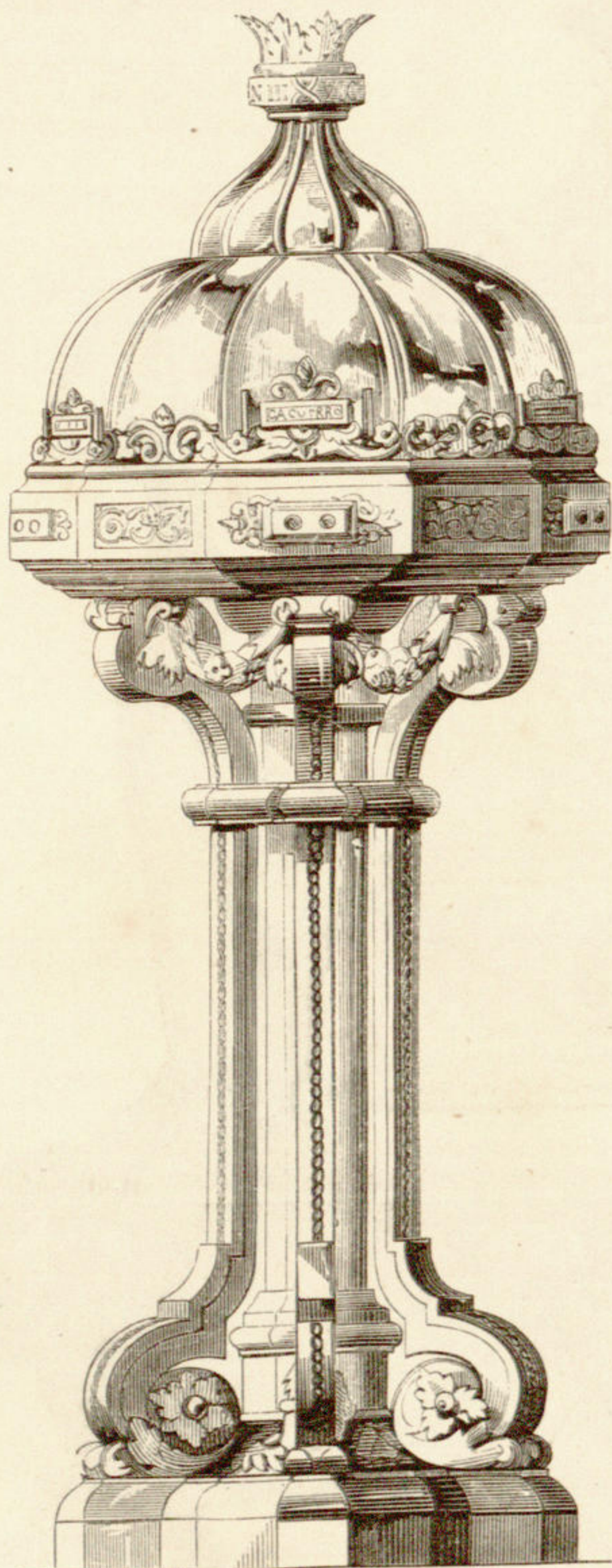




THE contribution of MR. W. G. ROGERS to the Paris Exhibition consists of an elaborately-carved BOX-WOOD STAND, for the display of

the work may be estimated by the consideration that its dimensions are 7 ft. 6 in. in height, and 9 ft. in circumference. The design, which is of

architectural character, was supplied by Mr. Charles Barry, and the details are from the pencil of Mr. W. Harry Rogers. The whole is



Mr. A. CLAUDET's far-famed stereoscopes. When we state that in every part it is richly embellished in the purest Italian style, the importance of

hexagonal, the shaft having the assistance of six scroll buttresses, and the upper portion, or re-

volving table, presenting the names of those scientific men who have carried the invention of

Daguerre to its highest perfection. Beneath the corona at the summit is a ring, on which, in

allusion to the auspicious alliance now existing between France and Great Britain, are inscribed

the names, in raised letters, "Victoria I.—Napoleon III." The dome is composed of panels in

glass, separated by ribs of boxwood. The smaller details, about sixty in number, are all various,

and evince as much fertility of fancy in design as delicacy of handling in execution. This work amply supports the reputation of her Majesty's

carver, which is neither new to our readers, nor to such throughout Europe as value and appreciate decorative Art in one of its highest branches.

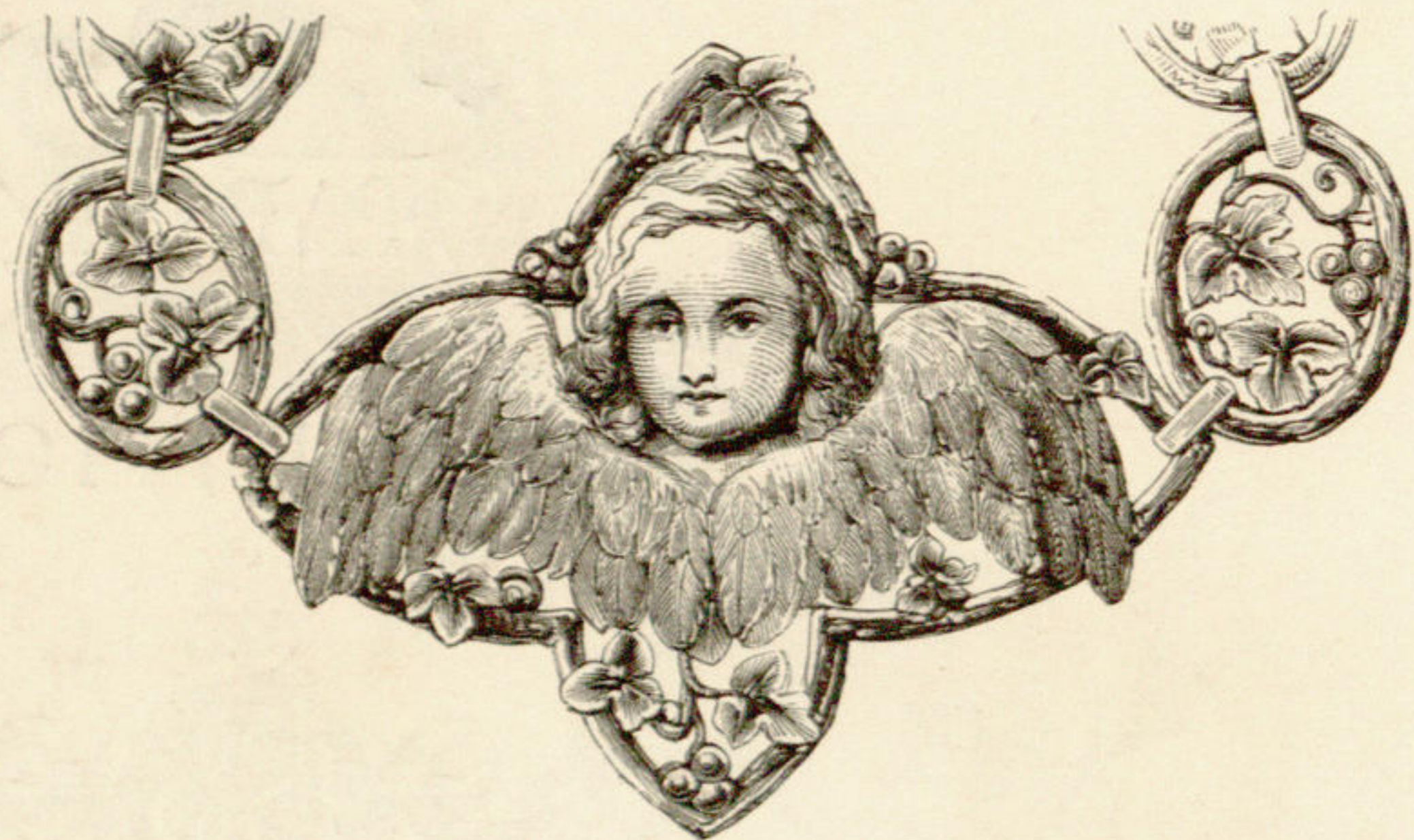


# THE PARIS EXHIBITION

From the extensive and very beautiful collec-

BOTTLE, foliage on glass ; the second a CHATELAINNE, gold and silver enamelled ; the third a

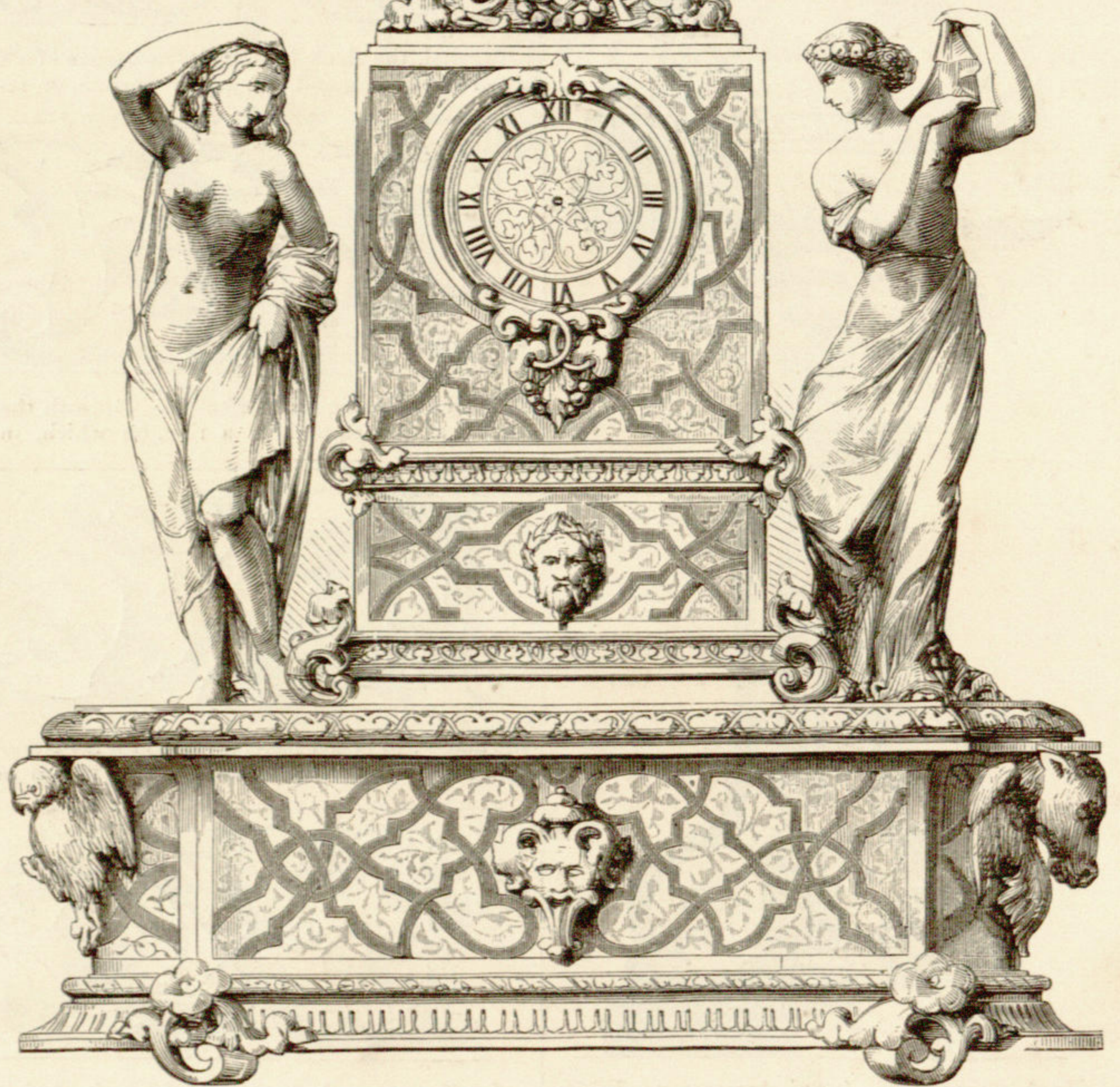
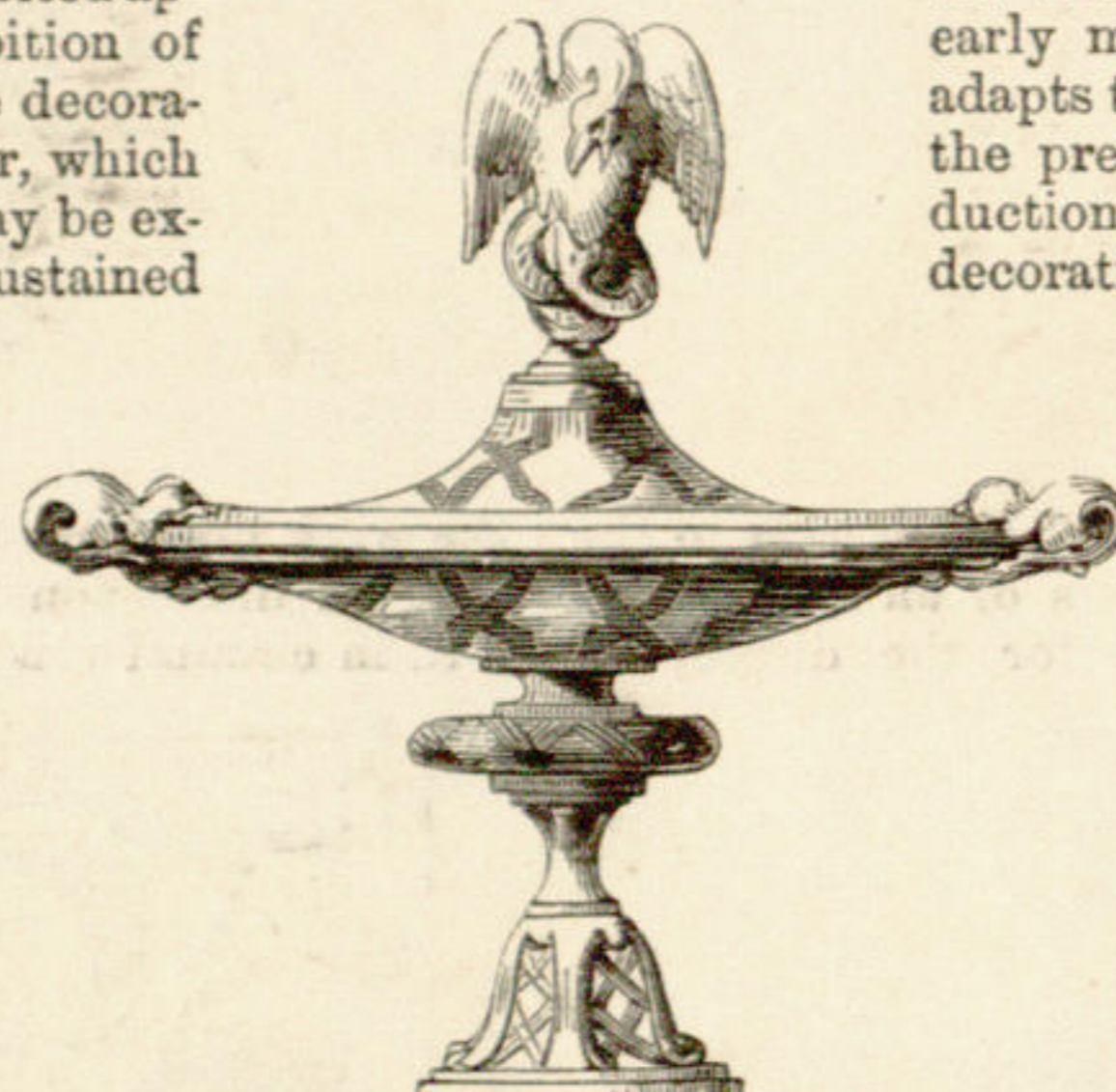
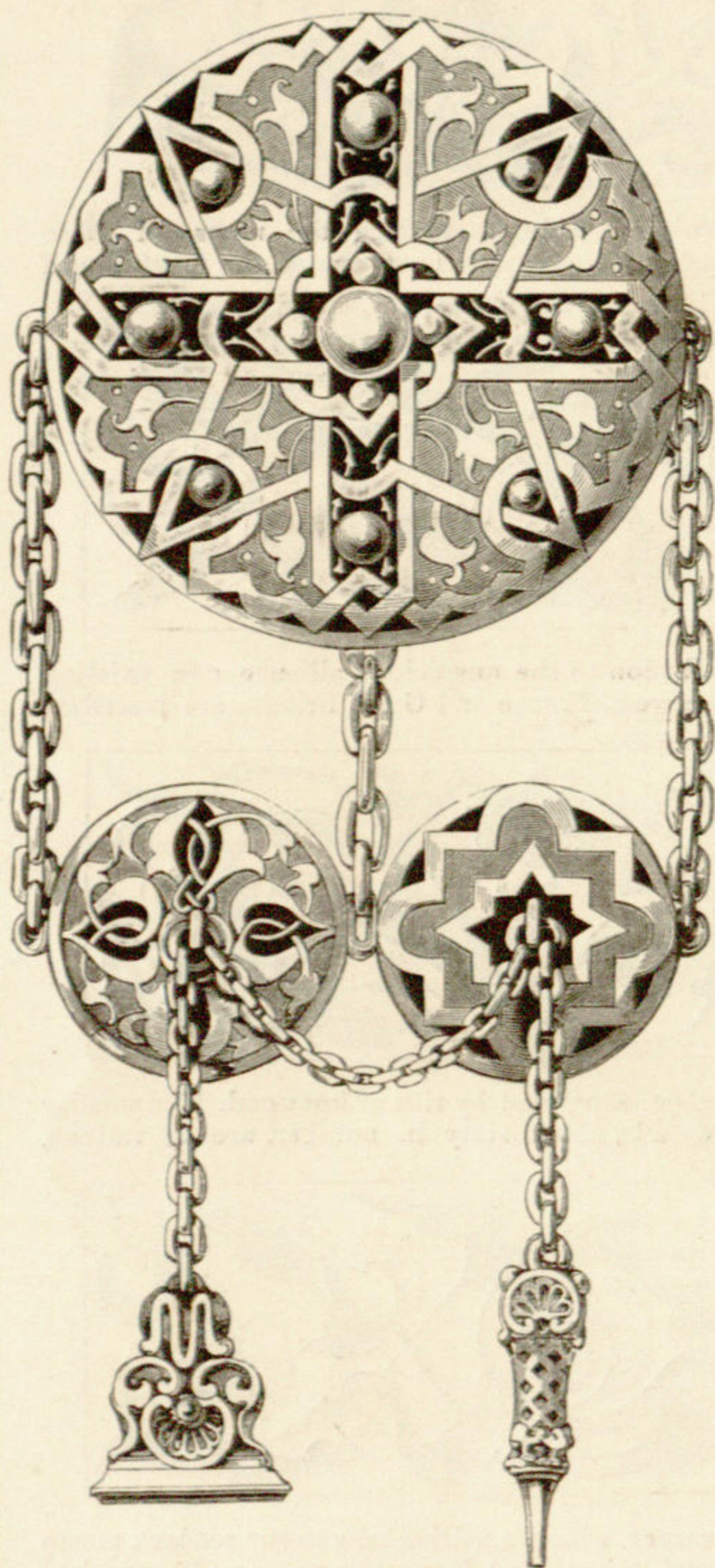
BRACELET in oxidized silver ; the fourth a CLOCK in silver niello. The name of this fabricant is



well known and much esteemed in England ; | on this occasion. The foundations of his works are the achievements of the great early masters, which he skilfully adapts to the tastes and purposes of the present age. Many of his productions, although mere personal decorations, have value as works of

high Art ; and, although of miniature size, and comparatively small cost, will bear the scrutiny of the sculptor for their truth and character. From M. Rudolphi English Art may learn much.

tion of works, principally in decorated silver, exhibited by M. RUDOLPHI, of Paris, we select



four examples : the first is a graceful SCENT

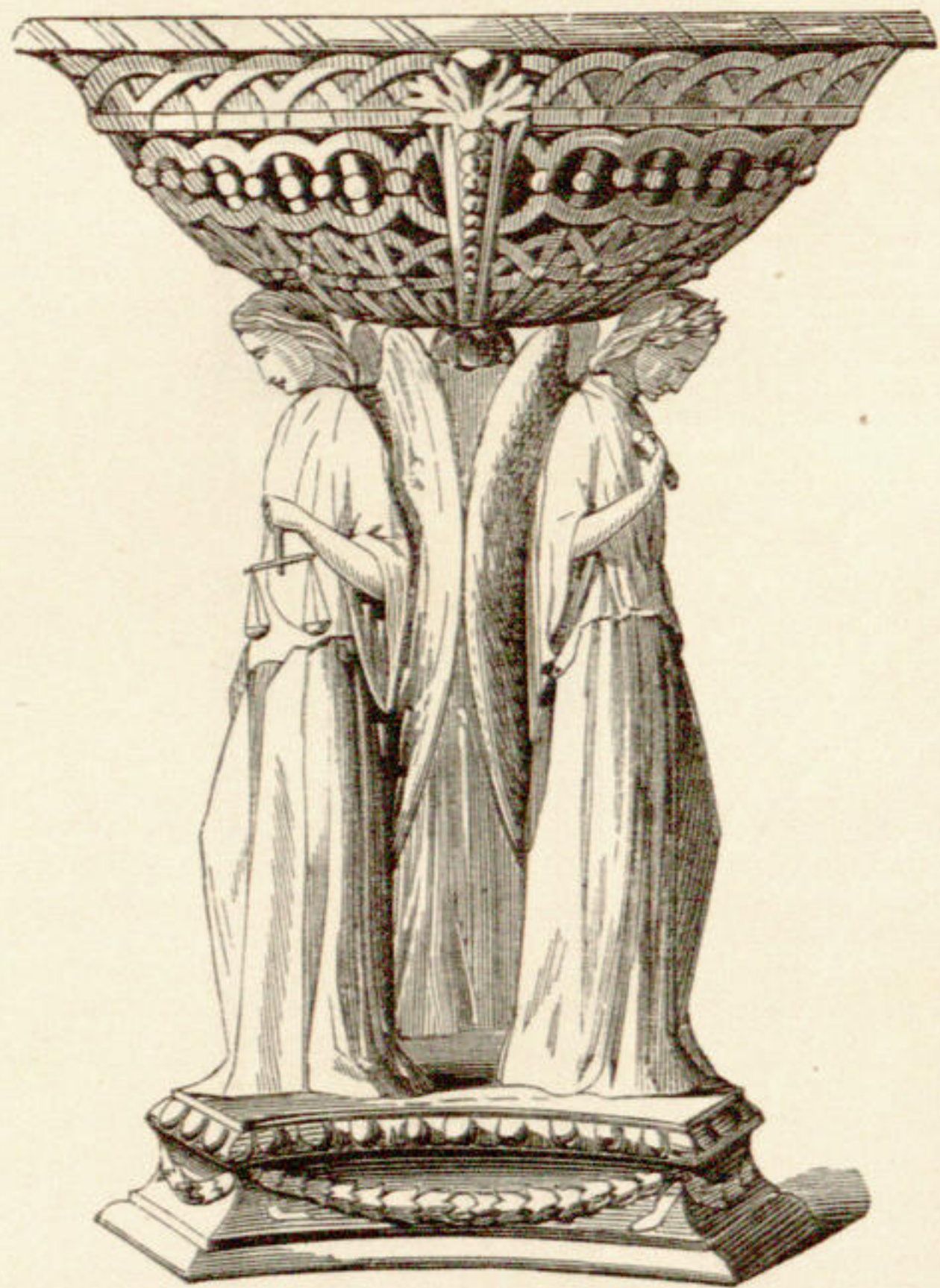
high Art ; and, although of miniature size, and comparatively small cost, will bear the scrutiny

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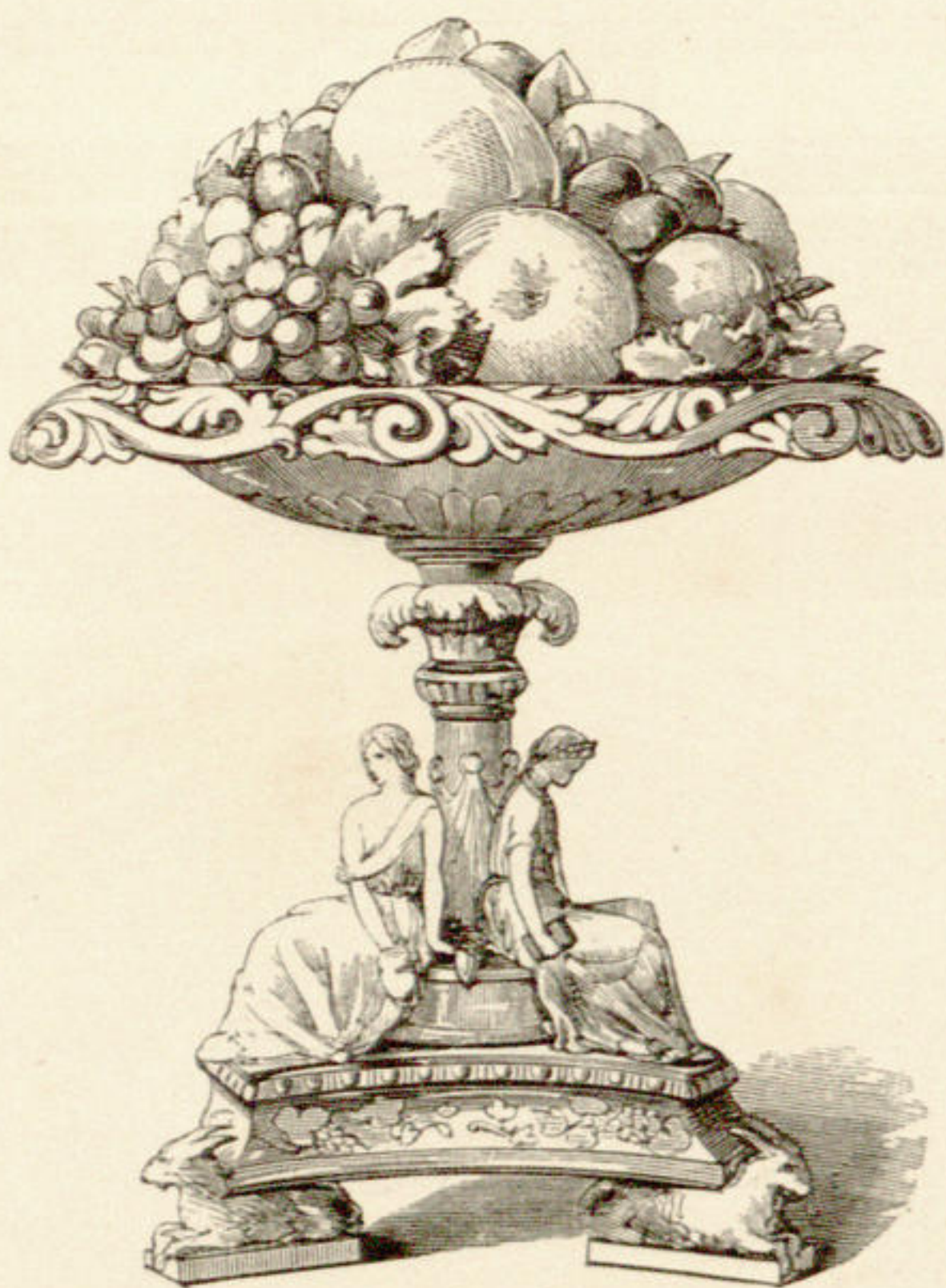
OF INDUSTRIAL ART.

This page is illustrated\* by engravings of the "IMPERIAL DESSERT SERVICE," manufactured by Messrs. J. ROSE & Co., of Coalbrookdale, for Messrs. DANIELL & Co., of London. This service is one of the most magnificent productions in



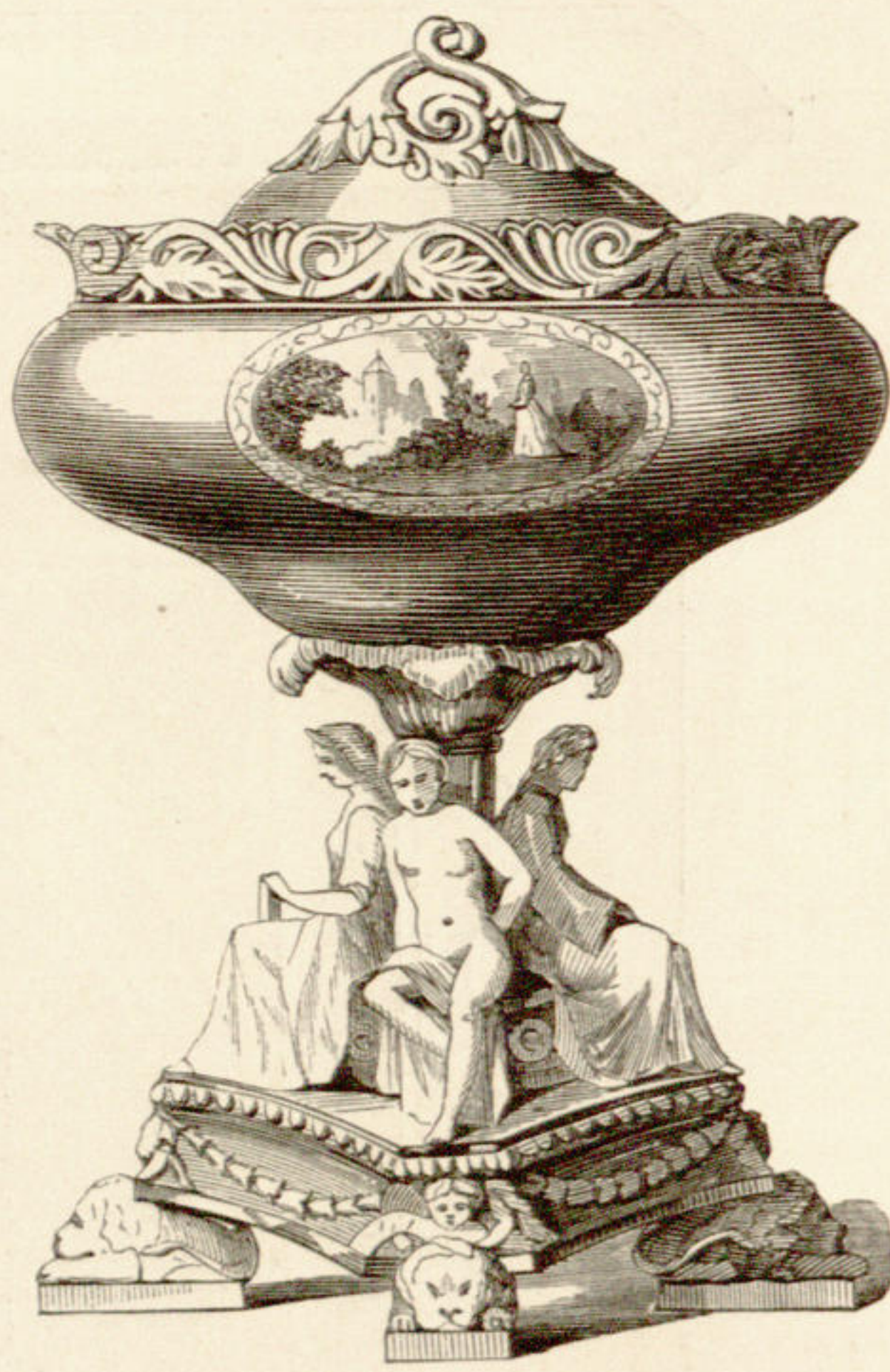
porcelain ever manufactured in England: and will, perhaps, take its stand, so far, at all events, as colour is concerned, beside the best productions of the Continent. The ground is of turquoise blue, the evenness and brilliancy of which are very remarkable; and,

when obtained in such large masses as the ice-pails and centre vase show, it is certainly an



achievement which it would not be easy to surpass in any manufactory of Europe. The

plates are painted from the compositions of Watteau, and are pencilled and coloured with



the utmost delicacy and finish. The compotiers are very chastely decorated by Mr. Hancock, who has undoubtedly been highly successful in the treatment of the "Parian" figures. Every piece of the service contains a composition separate and distinct: they are



singularly well modelled, although of small size, and each group contains an allegory illustrative of the main subject the artist had in view—

indicated by the title given to the series. Altogether, this portion of the exhibition of British Art-manufacture cannot fail to reflect credit

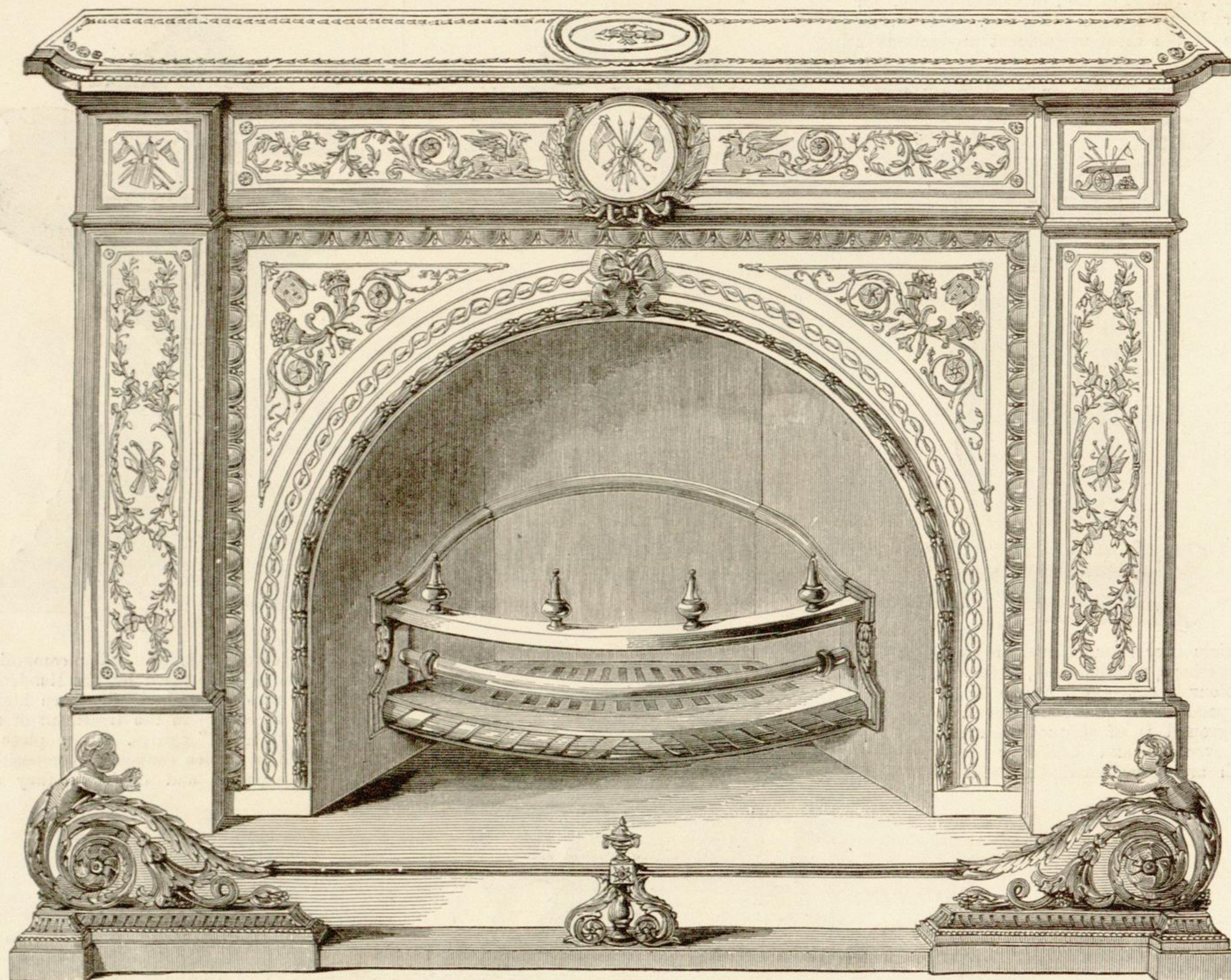
on the state of Ceramic Art in England, and to show the great progress we have made of late years in a most important branch of commerce.



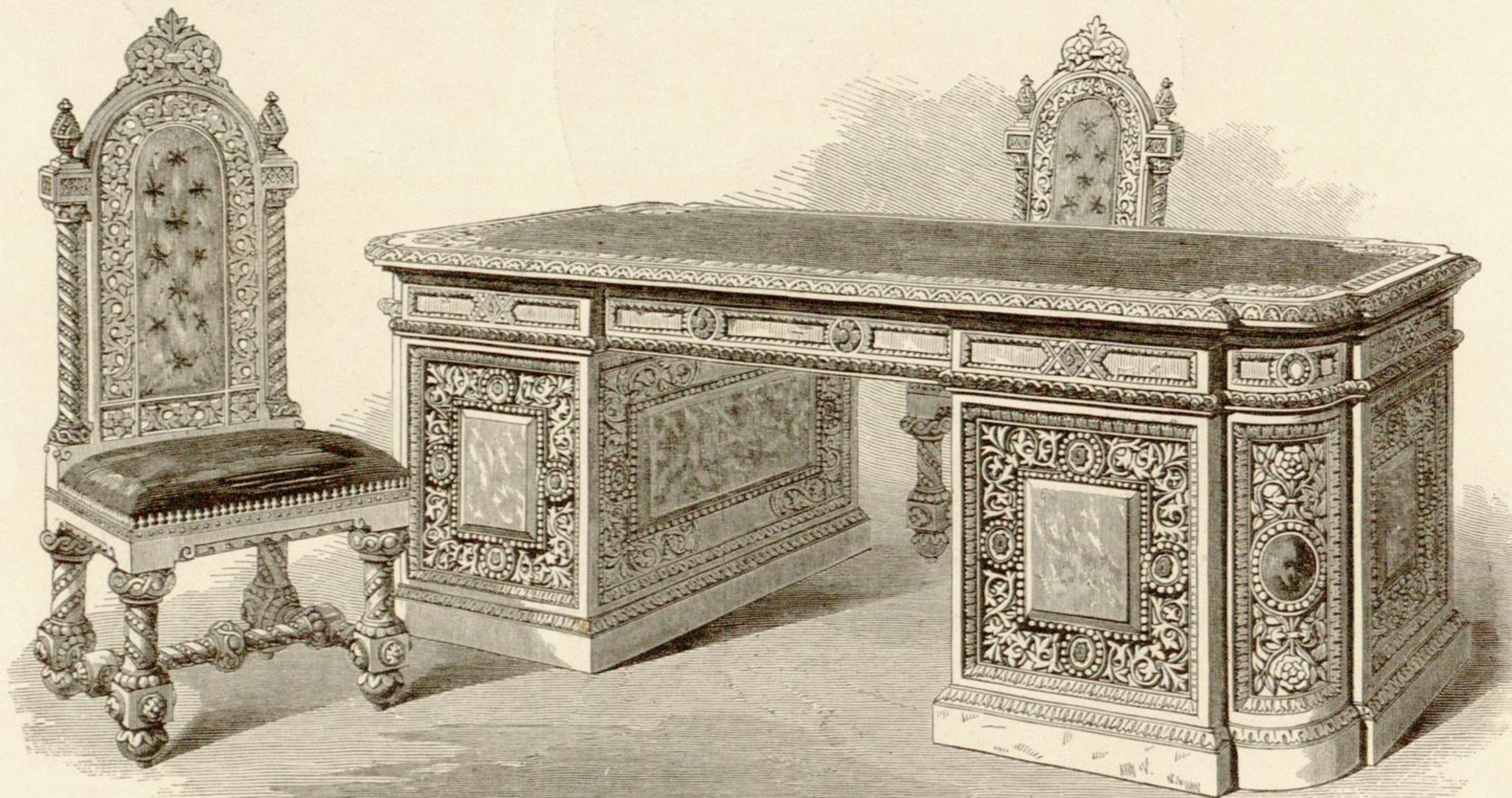


## THE PARIS EXHIBITION

One of the DRAWING ROOM STOVES, contributed by the eminent firm of Messrs. FEETHAM, of Clifford Street, cannot fail to attract especial notice, for its grace of arrangement, and the beauty and delicacy of the execution. It is composed of painted china slabs, set in or-molu.



The TABLE and CHAIRS, contributed by Messrs. HOLLAND & SONS, are executed in wainscot-oak; they are from the designs of Mr. James K. Colling, architect, and are intended as parts of a library suite, other portions of which will be found engraved in subsequent pages. The style

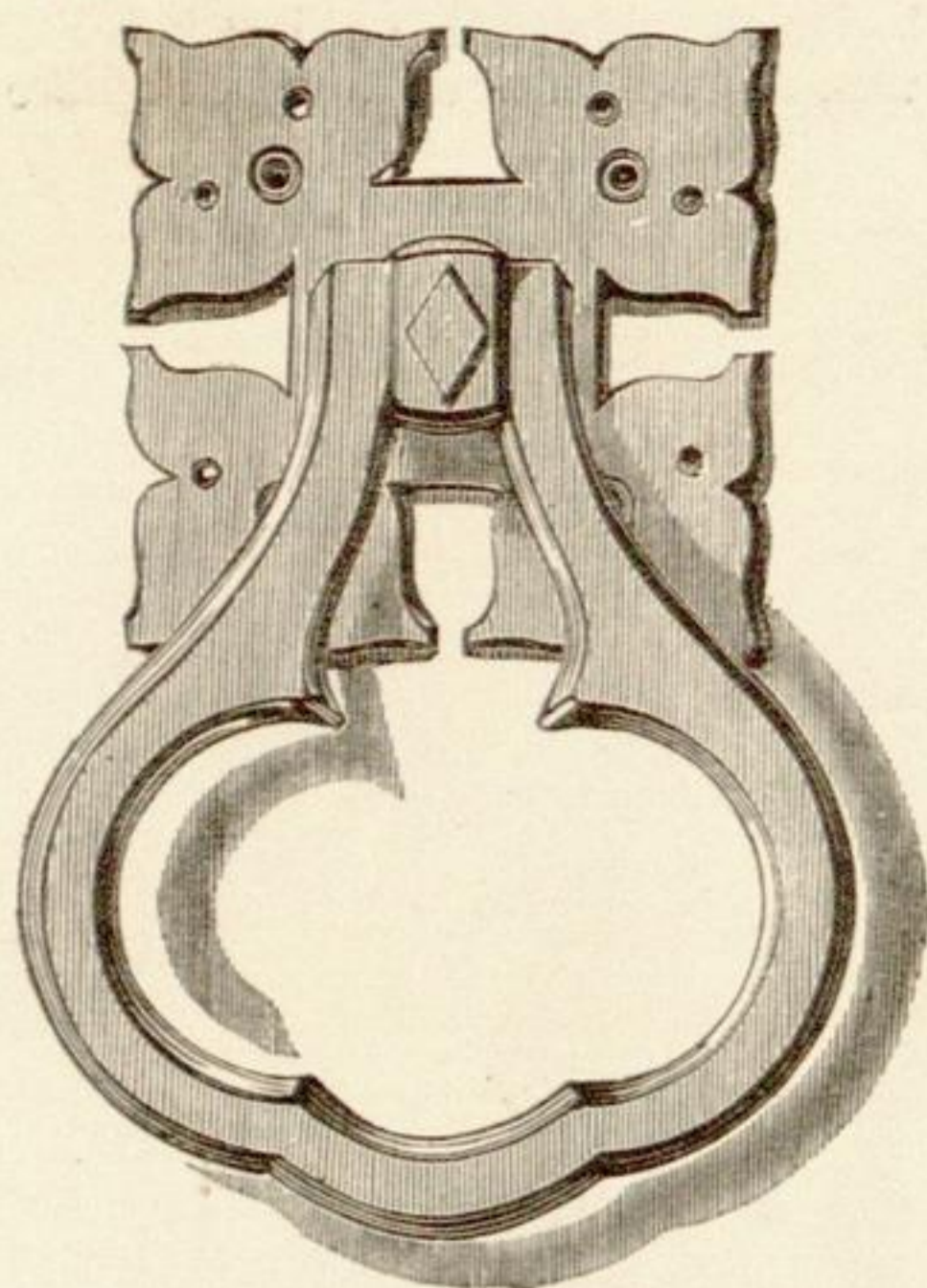


adopted is the Renaissance, but without the strap and cartouche work, or the admixtne of the grotesque by the introduction of animal forms among the decorations. The designs are exceedingly chaste, and the carvings are favourable specimens of the work of English artisans.

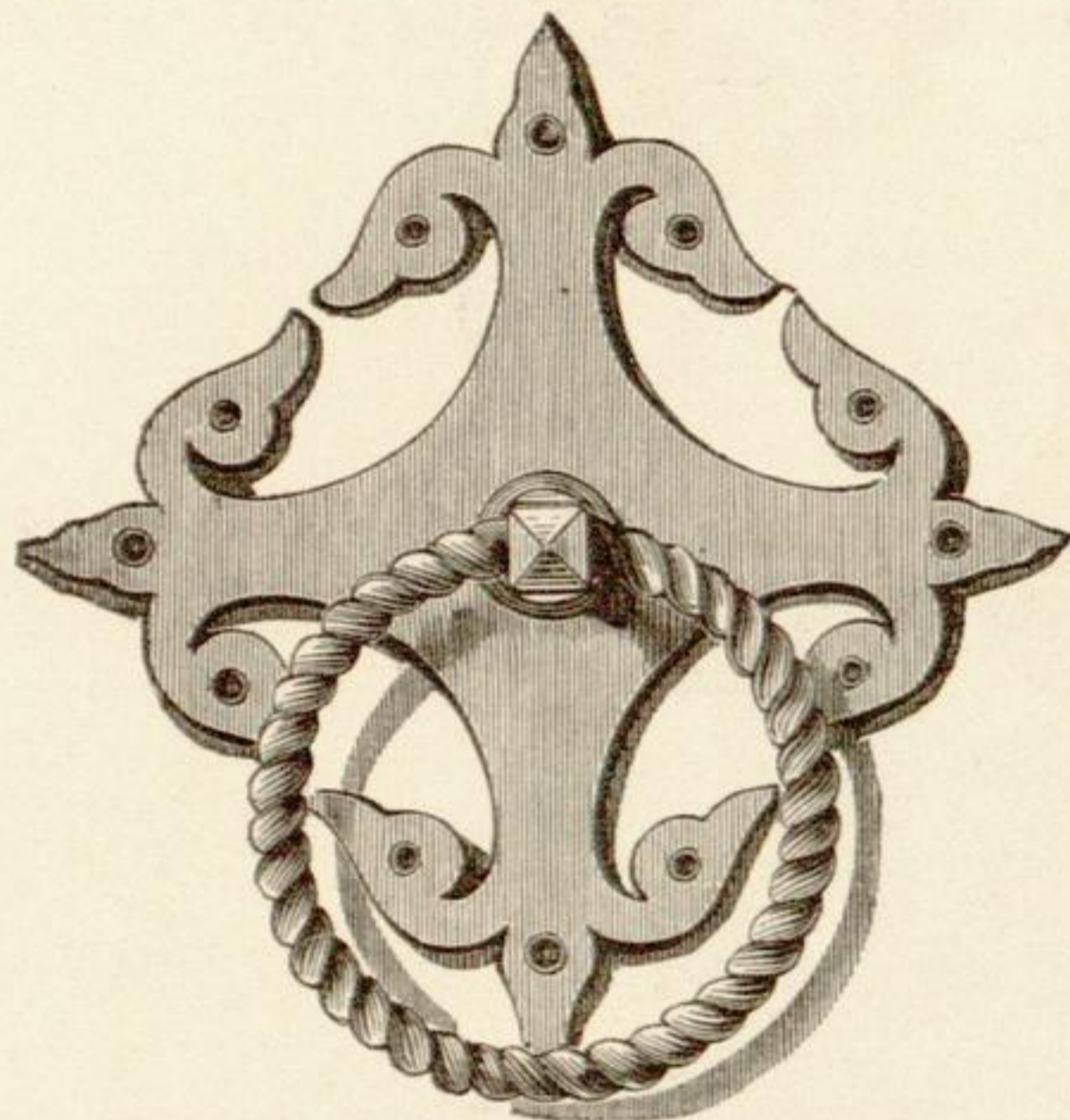


OF INDUSTRIAL ART.

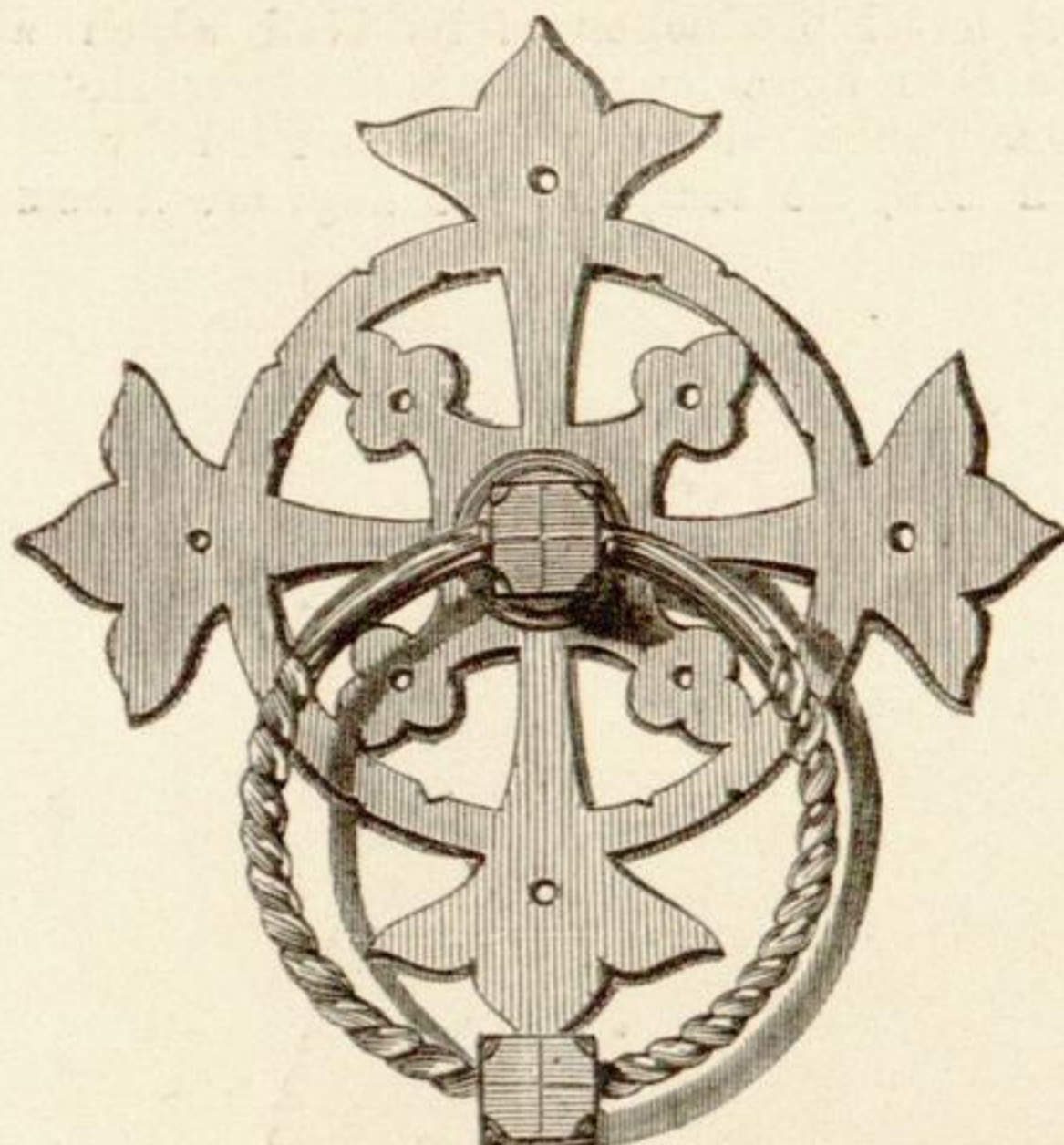
We place on this page four excellent examples



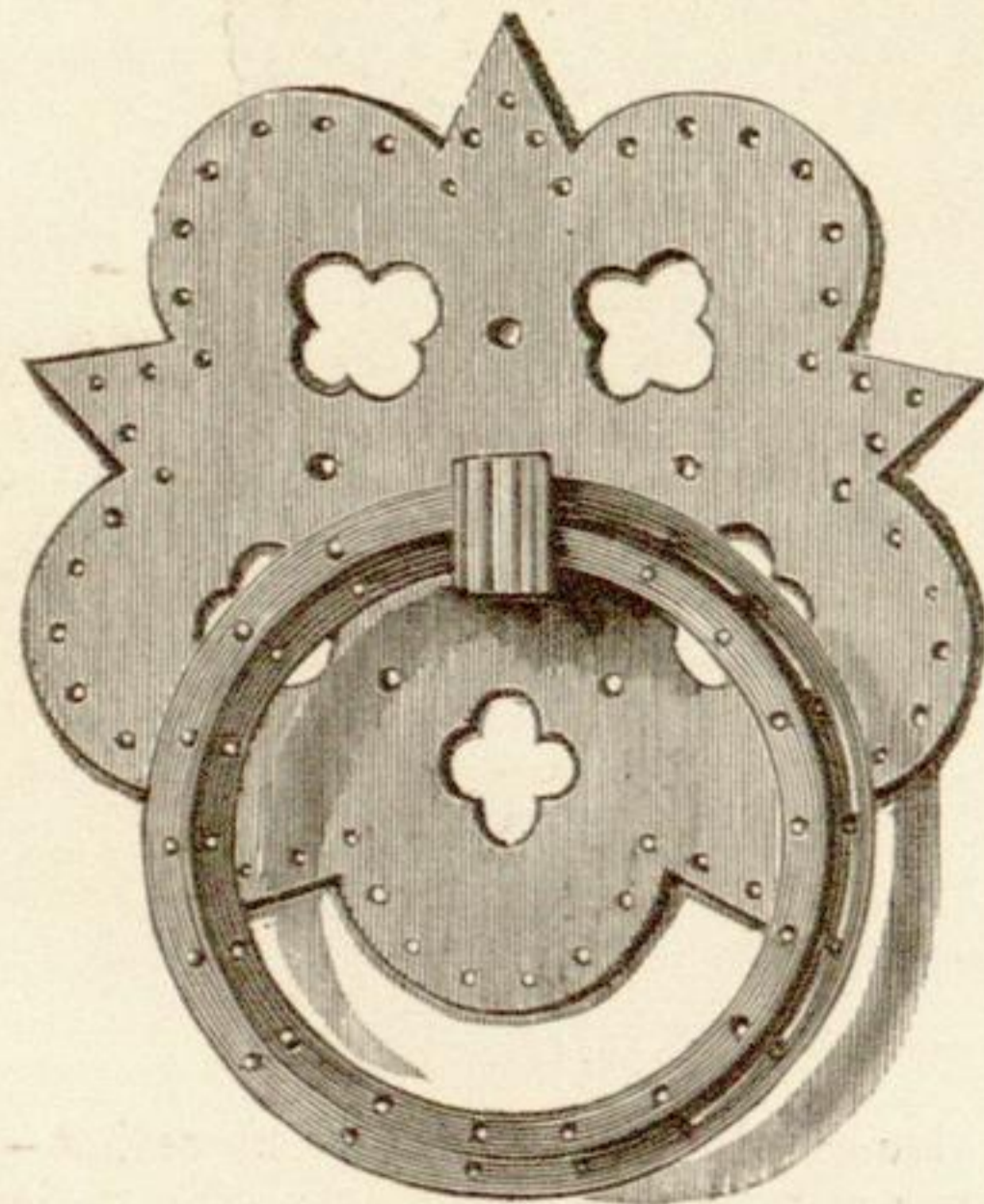
of the BRASS DOOR-HANDLES of Messrs. HART, of



London, selected from a very large collection of



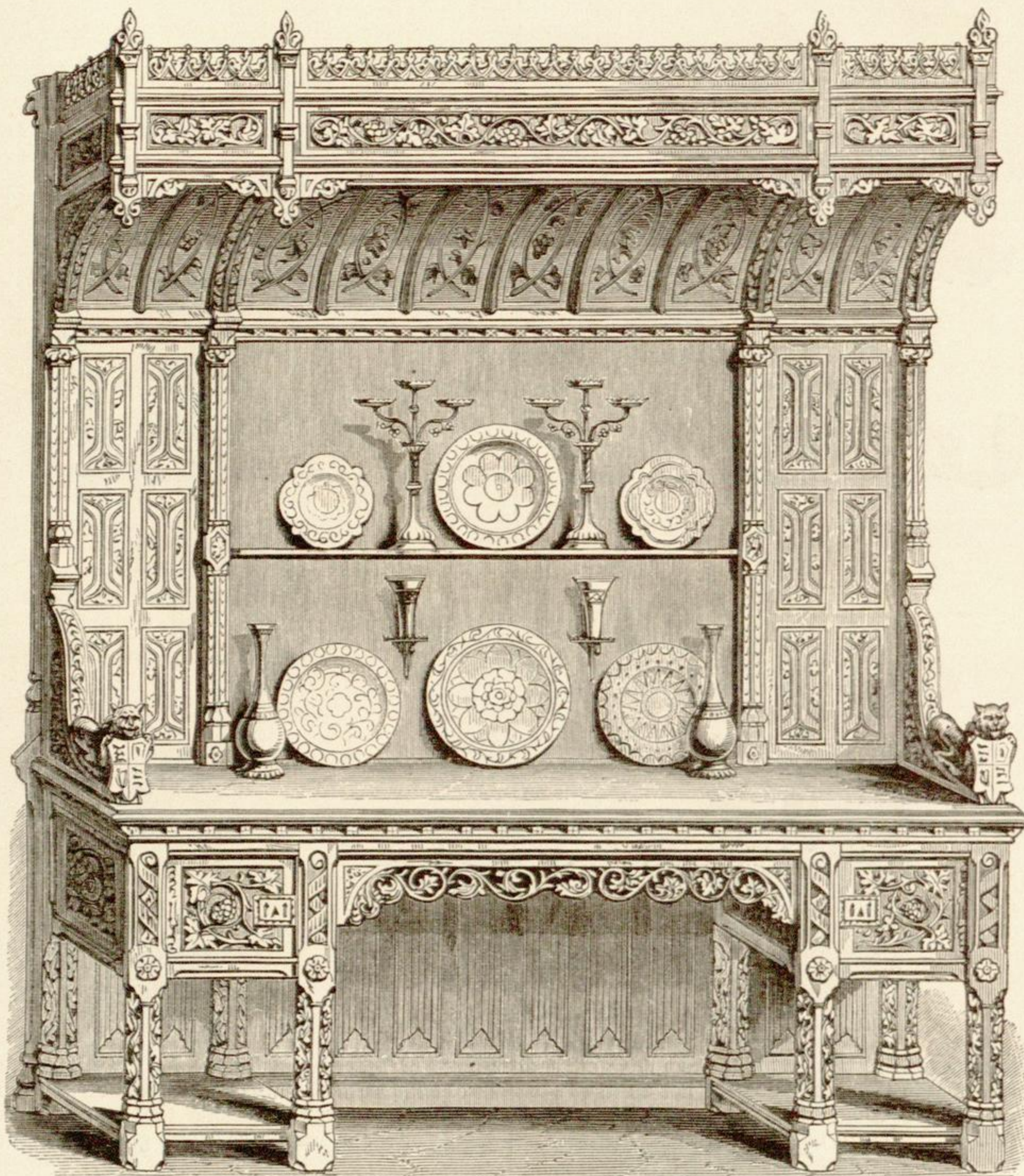
this class of objects, chiefly for ecclesiastical



structures. They are unrivalled for brilliancy.

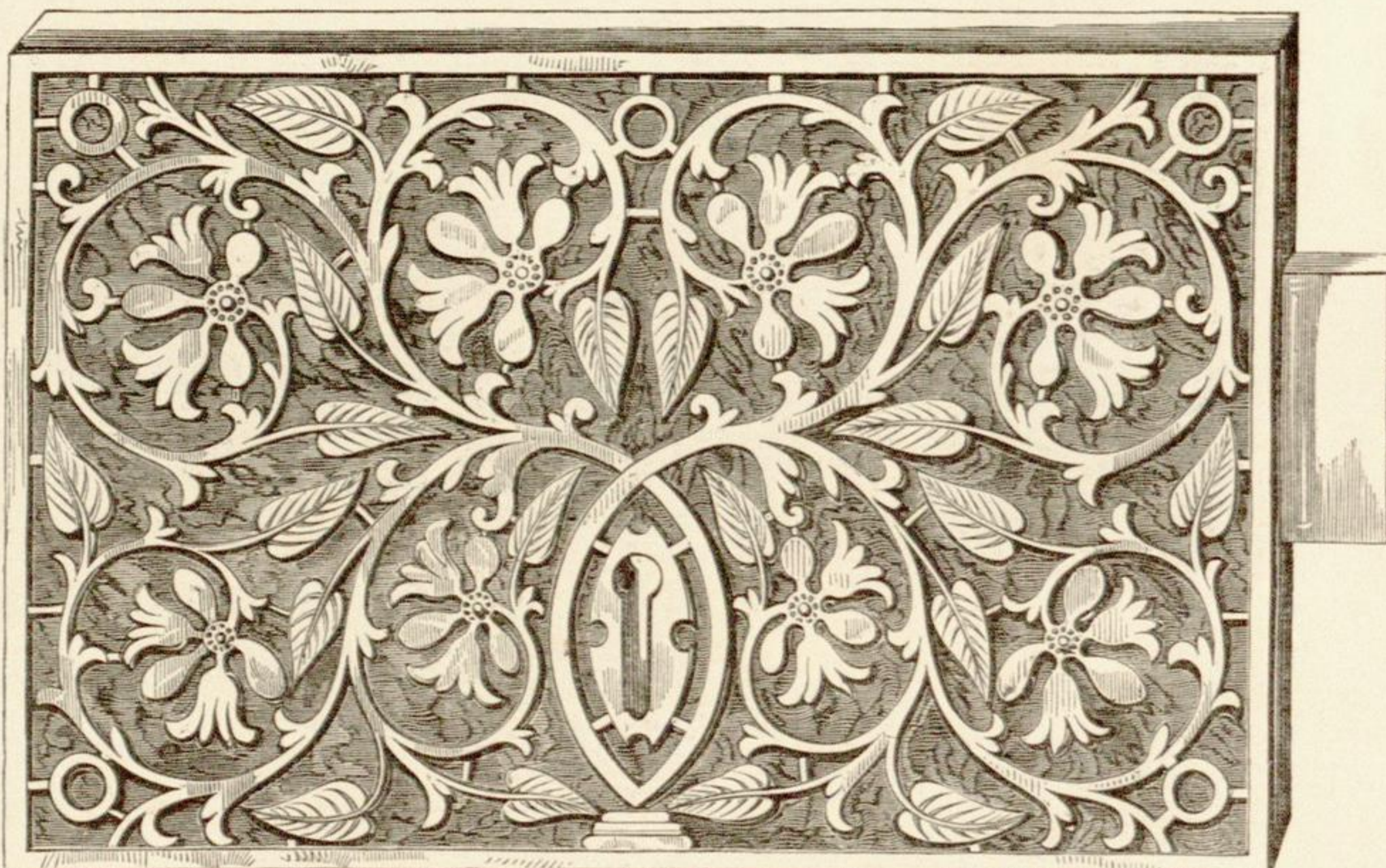
The CABINET, in carved oak, is produced at the establishment of Messrs. CRACE & Co., of London; it is of Elizabethan character, modelled after works that we still continually find in the

halls and libraries of ancient houses in "old" England. It would seem to have been copied from one of them, with little or no alteration. Original, therefore, in design it is not, but it is



of a right good order, and the workmen employed in carving it have done well. English exhibitors of this class of articles, however, will find themselves outdone in France, where the artisan is frequently the artist also, thoroughly

understanding what he is about and has to do. Our Report of the Paris Exhibition will contain many unequivocal proofs of the superiority of the French fabricant over the English manufacturer in this department of Art-Industry.



One of the LOCKS of Messrs. CHUBB, of London, graces this page. It is of pure polished steel, very beautiful in design, and of unsurpassed excellence in execution; a work with which

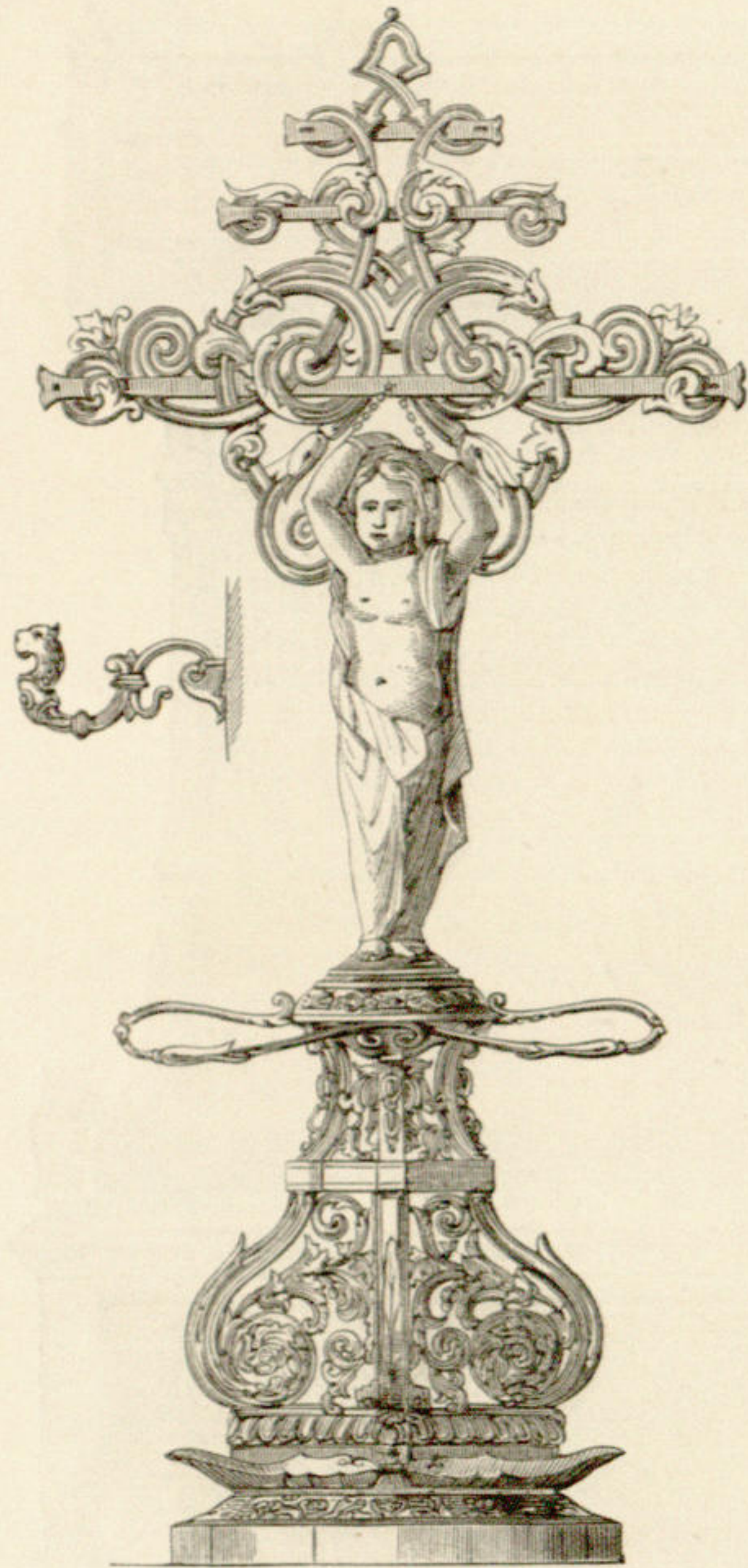
the French will not attempt competition. It is needless to say that the interior is constructed on a principle which warrants the eminent manufacturer in his challenge to the world.





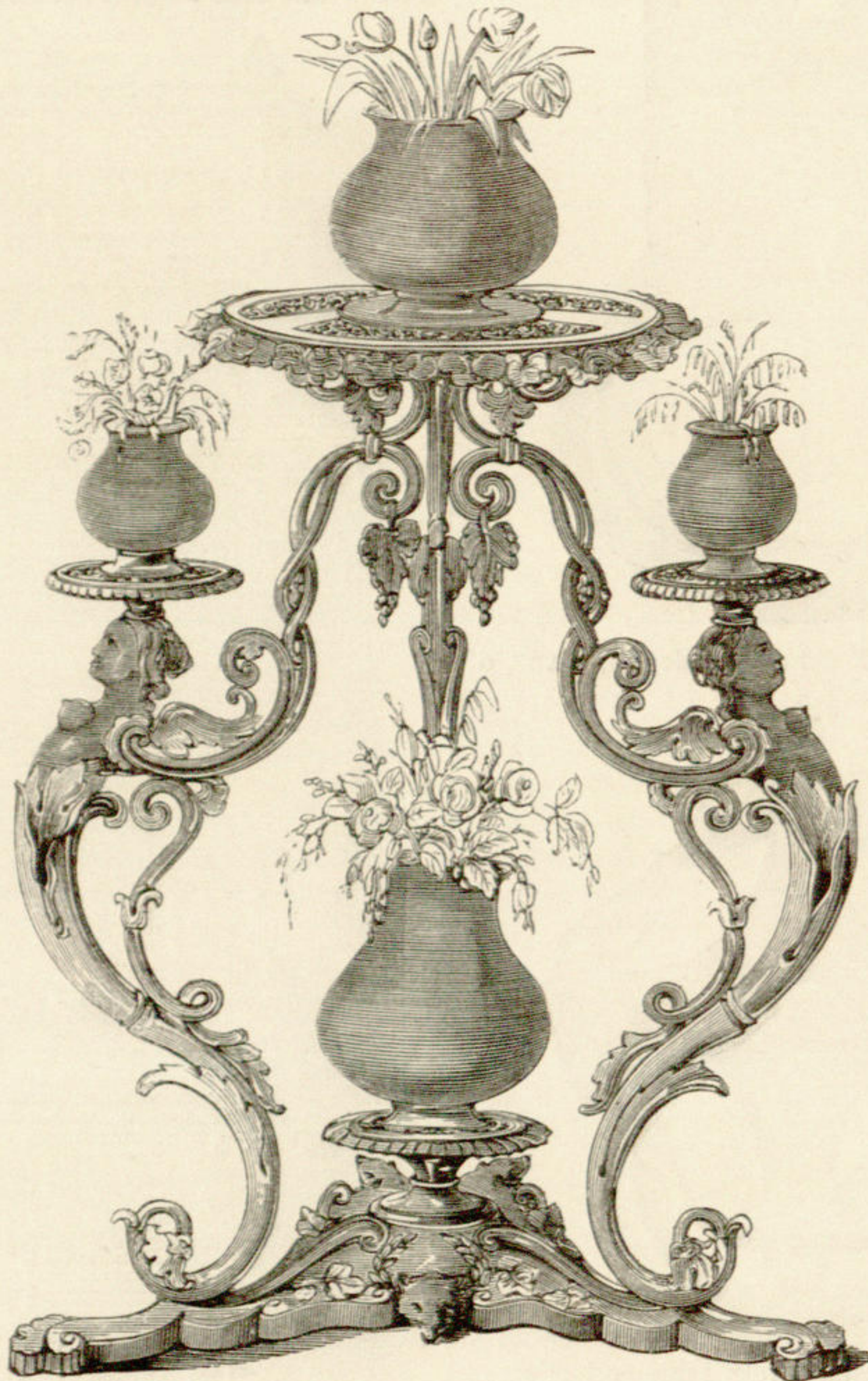
## THE PARIS EXHIBITION

The whole of the engravings on this page are selected from the numerous contributions of the COALBROOK-DALE IRON COMPANY, Shropshire, and if any argument were necessary to show the



eight or ten years ago. The first engraving is from a HAT AND COAT STAND, in which the ornamentation is of the best character, bold and

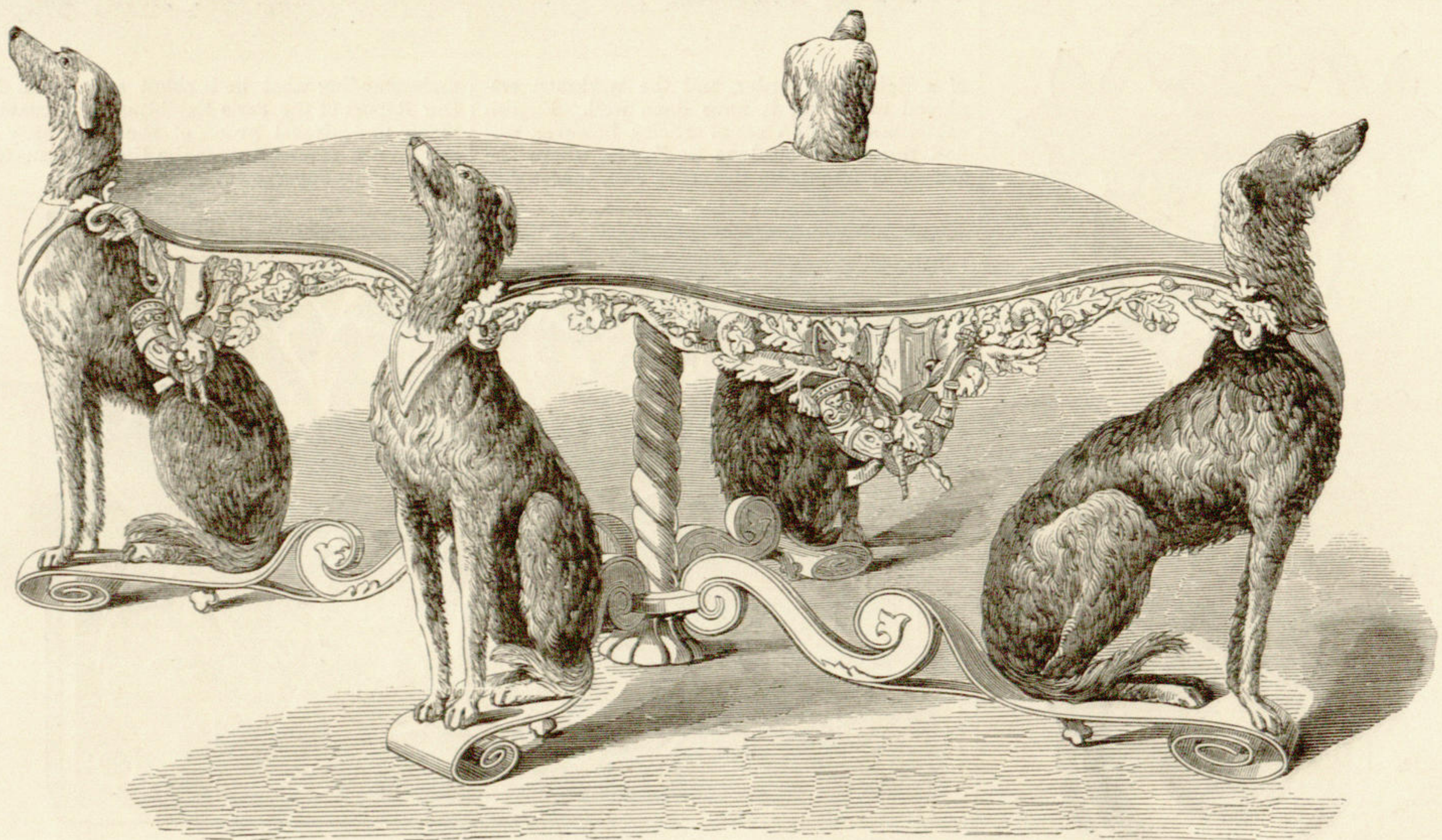
graceful. The detached "bit" represents the "hook." By the side of this object is a FLOWER POT STAND, in the form of a tripod: here the



progress which this kind of manufacture had made within the last few years, it would only be necessary to compare these designs with what the iron-districts of Great Britain sent forth some

curves of the design, formed by the *caryatides*, and repeated to the upper table, are carried out in a manner most agreeable to the eye; the details of the ornaments are also good. But the

most novel production of its kind which we have seen for a long time, is the DEER-HOUND HALL TABLE, designed and modelled by Mr. John Bell, the sculptor; the dogs are life-size,



and very spirited in their action; emblems of the chase, mingled with the leaves and fruit of the vine, supply the decorations of the table-top.

The merit of this far-famed establishment does not consist alone in the care and skill manifested in the production of the works executed here.

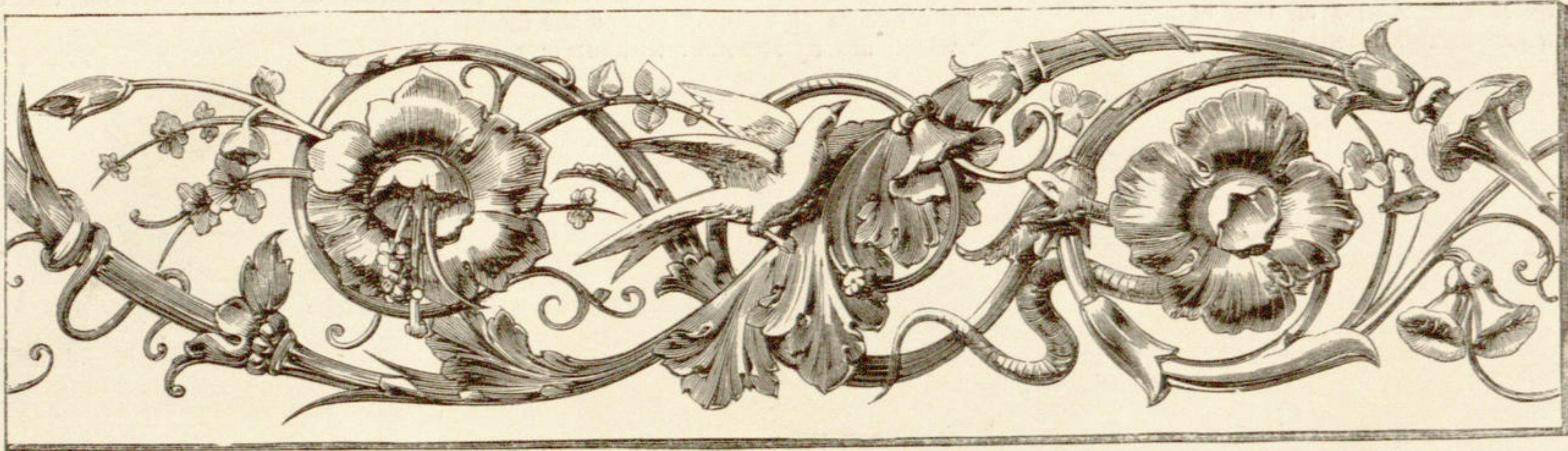
They give employment to excellent artists—the only sure way to produce objects of excellence. In particular, they are indebted to Mr. John Bell.



## OF INDUSTRIAL ART.

The engraving immediately underneath represents a SCROLL PANEL, executed by MM. HUBER, *Frères*, of Paris, in gold on a white ground: it

is in the Renaissance style of ornament, in its purest character; the forms are bold yet graceful, and highly, though not too profusely, enriched.

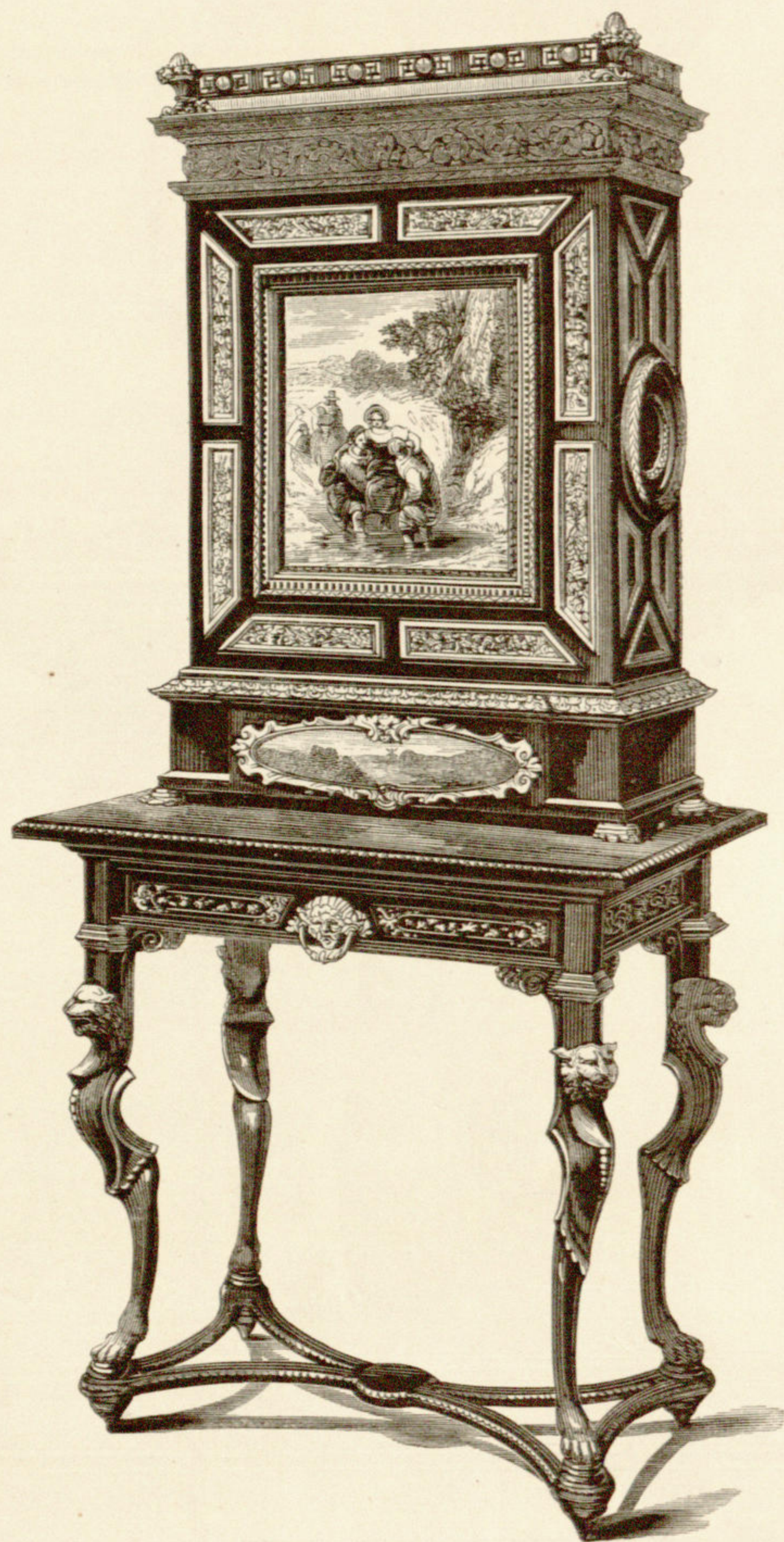


A young artist in metal, Mr. JOSEPH BROWN, of London, contributes a work for which we must award him high praise: it is a VASE, executed in *Repoussé*; that is, the ornamentation is produced by striking up the metal at the back till the requisite forms are produced, which are then finished by the process of chasing. On the summit of the vase, which is

The CABINET is among several contributions, all of great excellence, which Messrs. HOLLAND & SON, of London, have sent to Paris. It is of polished ebony. The mouldings and ornaments are brass; the panels are china. The subject painted on the centre panel is "The Ford," (from the picture by Mulready, in the Vernon Gallery), round which are china panels



of silver oxidised, are the figures of Comedy and Tragedy, and round the body illustrations of Shakspeare's "Seven Ages;" round the foot is a design from the story of Venus and Adonis. The whole is in the Italian style, and both in design and execution is the work of Mr. Joseph Brown.



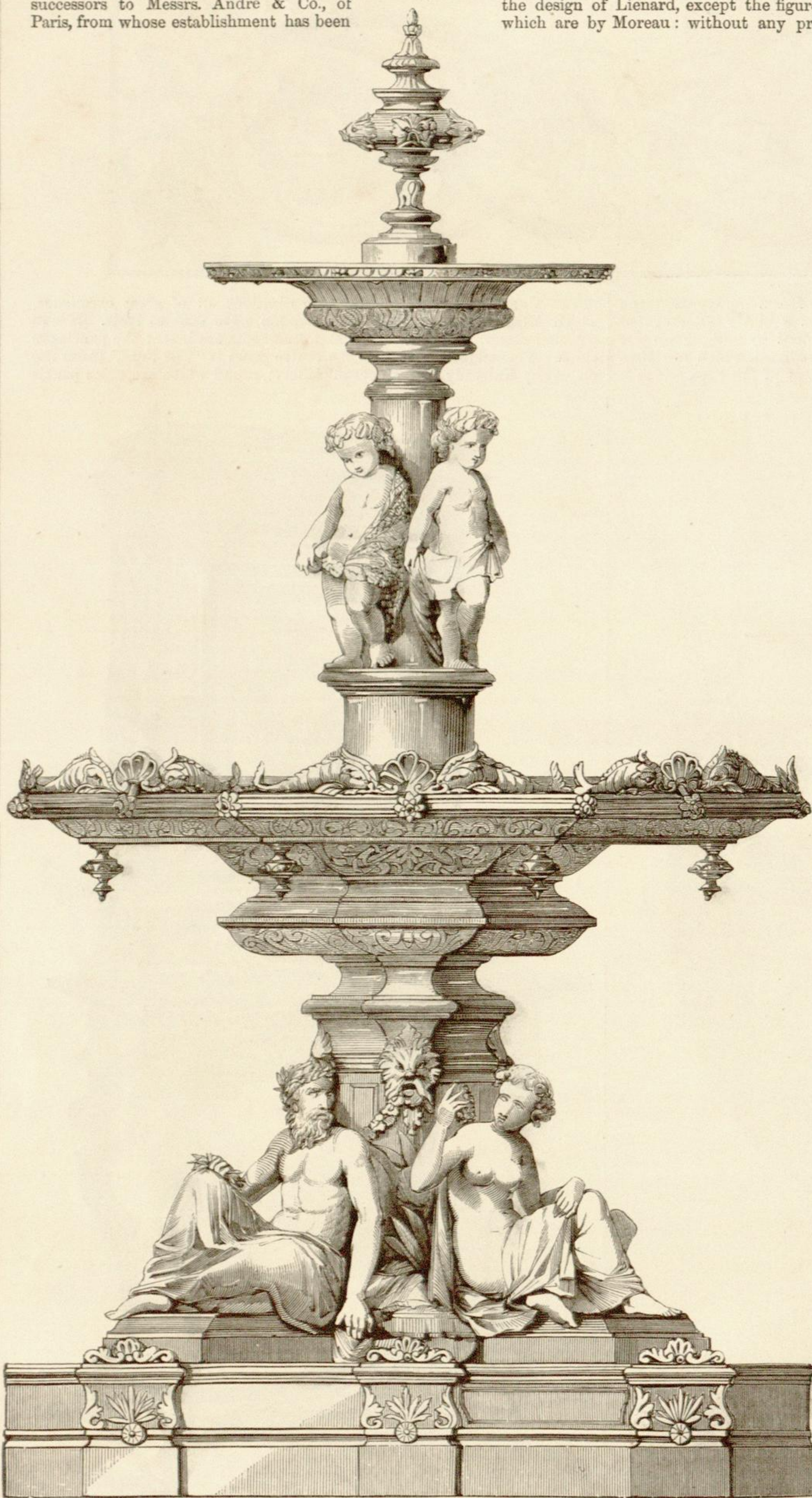
with paintings of fruits, flowers, musical instruments, &c. A landscape occupies the oval panel. The feet of the cabinet are brass tortoises; six small cameos relieve the top of the cabinet. The whole is beautifully modelled. The design is by Herr Semper, the very famous architect of Dresden.



## THE PARIS EXHIBITION

Almost in the centre of the building in the Champs Elysées is erected a large FOUNTAIN of cast-iron from the foundry of Messrs. BARBEZAT & Co., successors to Messrs. André & Co., of Paris, from whose establishment has been

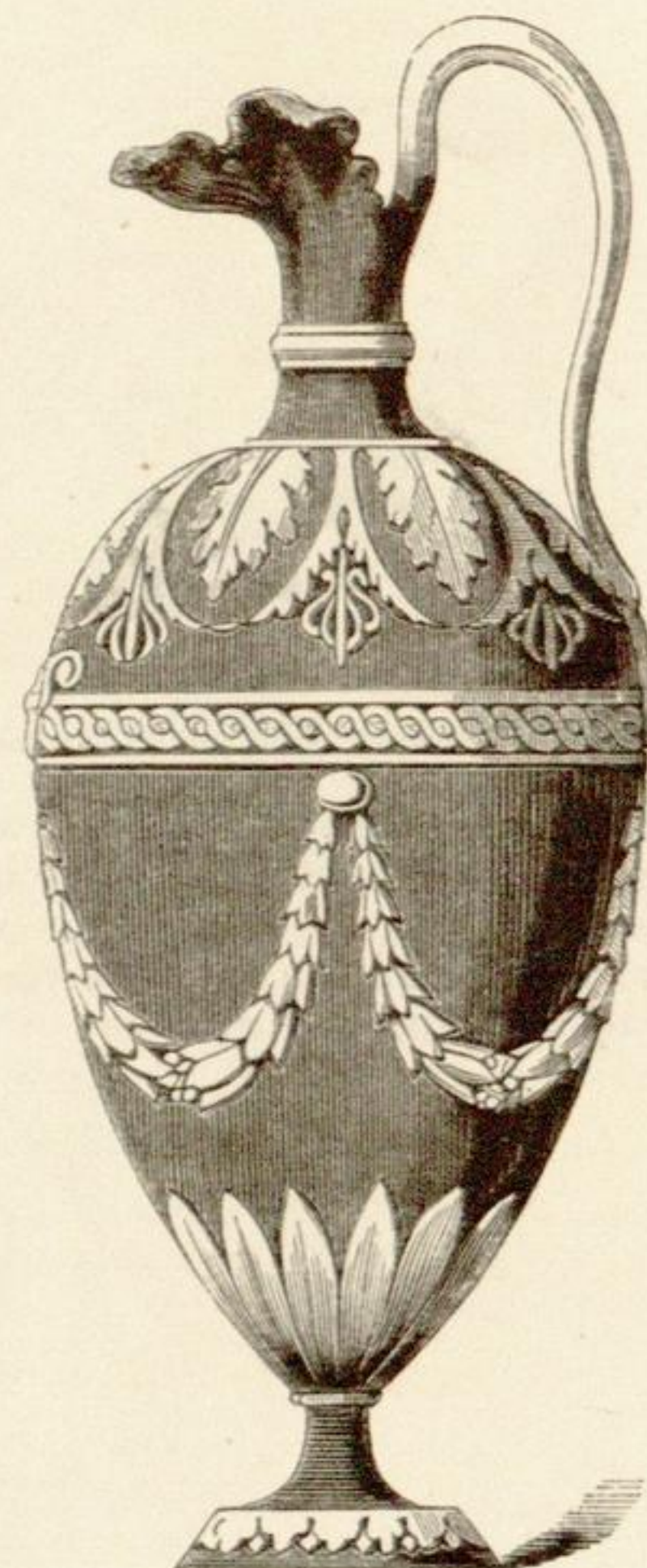
issued, we should think, a very large proportion of the modern ornamental iron-work with which the French capital is decorated. The fountain is from the design of Lienard, except the figures which are by Moreau: without any pre-



tensions to originality—and, in fact originality in objects of this kind is scarcely to be expected—it everywhere shows taste in conception of the best kind: its proportions are good, and

the emblematical ornaments have an agreeable picturesqueness in them, and are suitable to the subject; the work well sustains the reputation of this extensive and far-famed foundry.

On this column and the following page are engravings selected from a numerous collection of PORCELAIN from the celebrated



Wedgwood manufactory at Etruria, Staffordshire—the Works of Messrs. WEDGWOOD & BROWN, the successors of him who, to quote



the words inscribed on his tomb, “converted a rude and inconsiderable manufacture into an elegant art and an important part of



national commerce.” The porcelain—examples of which we have engraved—exhibits white ornament on a rich deep blue ground:



OF INDUSTRIAL ART.

many of these ornaments, especially those of a floriated character are most elaborate in design,



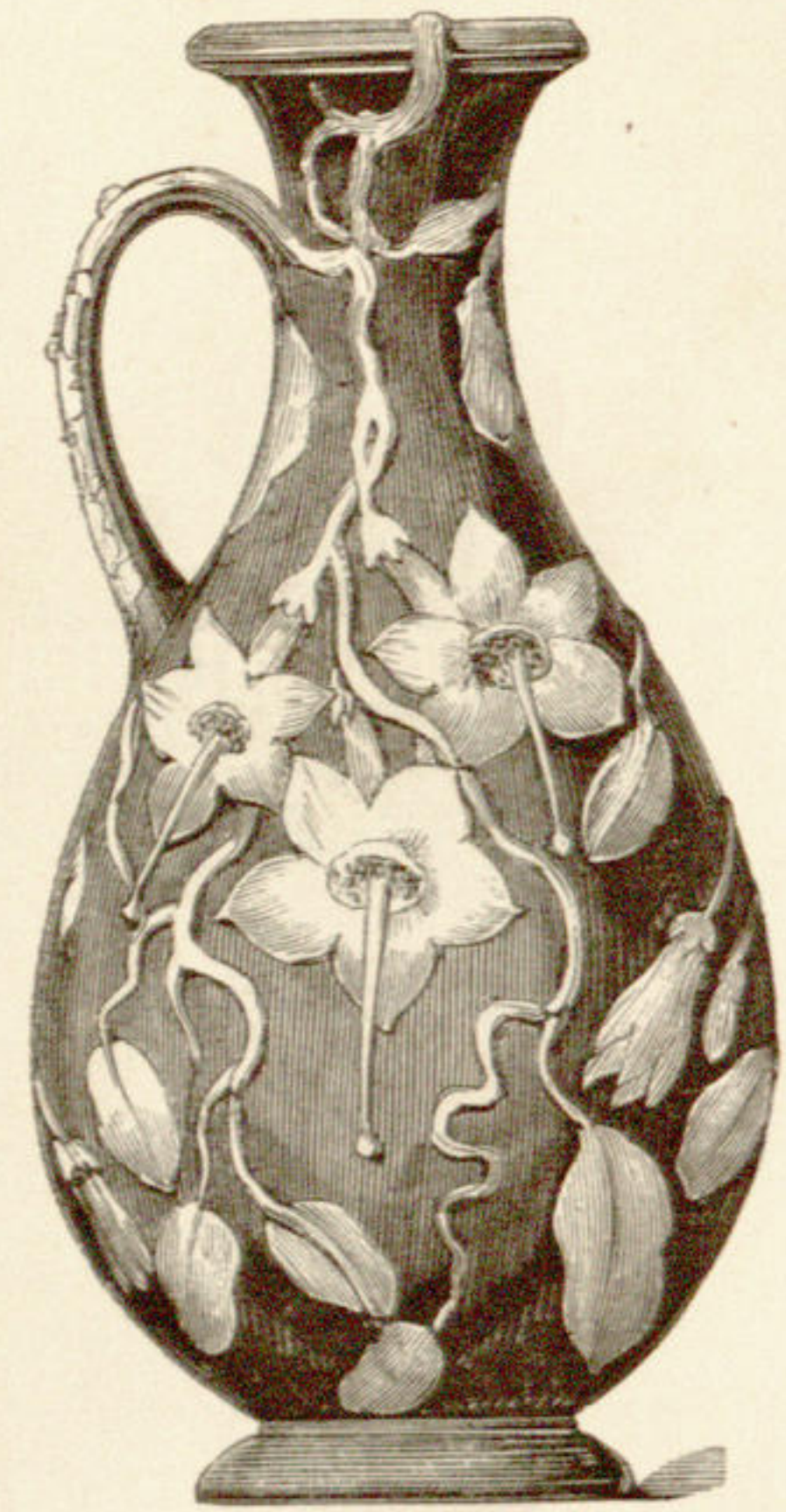
so much so as to render it impossible for us to do justice to them by engraving; we have therefore

selected some of the more simple, but not the less elegant. In all of the objects which appear on the "Wedgwood stall" in the Exhibition, we observed the most successful adaptation of antique models, both in form and decoration, to modern productions. This stall, we heard, particularly attracted the notice of the Empress

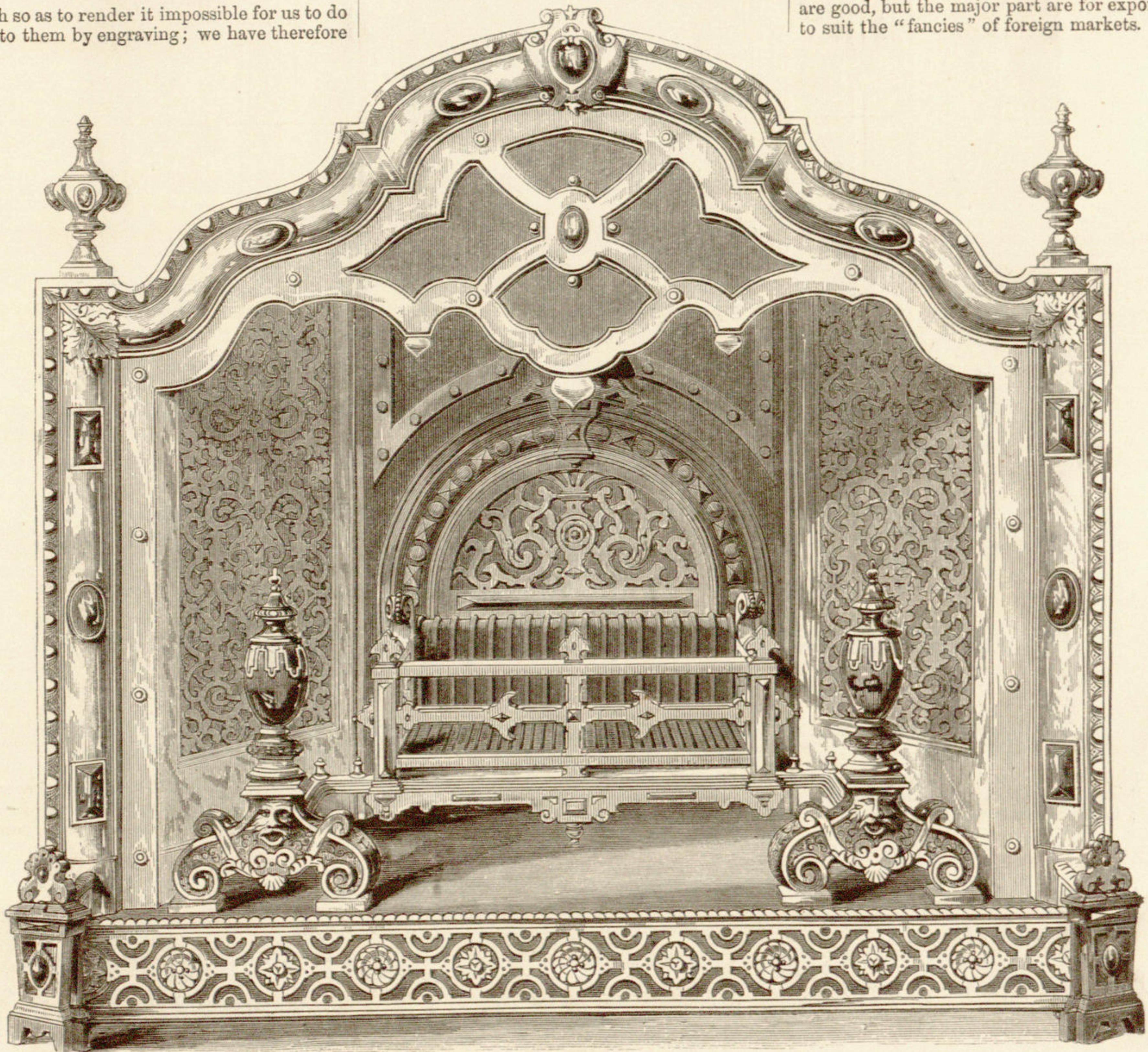


Eugenie, at a private view she paid to the Exhibition, when she made purchases of some of the

most elegant of the vases. Messrs. Wedgwood & Brown exhibit also a large collection of "common" articles for every-day use: some of these



are good, but the major part are for exportation, to suit the "fancies" of foreign markets.



This exceedingly elegant "BARONIAL ELIZABETHAN GRATE" is contributed by the eminent firm of PEARCE, of London. Its highly ornamental dogs stand out with effect, and are good specimens of polished iron and brass. They are

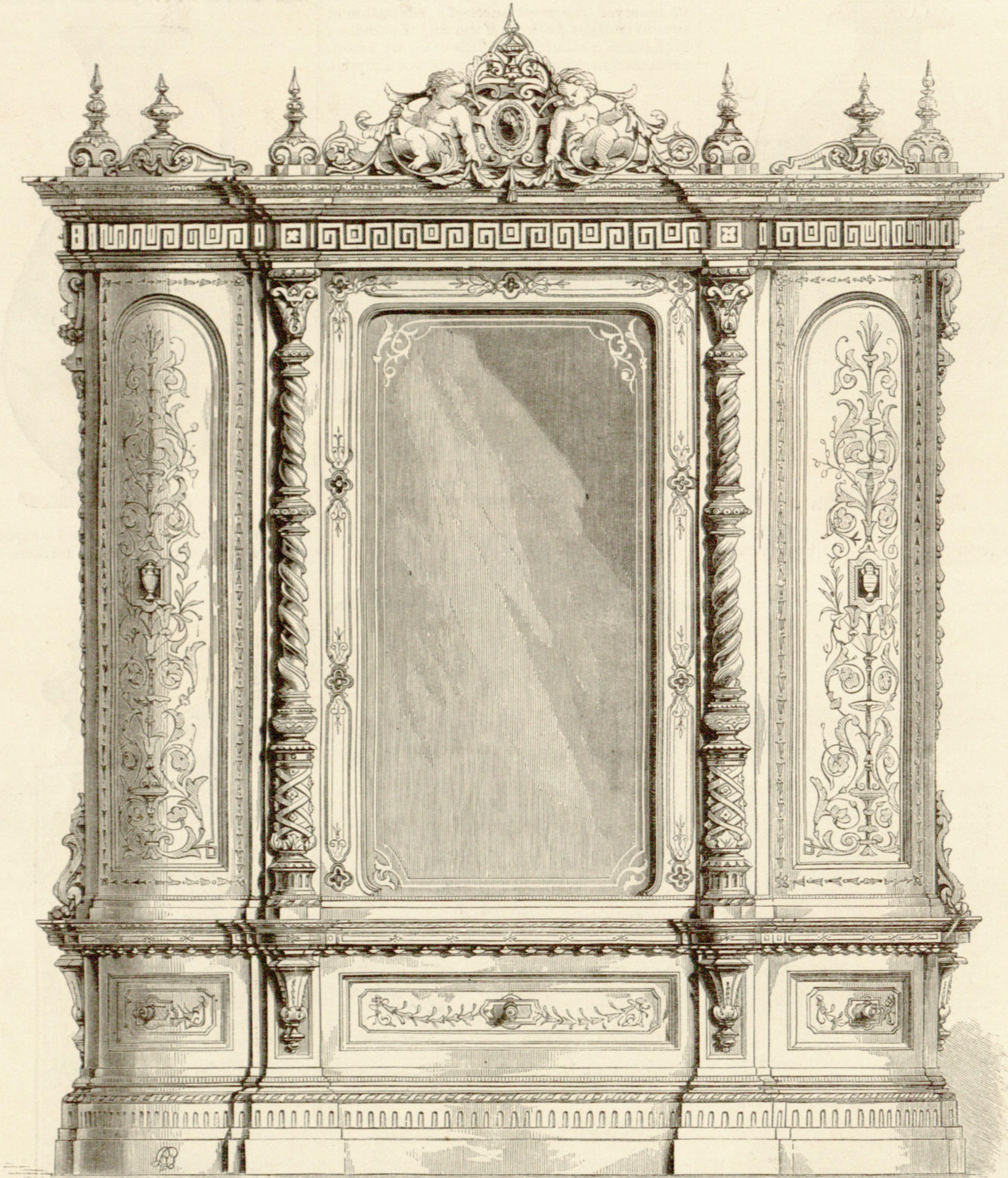
well supported by covings and back to grate of similar style. The whole is encircled in Derbyshire alabaster, with inlayings of Cornish serpentine; in front is a curtain of polished steel, having apparent openings, which are really filled

with oxidised iron; this curtain forms a barrier against smoke, and a complete optical illusion of light and graceful character. The work will uphold the high and long established repute of Mr. Pearce, and be much admired in Paris.

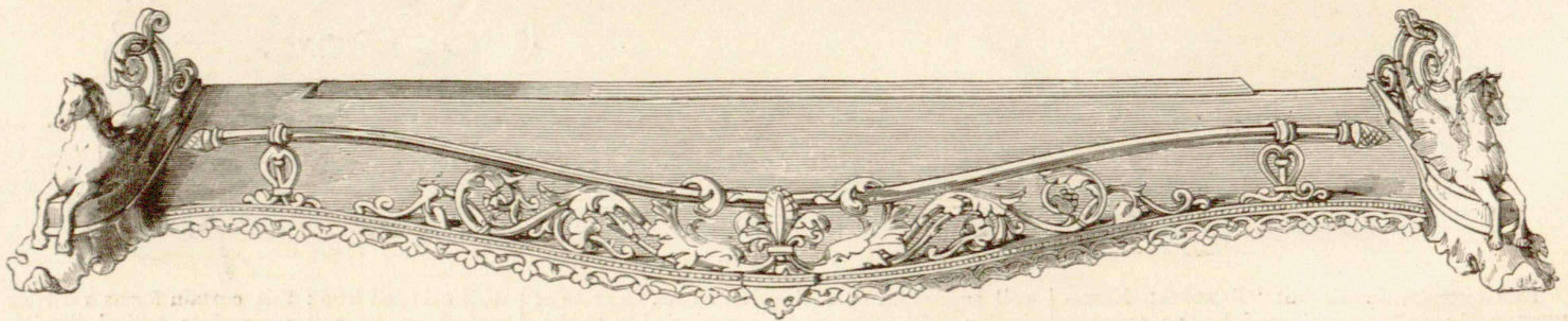


## THE PARIS EXHIBITION

The very beautiful CABINET of inlaid woods which graces this page is engraved from the contribution of Messrs. TROLLOPE & SONS, of London. It is designed by Mr. R. BEAVIS, one of the students in the "School of Art," and is highly creditable to his taste and skill. The



workmanship is admirable: as entirely the produce of British artisans, it is a production to be proud of; for assuredly it will take rank even in Paris, where articles of furniture are carried to the highest point of perfection. This and a bedstead of somewhat similar character are the only contributions of Messrs. Trollope; but they are such as amply sustain their high repute, and evidence the satisfactory progress of Art-manufacture.



To fill this page, we introduce one of the excellent cast-iron FENDERS of the establishment at COALBROOKDALE. It is good in design, and of excellent workmanship. The whole of the productions of this famous manufactory are, indeed, in the highest degree, creditable, and will not suffer by comparison with those of France, although they will be placed in competition with many eminent fabricants of iron-work.



OF INDUSTRIAL ART.

Although the contributions of the ROYAL PORCELAIN MANUFACTORY, at Sèvres, are not numerically great, they are all of so high an order of merit, so exquisitely beautiful in design and Art-workmanship, that we found ourselves, when making a selection to engrave from, em-

high reputation of this establishment in the Paris Exhibition ; the grace and purity of form which

the objects present, the variety, brilliancy of the colours, and the delicate pencilling of the artists



barrassed by the richness of the display. We have made, however, such a choice as we believe will convey a just idea, so far as the art of wood-engraving will do, of the great excellence of



engaged upon them, have never been surpassed in works of this class ; the latter quality is especially manifest in the floral and ornithological

ornaments of such vases as we introduce on this page. The designs from classic fables and history, which decorate some of the porcelain, are



these productions. But, unfortunately, we cannot give colour to our prints, and hence half the beauty of the porcelain is lost in the transference. M. Dietele, the chief artist engaged at Sèvres, and M. Clagmann, the principal modeller, appear to have done their utmost to sustain the



exceedingly elegant and graceful : in some instances they form very charming pictures. In

the group at the bottom is an elegant little statuette of "Psyche," by M. Clagmann.





# THE PARIS EXHIBITION

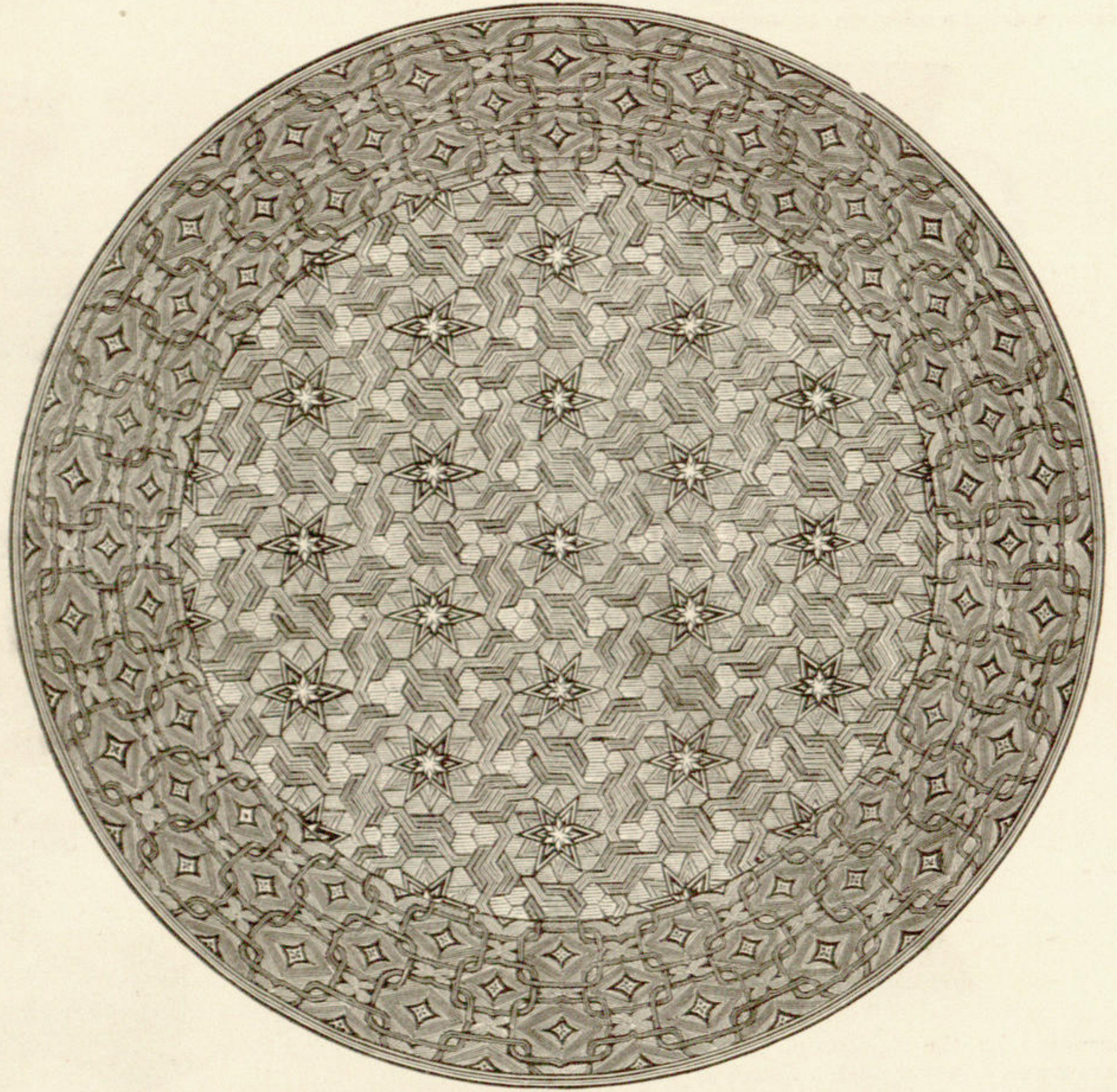
The DAGGER and BELL are manufactured



by M. MAURICE MEYER, of Paris, to whose

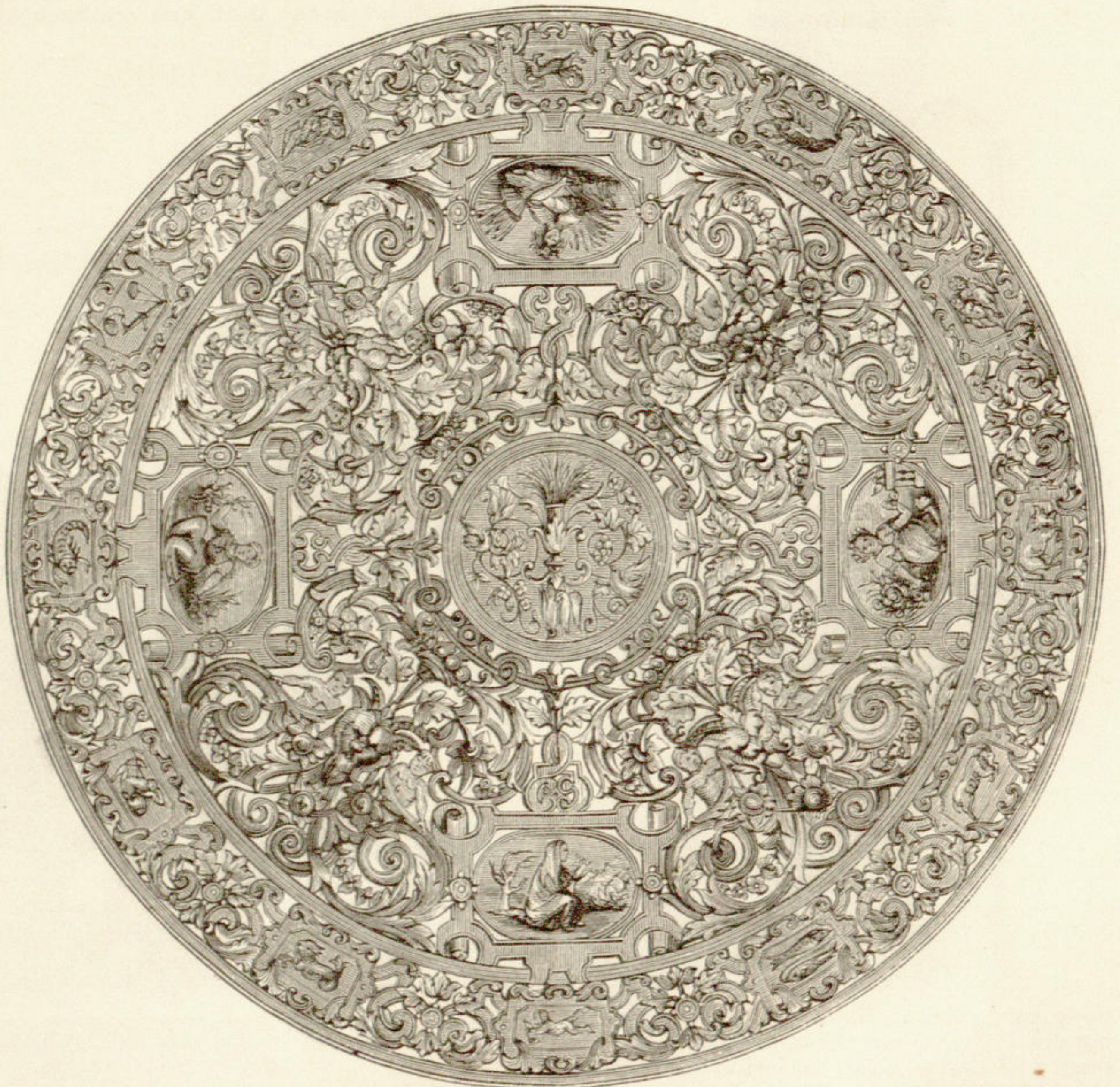
valuable contributions we shall hereafter recur.

The engraving underneath is of a mosaic TABLE-TOP, manufactured by Mr. LEVIEN, of London. It consists of nine kinds of the finest woods, in their natural colours; the border, of



the same woods, is also very beautiful, in a different pattern. The stand, for which we could not find room, is formed of pillars of scroll-work of another pattern in mosaic work.

We introduce here another TABLE-TOP, manufactured of iron, by Messrs. BARBEZAT & Co., of Paris, successors to the well-known firm of André & Co. It is exceedingly rich and elaborate in

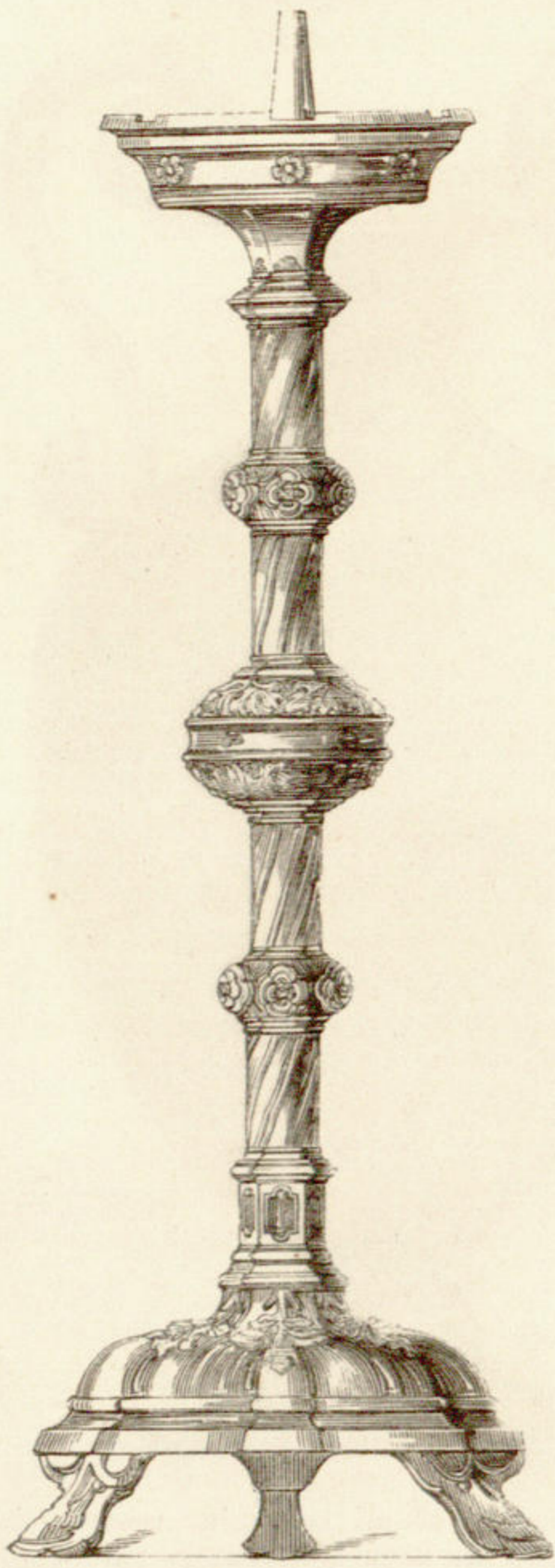


design; on the outer rim appear the twelve signs of the zodiac; within this rim the four seasons are symbolised; between these are grotesque masks, surrounded by various ornaments.

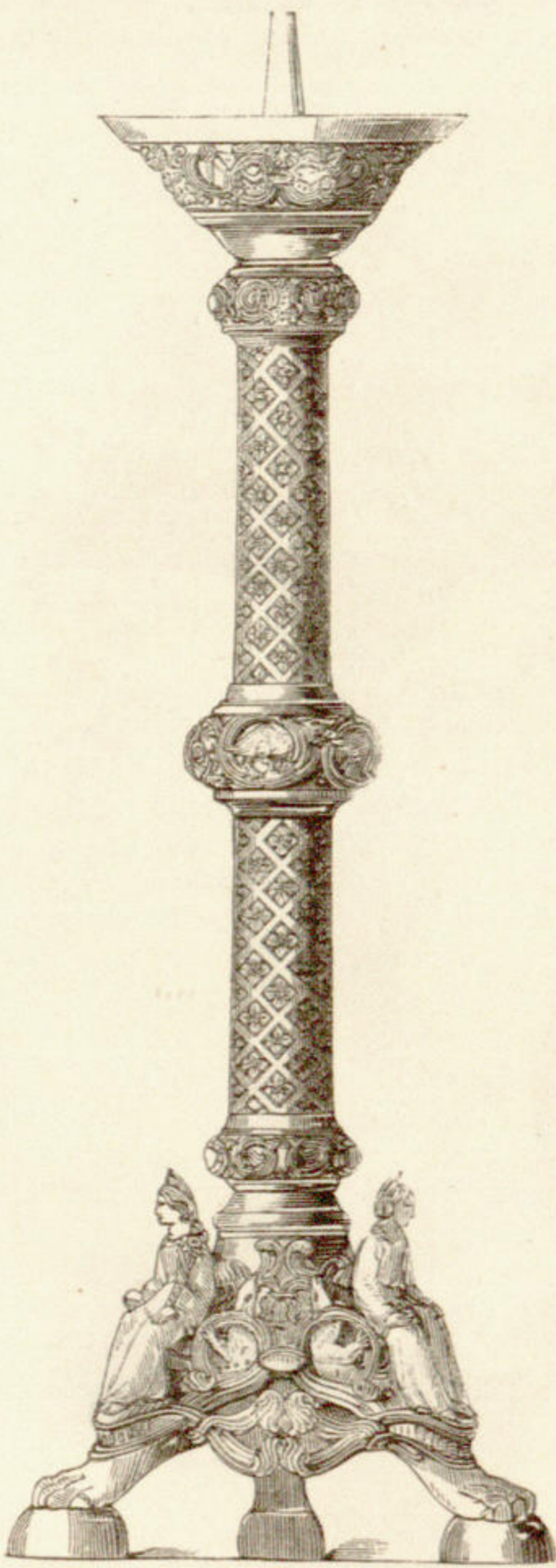


OF INDUSTRIAL ART.

The two objects engraved on this column are CANDELABRA, exhibited

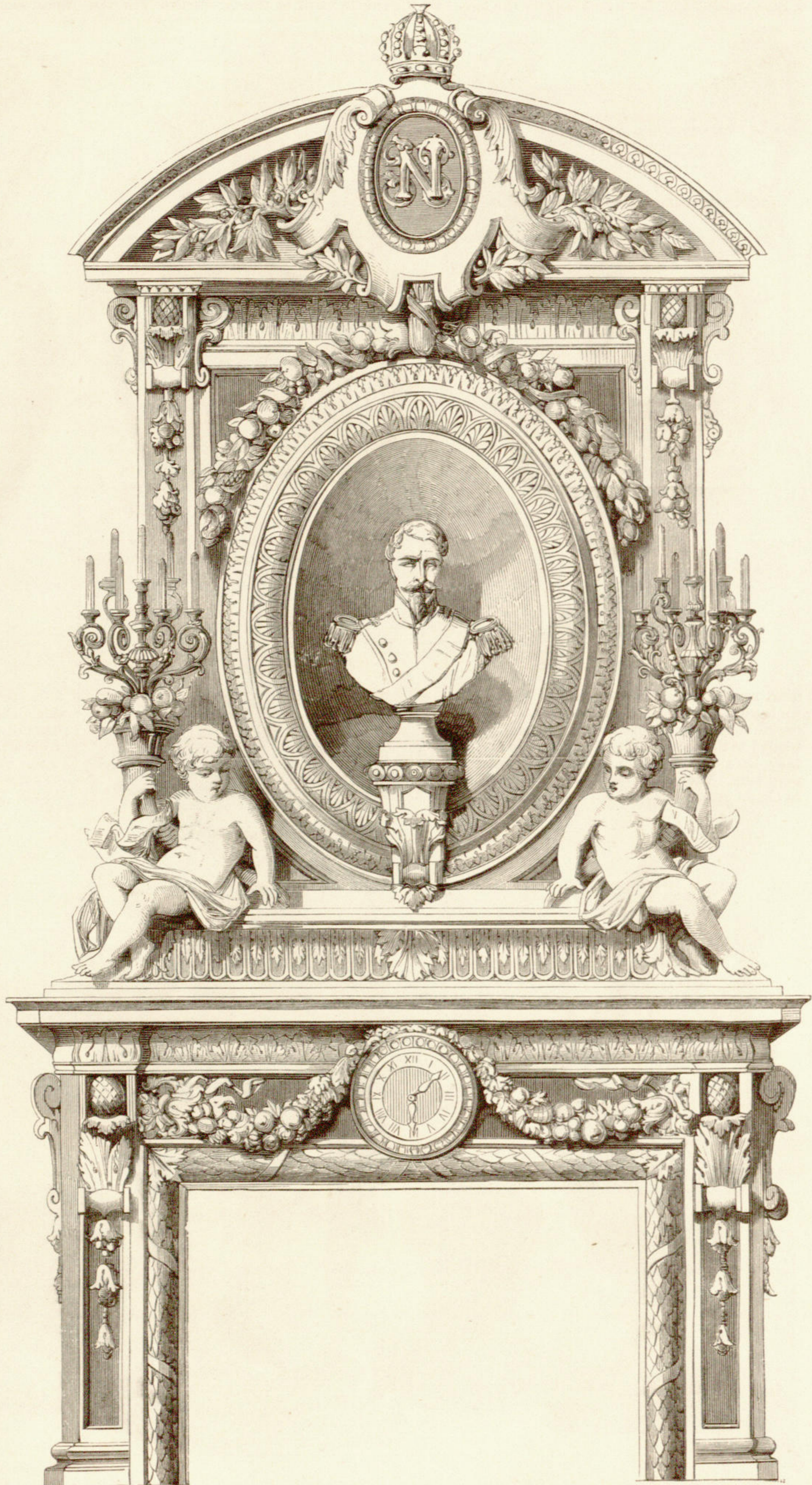


by M. VILLEMSSENS, of Paris, an extensive manufacturer of metallic



church furniture; the artist who modelled them is M. Victor Gay.

We introduce here a magnificent CHIMNEY-PIECE, designed and executed by MM. HUBER, Frères, for, we



believe, one of the apartments in the Luxembourg Palace. The design harmonises with the general character of the architectural embellishments of that edifice; in the centre is a fine bust of the Emperor Napoleon III.



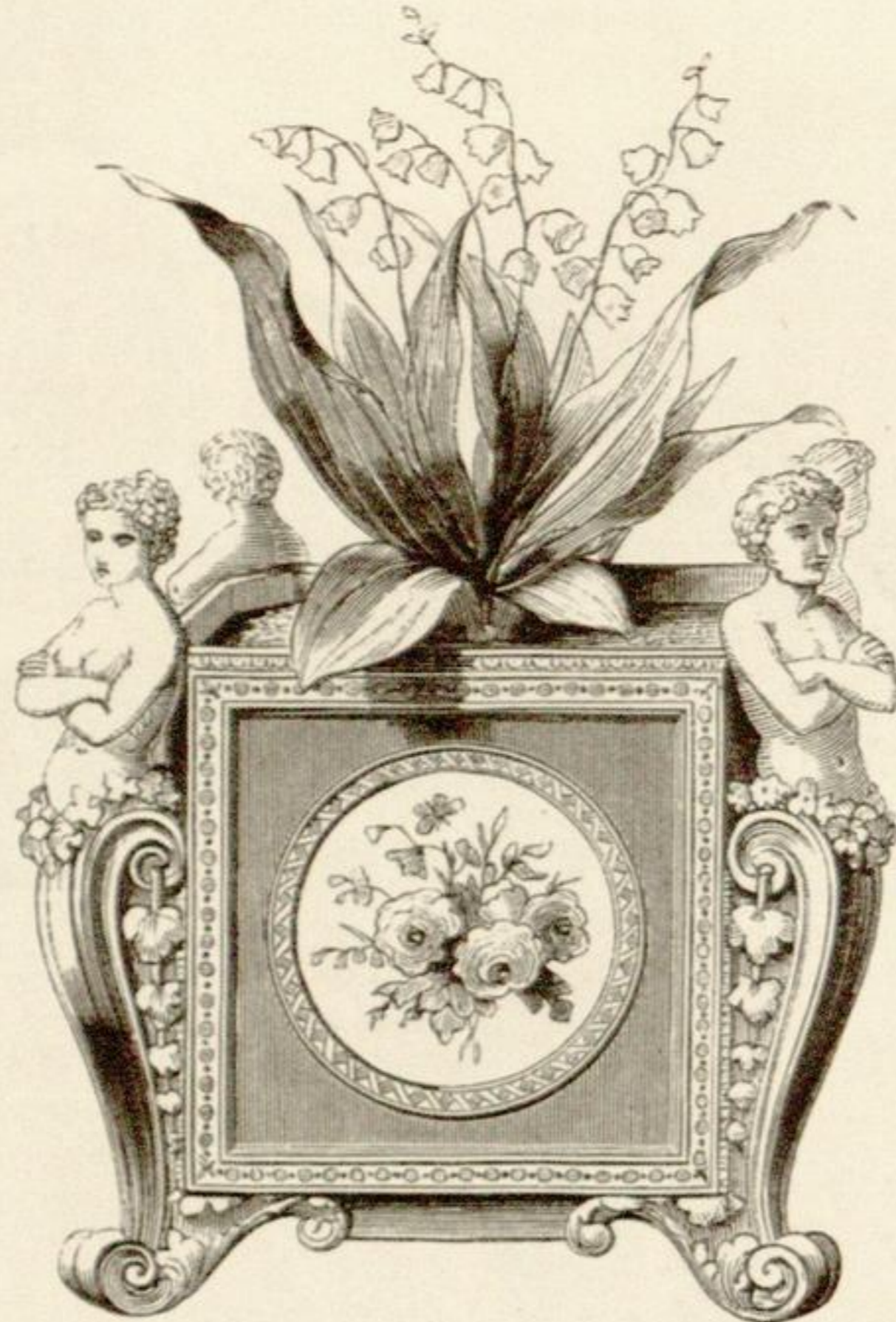
## THE PARIS EXHIBITION

The works of Messrs. HERBERT, MINTON & Co., of Stoke-upon-Trent, hold rank among the fore-



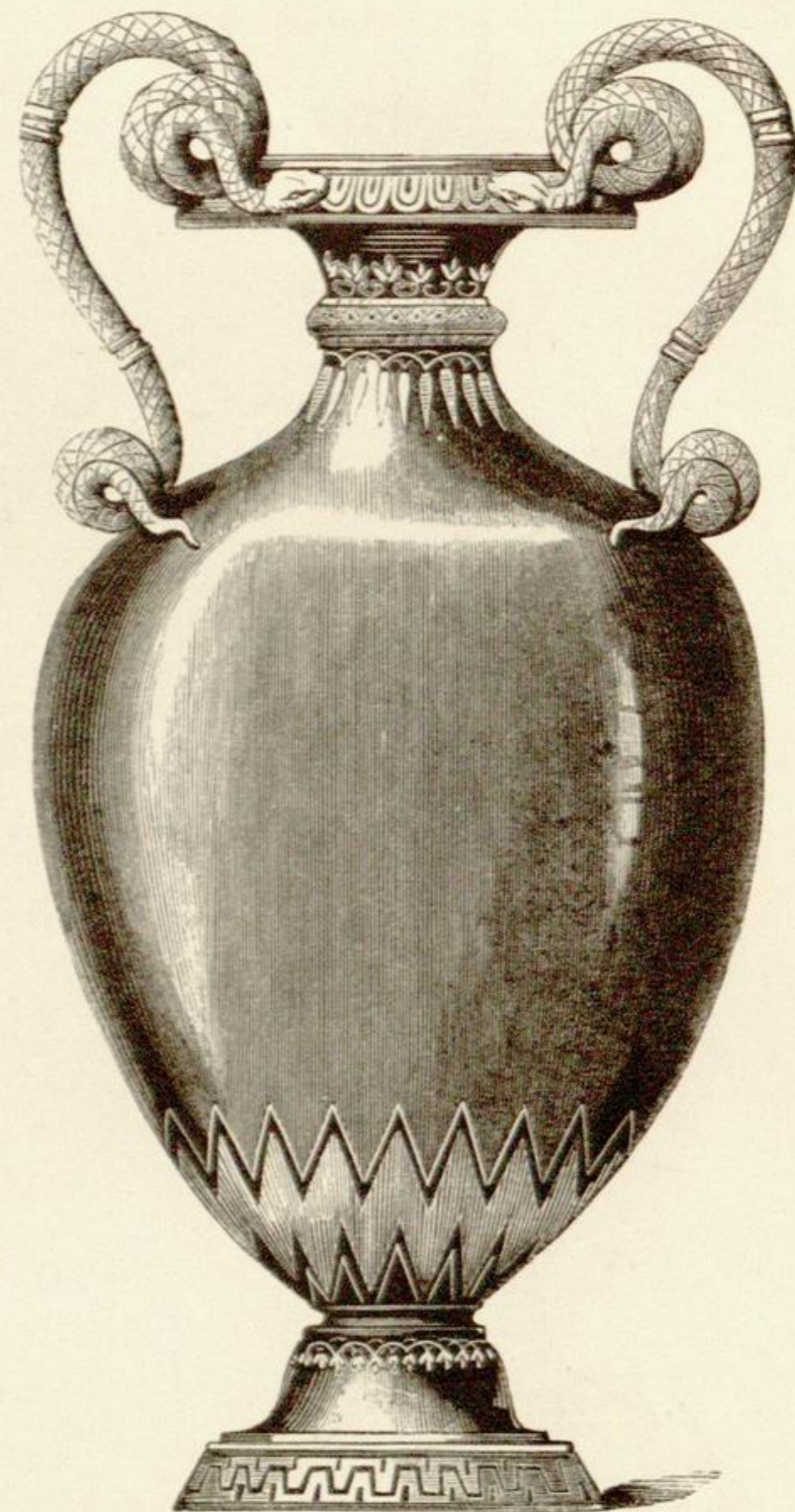
most manufactories of the modern world, and we learn with exceeding pleasure that the high repute they have established in England is extended to the continent by the admirable display they have made of objects in all varieties of porcelain. They contribute very largely indeed to obtain general respect for the productions of

British factories. This advantage has been gained by the employment of the best artists and the



most skilful artisans, evidence of which is to be found in all the works that grace their richly

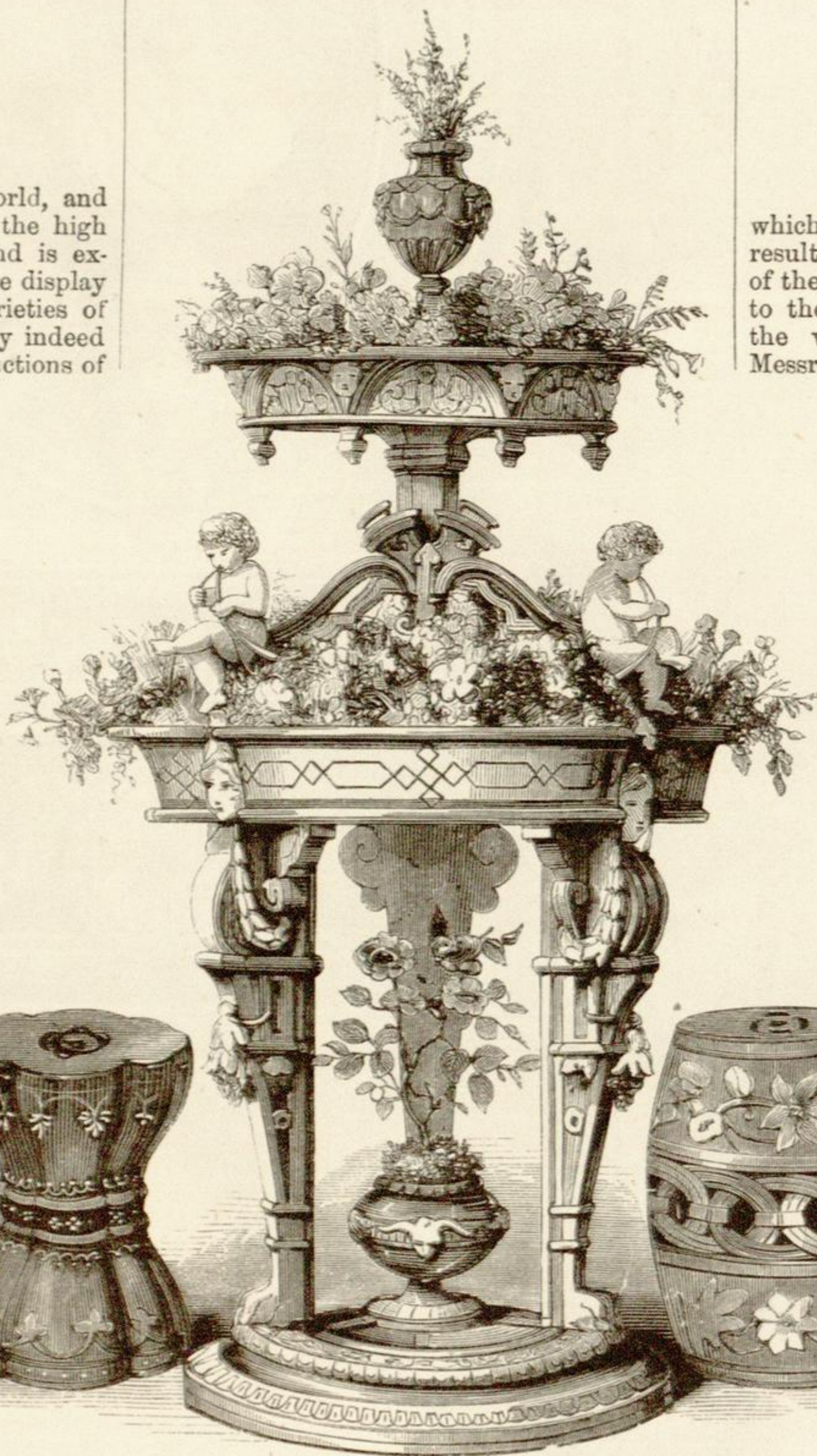
furnished stall—a stall which commands universal attention and consequent respect, and to



which the savans of all countries resort; the result of which has been that nearly the whole of the articles exhibited are sold, many of them to the Emperor and Empress, notwithstanding the wealth of Sèvres is at their command. Messrs. Minton, indeed, boldly challenge com-



parison with this renowned palace of fictile art, and the competition is by no means altogether against them. We have selected several of the



most graceful of their VASES, &c. Of the Majolica ware (which forms so prominent a feature in the collection) we shall give some engravings here-



after. A JARDINIÈRE which occupies the centre of this group is of especial beauty, the figures being admirably designed and wrought.

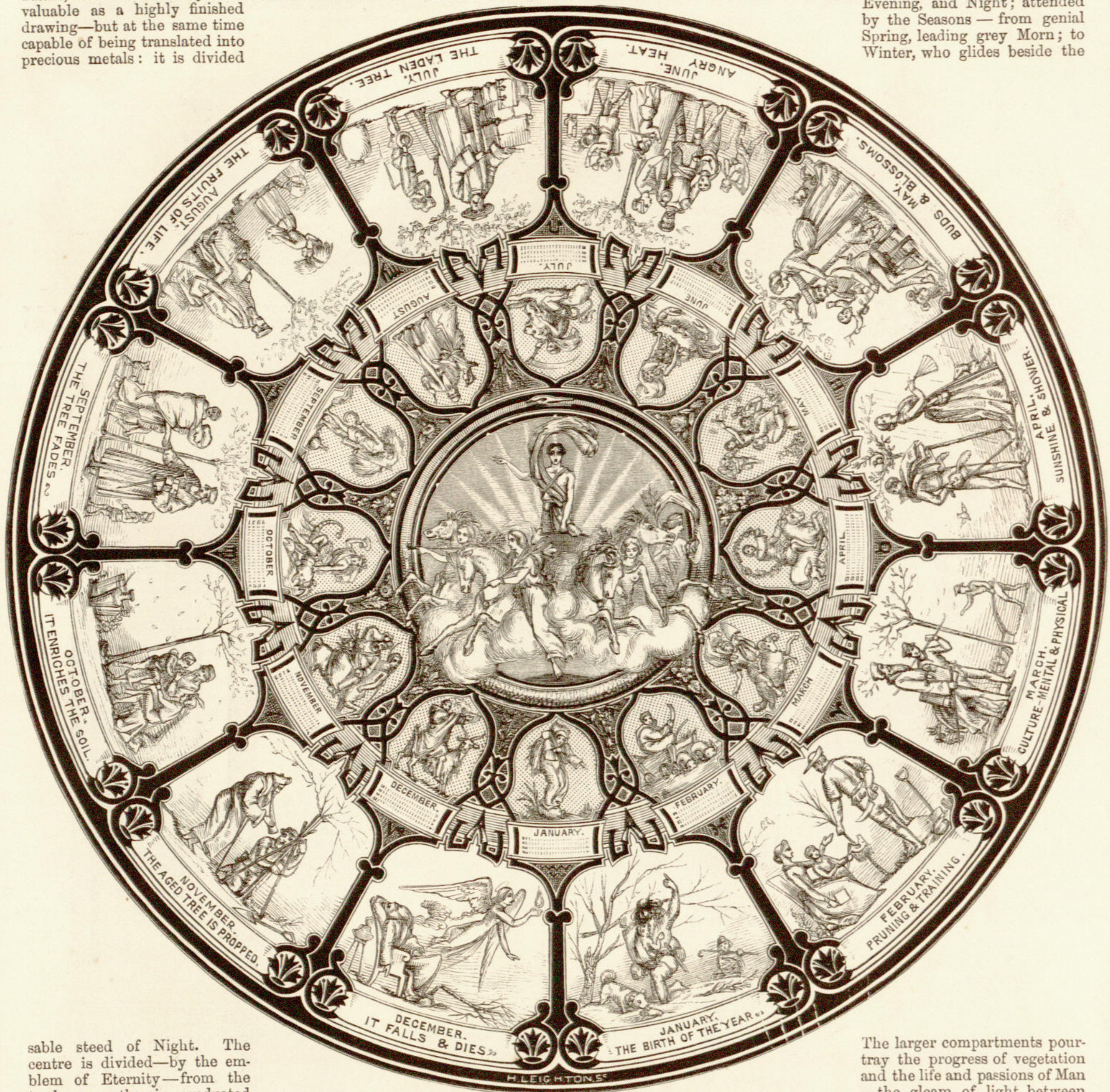


OF INDUSTRIAL ART.

The SHIELD OF NATURE, by JOHN LEIGHTON, F.S.A., is an elaborately illuminated work—valuable as a highly finished drawing—but at the same time capable of being translated into precious metals: it is divided

into twenty-four compartments—the circle of the “Seasons” and “Human-life:”—in the

centre is Apollo, in the blazing Chariot of the Sun, drawn by the four horses—Morning, Noon, Evening, and Night; attended by the Seasons—from genial Spring, leading grey Morn; to Winter, who glides beside the



sable steed of Night. The centre is divided—by the emblem of Eternity—from the twelve months, in graduated colours, from hot July to dull and dark December; with the Descriptions of our pageant poet, Spenser: these being again divided by the Fruits

and Flowers of the Year and Zodiacal signs.

The larger compartments portray the progress of vegetation and the life and passions of Man—the gleam of light between two Eternities. The original is of considerable size, nearly four feet in diameter, and mounted upon a stand enabling it to revolve.



The fire-arms of M. GAUVAIN, of Paris, are among some of the best produced by the French

gunsmiths, and are in much request, especially by sportsmen. We engrave here one of his

double-barrelled FOWLING-PIECES, the stock of which is ingeniously and most elaborately carved.

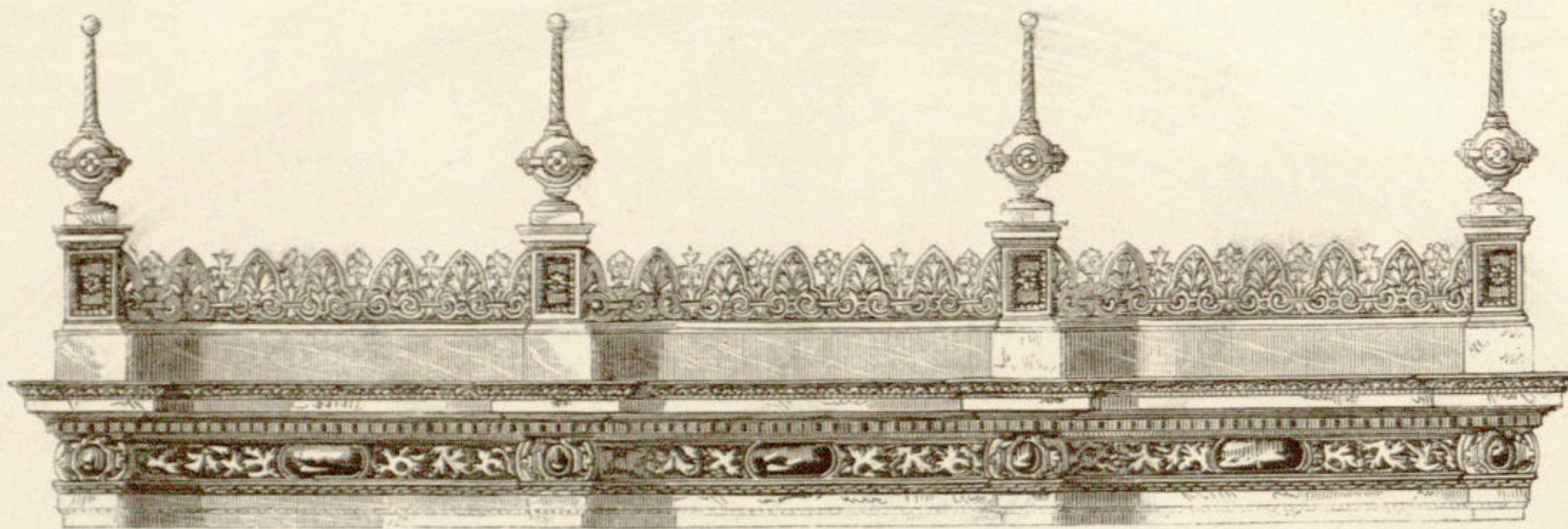


## THE PARIS EXHIBITION

Across the top of this page and on the third column are portions of a BOOK-CASE, manufactured by Messrs. HOLLAND & SONS, of London,

from the design of Mr. J. K. Colling, architect. This book-case forms part of a complete set of library furniture, the remainder consisting of

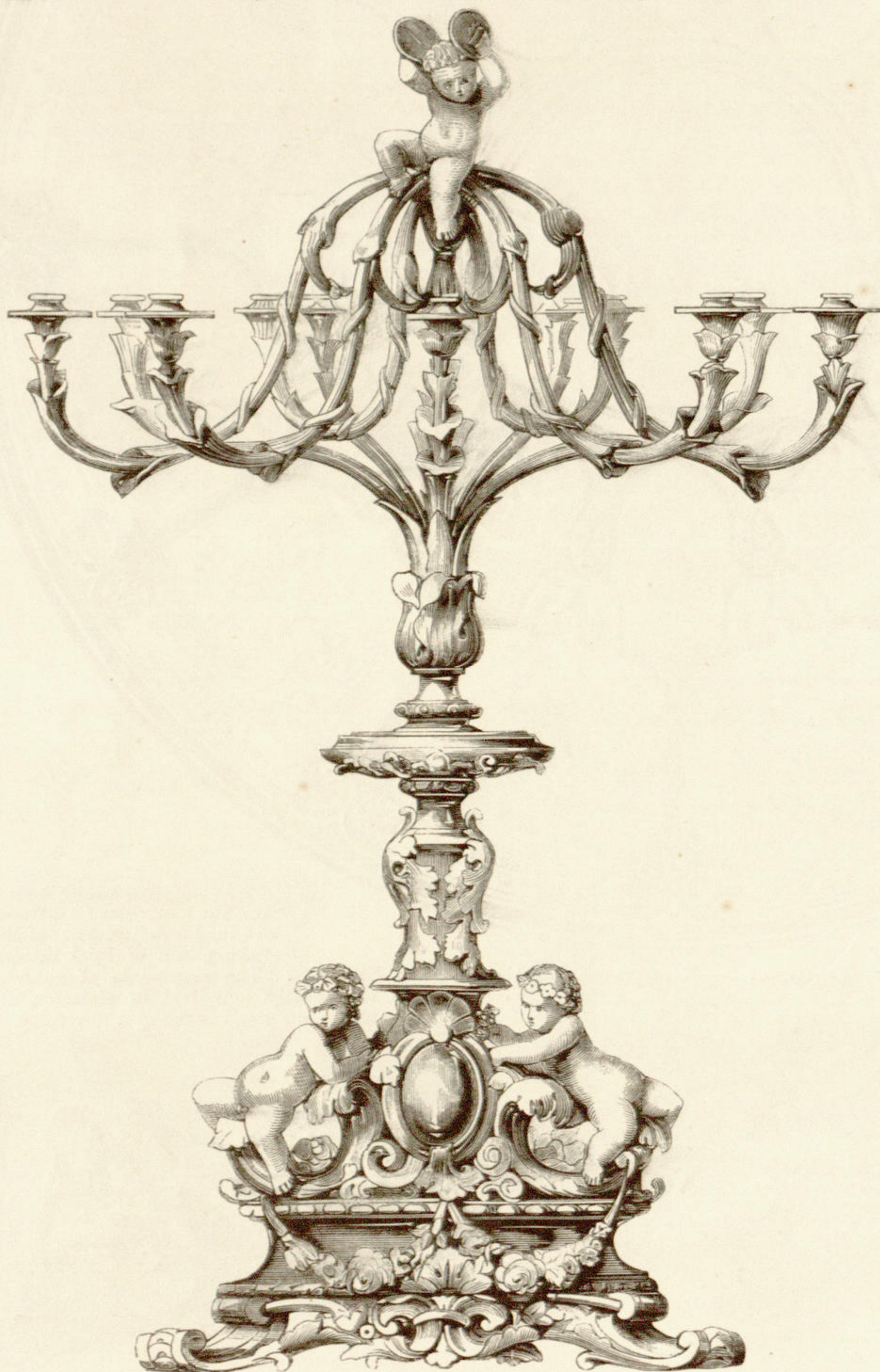
a pedestal table and chairs, all executed in wainscoat oak, portions being inlaid with polished English oak, malachite, and Irish marble. The



The CANDELABRUM is the production of M. MAURICE MEYER, one of the most eminent gold and silver-smiths of Paris, who is an extensive contributor to the Exhibition; some of his works

are engraved on a preceding page, and we have others in preparation. On a recent visit to Paris we inspected the show-rooms of M. Meyer, and saw there a large number of most beautiful

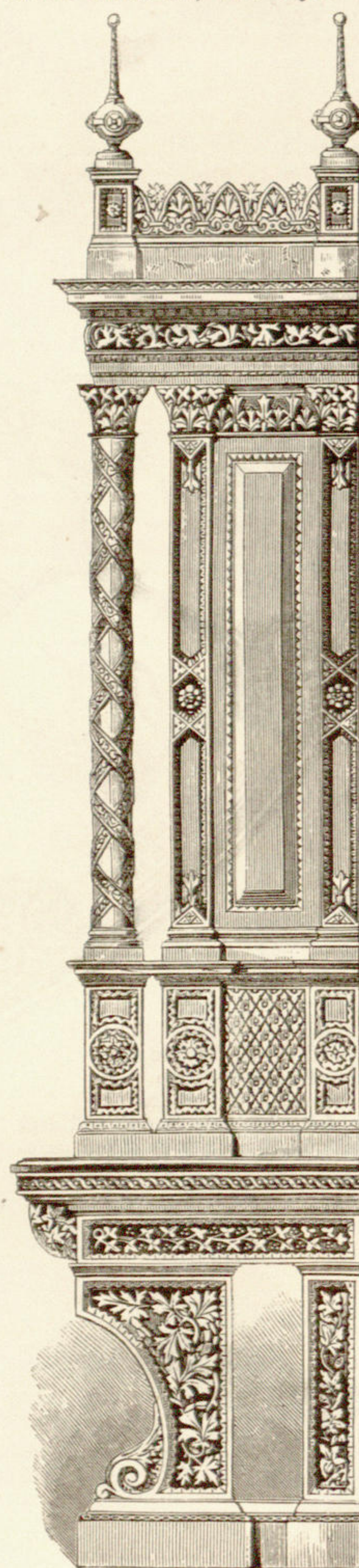
style of ornament adopted is the *Renaissance* with certain omissions; the object of the



objects in a state of completion for exhibiting, but which had not then been sent in; among them was a rich and costly tea-service, of silver

and gold, of a Chinese pattern. The Candelabrum we have engraved is of silver: the branches are remarkable for novelty and grace.

manufacturers being to produce works of a chaste and unobtrusive character combined with novelty and elegance in the decoration.





OF INDUSTRIAL ART.

The contributions of Mr. Alderman COPELAND are numerous, and of the very highest merit, and it will be our duty to engrave several of them, describing his collection at some length.

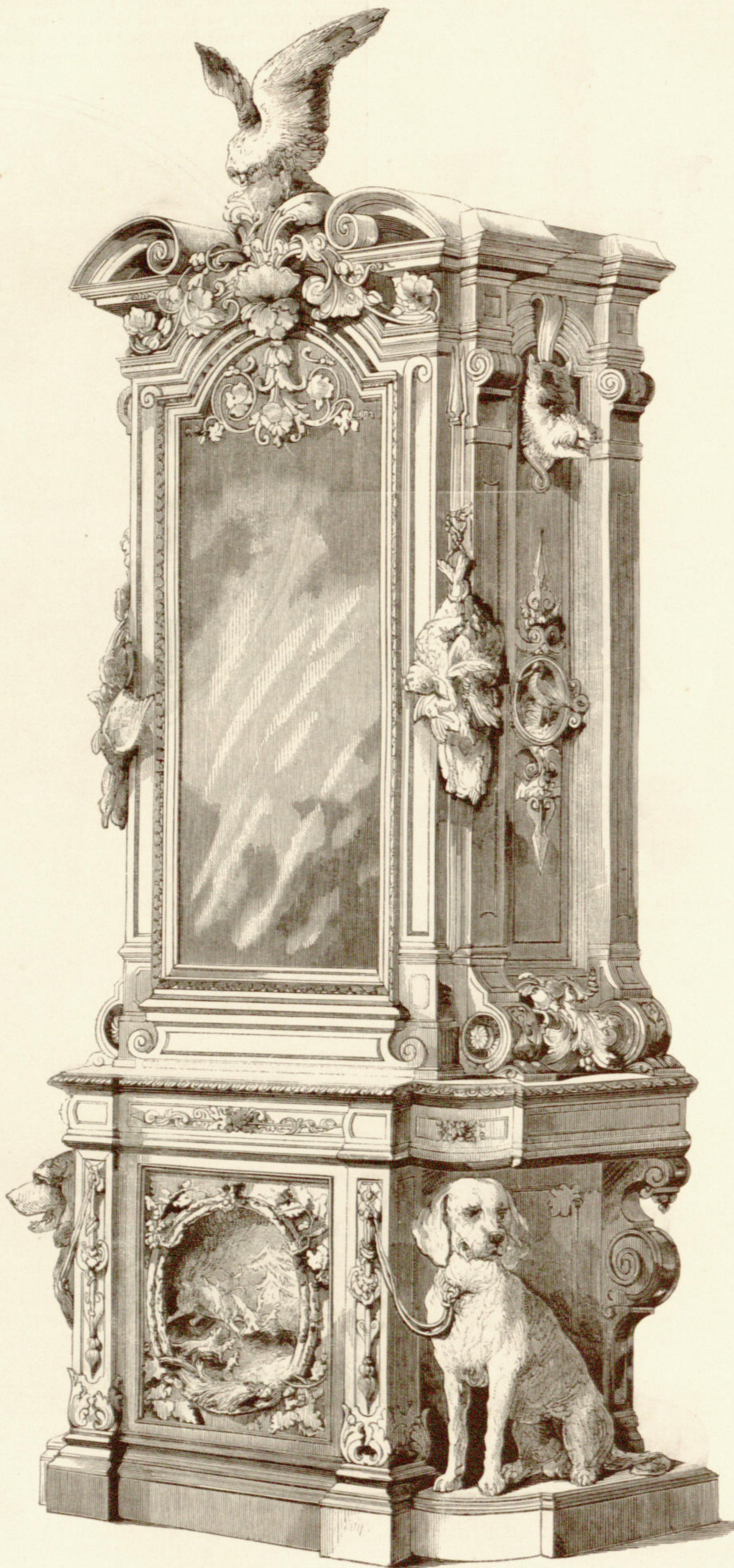


At present, however, it is convenient to us to occupy a column by picturing two of the many very beautiful VASES which grace his stall. They



are copied from the purest forms of the antique, the ornamentation, however, being in accordance with the taste of the designer. The material and manufacture are both of great excellence.

The engraving on this column represents a GUNCASE, or, rather, a GUN-CABINET, manufactured by M. JEANSELME, of Paris, for the Emperor Napoleon; the sculptured designs, appro-



priate to the object, and the dogs, of life-size, are admirably carved. It is altogether a very beautiful example of ornamental furniture; one that well sustains the credit of the manufacturer.





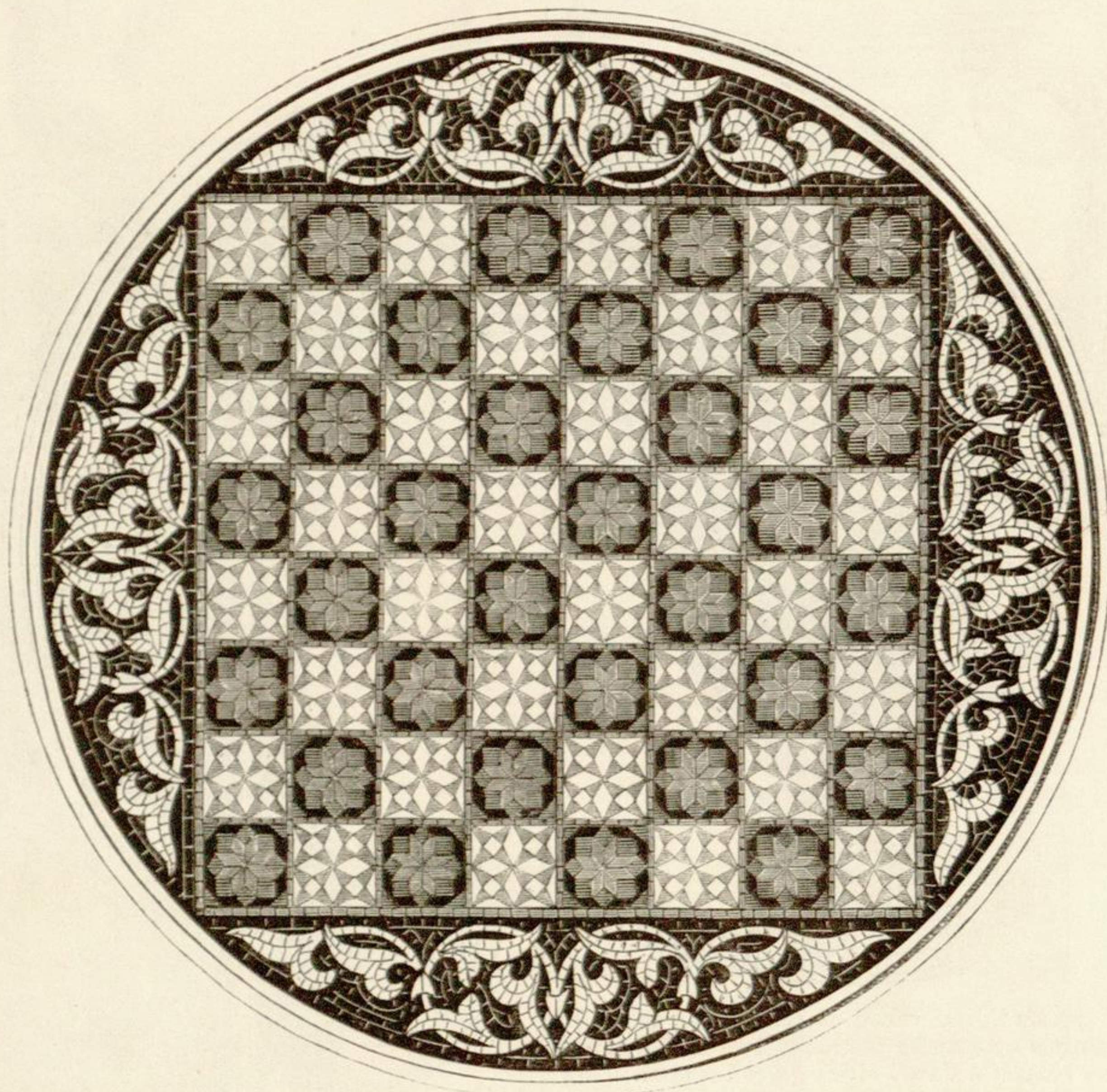
## THE PARIS EXHIBITION

The CANDELABRUM is exhibited by Messrs. SUSSE, *Frères*, of Paris; it is manufactured of



bronze, from a model by Pradier, the eminent French sculptor, who died about a year back.

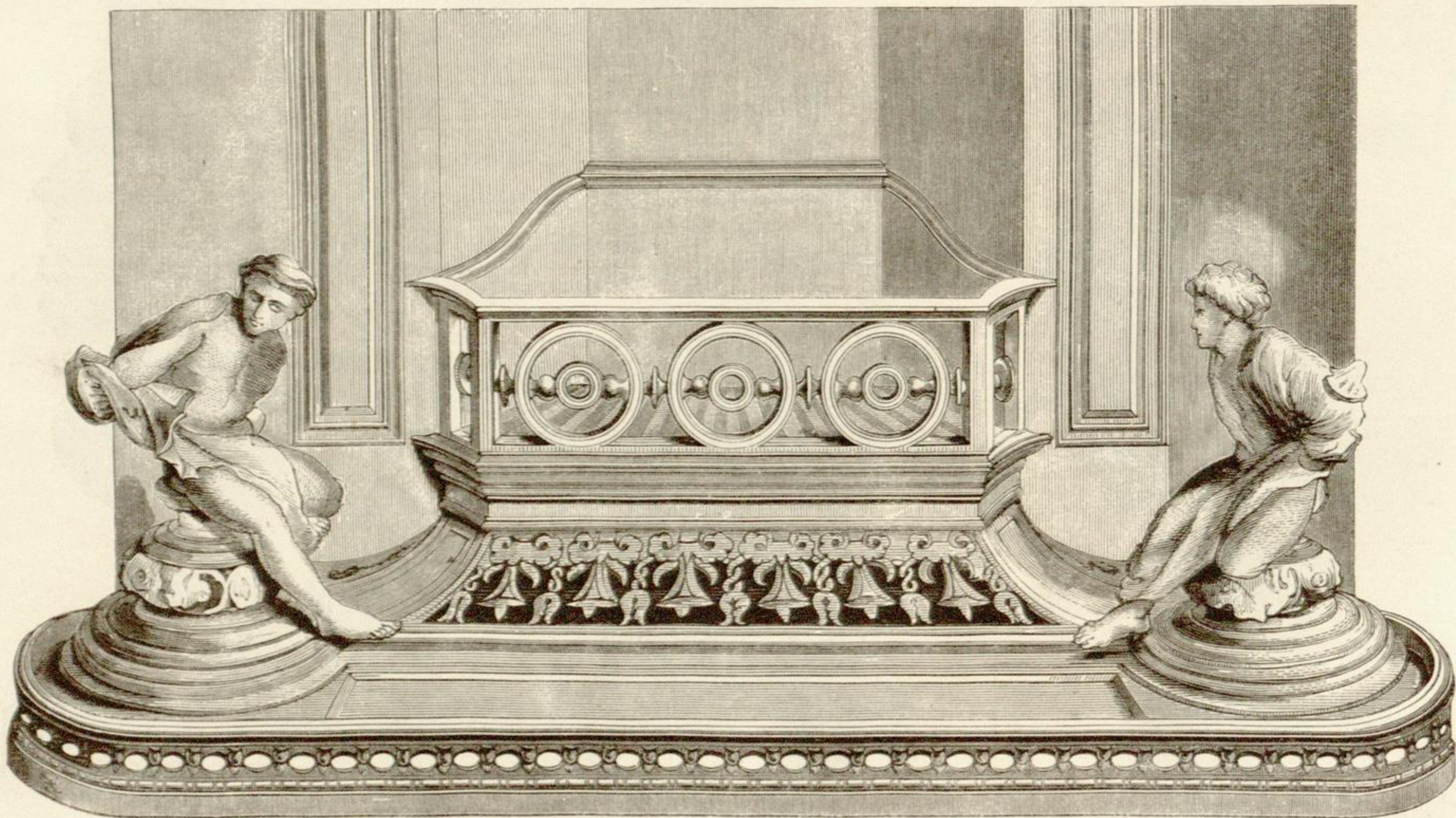
The mosaic glass-work exhibited by Mr. STEVENS, of Pimlico, makes an attractive show in the Palais de l'Industrie; he contributes several objects similar in character to those seen in the Crystal Palace of 1851, but showing marked improvement in design and arrangement



of colour, an improvement resulting from increased experience in the application of his materials. We engrave, as an example, a TABLE-TOP of this mosaic glass-work, elaborately inlaid. The colours are very brilliant, but they are harmoniously arranged, so as not to offend the eye.

Among several very elegant stoves exhibited by Messrs. HENRY HOOLE & Co., of Sheffield, is the STOVE engraved, accompanied by a FENDER designed to harmonise with it; the materials of the two objects are steel, or-molu, and bronze; the figures are modelled by Mr. Stevens, an

artist of great talent, formerly one of the junior masters of the School of Design; they have a bold and effective character. The entire work is in the best style of fabrication. This establishment has been long famous, and its high repute is here amply upheld. It is to be



regretted that Sheffield contributes but sparingly to the Exhibition: of mere utilities, indeed, it sends a large supply, but of objects which derive

value from Art-ornamentation, the great city of iron and steel has been singularly grudging. The works of Hoole & Co., indeed, are almost

the only productions of the higher order which sustain the fame of Sheffield; but these of themselves are sufficient for such a purpose.

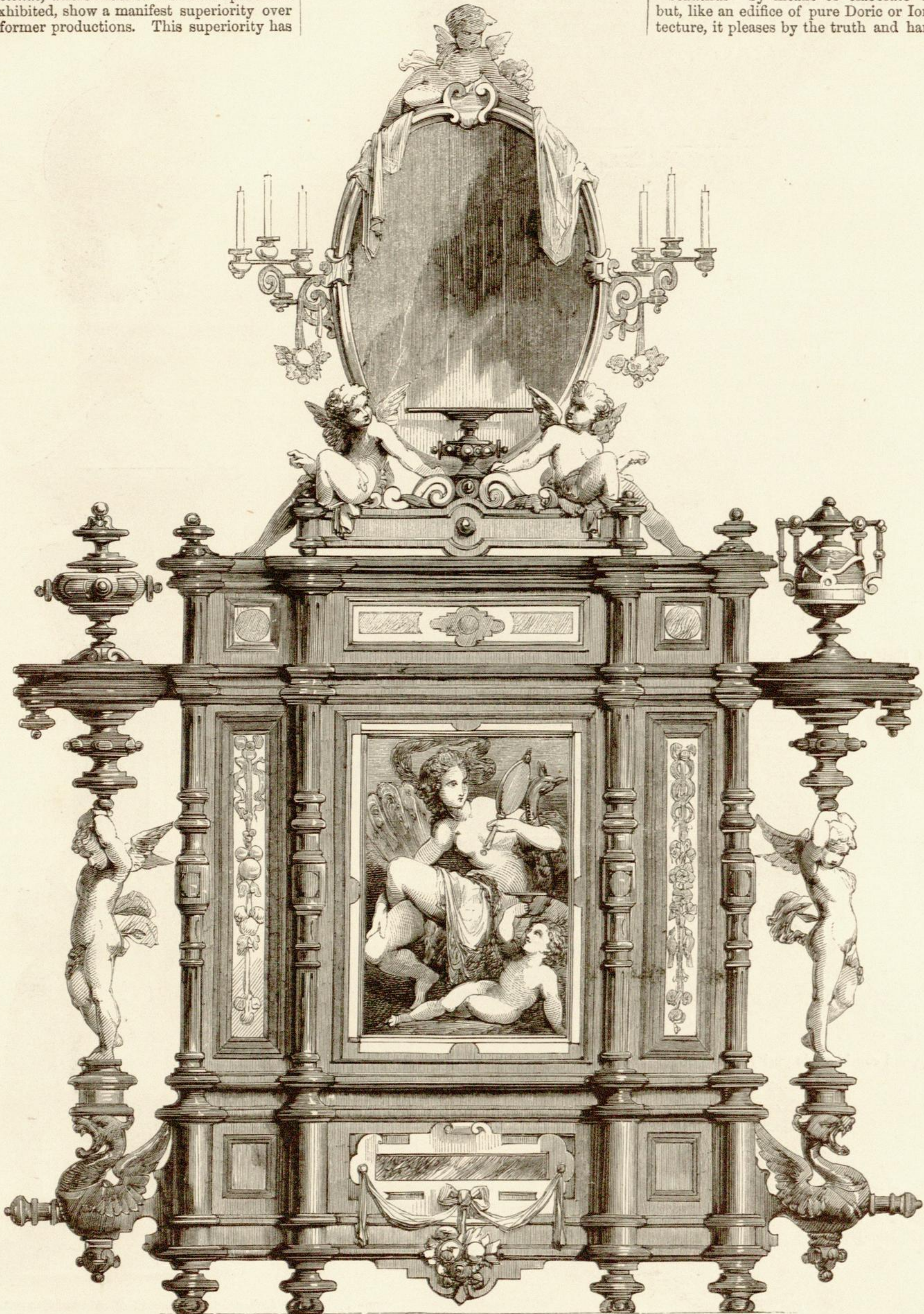


## OF INDUSTRIAL ART.

Excellent as were, in all respects, the works exhibited in 1851 by the cabinet-makers, or *ébénistes*, of Paris, their works now seen in the principal building in the *Champs Elysées*, and in the *Rotonde*, where most of the finest specimens are exhibited, show a manifest superiority over their former productions. This superiority has

been attained by the application of a purer and more correct taste in design, and by a more delicate execution in the details of the ornamental decorations. As an example of good taste in

design, the CABINET, manufactured by M. DURAND may be adduced as one of the best which the Exhibition furnishes; its general character is simplicity without any attempt to reach the "beautiful" by means of elaborate carvings; but, like an edifice of pure Doric or Ionic architecture, it pleases by the truth and harmony of



its proportions rather than by its ornamentation. This cabinet is of ebony, the figures are of bronze, the comparative heaviness of these materials being relieved by the centre panel,

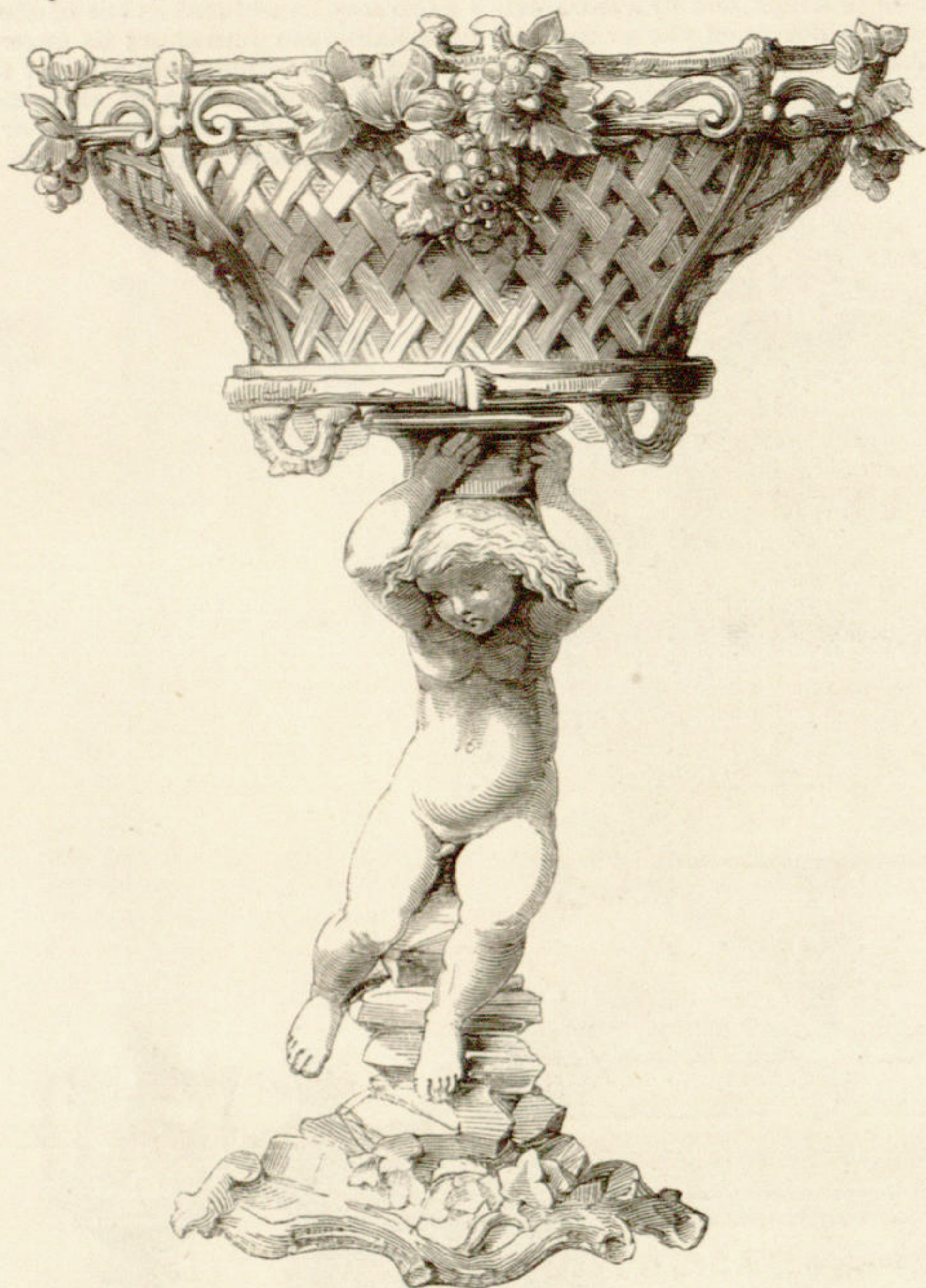
exquisitely painted on Sèvres porcelain, and by the long narrow panels on each side of the same material; in the upper and lower panels are inserted small slabs of *lapis lazuli*, and other

stones. The cabinet stands about five feet high, so as to make the glass that surmounts it useful as well as ornamental: the semi-detached "laterals" give lightness and elegance to the design.

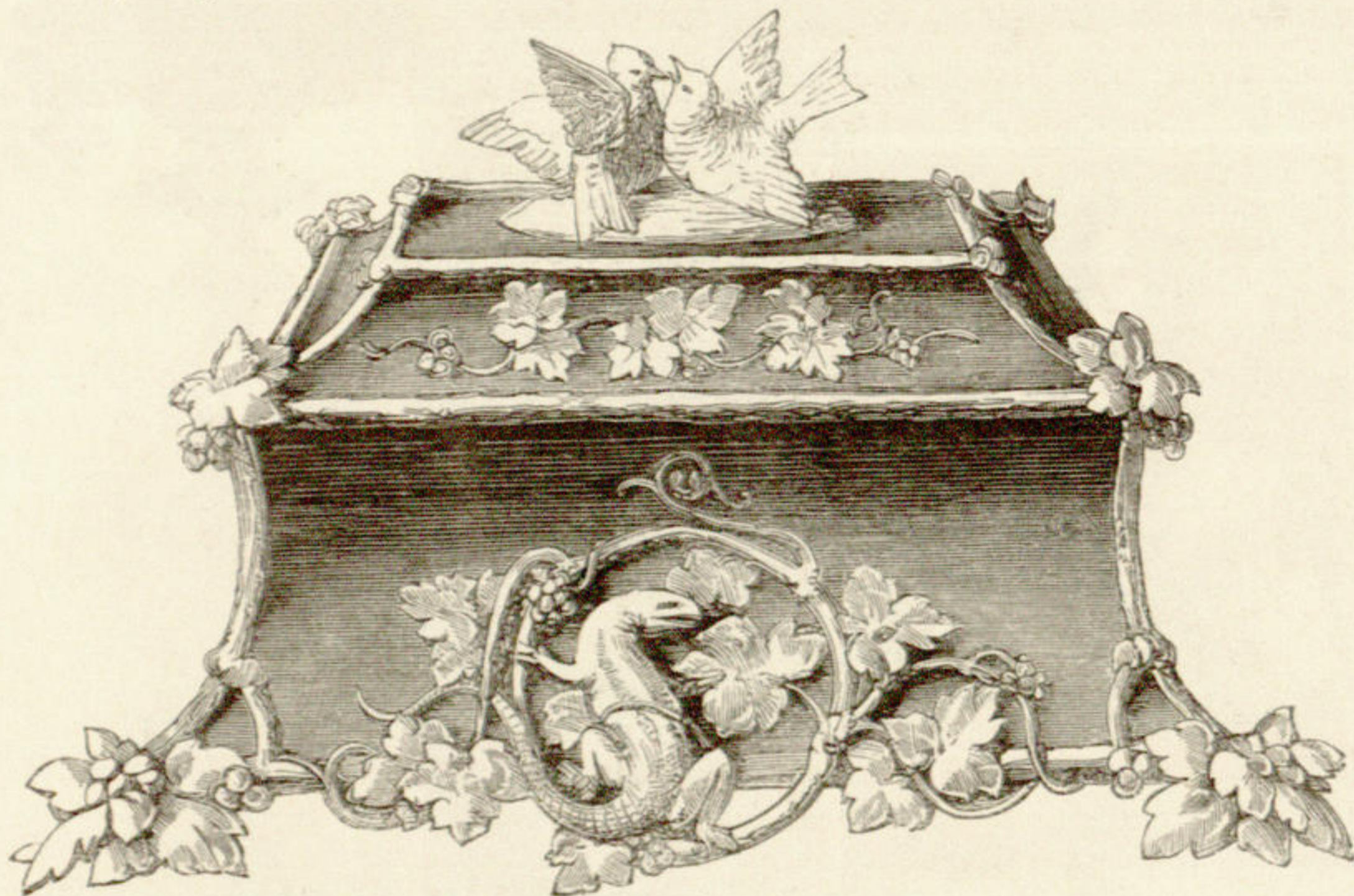


## THE PARIS EXHIBITION

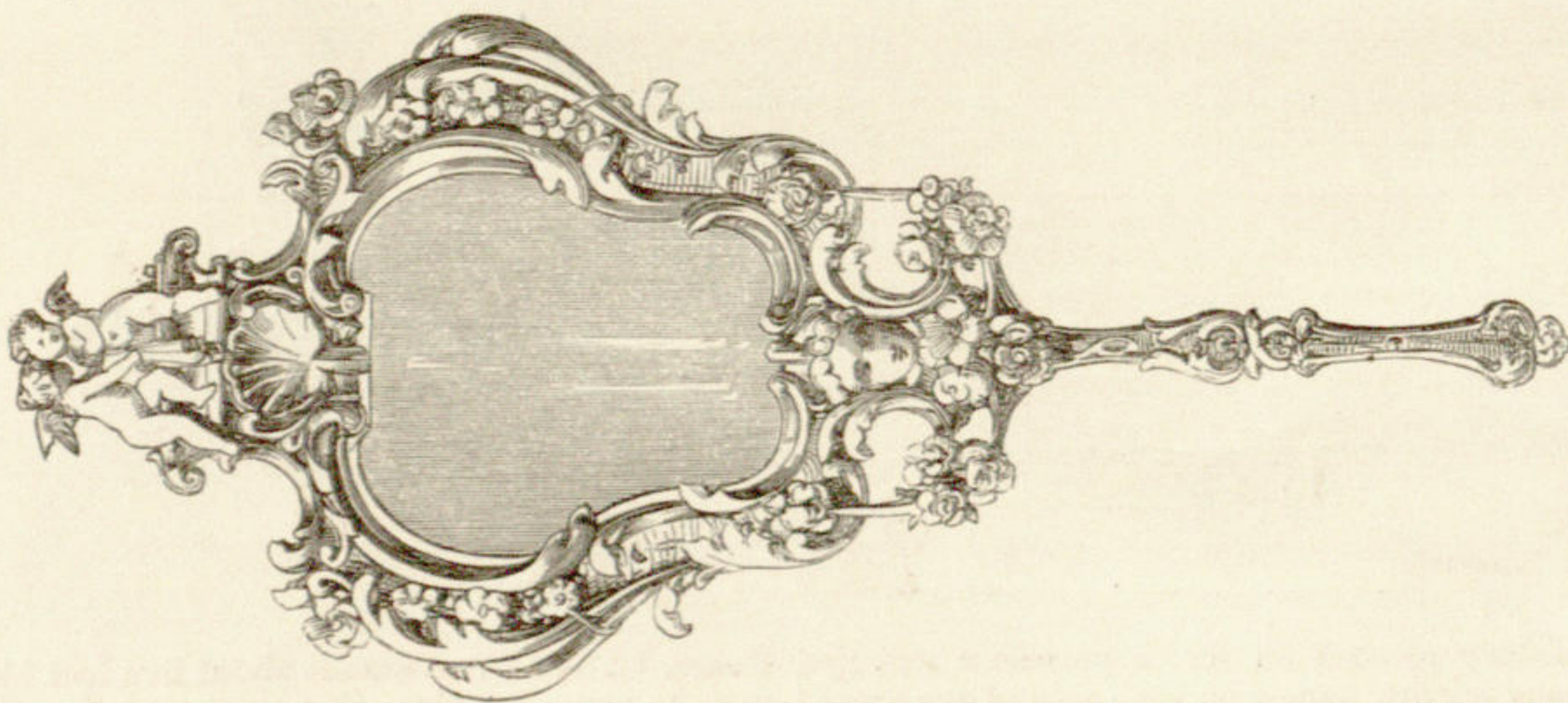
The three objects engraved on this column are designed and carved by Messrs. GUÉRET,



*Frères*, of Paris, sculptors in wood. The HAND | LOOKING-GLASS exhibits more elaborate work-

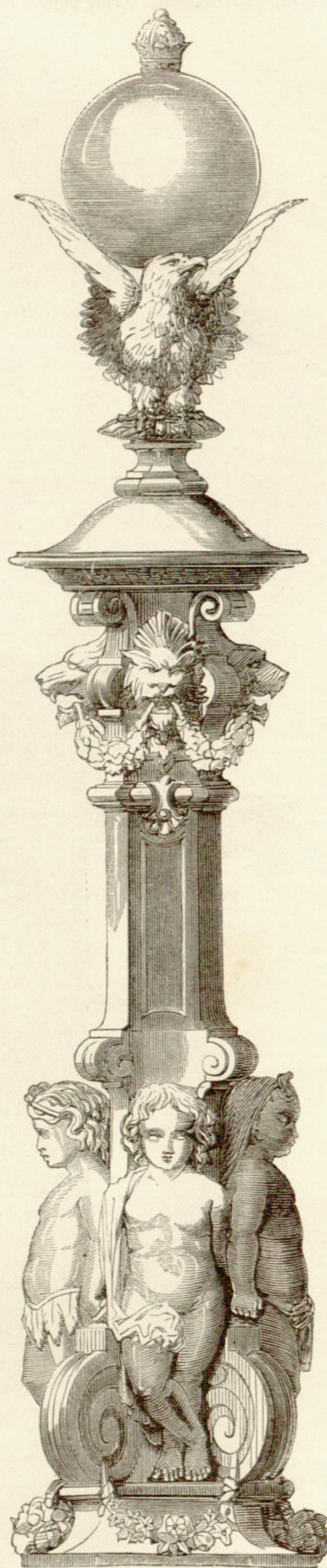


manship, and considerable purity of design. The | BASKET, adapted for the lawn or flower-garden,



is of a simple, but very good, rustic character. | Box, are carved with great spirit. Messrs. Guèret are extensive contributors of such works.

The extensive foundry of Messrs. BARBEZAT & Co., late André & Co., produces ornamental metal works of every description, chiefly for external architectural purposes, from the useful door-scraper to the elaborate and massive palace gates. Near one of the entrances to the *Palais*



*Industriel* stand a pair of colossal CANDELABRA of cast-iron, of which the engraving on this column is an illustration; at the base are four figures of boys, representing respectively the four quarters of the world; the shaft is square, and is surmounted by grotesque masks of bold design.

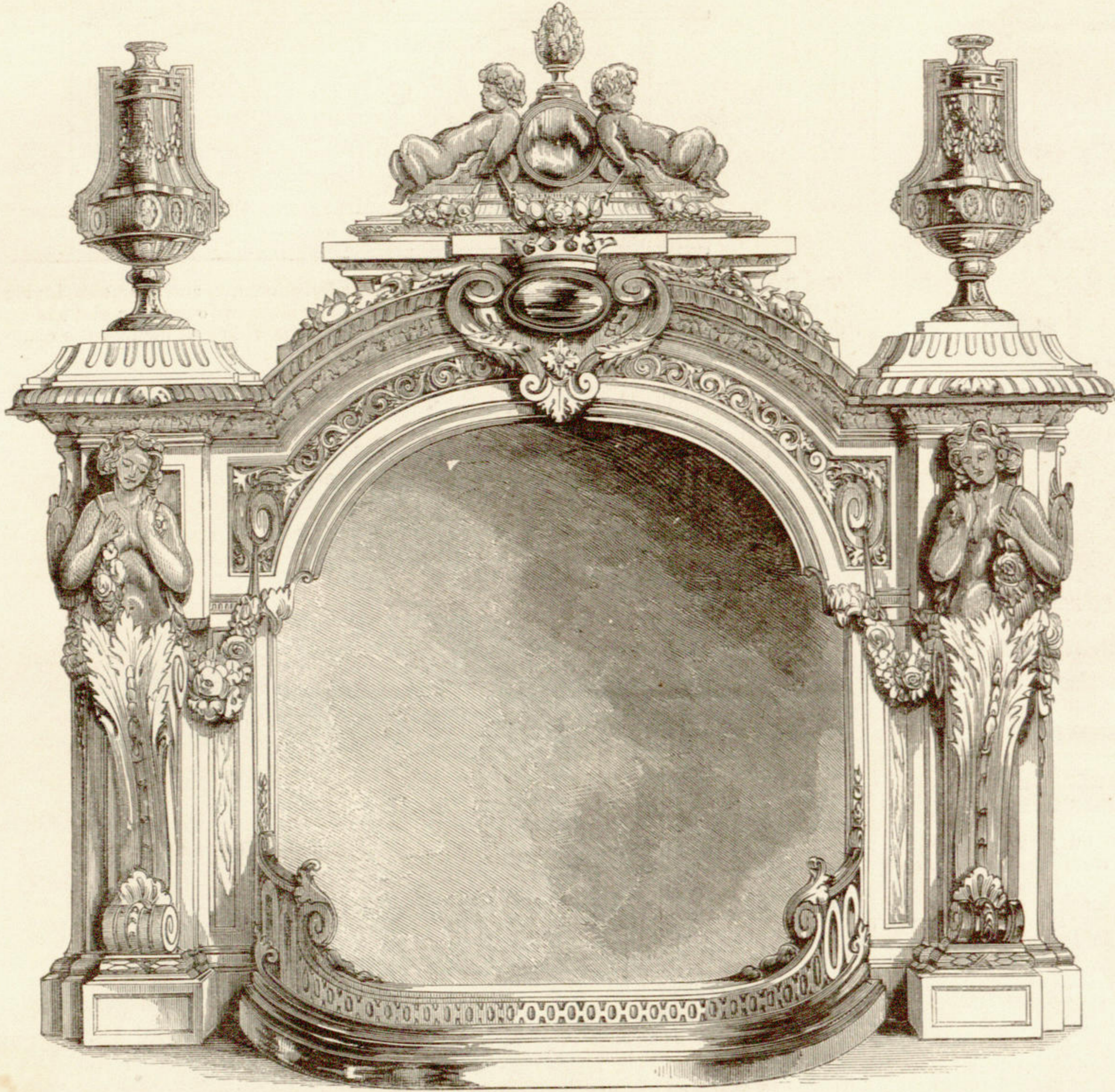


## OF INDUSTRIAL ART.

One of the most beautiful FIREPLACES in the Exhibition is that engraved on this page; it is manufactured and contributed by Messrs. LEROLLE, *Frères*, of Paris; the general design is very rich, and would, perhaps, have appeared

overladen with ornament, if the variety of the material of which it is composed did not act as a suitable relief. The groundwork of the whole is white marble, some of the mouldings and ornaments are of or-molu, while the cupidons

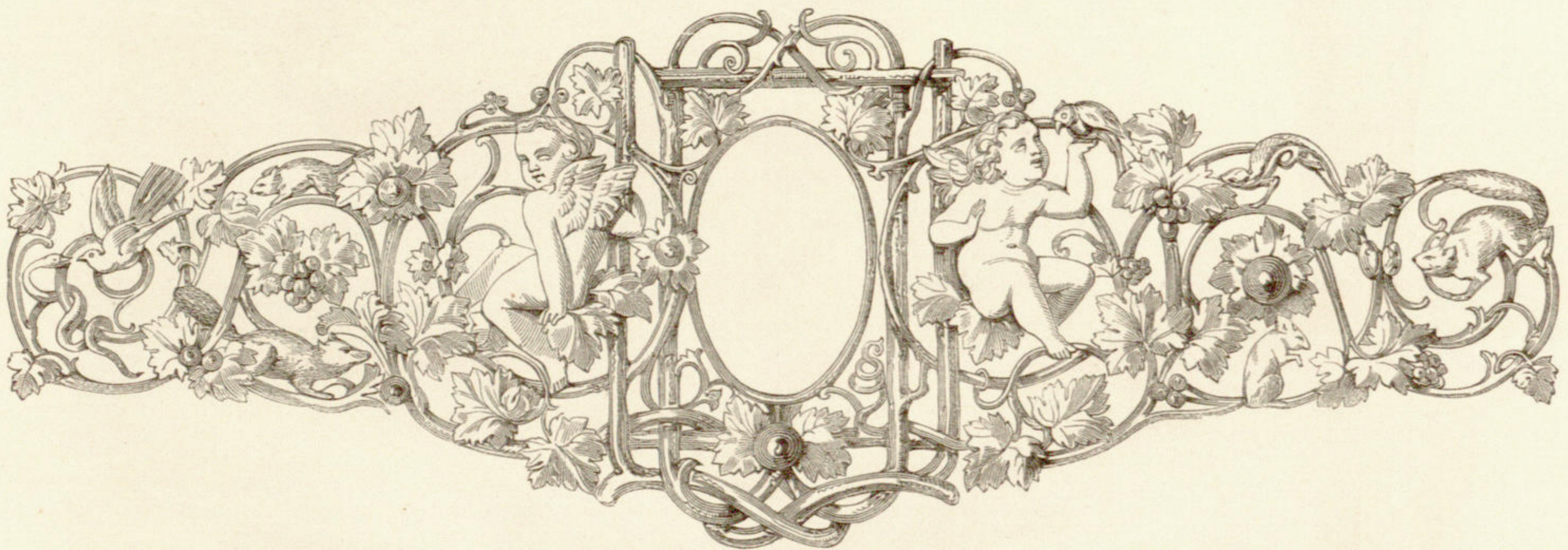
and caryatides are of bronze; between the latter and the grate is a slab of red marble. The vases on each side, which are surmounted by candelabra not shown in our engravings, are also of white marble, the handles and ornaments of or-molu.



From the exceedingly beautiful and very valuable collection of M. JULES WIESE, we select a BRACELET to occupy this page. We, however, propose to introduce elsewhere several engravings of other objects exhibited by him. His series

of works consists of productions of the jeweller, from the richly elaborated vase of silver, to the ring and pencil-case of gold. All are distinguished by the best qualities of Art, and for the nicest perfection in execution of details. In many

instances we find a miniature gem as admirably designed and carefully wrought as if the object were the model of a life-size statue. The results of his efforts have been to give to M. Weise rank among the most prominent and meritorious



fabricants of France. The bracelet is of oxidised silver, with ornamentations of enamel, into which jewels are introduced. It is more especially in this order of Art-produce that the French manufacturers so greatly excel those of England. The fact is that, very frequently, the artisan is

also the artist; he not only executes but designs; or in working out the creations of others, he thoroughly comprehends the intention, and is always able to co-operate in arriving at the end in view. Such is the case with M. Weisé, who, as one of the foremost assistants of the late

eminent goldsmith and jeweller, M. Froment Meurice, was educated in the best school of Paris; under the eye of this great artist his natural genius was improved and rightly directed, and the result is that in many respects he may be regarded as the successor of his accomplished master.

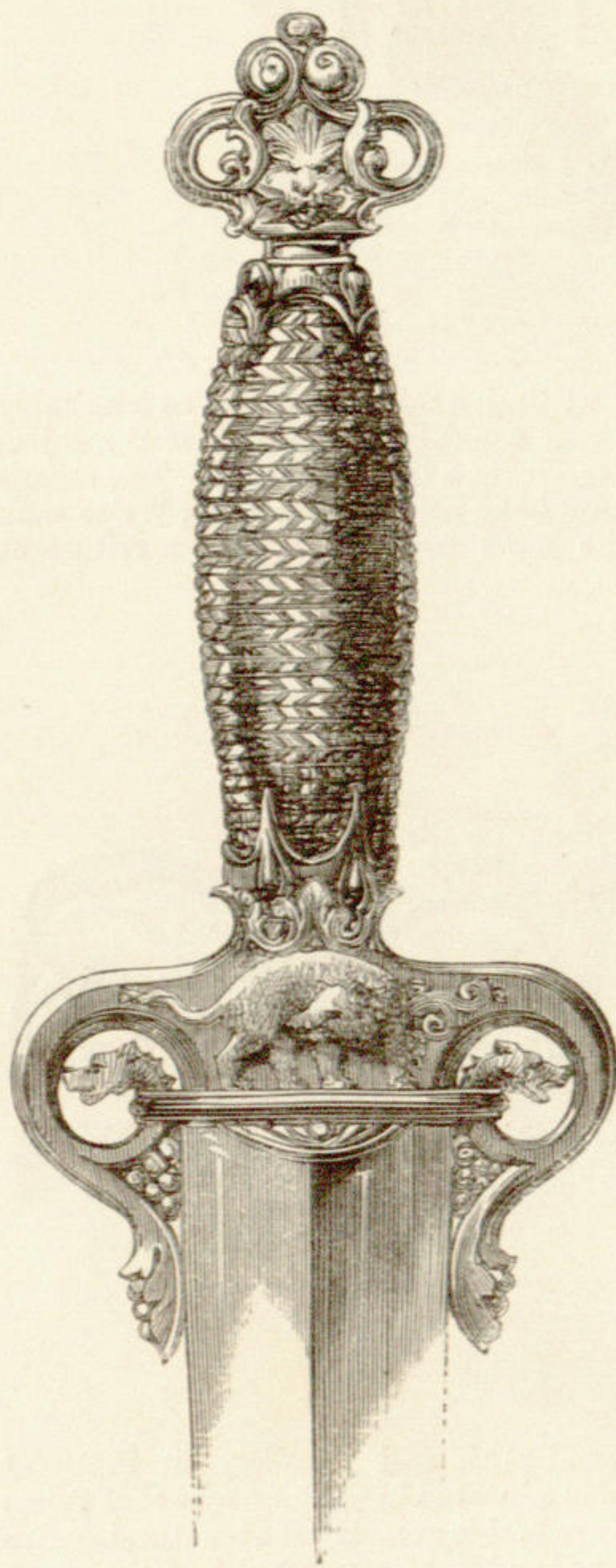


## THE PARIS EXHIBITION

Of the many objects which grace the stall of MAURICE MAYER, of Paris, situated in the centre *allée*, we select a very beautiful one, a SEAL-HANDLE, of silver.



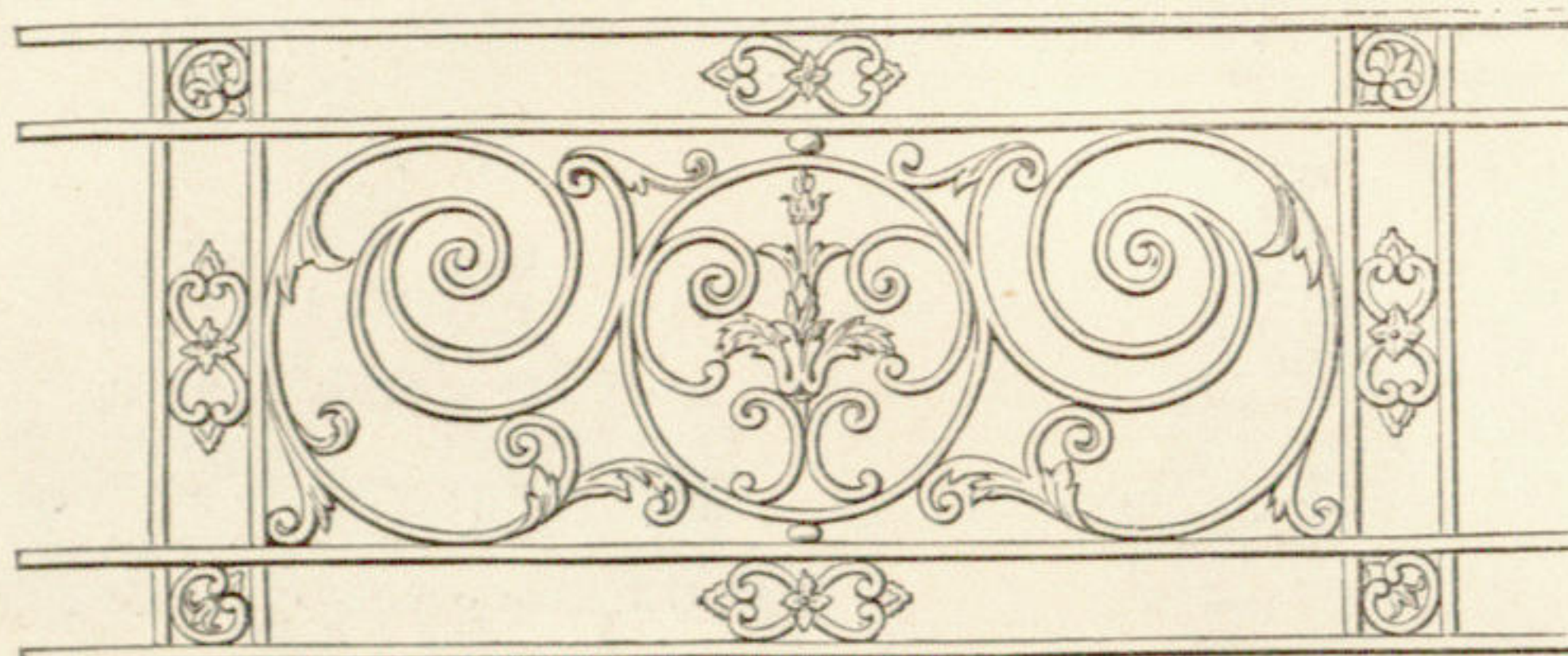
The COTEAU DE CHASSE, engraved underneath, is from the collection of



M. LE PAGE MOUTIER, one of the best of the manufacturers of arms in Paris.

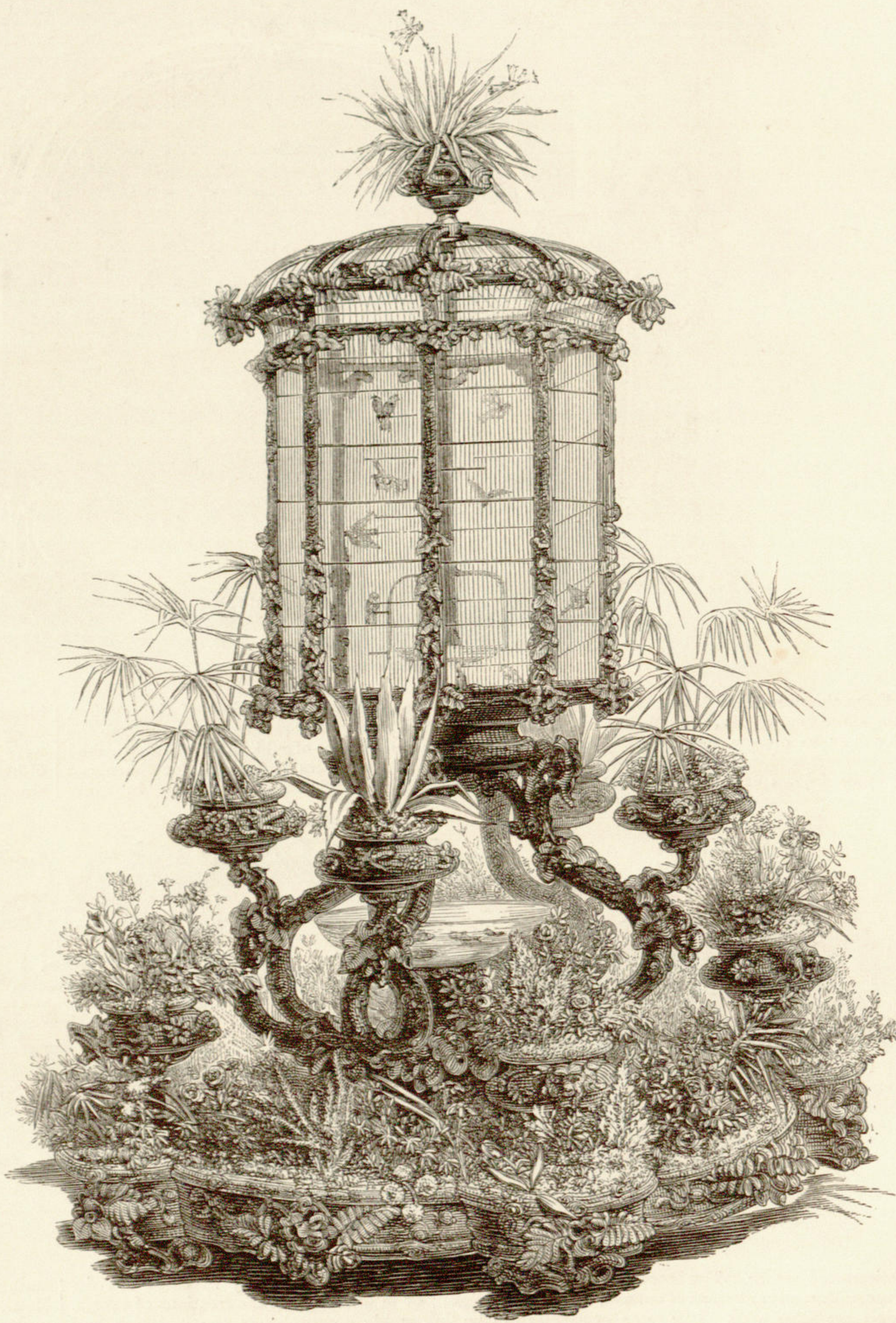
M. BARBAZET, the successor of M. André, exhibits a large variety of examples of cast-iron PANELS FOR BALCONIES, all of which are good, and many of which

are valuable as suggestions to artists and manufacturers in this important department of Art-industry: we engrave one of them as a specimen of the whole.



The BIRDCAGE AND JARDINIÈRE of M. TAHAN occupies a prominent position in the centre *allée* of the Palace of Industry. It is of carved wood, very beau-

tifully designed and executed. Living flowers flourish at its base, surrounding a globe of gold-fish, while in the cage which surmounts the composition, birds of



various plumage are continually singing; the whole rises about ten feet, and placed as it is, dispersing refreshing odours, is an object of universal attraction.

Few things in the Exhibition have greater interest for visitors; its many and varied excellent qualities as a work of Art will be recognised at once by all.

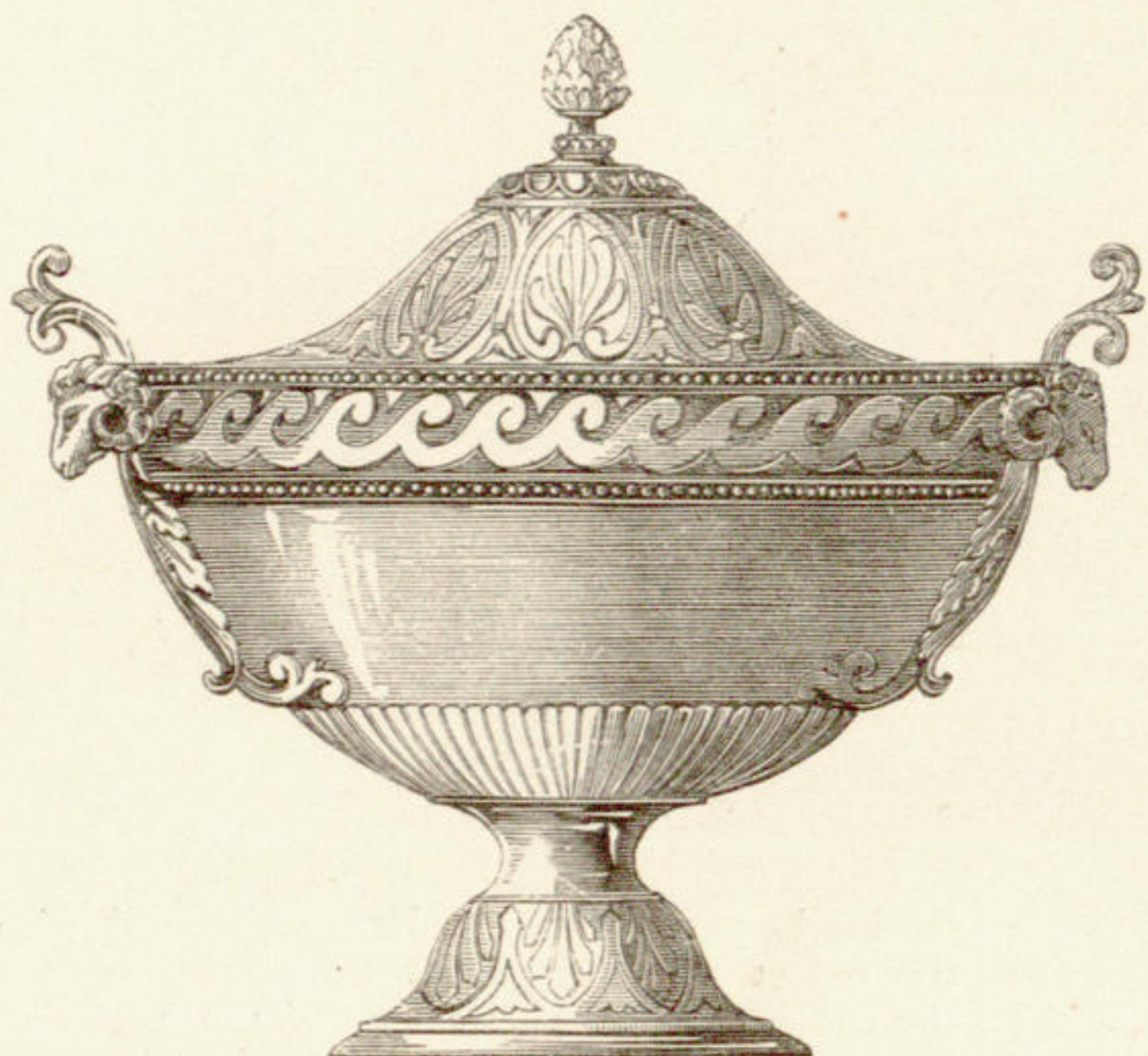


OF INDUSTRIAL ART.

The reputation of the electro-plated works of Birmingham is very amply upheld by Messrs. CARTWRIGHT, HIBONS, & WOODWARD, of the "Atlas Works." Their productions are,



for the most part, intended for general use; they are chiefly the utilities of ordinary home-life in England; of exceedingly good forms, with evidence of careful work-

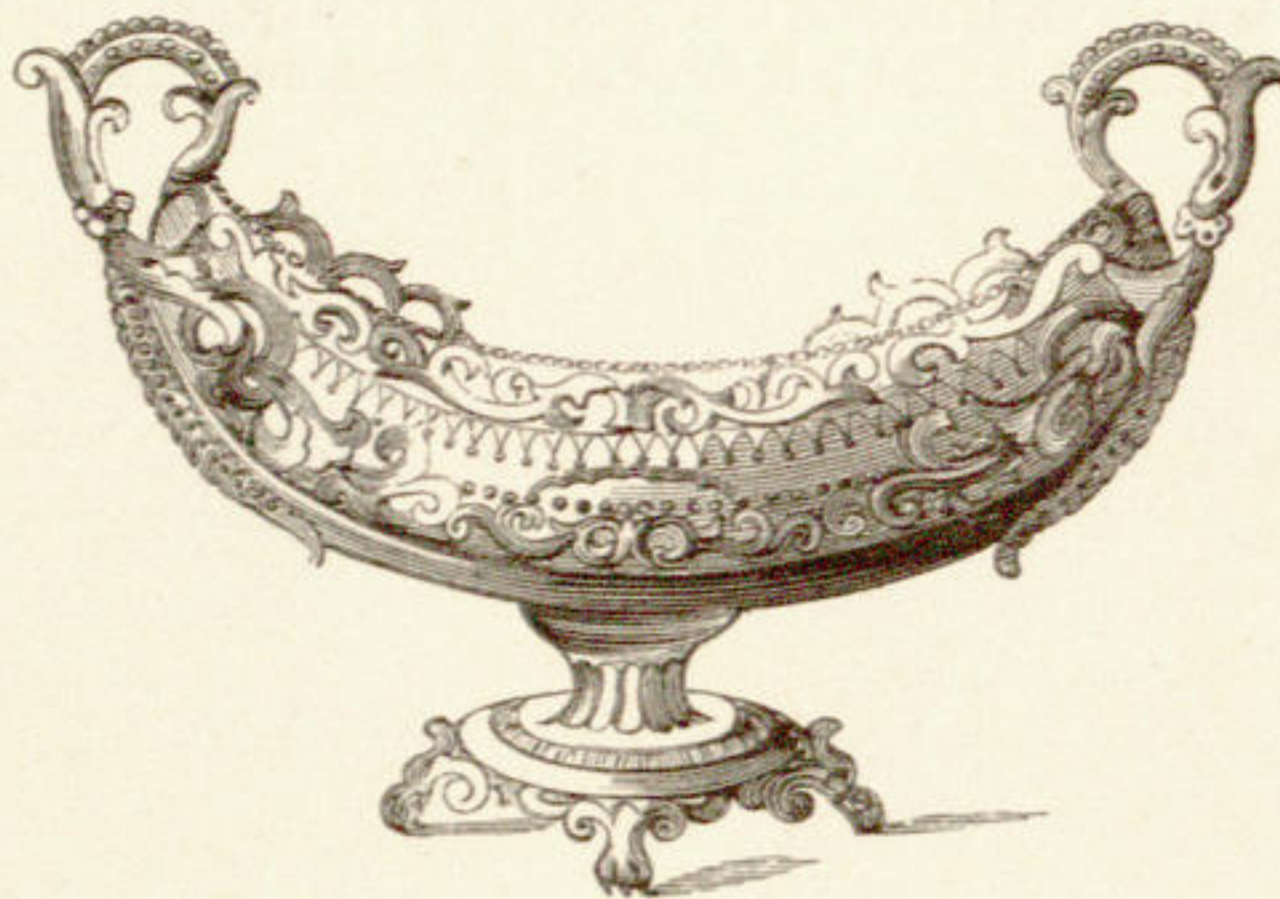


manship; combining in the happiest manner elegance with convenience, the one having been in no instance sacrificed to the other. These manufacturers have taken for their



basis the purest Etruscan forms, but in adapting them to every-day purposes they have completely succeeded. Thus the sugar-basin, the cream-vase, the wine-cooler, the

liqueur-stand, the butter-cooler, and various other objects, to be met upon every table, have been made suggestive of beauty: this end has been arrived at, we cannot doubt, without much, if at all, increasing the actual cost of the production. Men are benefactors who thus in-harmony by fami- and mind with and graceful. We of Messrs. Cart- great pleasure, for tain a single arti- verest critic may four objects we graving are, first, copied from an cond, a copy from ed to a SUGAR-BA- honey-suckle co- antique Grecian fourth is a CAKE- sixth an EPERGNE, or CENTRE-PIECE, capable of being used as a candelabrum, or for fruit or flowers. The figures at the base relate the story of the finding of Moses, and



that story is further sustained by a border composed of the lotus-plant, urns to indicate the outpouring of the Nile, &c. The design of this work is excellent; the modelling is highly creditable to the artist; and altogether the production is one of great merit.

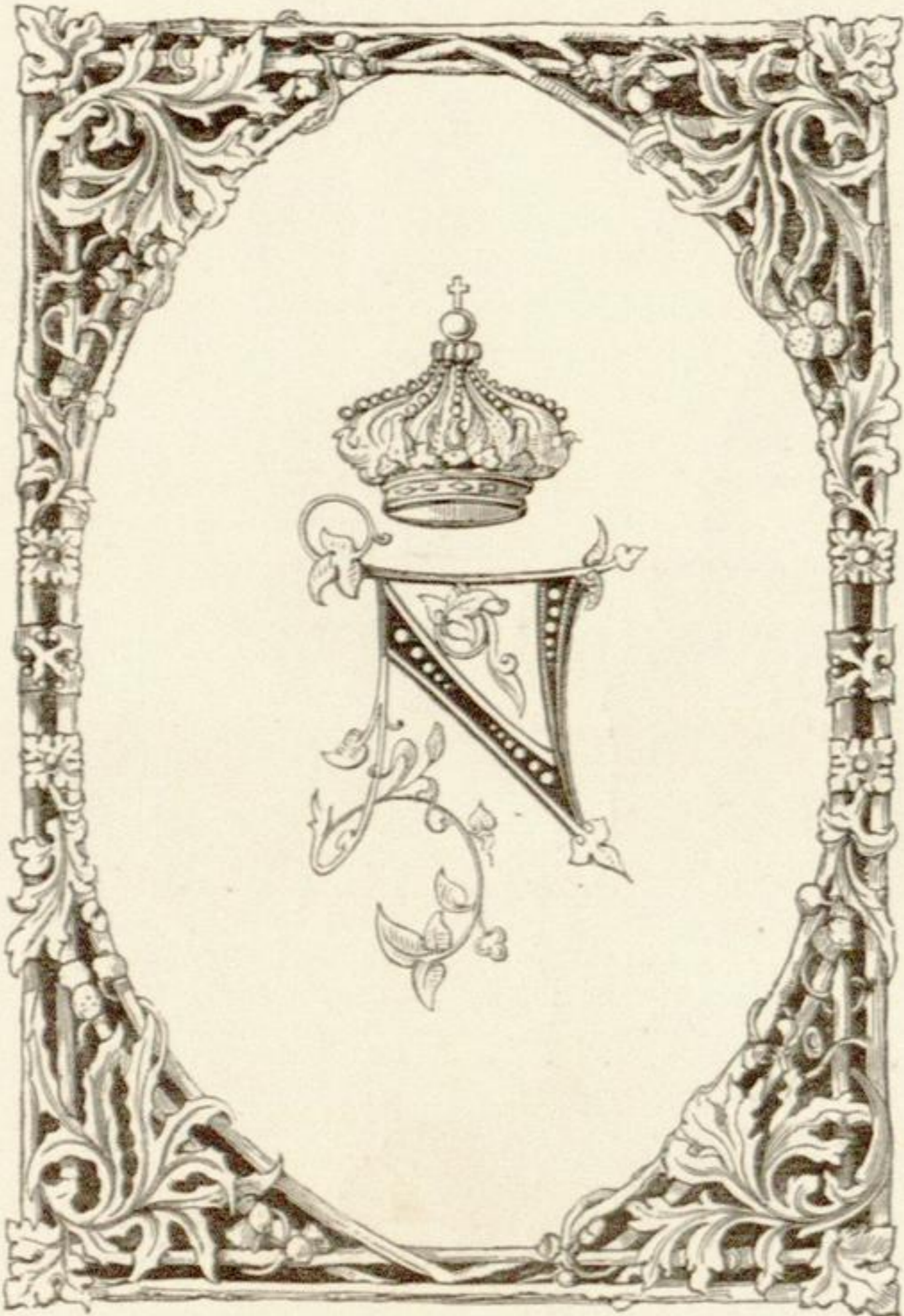


## THE PARIS EXHIBITION

This column contains two of the productions of JULES WIESE, of Paris, to whose many admirable productions we have made reference elsewhere. The first is a HAND-MIRROR, designed by the justly famous artist Lienard; it is of or-



molu. The second is a BOOK-COVER, with the crown and initial of the Emperor; the ornamentation is composed of oxidised silver. In works of this class the French very far surpass us—so far, indeed, as to discourage any attempt



at competition. M. Weise, however, is a German, and was for a long period one of the favoured artists of M. Froment Meurice; he is himself the designer and the workman—a valuable combination, of frequent occurrence in Paris.

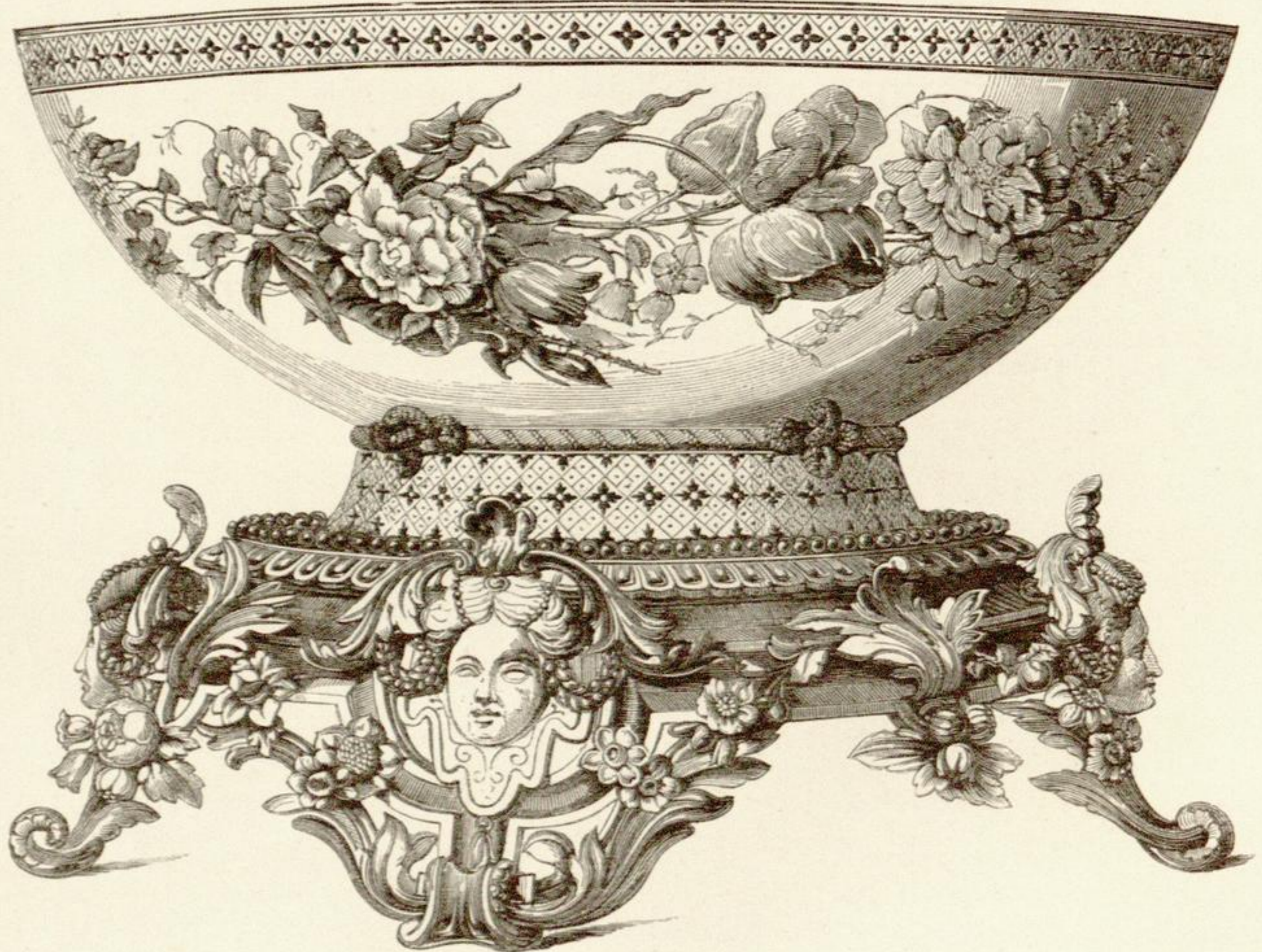
On this column are introduced two other engravings from the contributions of the ROYAL PORCELAIN MANUFACTORY, at Sèvres. The talents of the artists employed in the national establishment, and its vast resources, are developed in

the variety as well as the excellence of its productions: perhaps, however, these very advantages operate in a manner it is not intended they should do, by encouraging a redundancy of ornament, which is not always the most agreeable.



In the lower object here engraved: the BOWL is exquisitely beautiful, the groups of flowers are most delicately painted, but it seems a mistake to have mounted it on the bronze tripod—which is manufactured by Pailliard, and excellent of

its kind—yet it does not harmonise well with the object that surmounts it; the boldness of the design, and the heaviness of the material, form too “strong” a contrast with fragile porcelain to be altogether pleasant to the eye. As we



wrote many years ago, in an article on the manufactures of Sèvres, “in the reproduction of classic and antique forms, the artists of France are always tempted to run into the style of the fourteenth and fifteenth Louis’. In their original

designs we find a strong tendency to multiply very needlessly variations of form.” This, it must be admitted, is less the case now than it was ten years back, but they have not entirely got rid of the defect in their designs and models.



## OF INDUSTRIAL ART.

The stall furnished by Mr. ALDERMAN COPELAND, whose works are at Stoke-upon-Trent, occupies a central position in the main allée of the Exhibition, and is an object of universal attention. The productions consist of all varie-



ties of porcelain and earthenware: of the latter there are many that astonish by their "cheapness;" of the former, the leading objects are those figures, groups, vases, &c., of statuary

porcelain, which have so greatly raised the repute of this establishment, giving it, indeed, renown throughout Europe. But the admiration excited is by no means confined to these productions: the painted VASES—more especially those which imitate gems, or are in low relief—are, in all respects, of the very highest excellence. This page contains several examples of



the varieties exposed, and it is not too much to say they have astonished the French fabricants, as excellencies for which they were entirely unprepared. We believe it is admitted on all sides that, although our English manufacturers of porcelain have not been able to compete with the government manufacture at Sèvres (and this only as applies to the efforts of matured artists),

they have successfully competed with the best private manufacturers of France, whose "shows" they considerably surpass. In this branch of Art-manufacture we have indeed of late years made large advances. Compared with the pro-



ductions of some ten years ago, perhaps there is no class of production that presents such unquestionable proofs of progress. All who examine these works may form opinions as to the



forms: but their greater value in many instances lies beneath the surface. Several of them are examples of "new bodies," or are specimens of large improvements in "glazings." It is, we know,

more to these points than to the grace or beauty of the objects that the attention of "the learned" in Paris has been directed, and it chiefly is to advances in this direction that Mr. Copeland

is indebted for the high position he occupies in the exhibition of the world's industry in Paris. The potteries of Staffordshire, generally, are represented in a manner exceedingly satisfactory.

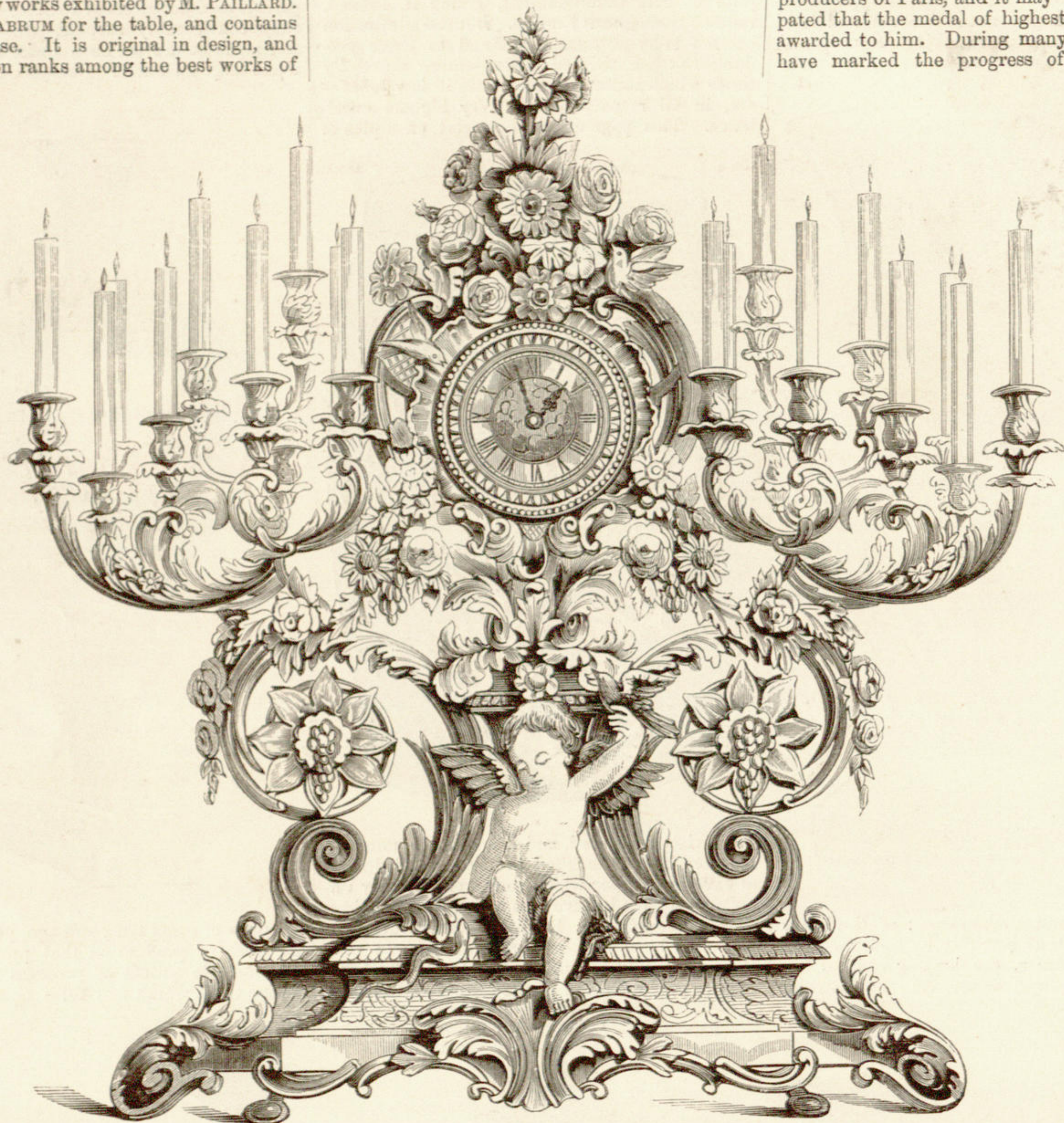


## THE PARIS EXHIBITION

We commence this page with an engraving of one of the many works exhibited by M. PAILLARD. It is a CANDELABRUM for the table, and contains also a clock-case. It is original in design, and beyond question ranks among the best works of

the collection. M. Paillard on this occasion

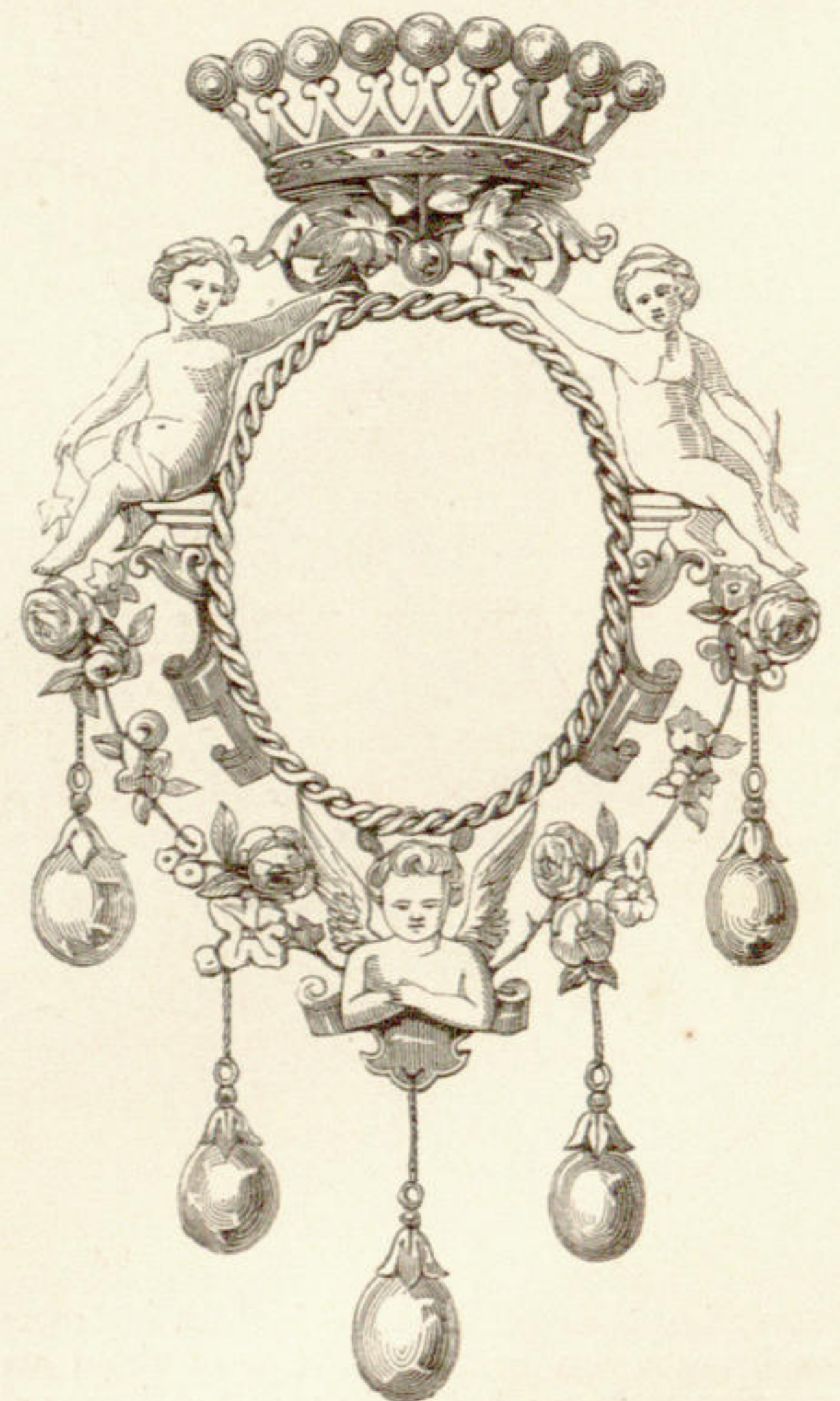
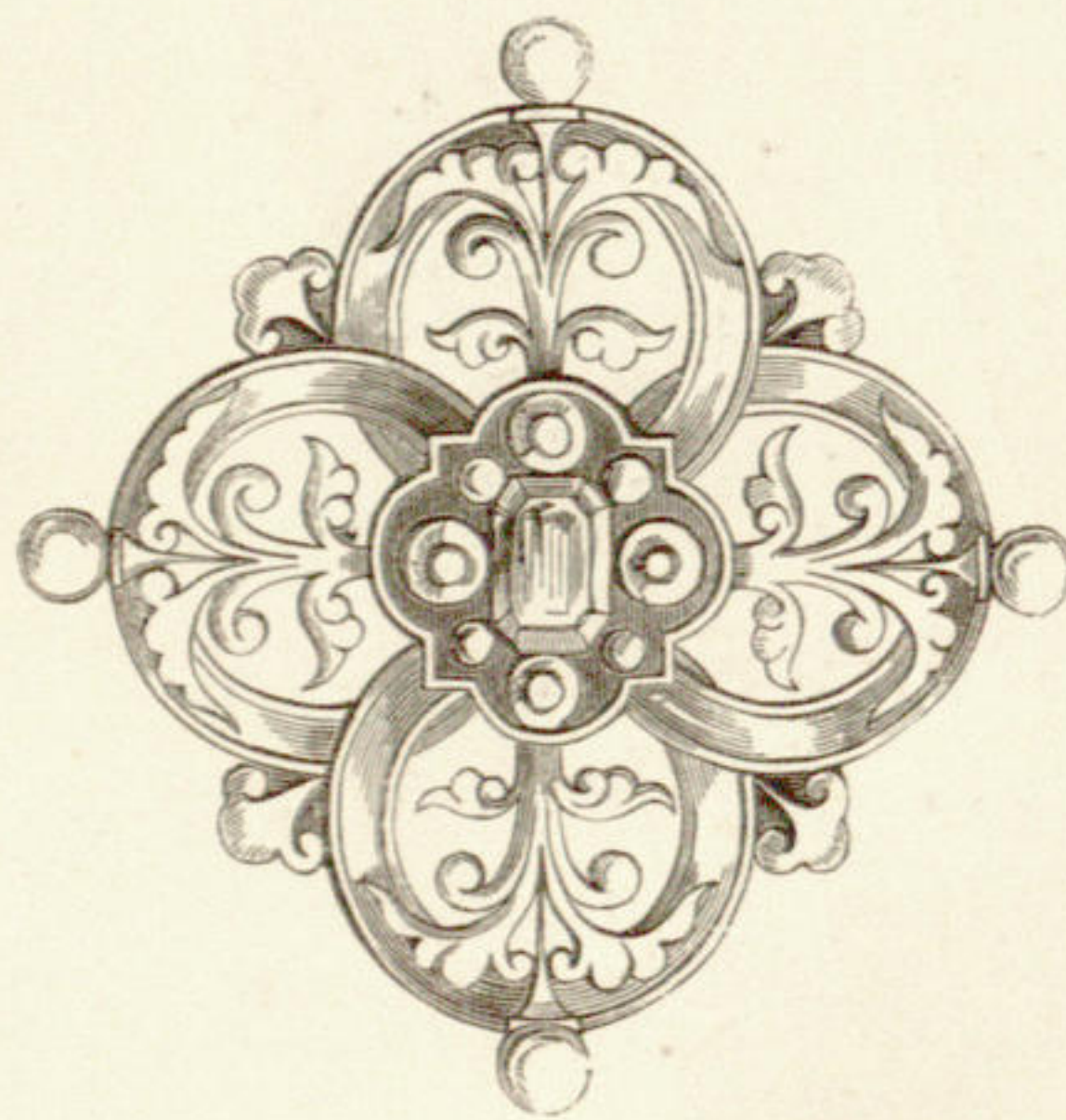
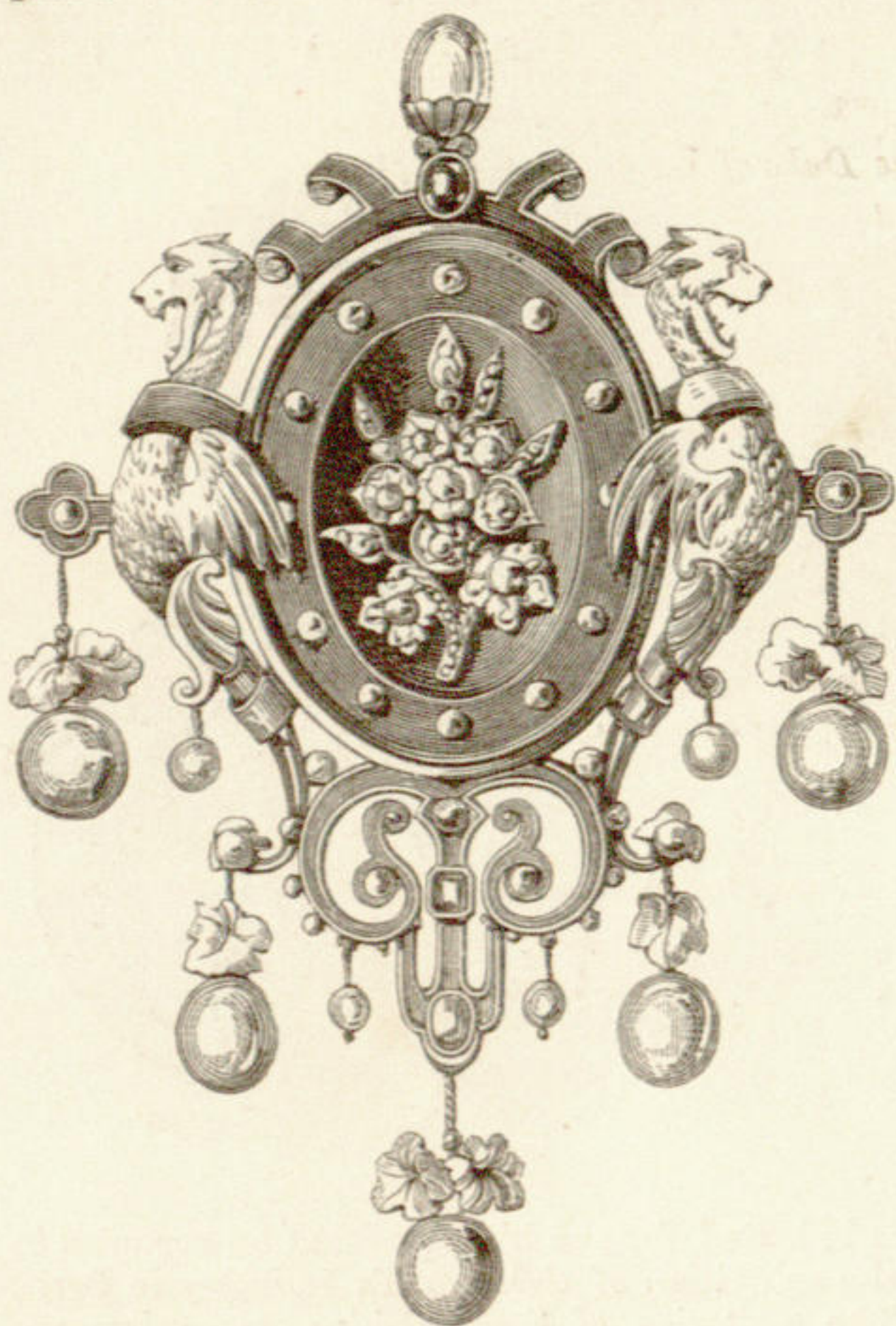
occupies a foremost place among the bronze producers of Paris, and it may be safely anticipated that the medal of highest honour will be awarded to him. During many years back, we have marked the progress of this fabricant.



Although we have given elsewhere examples of the beautiful Art-produce of M. WIESE, we introduce on this page three others of his exquisite works ; these are BROOCHES, graceful in

M. PAILLARD we are gratified to find bearing out the best hopes of his admirers, for it is certain that in this Exhibition he takes the lead. It is admitted that the Exhibition of 1855 does not show an advance in articles of bronze ; few competitors of merit having entered the lists.

have all the value of life-sized sculptures. These



design, and of the best order of workmanship.

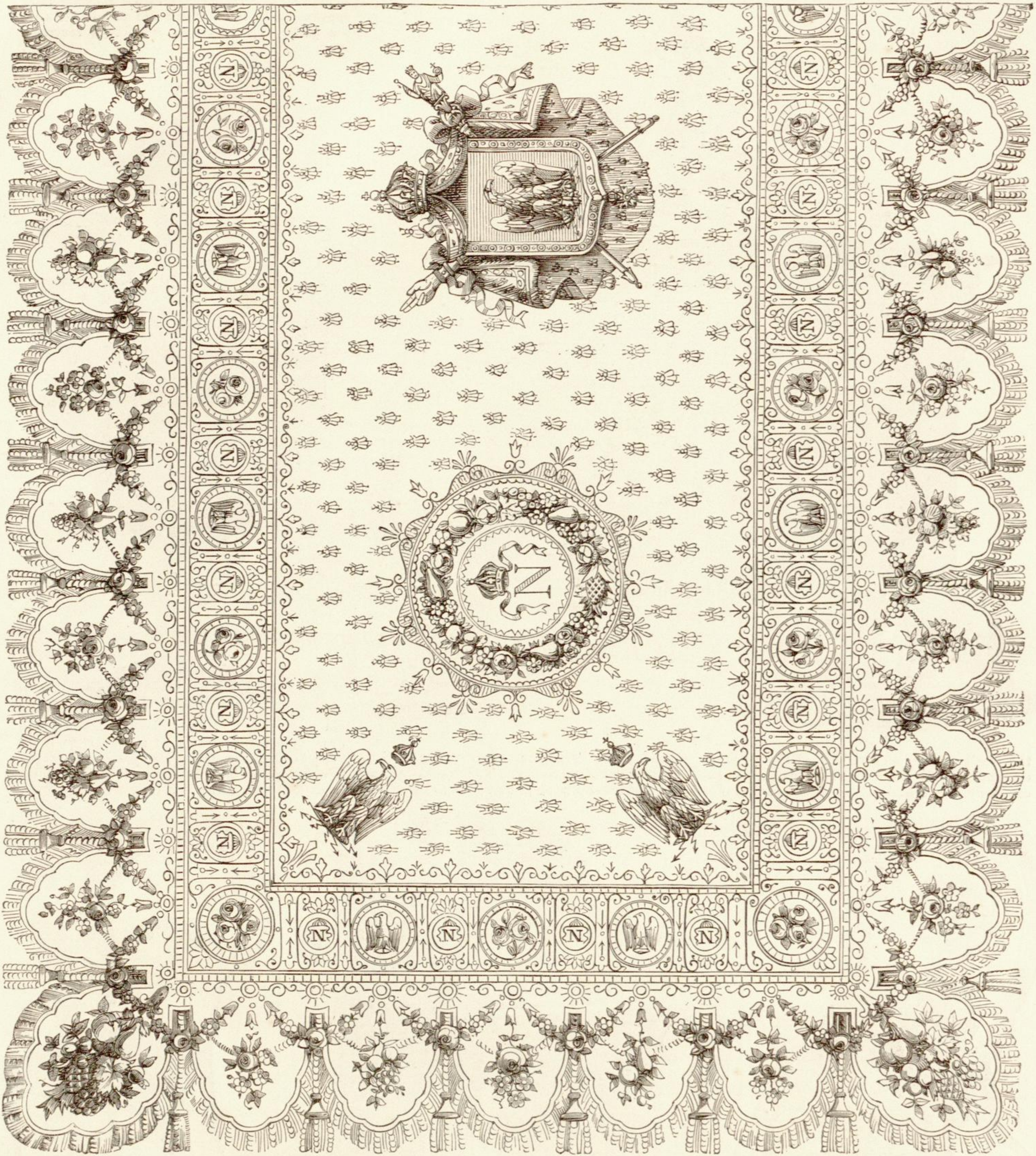
British artists, manufacturers, and artisans, will do well to study the collection of this excellent manufacturer. The works he exhibits are very varied, and from each a lesson may be learned. In accuracy of design, careful modelling, and nice manipulation, they are unsurpassed ; and in many cases objects no larger than an inch

miniature gems are, all of them, teachers of Art.



OF INDUSTRIAL ART.

We have not, unfortunately, been able to ascertain the name of the manufacturer of the splendid TABLE-CLOTH, engraved on this page; but it was designed by M. COUDER, of Paris, and is made for the use of the Emperor Louis Napoleon. In the design the imperial arms, devices, and



initial N form the principal features: the border presents a light and elegant pattern of festoons and groups of flowers terminated by a fringe.



The engraving immediately above is from a PAPER-HANGING, manufactured by Messrs. DELICOURT & Co., of Paris; it forms the cornice, so to speak, of a panel. The principal design is composed of a running pattern of vine leaves and grapes, among which a variety of birds are disposed.



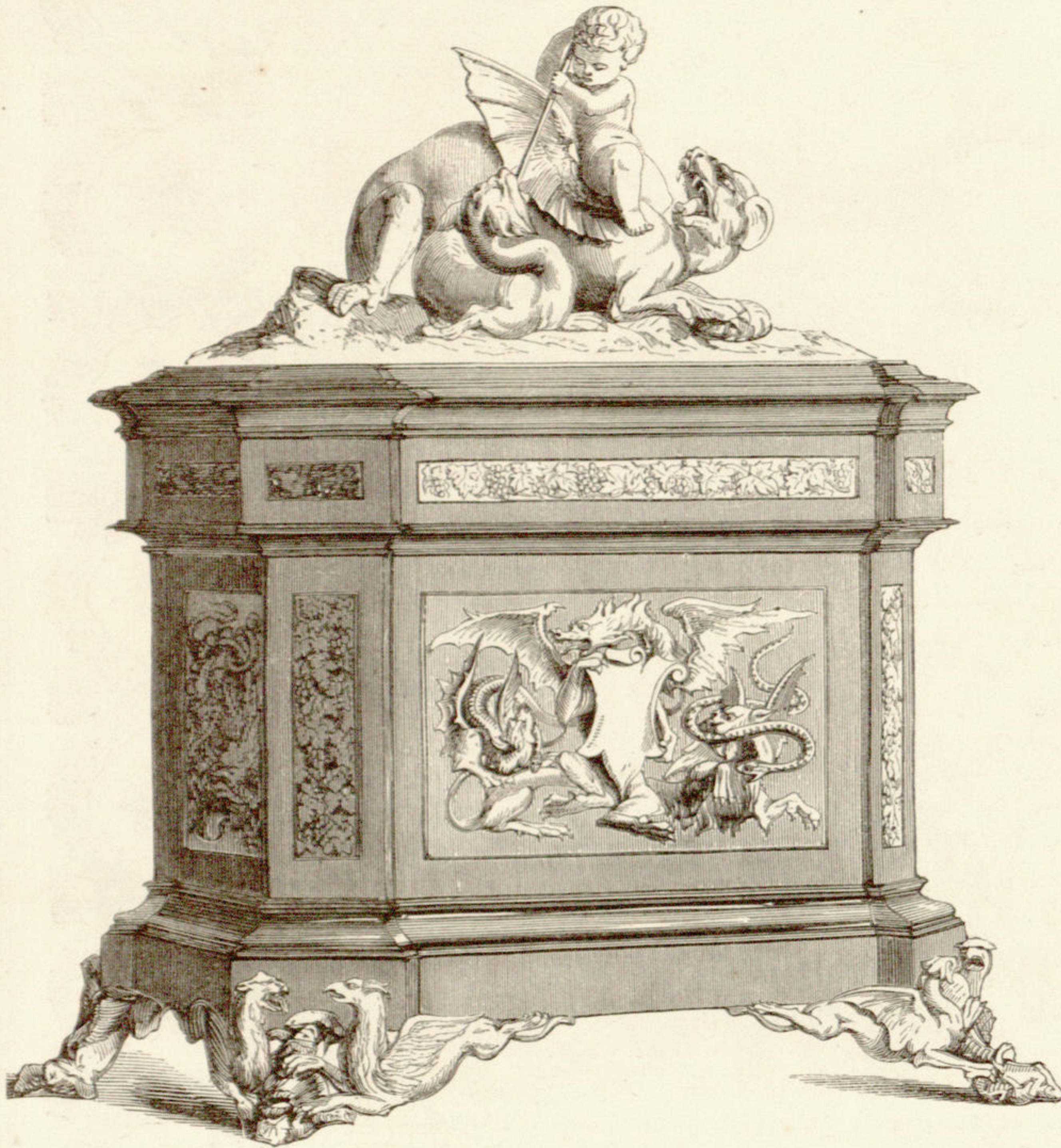


## THE PARIS EXHIBITION

The COFFER, or JEWEL-BOX, engraved underneath, is exhibited by M. RIESTER, of Paris; it

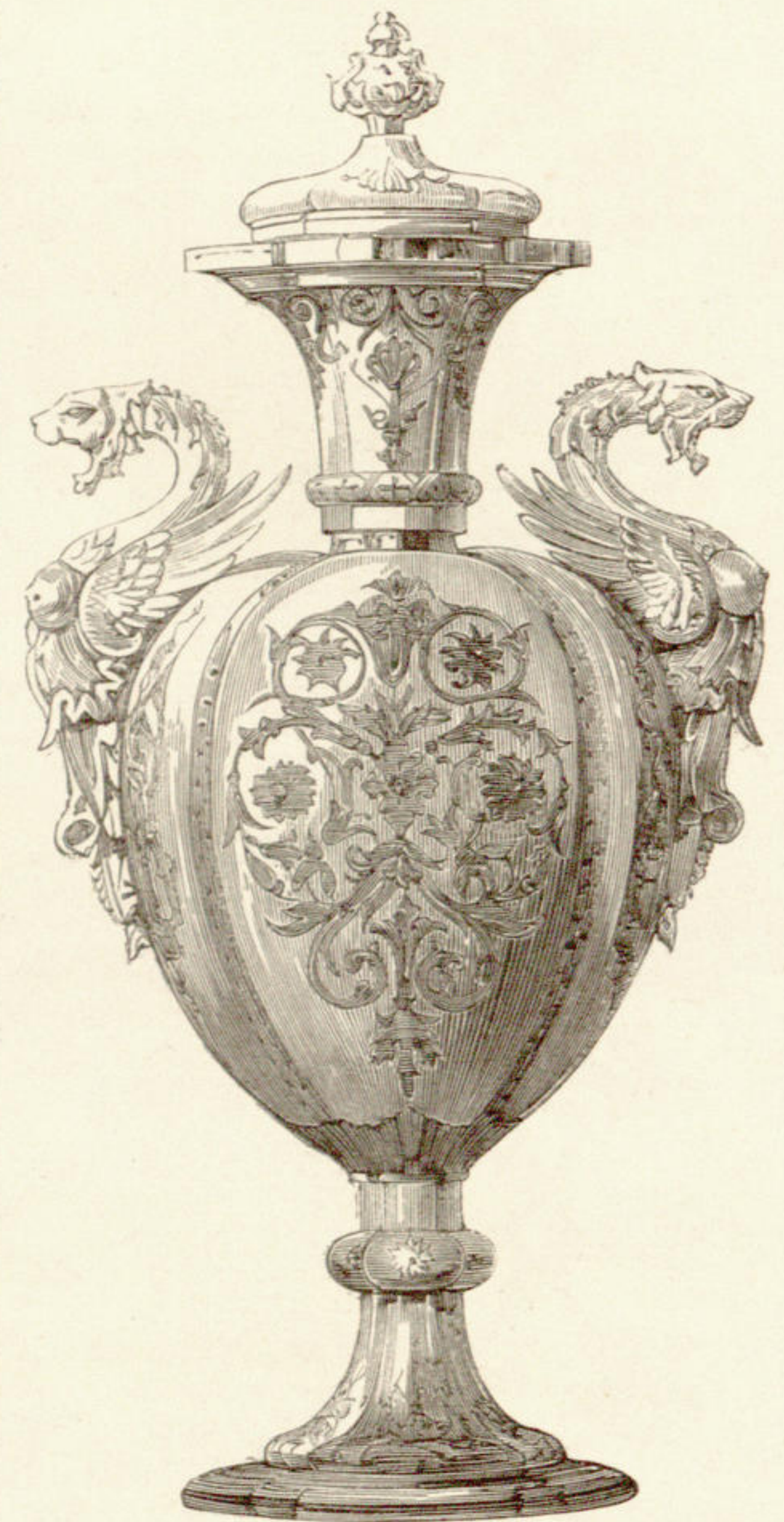
is of ebony, with steel panels, the larger ones engraved and inlaid with gold, the borders of

The VASE is engraved from one of the many contributions of the famed SÈVRES manufactory; though its general form presents nothing that appears to be novel, there are peculiarities in the parts. The body, shaped like a reversed

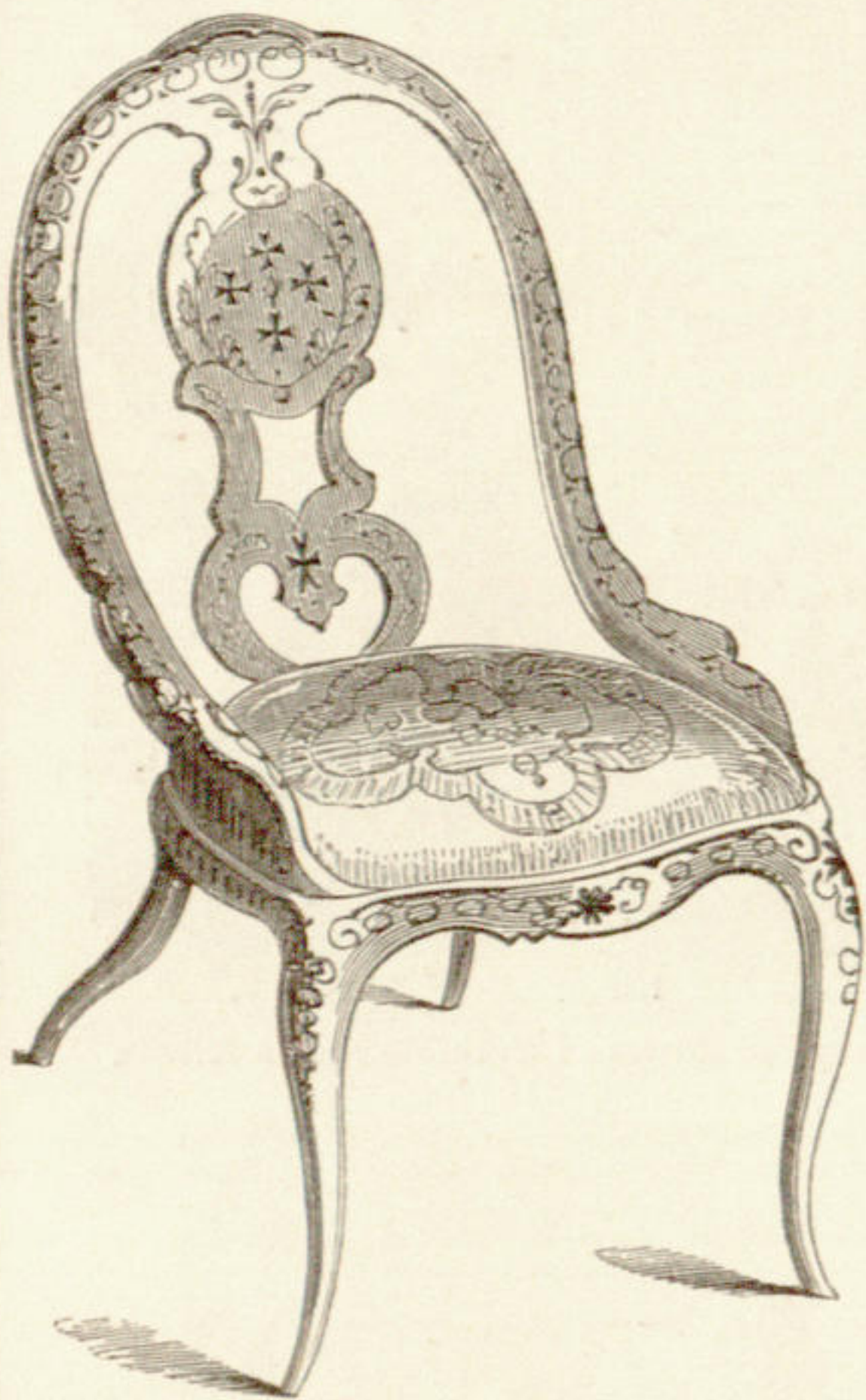


the small panels being of chased silver; these contrasting with the dark wood, produce an exceedingly rich combination: the feet are also of

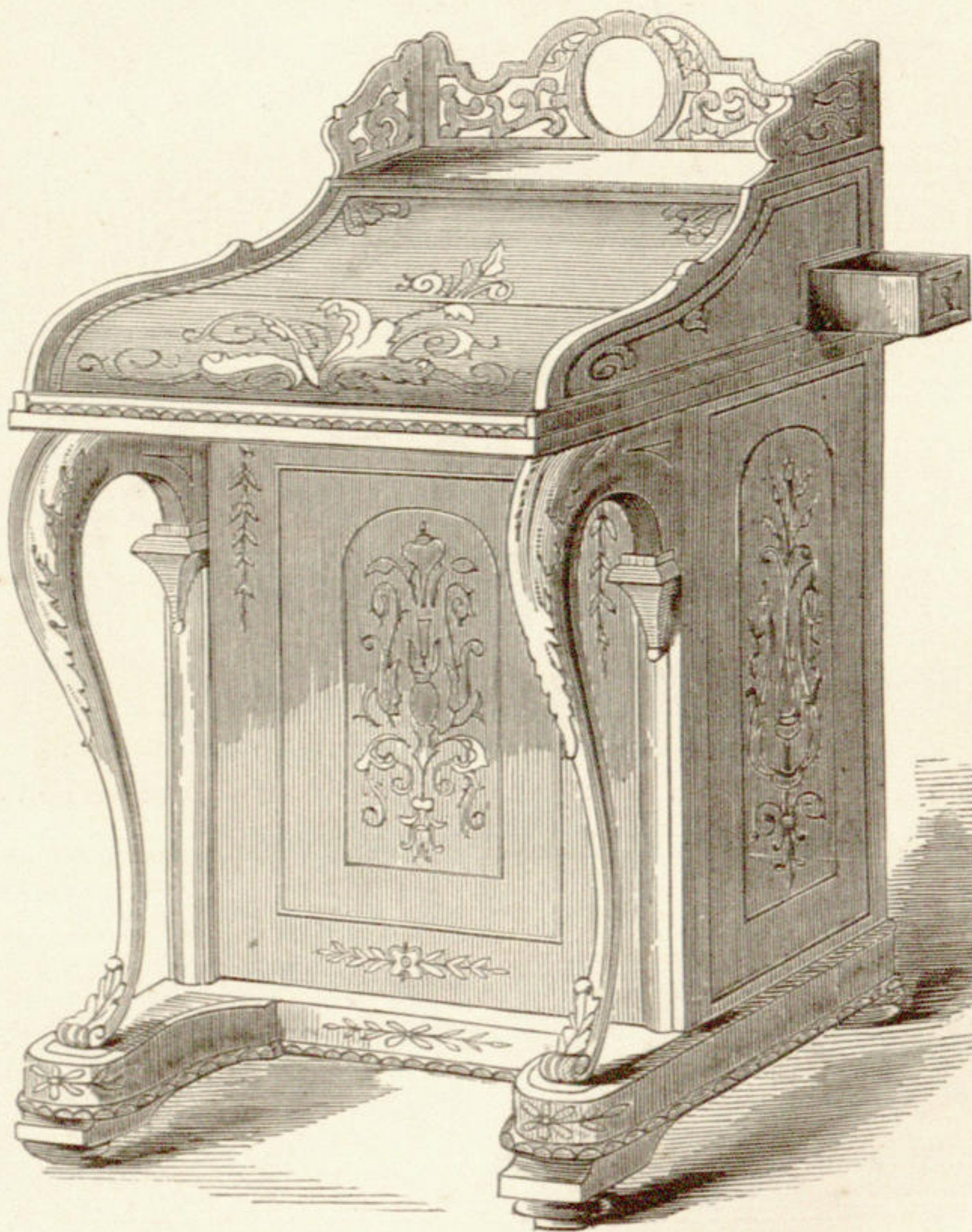
chased silver. The group surmounting the box is carved out of pear-wood. This is a really beautiful and artistic work in design and execution.



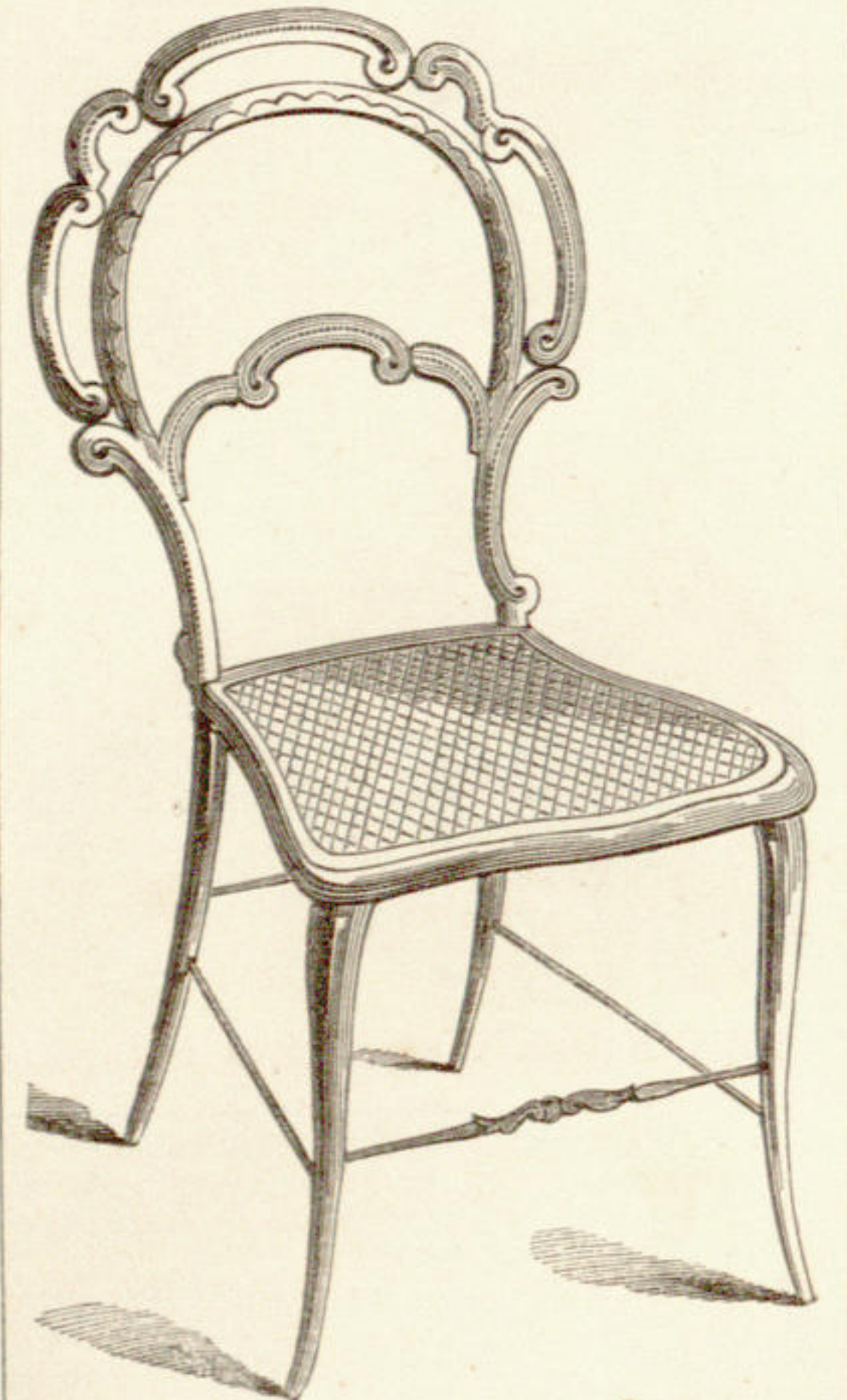
pine, is partially fluted, like the melon; the neck is a sexagon rounded at the sides; the mouth octangular with square sides, and the lid is a sexagon. The handles, which are finely modelled, seem rather too large and weighty.



From the contributions, in papier-mâché, of Messrs. JENNENS & BETTRIDGE, of London and Birmingham, we have selected the ESCRITTOIRE and CHAIRS, engraved above. The former is a most elegant work of manufactured Art; it is Italian in style, both as regards form and



decoration; the ornaments are of patent pearl and gold, which, laid upon a brilliantly polished black ground, have a very chaste

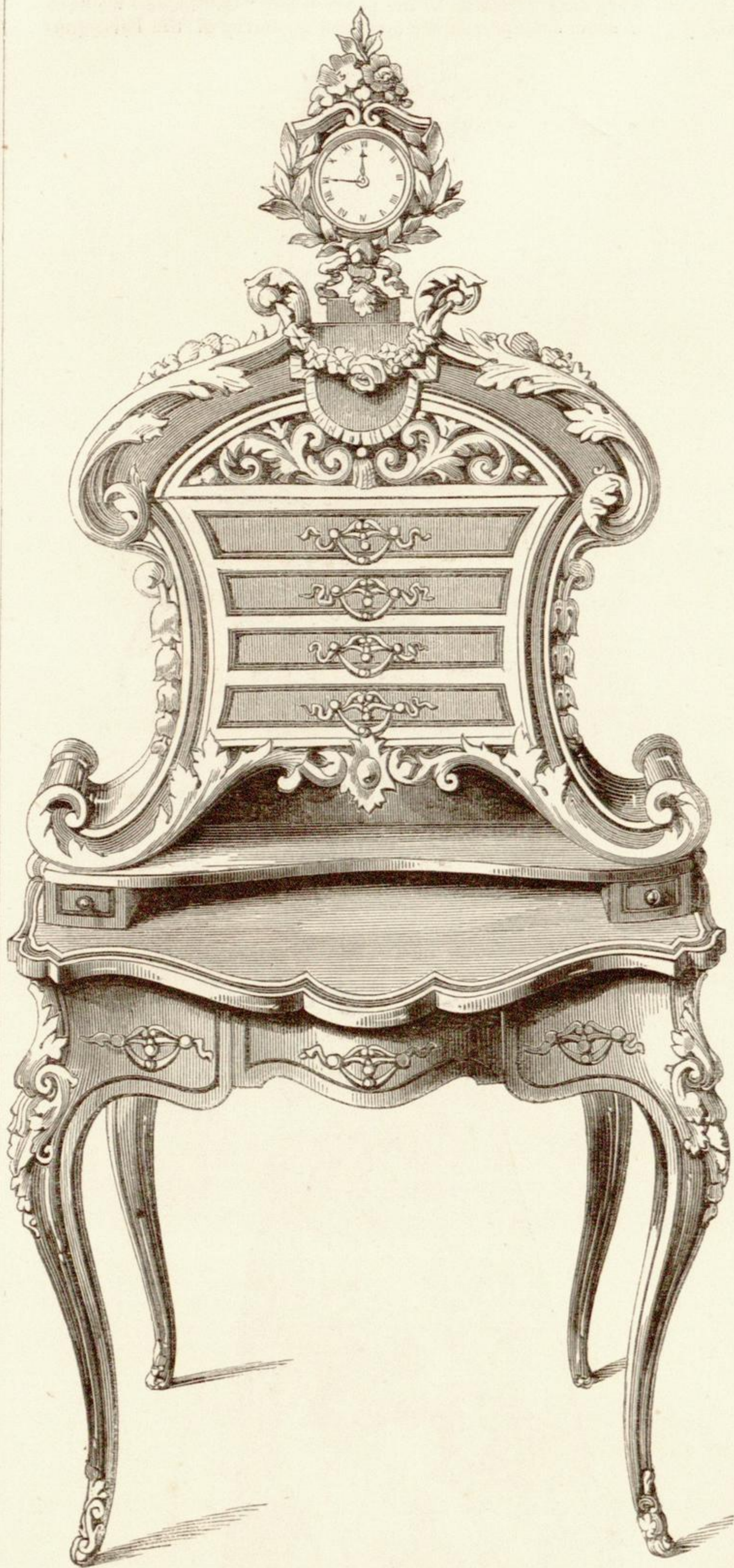


appearance. The chairs are of a good order in design, and are neatly but not extravagantly ornamented. We noticed that most of the specimens sent by this firm show less of the gaudy colouring than we have been used to see from their establishment.



OF INDUSTRIAL ART.

The CABINET is exhibited by M. AUDOT, of Paris ; its claim to especial notice rests as much on its graceful contour of outline, as on the ornamentation ; the bold and elegantly turned sweeps of which the design is



composed present a most agreeable and harmonious combination to the eye, and are nowhere broken by injudicious projecting ornaments. The external ornaments are of or-molu, the others a parqueterie of woods.

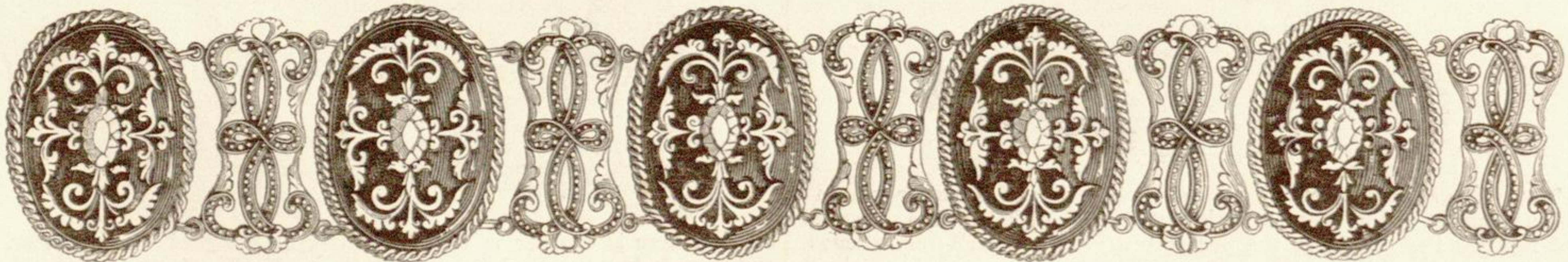
The contributions of M. PAILLARD, of Paris, are so numerous, and the majority of them so good, that we have added to our former selection two more, engravings from which are introduced on this column. The first



is a CANDELABRUM ; the branches and sockets for the wax-lights represent stalks and partially unfolded flowers ; two Cupidons amidst a mass of foliage form the plinth, which stands on a tastefully ornamented pedestal. The other is a TIMEPIECE, in the style which has been so much in vogue



with French manufacturers of bronze and china for the last century and a half ; the figures in the timepiece are carefully modelled and picturesquely displayed. Both these objects are of bronze manufacture.



The BRACELET which concludes this page is selected from the stall of beautiful jewellery belonging to M. WIESE, of Paris, whose name has appeared already in this "Catalogue." It is of oxydised silver, and may

lay claim to great novelty, as well as excellence in the design, especially in the open links connecting the solid parts with each other ; these are of that kind of ornament known under the name of "strapwork."



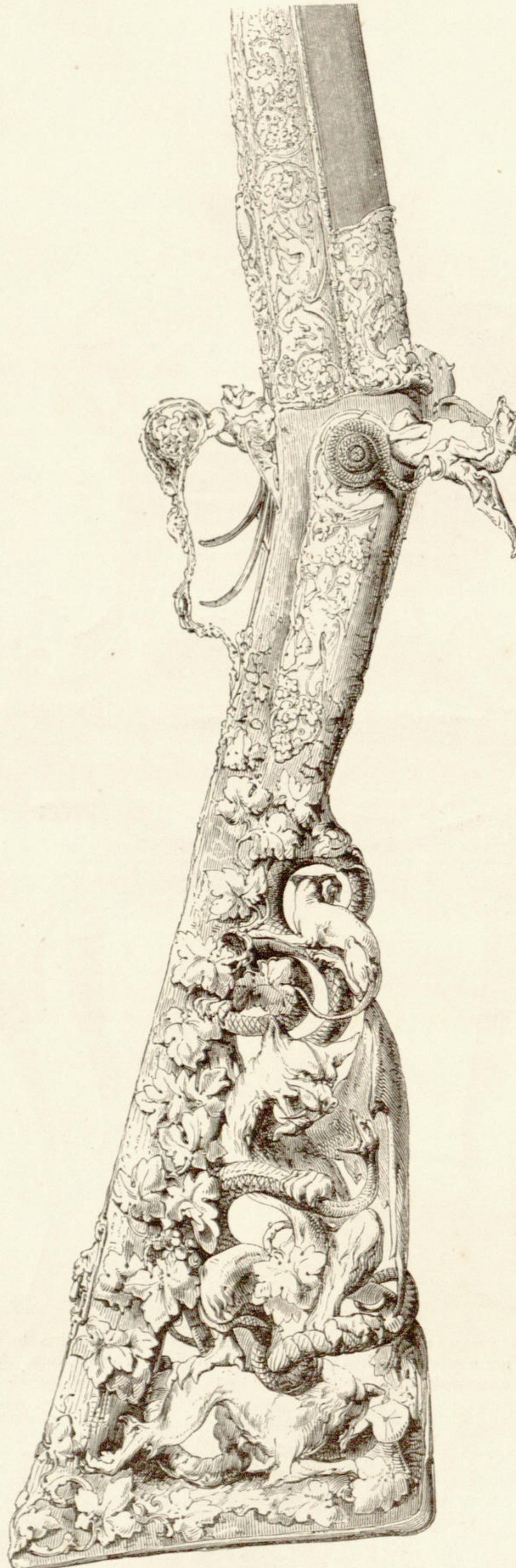
## THE PARIS EXHIBITION

The CANDELABRUM, designed by M. Clagmann, is manufactured and exhibited by M. MARCHAND, *Fils*, of Paris; it is one of a pair similar in their general features, but a little varied in the disposition of the figures: the ornaments of the two are alike, and in these we remark a novelty; the branches and sockets are decorated with turquoises, and the flowers are formed of pearls and turquoises, which produce a rich and chaste



effect. The semi-globe on which the figure is placed is perforated, and is also surrounded by pierced work, that forms a basket for the reception of flowers: the design of the pedestal is bold and well-proportioned. This candelabrum is entirely of bronze, except in those portions we have pointed out as ornamented with precious stones; the figure is nicely modelled, and from the arrangement of the candle-sockets in an ascending form, the light is equally and advantageously diffused over the apartment.

In this age of practical utility gunsmiths and armourers pay, in general, far less attention to the decoration of their weapons than did the workmen of past centuries; science has now more "hand" in the construction of arms of every kind than art. In the pages of our "Catalogue" we have already given some examples of the taste and ingenuity of the Paris gun-



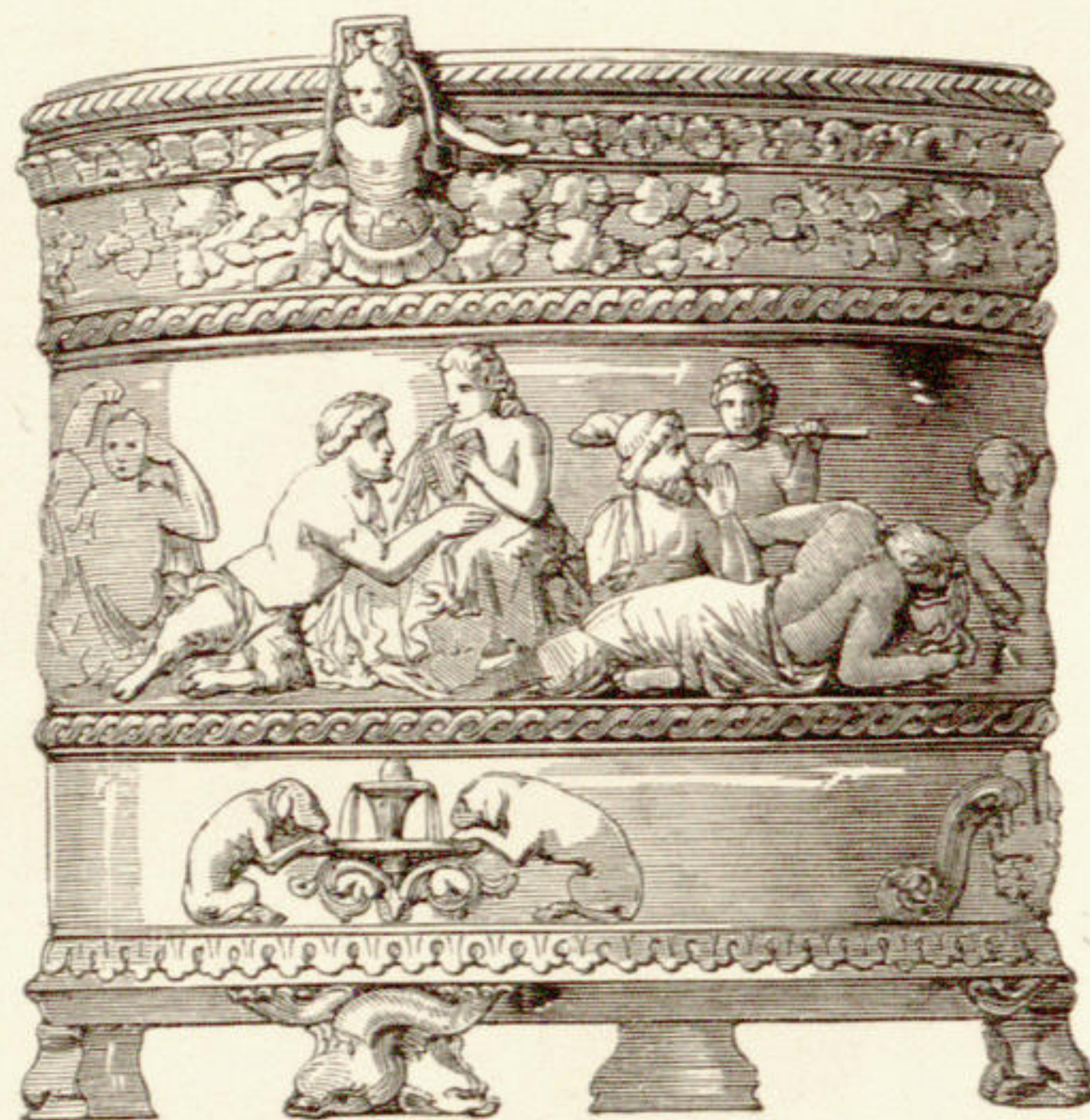
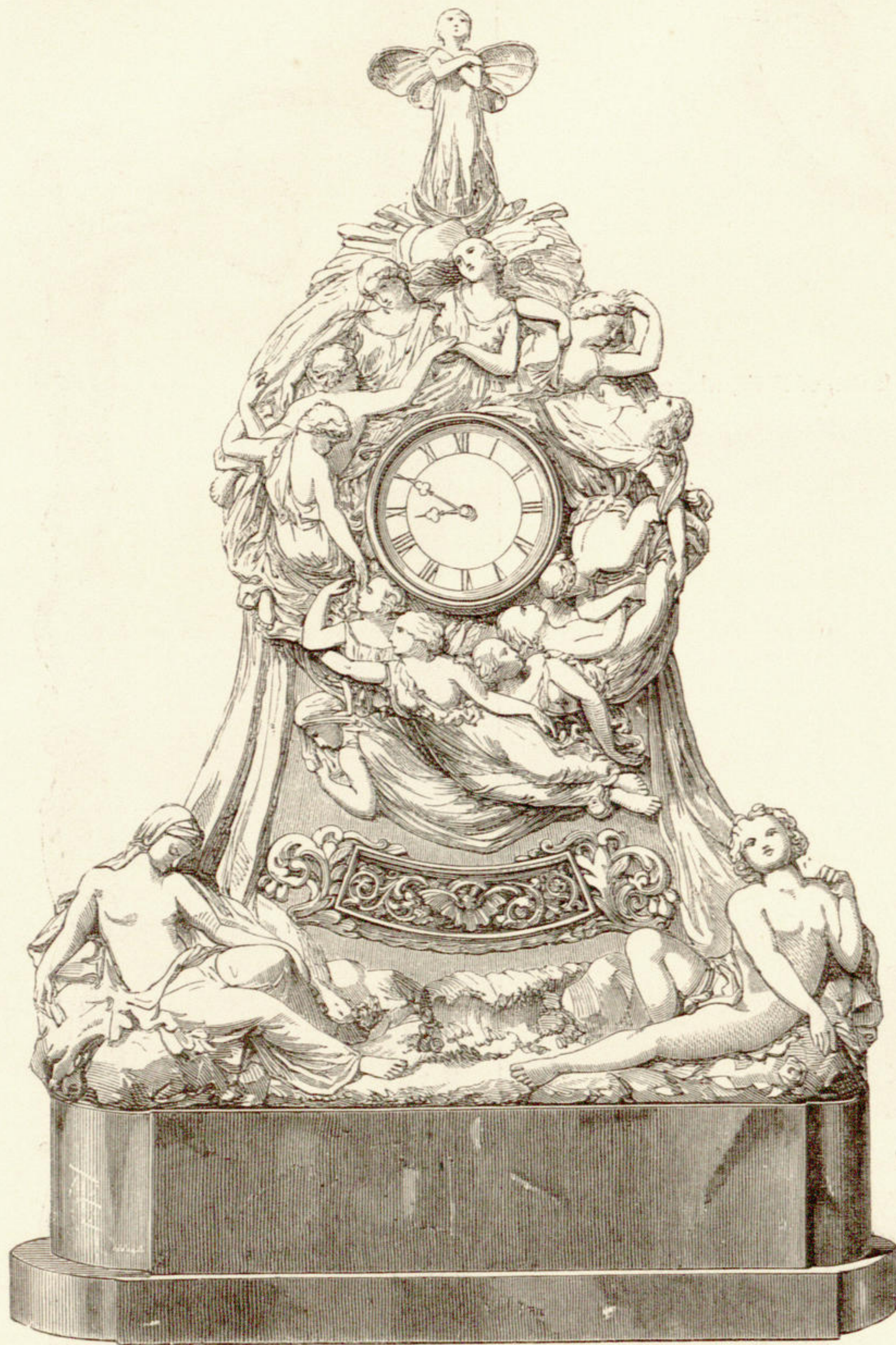
smiths; here is another in the FOWLING-PIECE, designed by M. Reister, and manufactured and exhibited by M. CLAUDIN. The stock of this gun is most elaborately carved; in the butt-end are introduced dogs, a wolf, serpents, mingled with oak-leaves, a sort of running pattern of similar devices being carried along the whole length of the stock most ingeniously.



OF INDUSTRIAL ART.

The whole of the engravings occupying this page are chosen from the contributions of Messrs. ELKINGTON & Co., of London and Birmingham, a firm which, by its process of electro-plating, has circulated its manufactures over the civilised world within a very few years. The artistic feeling which has manifested itself in the productions of this establishment has kept pace with its gradually extend-

of trade. The first of our engravings represents a very beautiful TIMEPIECE, which the manufacturers have nominated the "Hours'

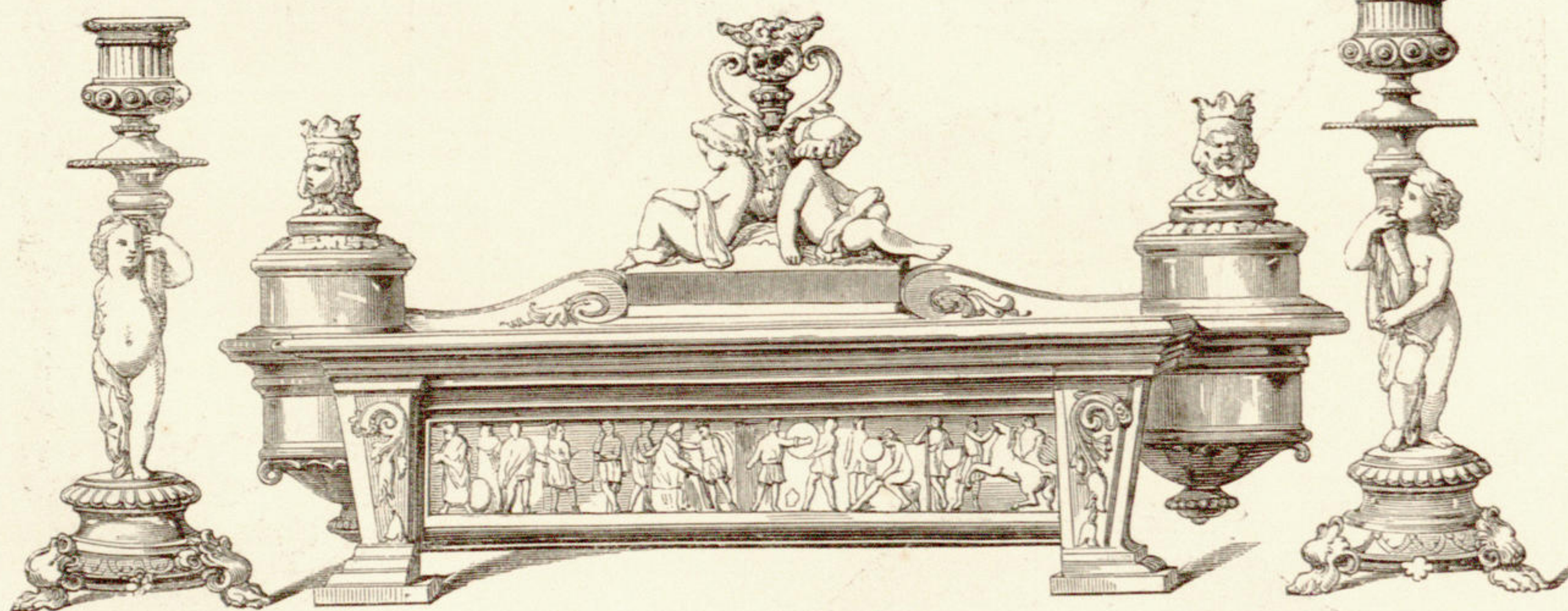


Clock," from the circle of figures surrounding the dial; these figures are most artistically grouped and modelled; at the base



are two larger figures, representing, we presume, Day and Night; the whole of this work shows a high degree of taste in the design,

ing operations; this is abundantly evident by a comparison of what is here presented with the objects engraved in the *Art-Journal* in our "Tour through the Manufacturing Districts" in 1846: the "Art" of manufactures has made extraordinary progress since then, and Messrs. Elkington are entitled to a full share of merit in developing the industrial resources of the country in their especial branch



and skill in execution. Commencing the next column is a WINE-COOLER, ornamented with bas-reliefs of pure classical design and chaste mouldings. The JUG that follows this is excellent in form; the foliated ornaments are exceedingly bold in design and graceful in their contour, and the flow

of line which runs from the base of the handle upward to the lip of the jug is good. The INKSTAND and CANDELABRA, at the bottom of the page, are equal in purity of design to any modern works of a similar nature that we remember to have seen; we admire the former especially.



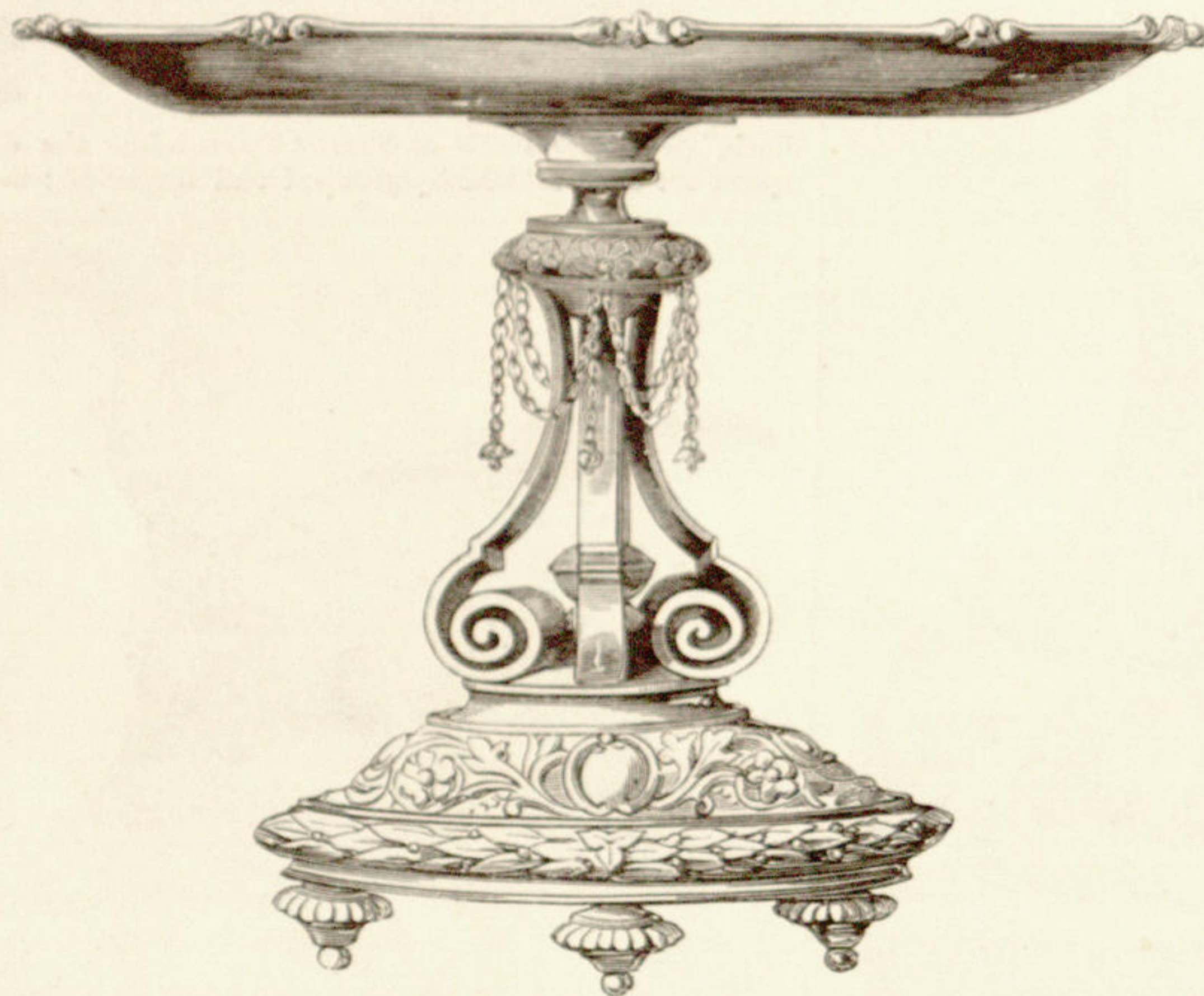
THE PARIS EXHIBITION

The three objects on this page, consisting of a TEA-POT, a PLATEAU for cakes, and a TAZZA, are

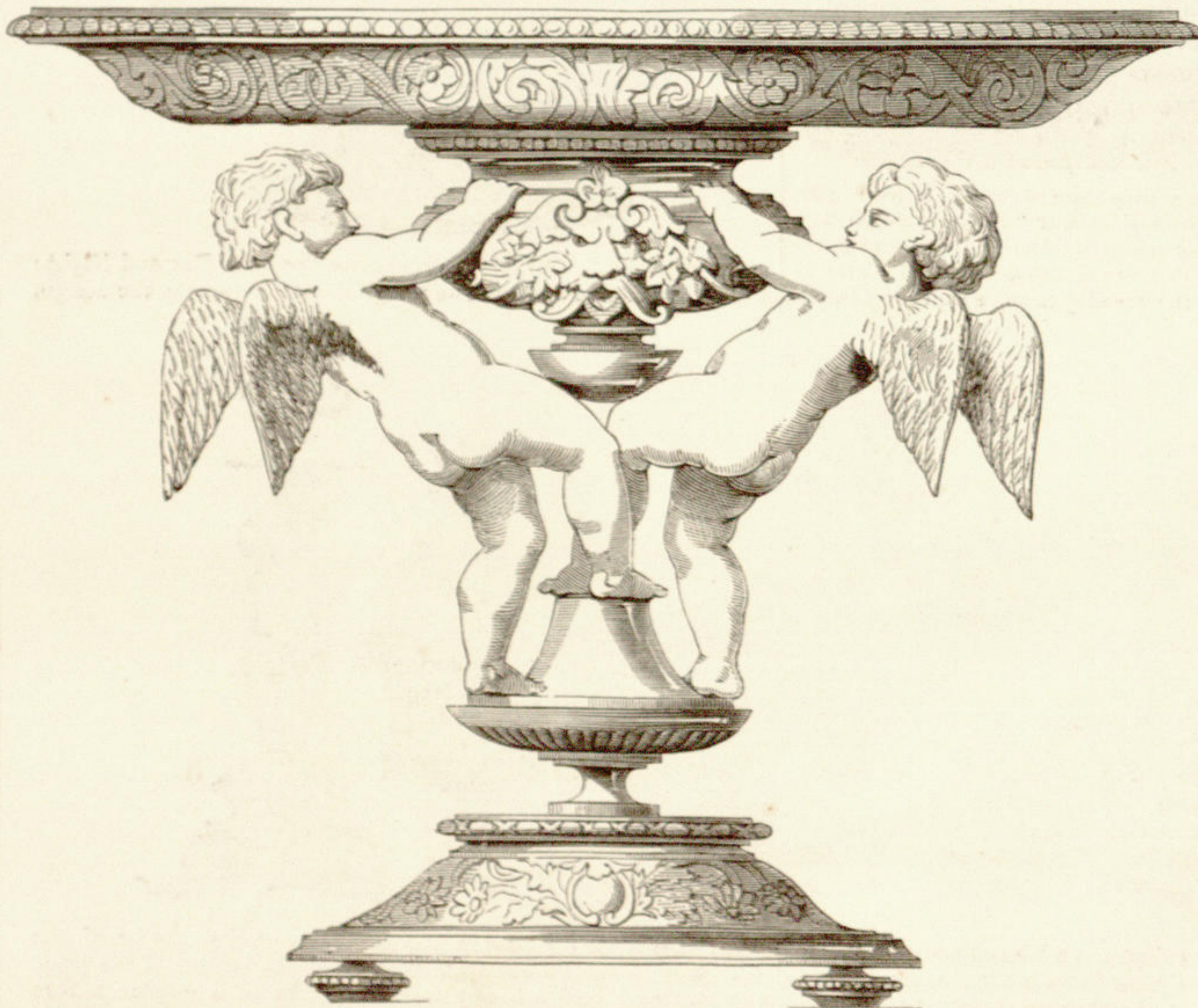
Mr. SANGSTER, of London, contributes a large variety of parasols, in which the richest and most costly figured silks are used:



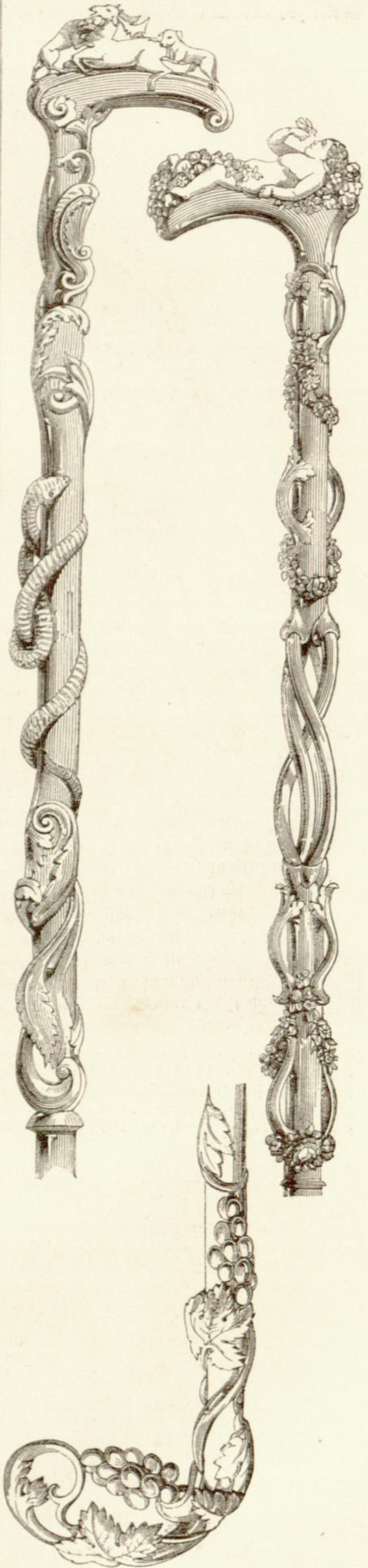
among the very extensive contributions of Messrs. C. CHRISTOFLE & Co., of Paris, who are the French



proprietors of Messrs. Elkington's patent for plating metal, which they have used for the last fifteen



years with great success. Messrs. Christofle's manufactures, generally, are of a very good order.



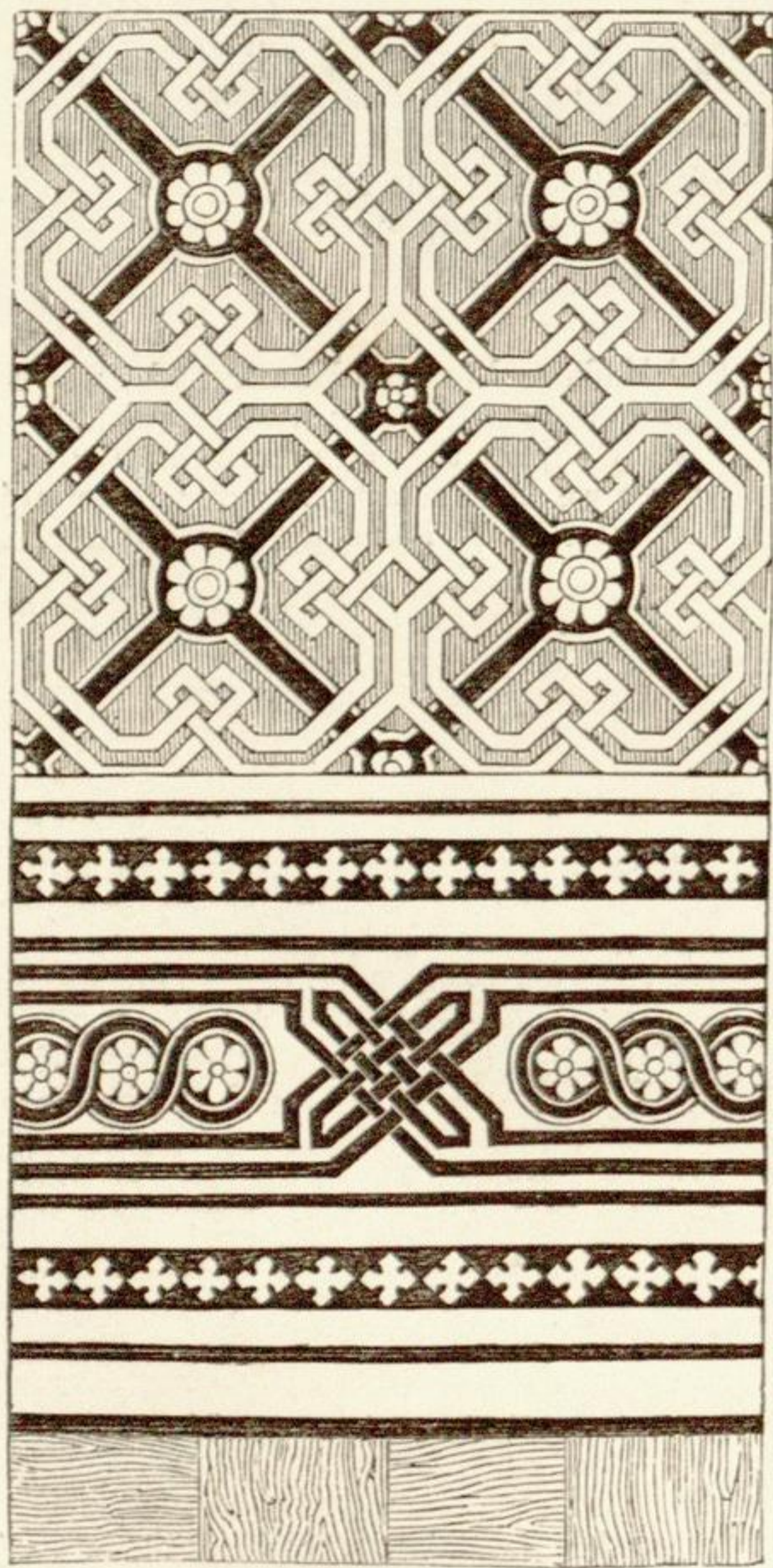
we introduce here three examples of the HANDLES, carved, in the finest ivory, with great delicacy and artistic execution; the designs are good in their general features.



Messrs. DUBOIS & SOULAS are extensive contributors of statuettes, candelabra, caskets, lamps, garden-pots, &c., in imitation bronze: we introduce here an elegant little FOUNTAIN, the proportions of which are in excellent "keeping."

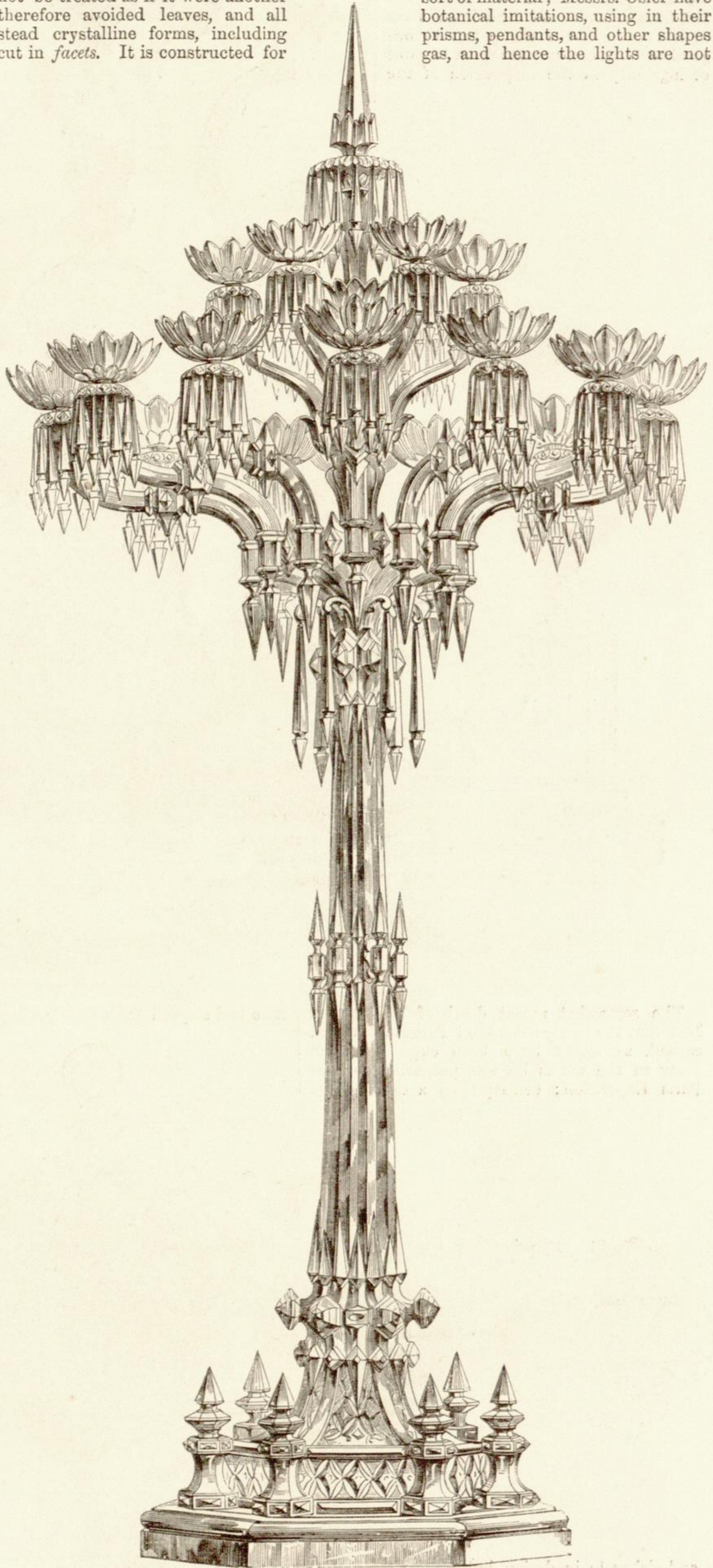


The engraving underneath is from a specimen of PARQUETAGE, executed in a variety of coloured woods, and ex-



hibited by Messrs. DEKEYN, Frères, of Brussels, from the design of M. Clerget, of Paris: the pattern is good in its general character, more especially the central design.

In the nave of the *Palais de l'Industrie* stands a colossal GLASS CANDELABRUM, from the establishment of Messrs. OSLER, of London and Birmingham. In this work the object of the manufacturers seems to have been, peculiarly, to adapt the design to the material. Glass, we need scarcely say, is a crystalline substance, and should therefore not be treated as if it were another sort of material; Messrs. Osler have therefore avoided leaves, and all botanical imitations, using in their stead crystalline forms, including cut in *facets*. It is constructed for



so numerous as if it were to bear wax candles: each shade is intended to carry several gas jets. The crystal is of the purest and most brilliant kind; we had the opportunity of testing it by comparison with other similar works in the Exposition, and are satisfied no country in the world can equal it: it is quite unapproachable.



THE PARIS EXHIBITION

The bronzes of Messrs. LEROLLE, Frères, of Paris, are numerous and excellent; the accompanying engraving will convey a general idea of the character of the productions which these manufacturers contribute. The large VASE in the centre of the group is very original in its design, and shows an amount of ingenuity in the disposition of the

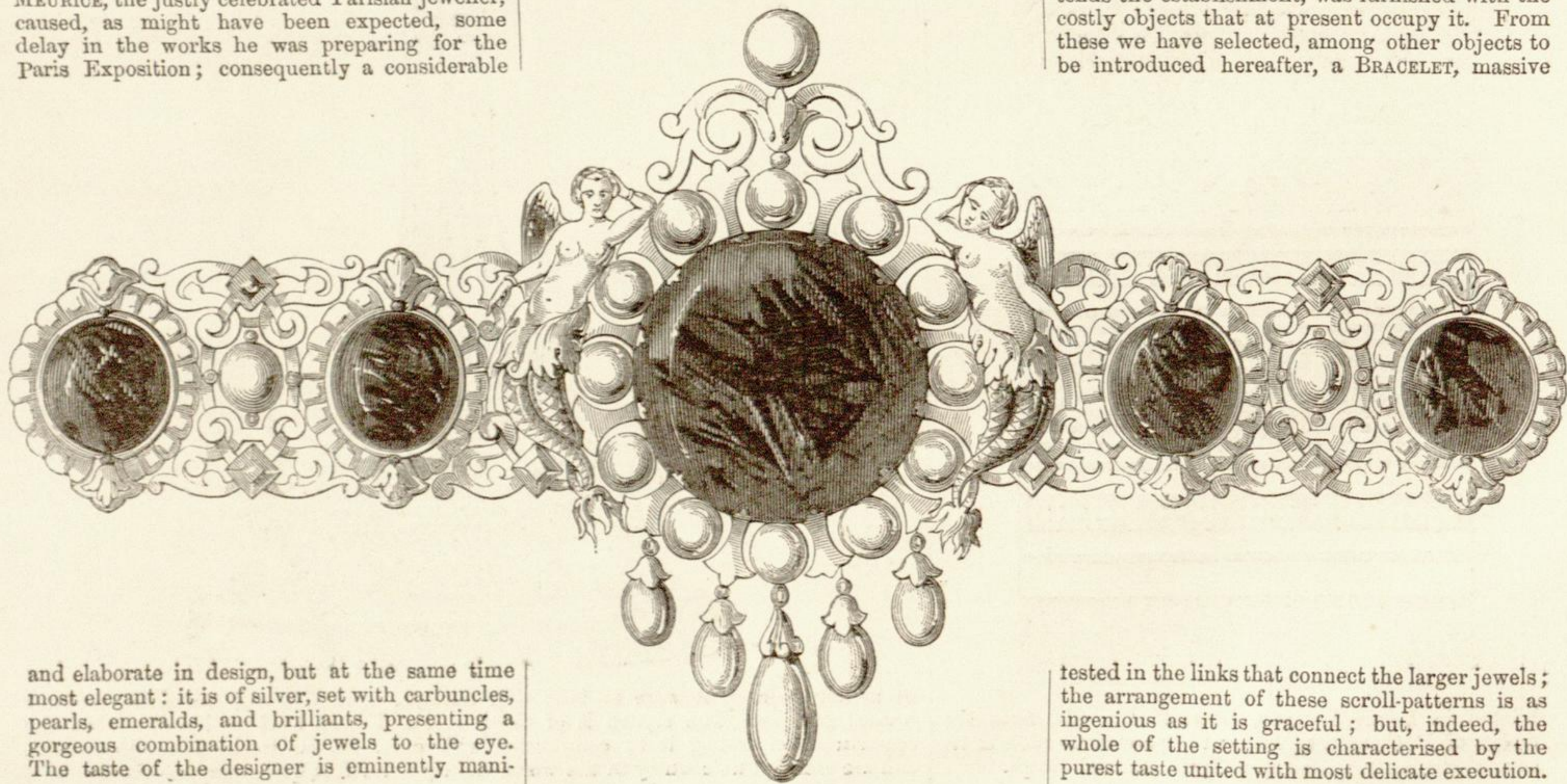
figures, and in the arrangement of the lines forming the handles, which entitle the designer to much praise; the body of the vase would, in our opinion, be better without the medallion on each side; the figures in them look so diminutive in juxtaposition with the others. The small VASE to the right of the group is decidedly good in form and ornament.



The somewhat recent death of M. FROMENT MEURICE, the justly celebrated Parisian jeweller, caused, as might have been expected, some delay in the works he was preparing for the Paris Exposition; consequently a considerable

time had elapsed from the opening ere the stall

of Madame Froment Meurice, who now superintends the establishment, was furnished with the costly objects that at present occupy it. From these we have selected, among other objects to be introduced hereafter, a BRACELET, massive



and elaborate in design, but at the same time most elegant: it is of silver, set with carbuncles, pearls, emeralds, and brilliants, presenting a gorgeous combination of jewels to the eye. The taste of the designer is eminently mani-

tested in the links that connect the larger jewels; the arrangement of these scroll-patterns is as ingenious as it is graceful; but, indeed, the whole of the setting is characterised by the purest taste united with most delicate execution.



OF INDUSTRIAL ART.

A CABINET, manufactured by Messrs. GUÉRET, Frères, of Paris, attracted our notice by the exceeding picturesqueness of its rustic decoration ;

these ornaments assume the forms of branches of trees, leaves, and flowers, interspersed with birds, insects, &c. The carving is rather bold



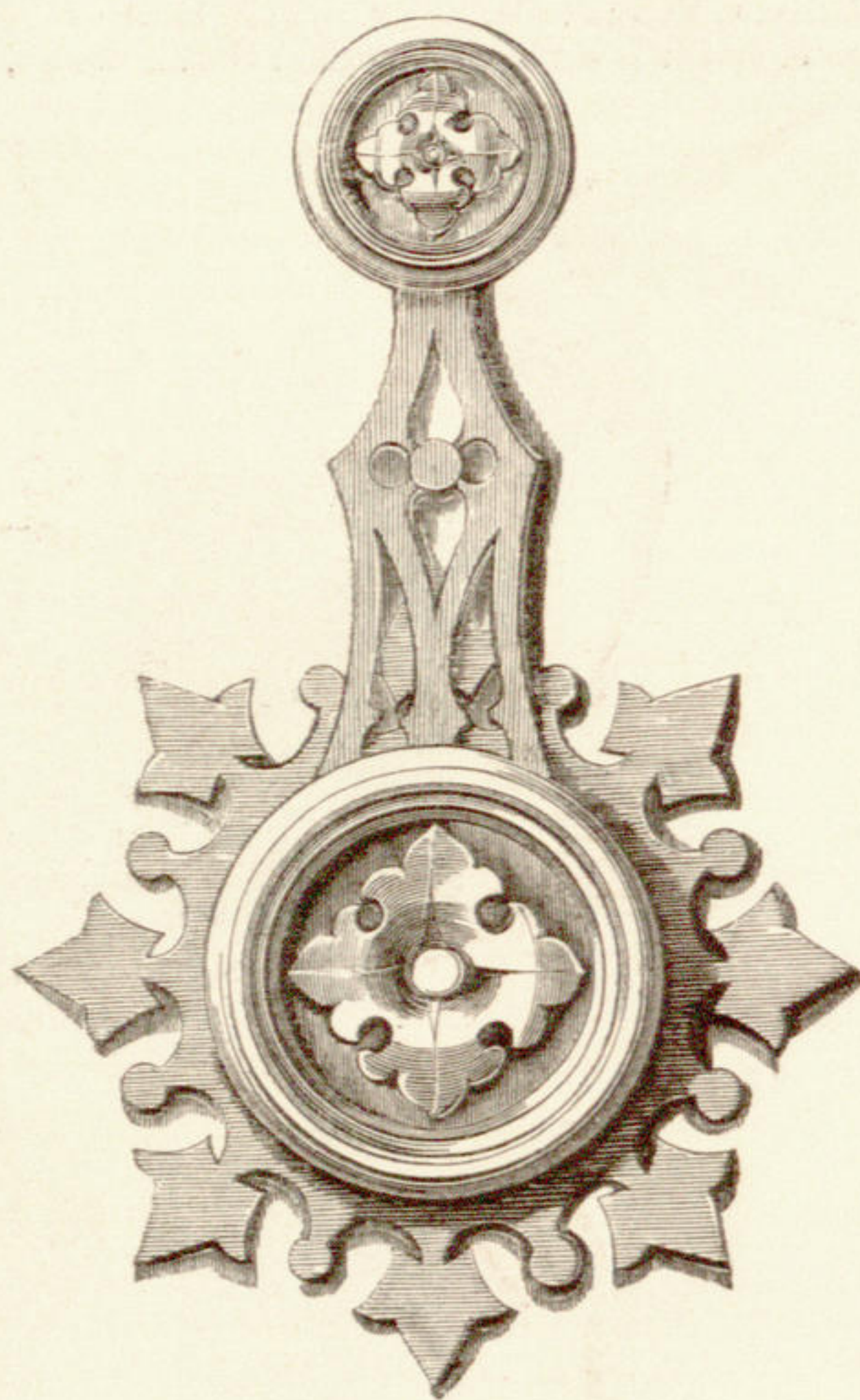
than delicate, but the general arrangement of is very happily designed, and the details show the ornament, as represented in our engraving, a close attention to the objects from nature



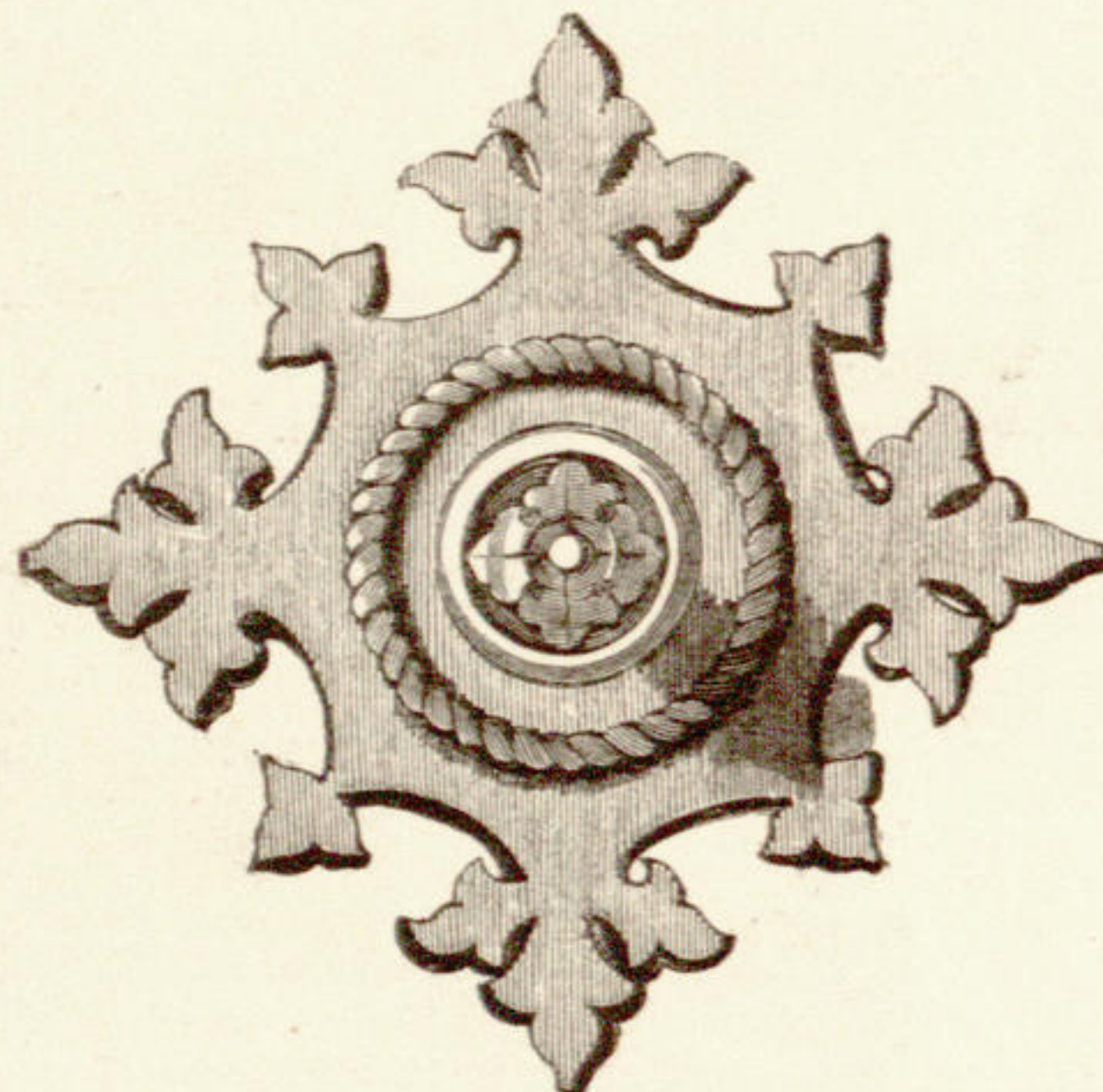
The ARABESQUE DESIGN, engraved above, is by M. REISTER, of Paris. It represents one-fourth part of a drawer in a beautiful ebony cabinet,

of rather small dimensions, manufactured by M. Auboüer for Prince Napoleon; the ornaments are of ivory and mother-of-pearl curiously inlaid.

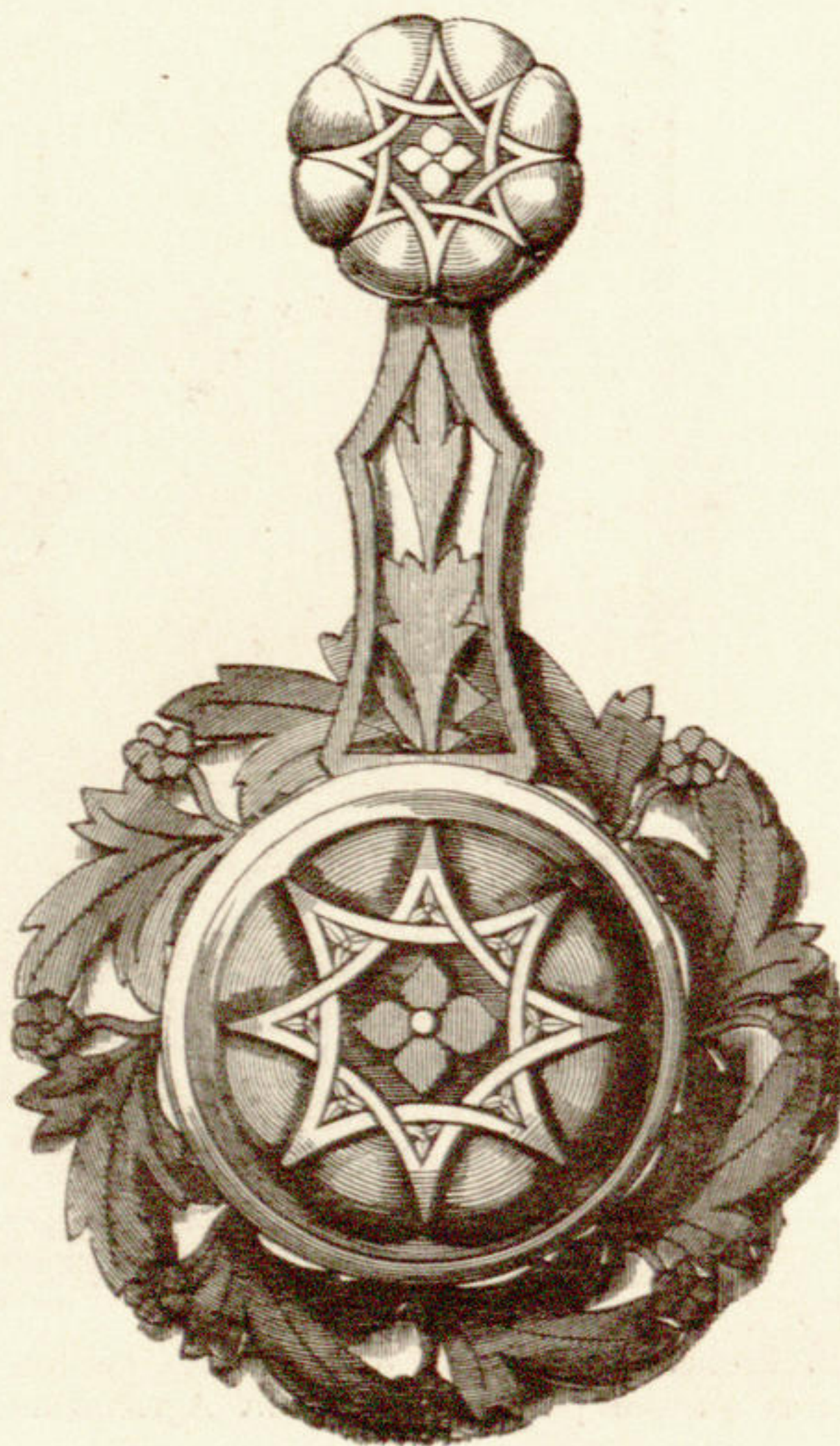
On this column are engravings from three



brass BELL-PULLS, selected from a large number



contributed by Messrs. J. HART & SONS, of London.

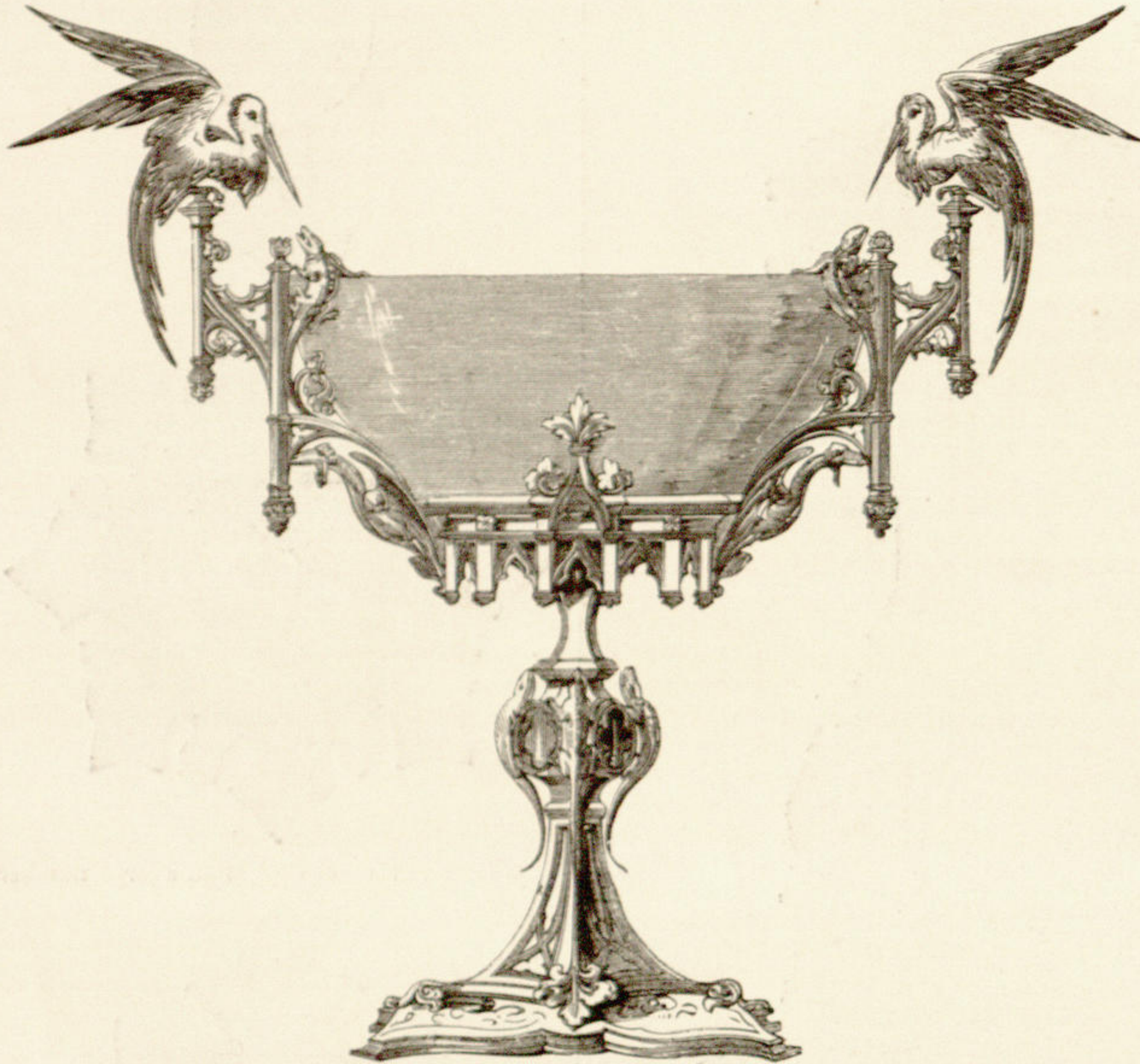




## THE PARIS EXHIBITION

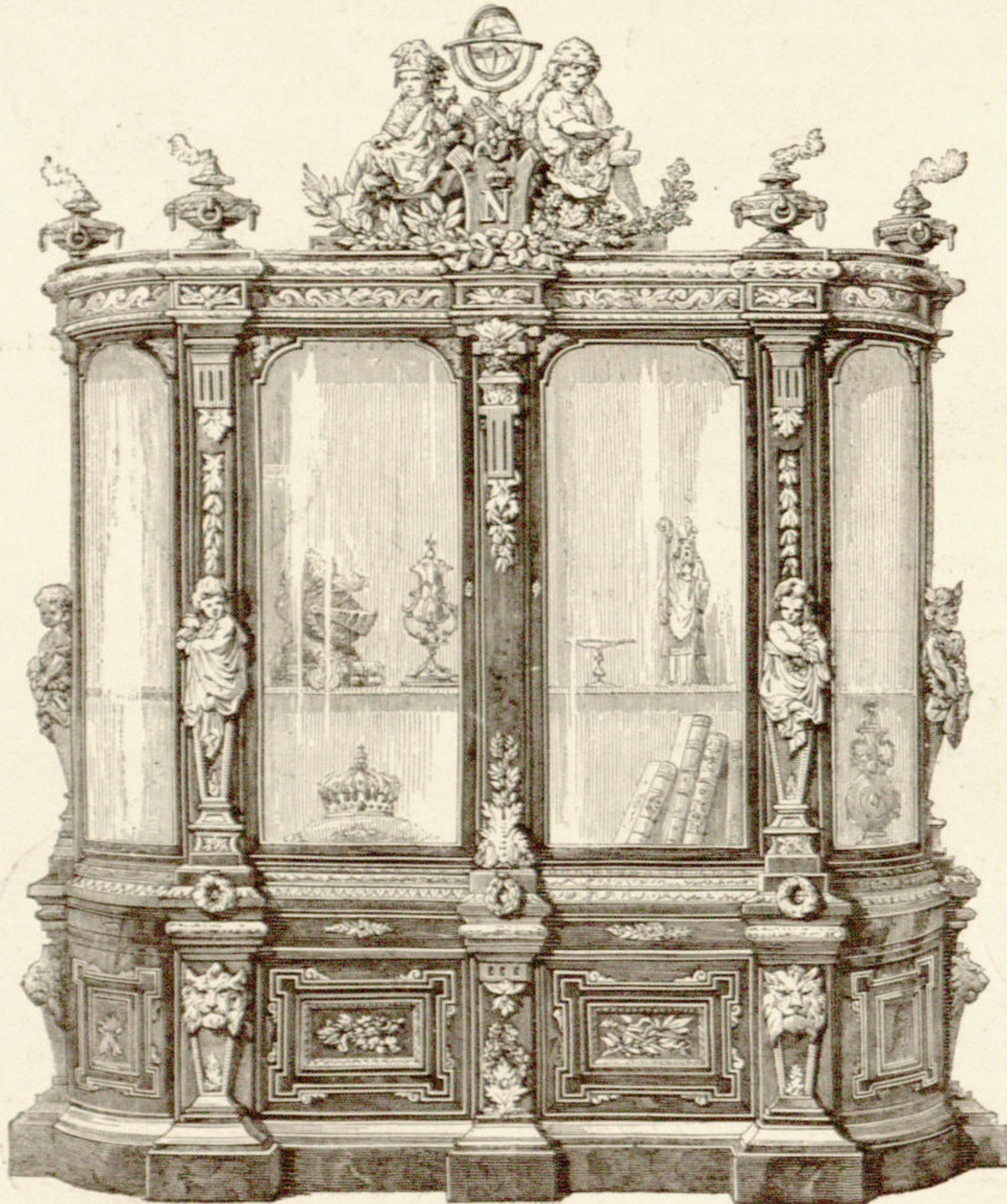
A double-handled agate CUP is exhibited by Madame FROMENT-MEURICE. The bowl is of agate, and it is set in gold-work of Gothic design,

bold in character, and extremely simple in the arrangement of its details; the stem is enriched with a number of very fine precious stones.



The BOOKCASE, by M. TAHAN, of Paris, is destined to ornament the bedchamber of the

Emperor Napoleon at the Tuileries, for whom it was made. It is manufactured of mahogany,



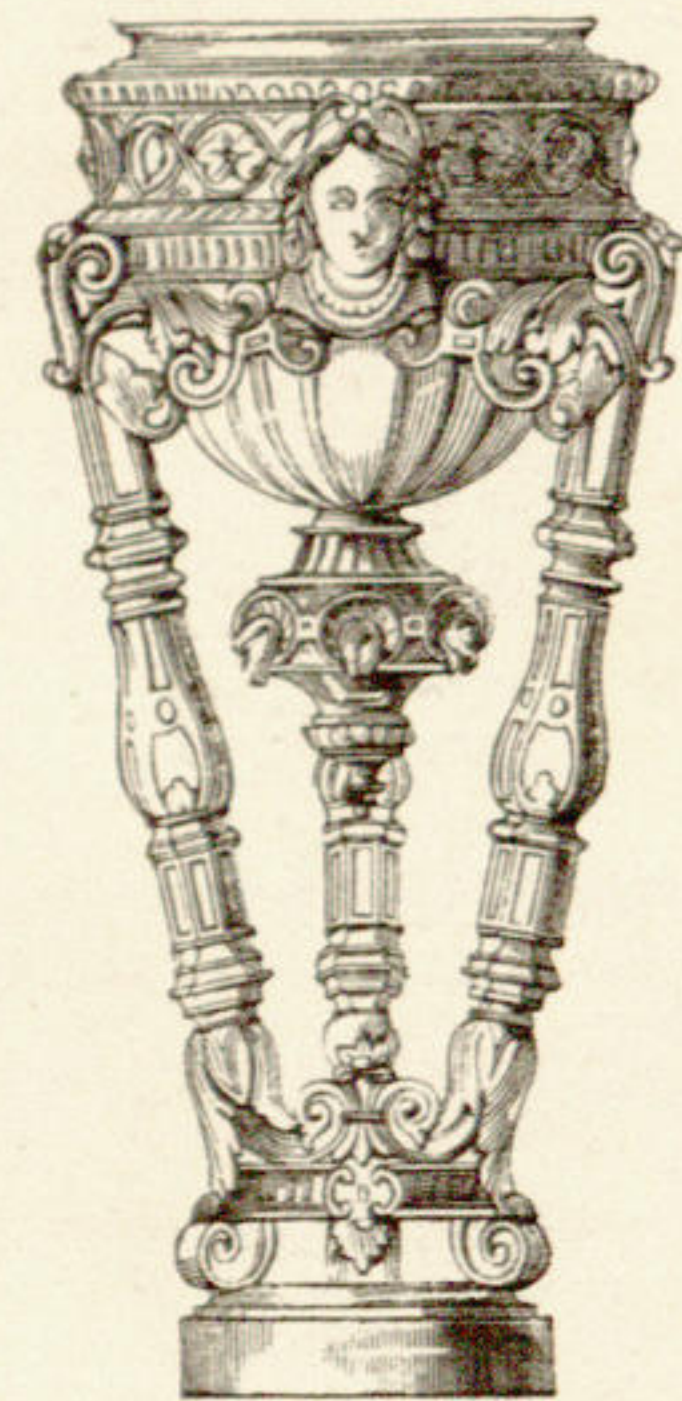
with bronze figures and ornaments: the four figures on the pilasters represent Agriculture,

Science, the Arts, and Industry. The whole work displays taste and skill of the first order.

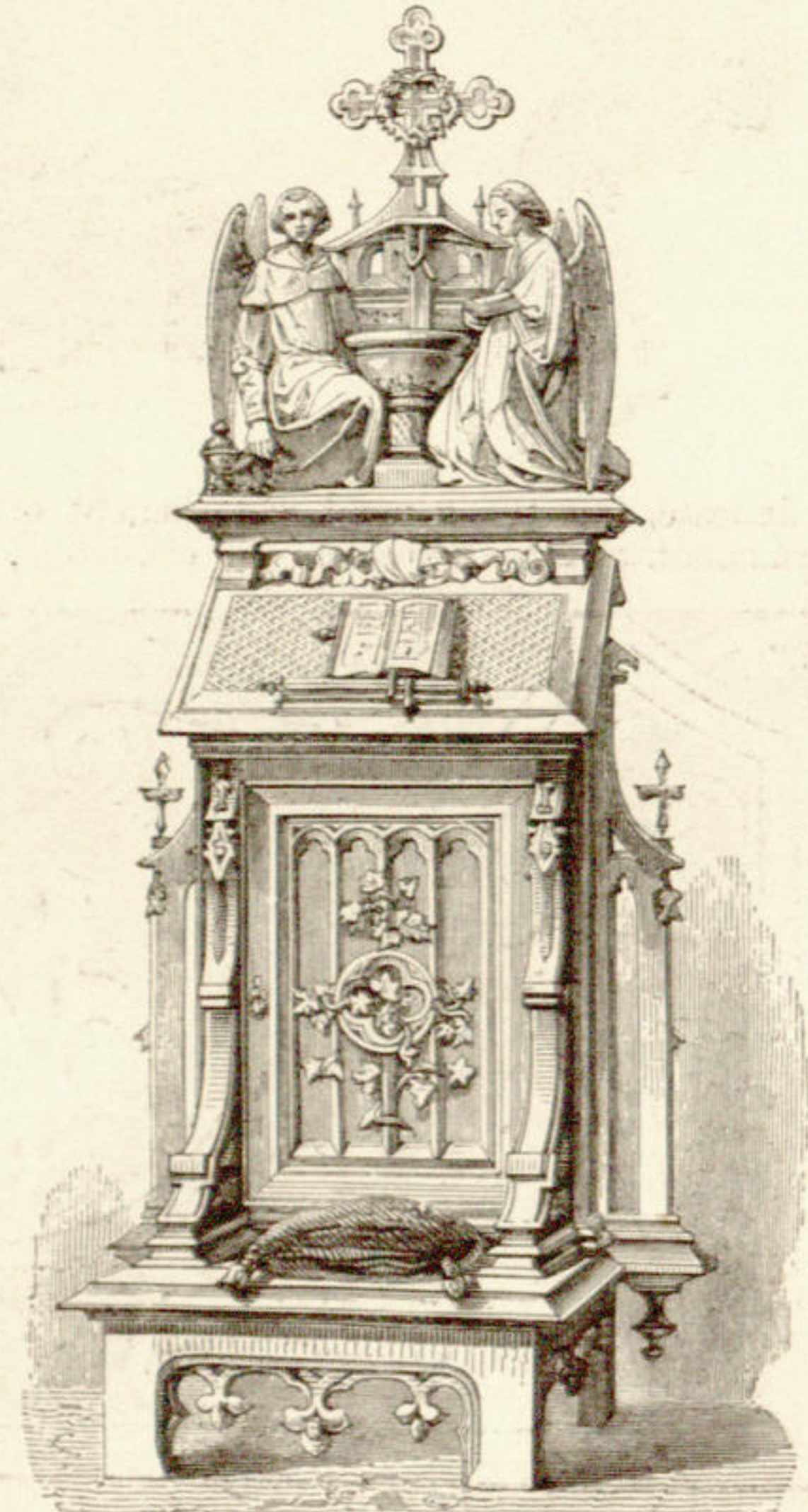
The first two engravings on this column are engraved from the contributions of Messrs. BAR-



BEZAT & Co., late André, of Paris. Whatever emanates from this establishment is excellent.



The PRIE-DIEU, engraved underneath, is another of the beautiful examples of carved



work exhibited by M. TAHAN, of Paris; the ornamental sculpture is of the highest character.

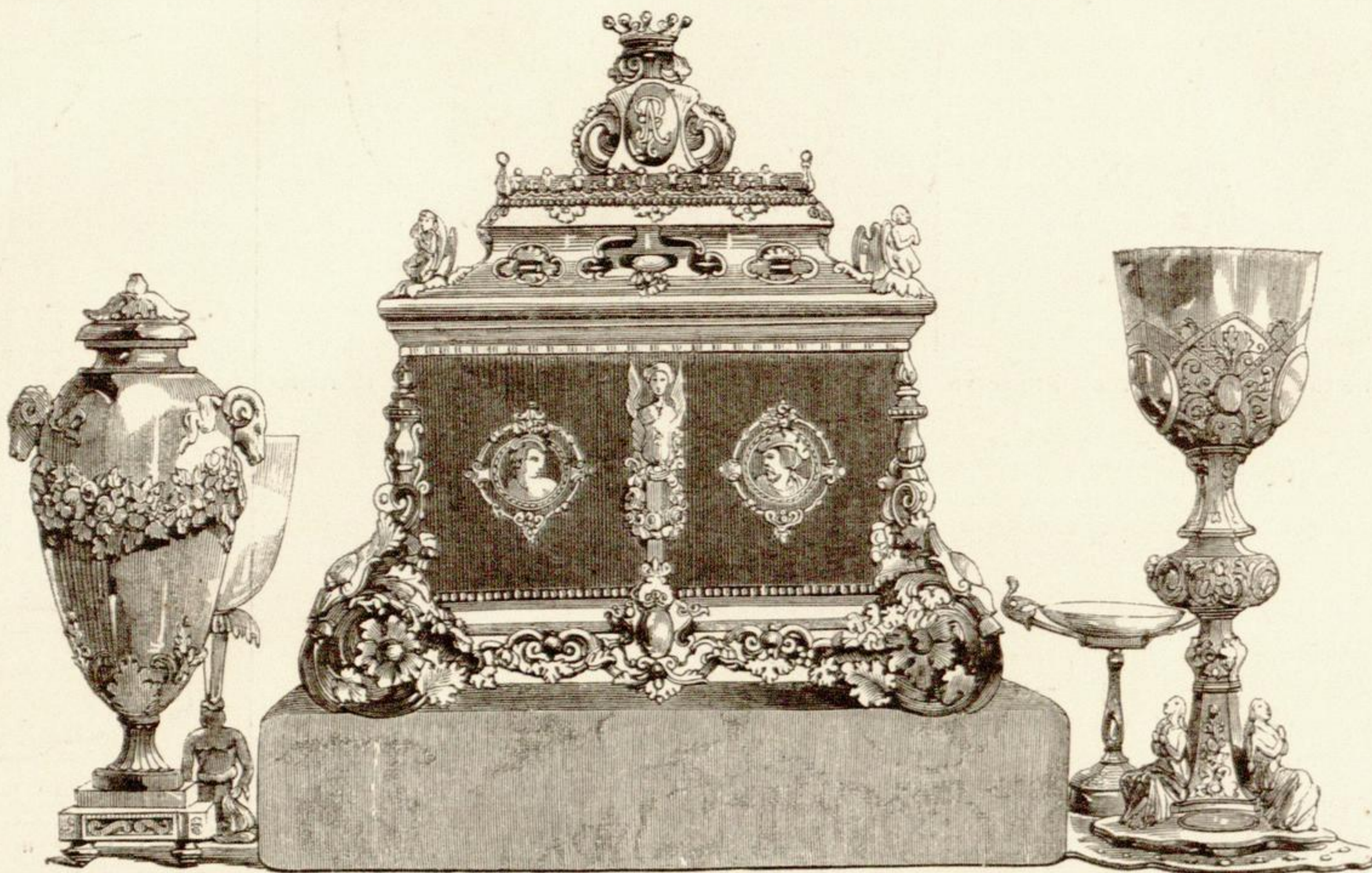


OF INDUSTRIAL ART.

The group of objects at the top of this page is engraved from the works of M. WEISE, of Paris. In the centre is a COFFER for jewels, in the

Renaissance style; the ornaments, designed and sculptured by M. Lienard, are mounted on black marble. To the right of this is a CUP, in the

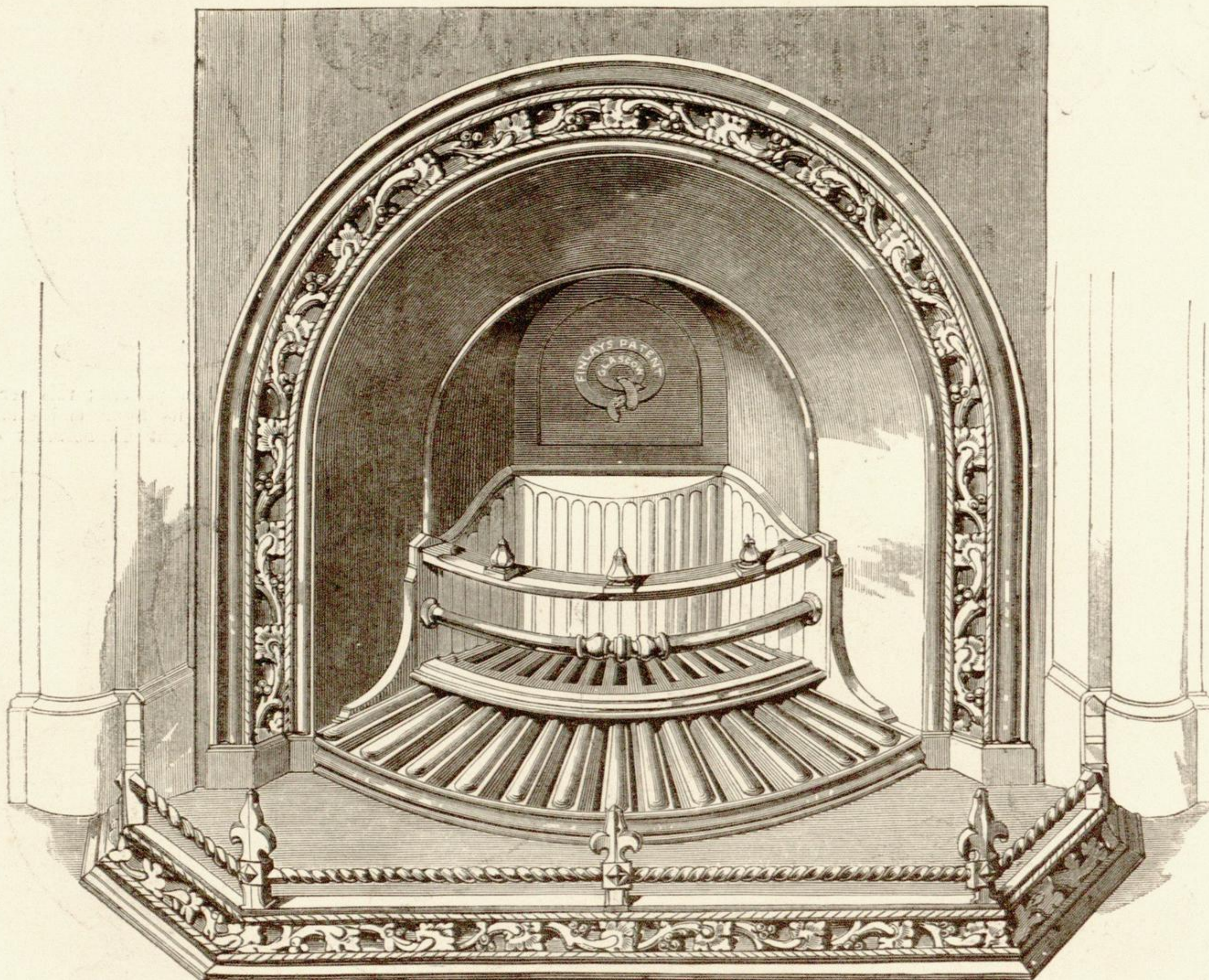
Louis Seizième style. Both these works are designed by M. Lienard. The other two objects are a WATER-GLASS and a small oriental CUP.



Mr. JOHN FINLAY, of Glasgow, exhibits the GRATE and FENDER engraved underneath; they were designed and manufactured for him by

Messrs. Hoole & Co., of Sheffield. The construction of the grate, which has been patented by Mr. Finlay, is well calculated to save fuel, to

produce ventilation, and to diffuse an agreeable equality of temperature throughout the apartment, while by a simple contrivance the com-



bustion is placed under control, and the smoke effectually consumed. From the powerful radiation of heat obtained by its peculiar construction, and the perfect command over the chimney-

draught, economy of fuel follows as a matter of course. The grate can, it is almost needless to state, be made in a more simple form than that which is here introduced, and on the other hand

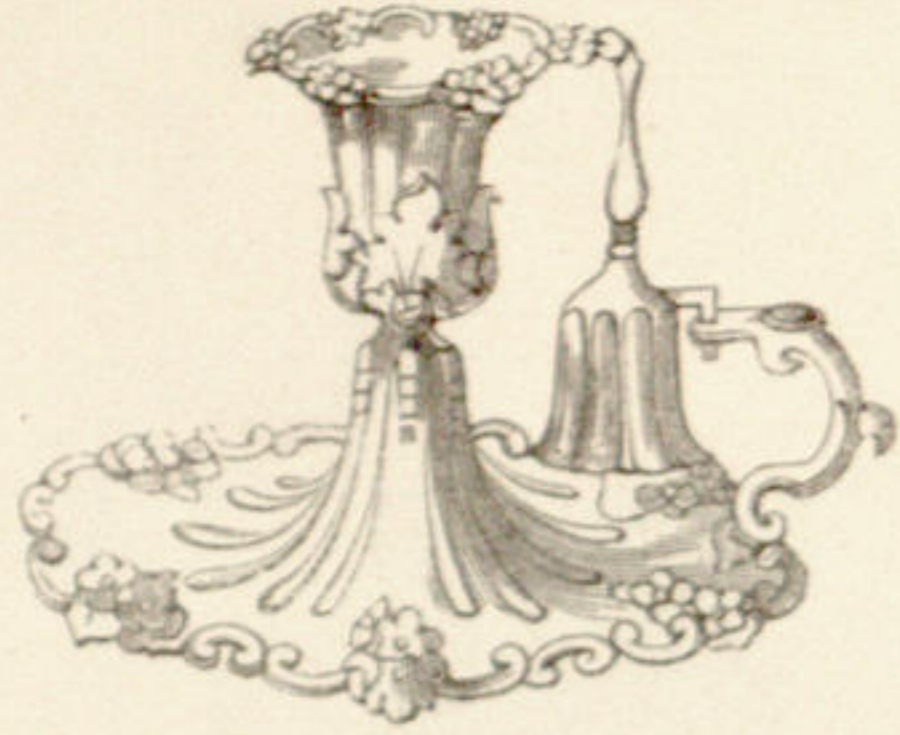
it will admit of higher ornamentation. The style of this is Gothic, and is sufficiently elegant, without a redundancy of ornament. It recommends itself, however, chiefly by its utility.



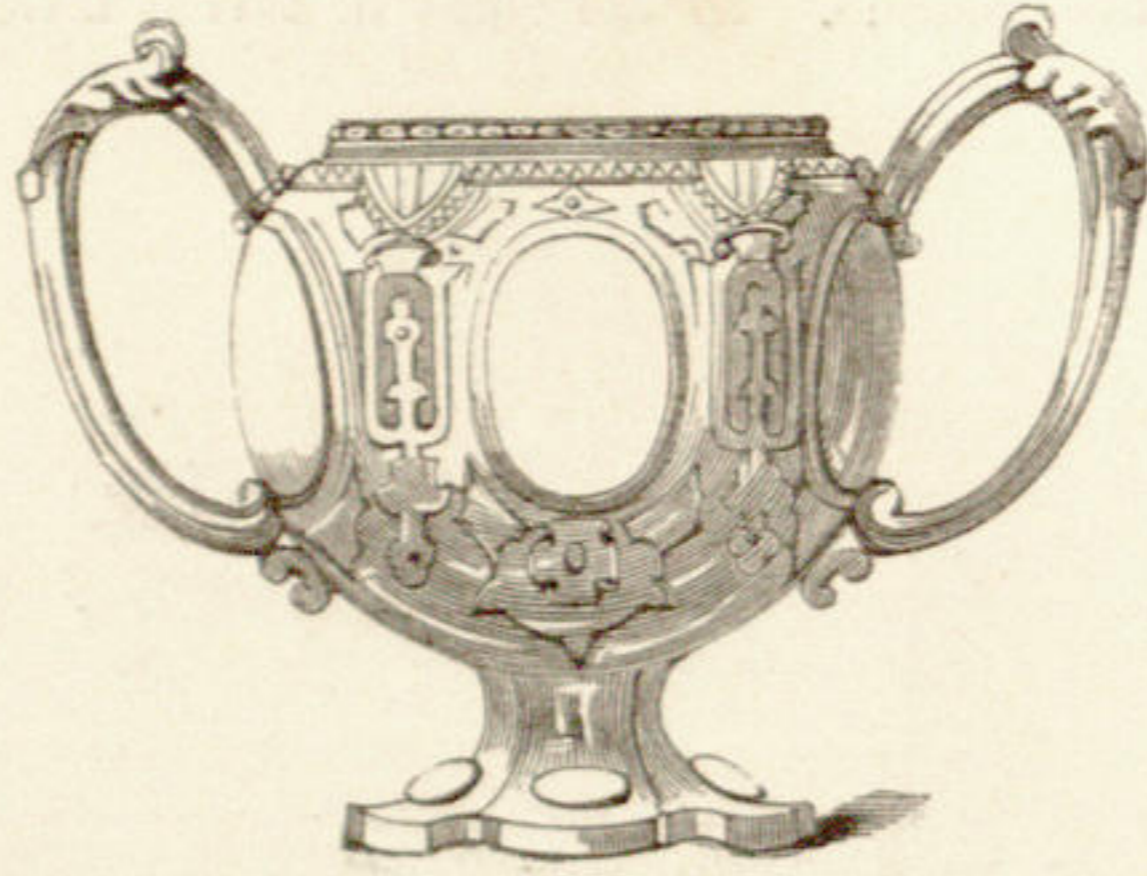


## THE PARIS EXHIBITION

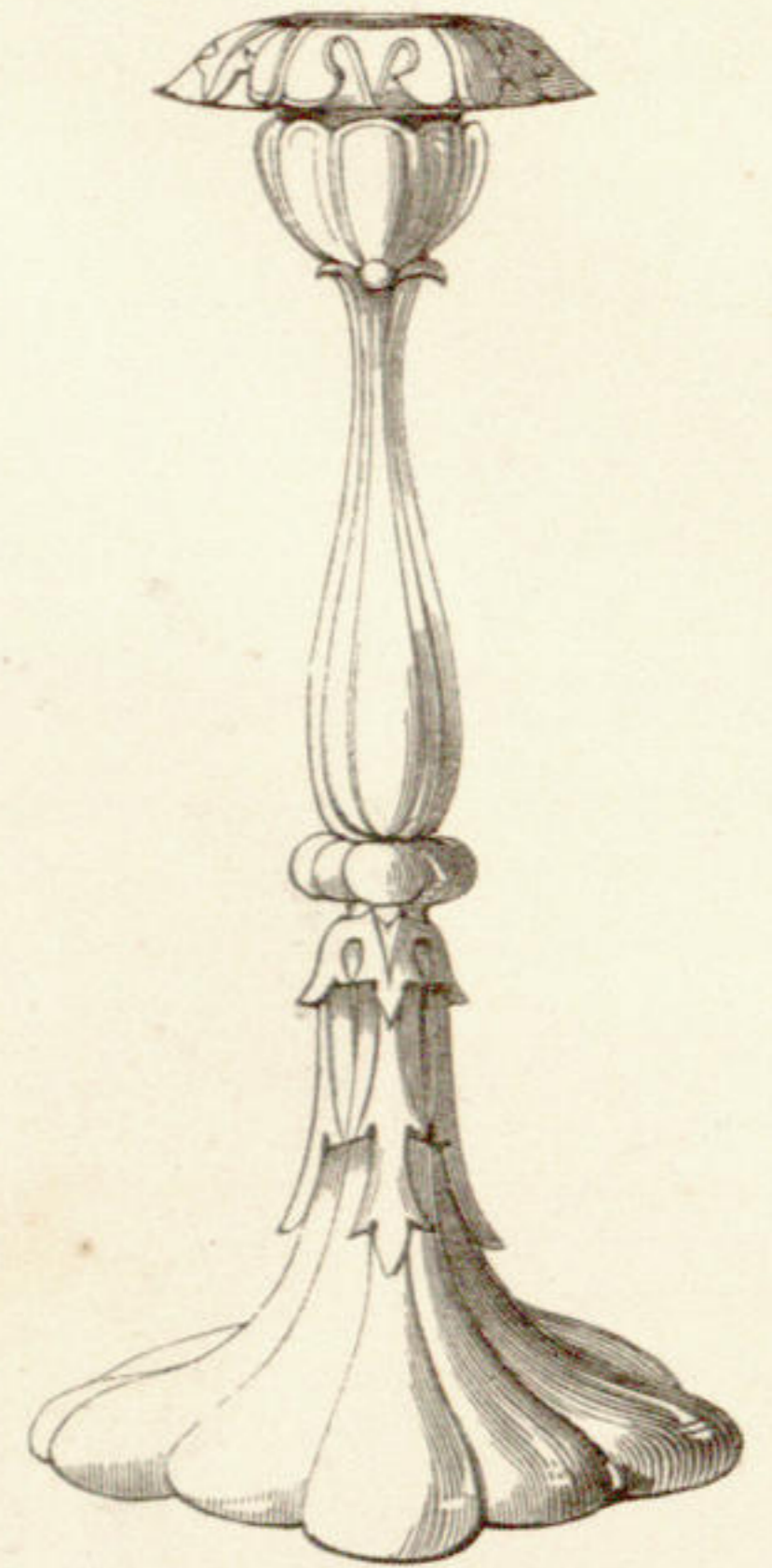
On this page is engraved a selection of objects contributed by Messrs. PRIME & SON, of the Magneto-Plate Works, Birmingham. The principal of these is a CENTREPIECE, designed and modelled by Mr. J. J.



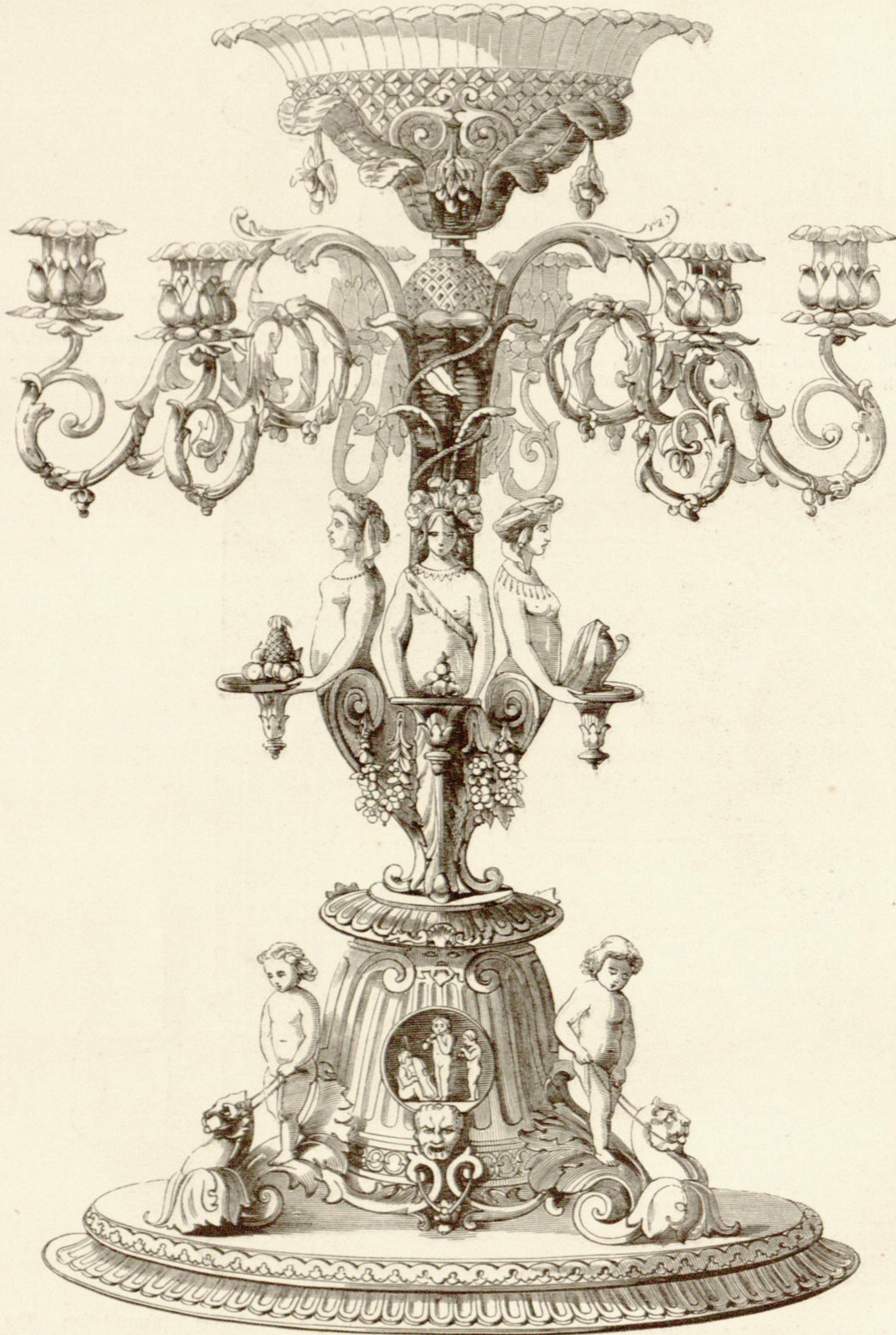
either as an epergne or a candelabrum; the figures, which take the form of caryatides, are symbolical of



reining in the heads of panthers. The chamber CANDLESTICK commencing the page is very simple in its form,



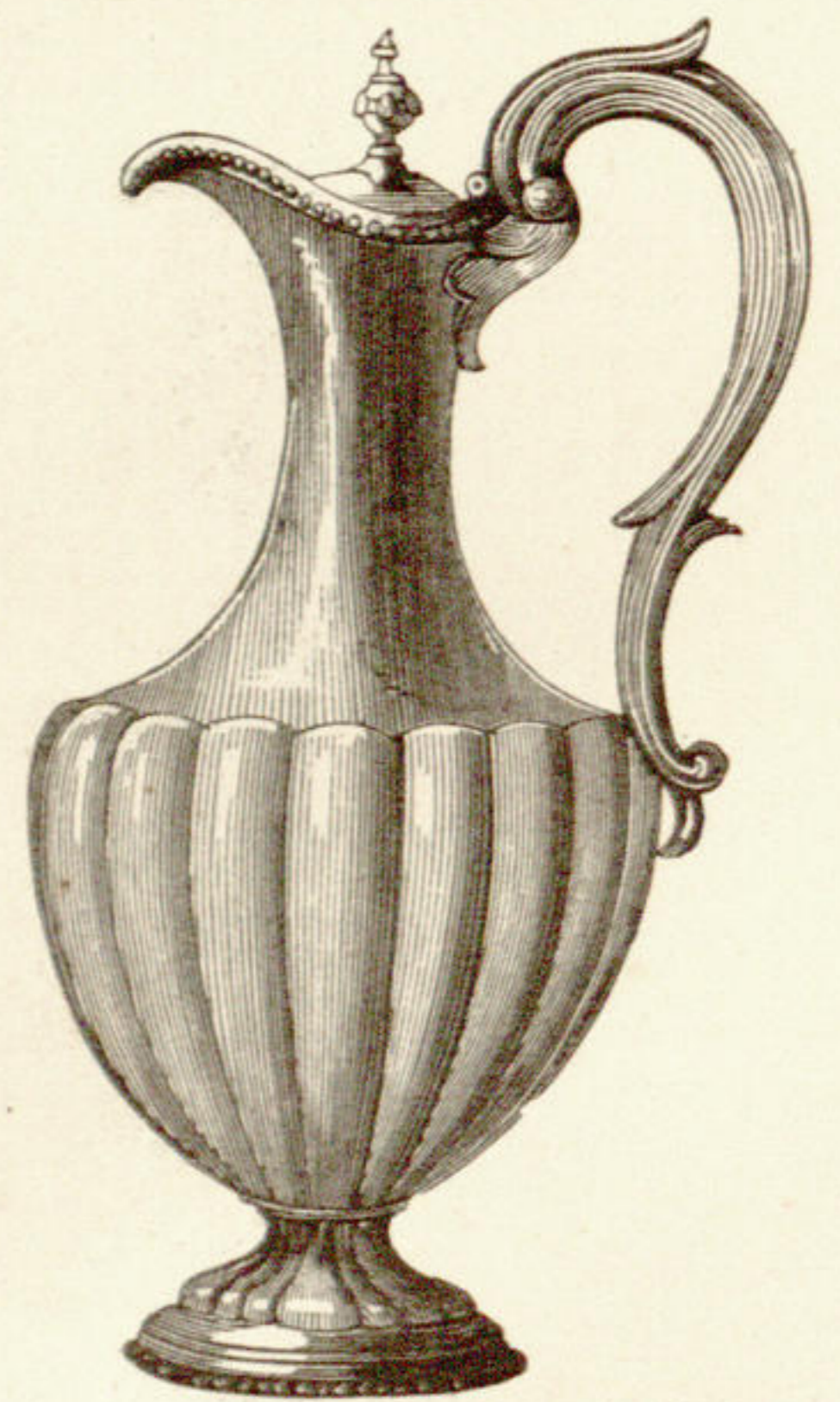
Allen, an artist of the town; it is constructed to serve the quarters of the globe, and are intended to repre-



having but two parts, so to speak. By the side of this is a SUGAR-BASIN, selected from a coffee-service, of



medallion pattern; this service is good in its forms and ornaments. The upright CANDLESTICK on the



sent the assembling of the inhabitants of the earth with the productions of their respective countries;

the alto-relievi on the plinth represent Music, Art, and Science; at the angles of the tripod are Cupids

next column is of chaste design; following this is an ICE-JUG and a CLARET-JUG, both meritorious works.

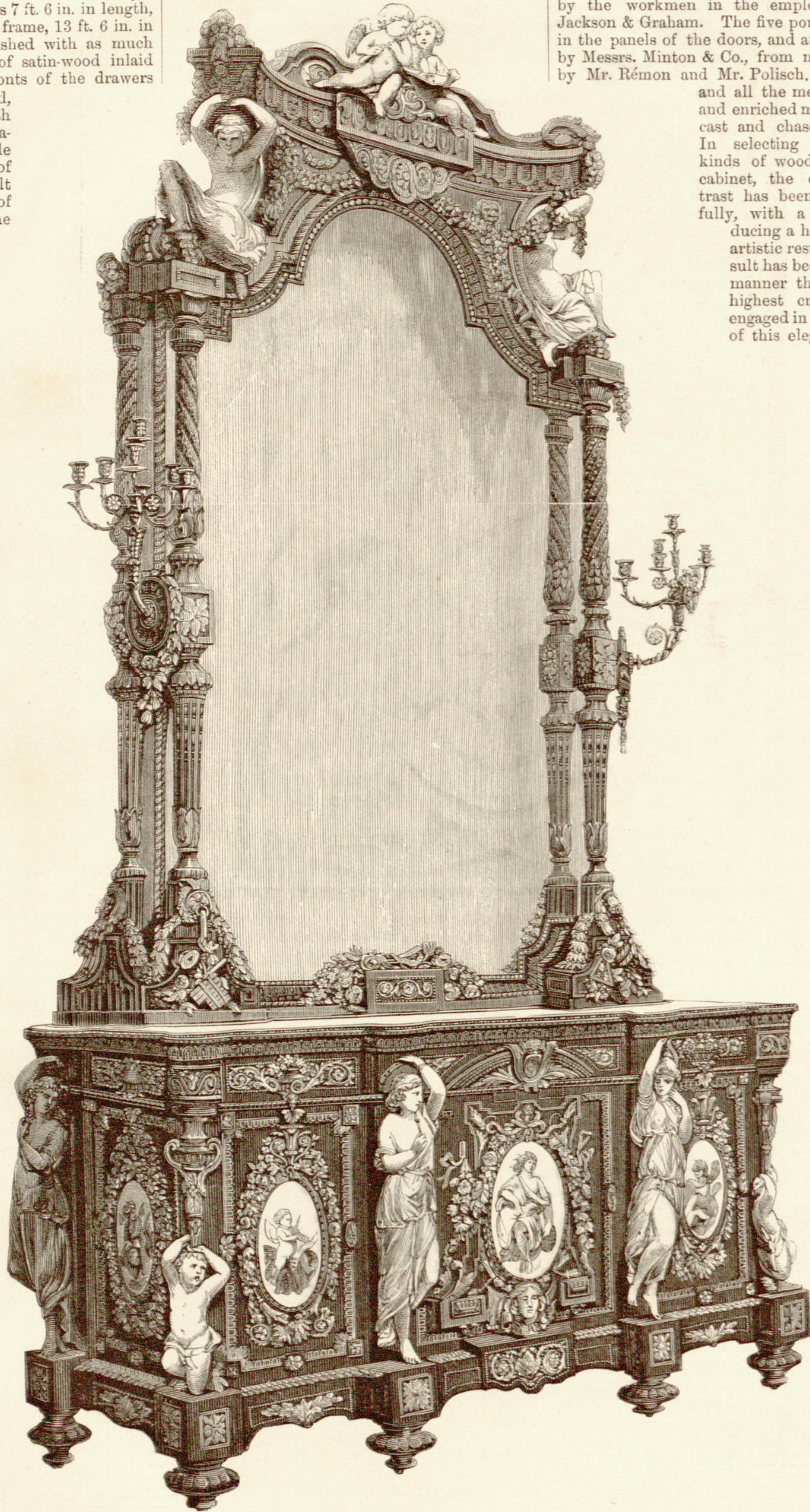


## OF INDUSTRIAL ART.

Messrs. JACKSON & GRAHAM, of London, exhibit a magnificent CABINET, for which they have received a "Medal of Honour." It is in the style of Louis Seize, and measures 7 ft. 6 in. in length, and, to the top of the glass frame, 13 ft. 6 in. in height. The interior is finished with as much care as the exterior, being of satin-wood inlaid with tulip-wood, and the fronts of the drawers inlaid with ivory and panelled, the panels being fitted with finely-chased and gilt ornamental metal-work; the whole of the enrichments are of bronze, finely chased, and gilt by the electro process of Messrs. Elkington & Co. The frame of the glass surmounting the cabinet is entirely of wood, and so finely carved and solidly gilt that it has quite a metallic effect. The caryatides were modelled by

Mr. Carrier, the boys and female figures on the frame by Mr. Protat, and nearly the

whole of the flowers and ornamental work by Mr. Phenix. The cabinet-work, and the carving and gilding of the glass frame, were executed by the workmen in the employ of Messrs. Jackson & Graham. The five porcelain plaques in the panels of the doors, and at the ends, are by Messrs. Minton & Co., from models painted by Mr. Rémon and Mr. Polisch. The figures, and all the metal ornaments and enriched mouldings, were cast and chased in London. In selecting the different kinds of wood used in the cabinet, the effect of contrast has been studied carefully, with a view of producing a harmonious and artistic result. Such a result has been attained in a manner that reflects the highest credit upon all engaged in the production of this elegant specimen



of Art-manufacture, and it demonstrates the fact that works of an ornamental character, and of

the highest degree of excellence, can be made in this metropolis. The design is by Mr. Eugene

Prignot, an artist who has been employed for several years by Messrs. Jackson & Graham.

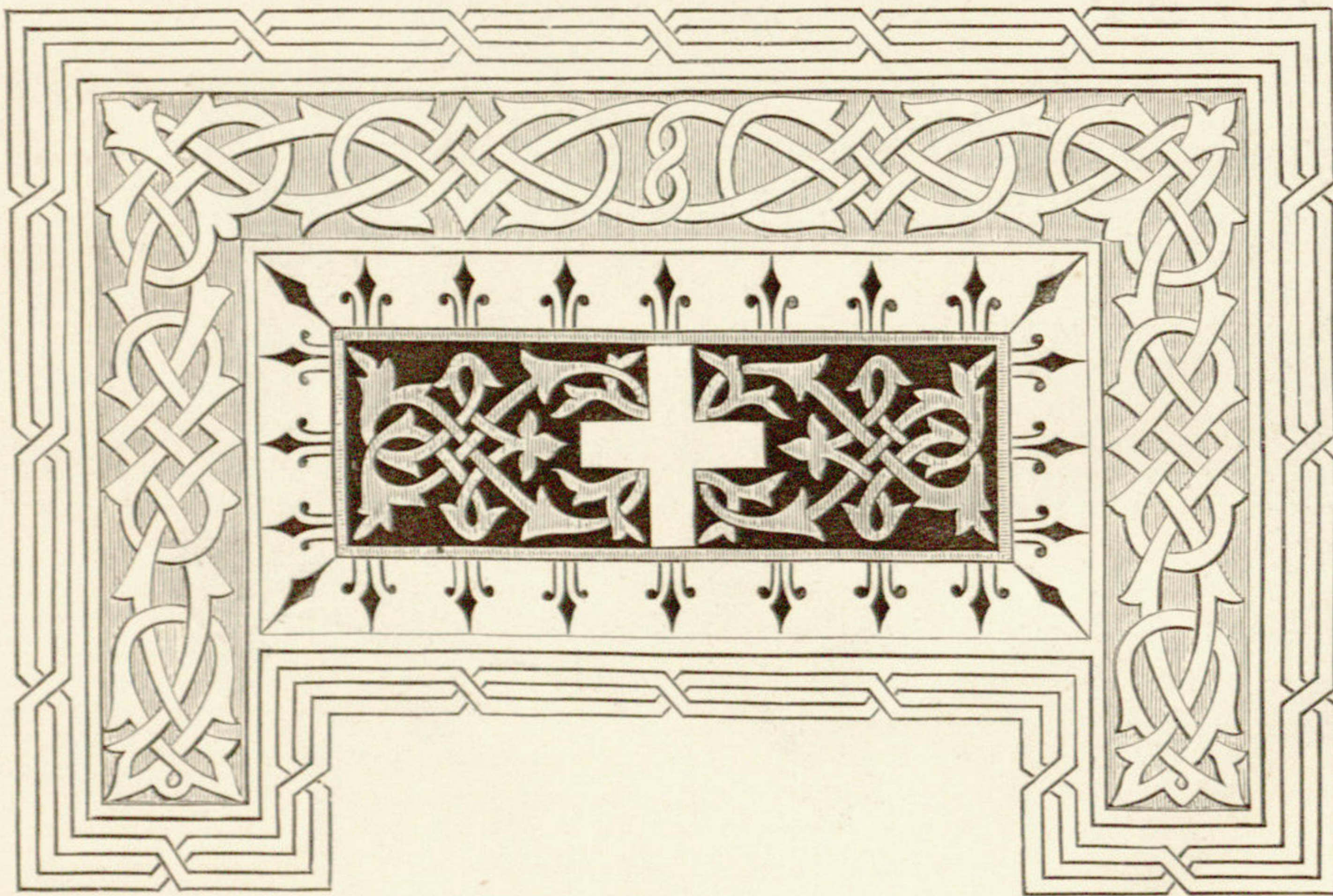


THE PARIS EXHIBITION

A visit to the bookbinding establishment of Madame GRUEL, of Paris, is to inspect the atelier of an artist, so full is it of beautiful designs in carvings, embossings, &c., adapted to the business she carries on with



so much well-deserved reputation. Her Book-covers of ornamental Art. We engrave one of the few choice specimens she has contributed to the Exposition.



The DESIGN immediately above is by M. CLERGET, an edition of the "Imitation de Jésus Christ," now of Paris; it is intended for the heading of a page of printing by the imperial press of France.

The two VASES on this column we have selected from many exquisitely



beautiful decorative works in bronze from the atelier of Messrs. BARBEDIENNE & CIE., of Paris; they are

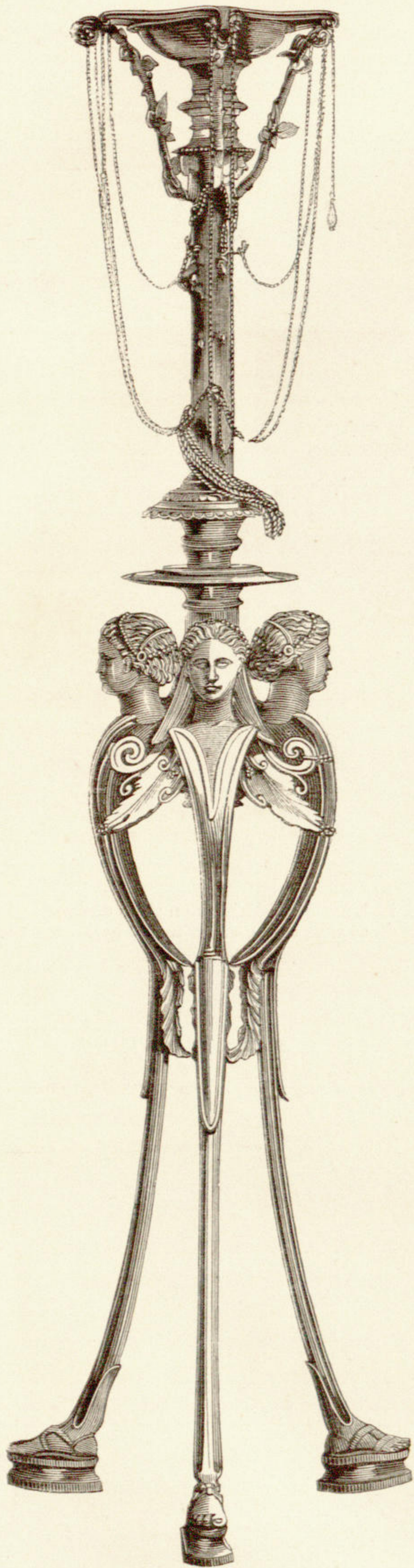


formed, and ornamented, on the best models of the ancient Greeks.



OF INDUSTRIAL ART.

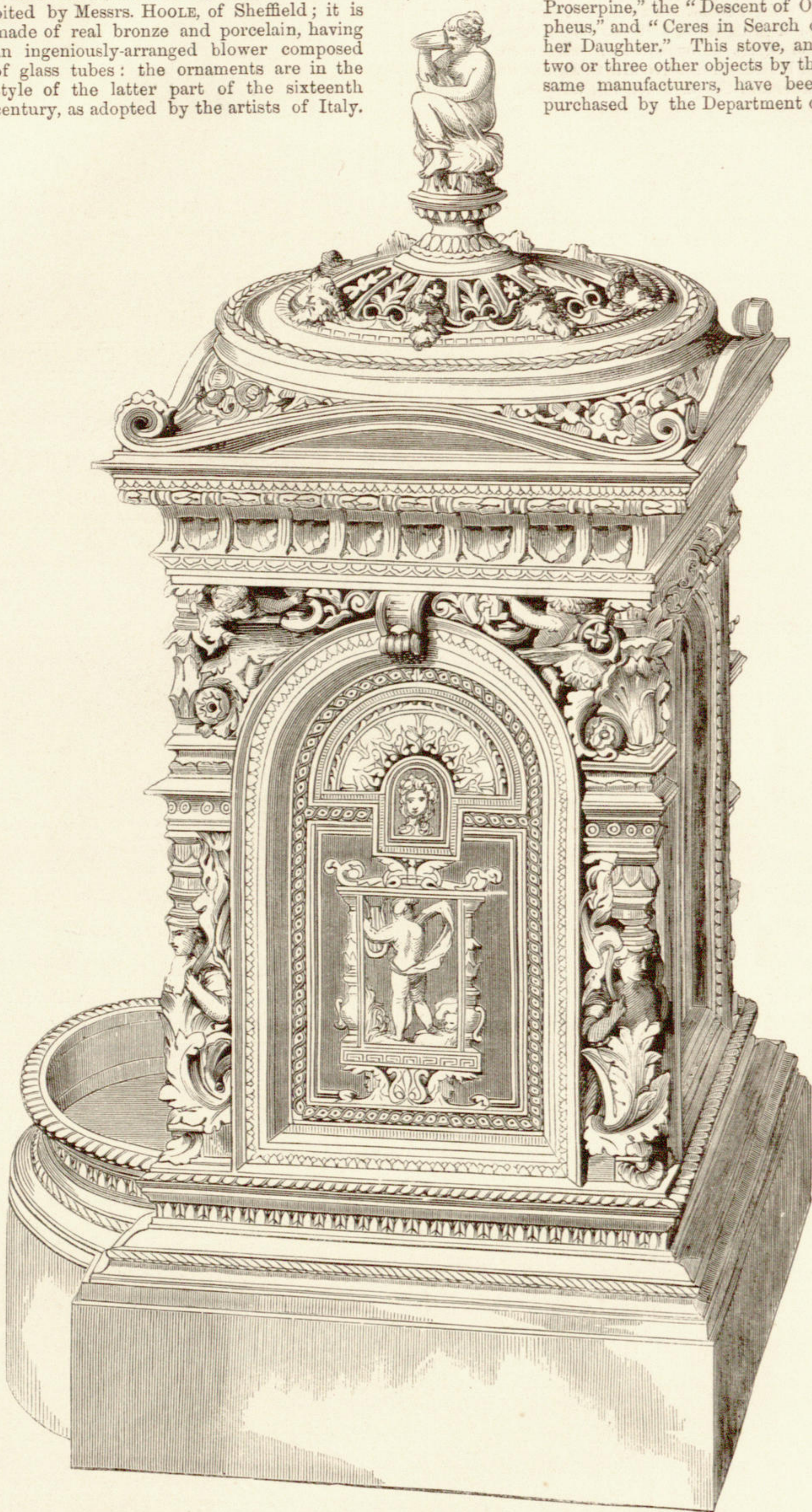
Messrs. BARBEDIENNE & Co. also contribute the bronze TRIPOD, for a lamp, which occupies this column: the design, like those of the preceding objects, is of Greek origin, and is exceedingly light and elegant. Famed as are the leading bronze manufacturers of Paris for the high character of their works in purity of design and



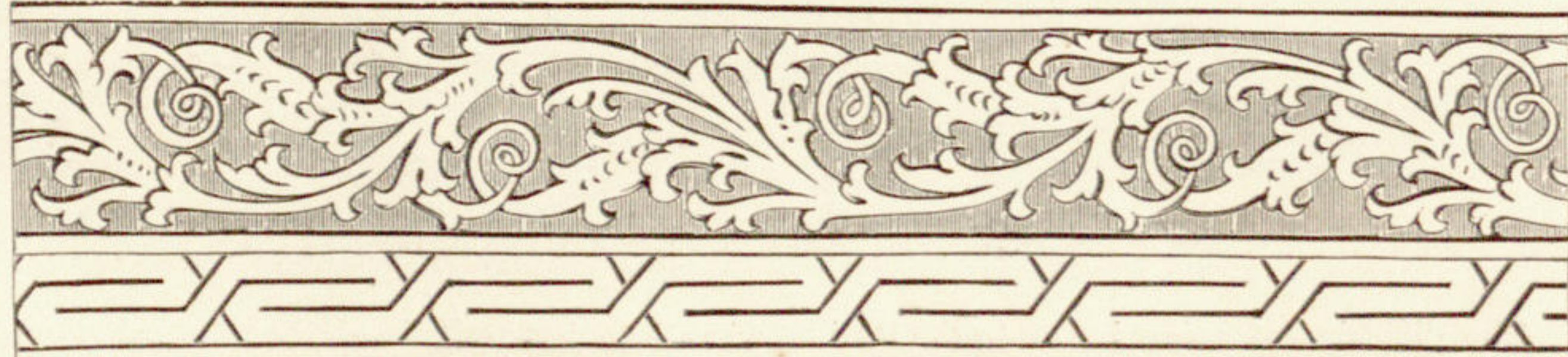
skilful execution, there is no establishment whose productions are held in greater estimation than those of Messrs. Barbedienne. We have on more than one occasion passed some hours in their extensive and tastefully-arranged repository on the Boulevards, minutely examining the beautiful objects of *virtu* in infinite variety there deposited.

The HALL STOVE is manufactured and exhibited by Messrs. HOOLE, of Sheffield; it is made of real bronze and porcelain, having an ingeniously-arranged blower composed of glass tubes: the ornaments are in the style of the latter part of the sixteenth century, as adopted by the artists of Italy.

The porcelain panels represent the "Rape of Proserpine," the "Descent of Orpheus," and "Ceres in Search of her Daughter." This stove, and two or three other objects by the same manufacturers, have been purchased by the Department of



Science and Art in London, as examples of British iron-work of the nineteenth century.



The above DESIGN is by M. CLERGET, of Paris; it is intended as a border-ornament for a book.



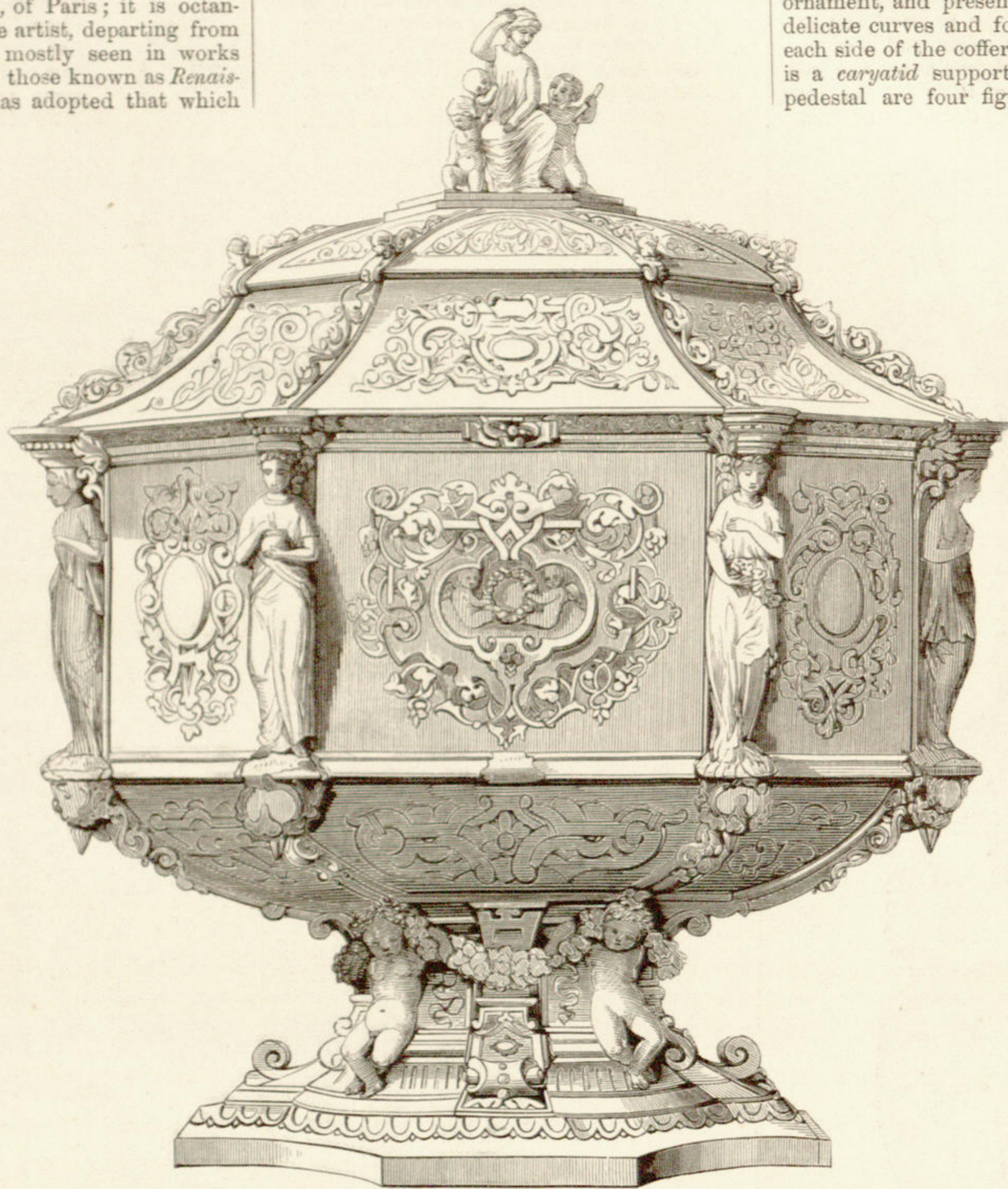


## THE PARIS EXHIBITION

A COFFER, exquisitely sculptured in ivory, is exhibited by M. MOREAU, of Paris; it is octangular in its form, and the artist, departing from the styles of ornament mostly seen in works of French decorative art, those known as *Renaissance* and *Cinque-Cento*, has adopted that which

is termed "Elizabethan." Here "strapwork," or

interlacings, gives a degree of boldness to the ornament, and presents a pleasing relief to the delicate curves and foliated enrichments which each side of the coffer exhibits. At each angle is a *caryatid* supporting the lid, and on the pedestal are four figures holding a wreath of



flowers the mouldings and projecting ornaments on the pedestal are in strict harmony

with the rest of the work. This is, without exception, one of the most beautiful productions

of its kind in the Exhibition: the design of the work, as well as the execution, is by M. Moreau.



The difficulty of doing justice to the textile fabrics in the Exhibition—for the best and most elaborate woodcut generally fails in showing

what the object really is—is the principal reason why so few have appeared in this limited Catalogue; a piece of LACE, exhibited by Mr. TREAD-

WELL, of Honiton, has, however, tempted us by the excellence and originality of the design to find a place for it among our illustrations.

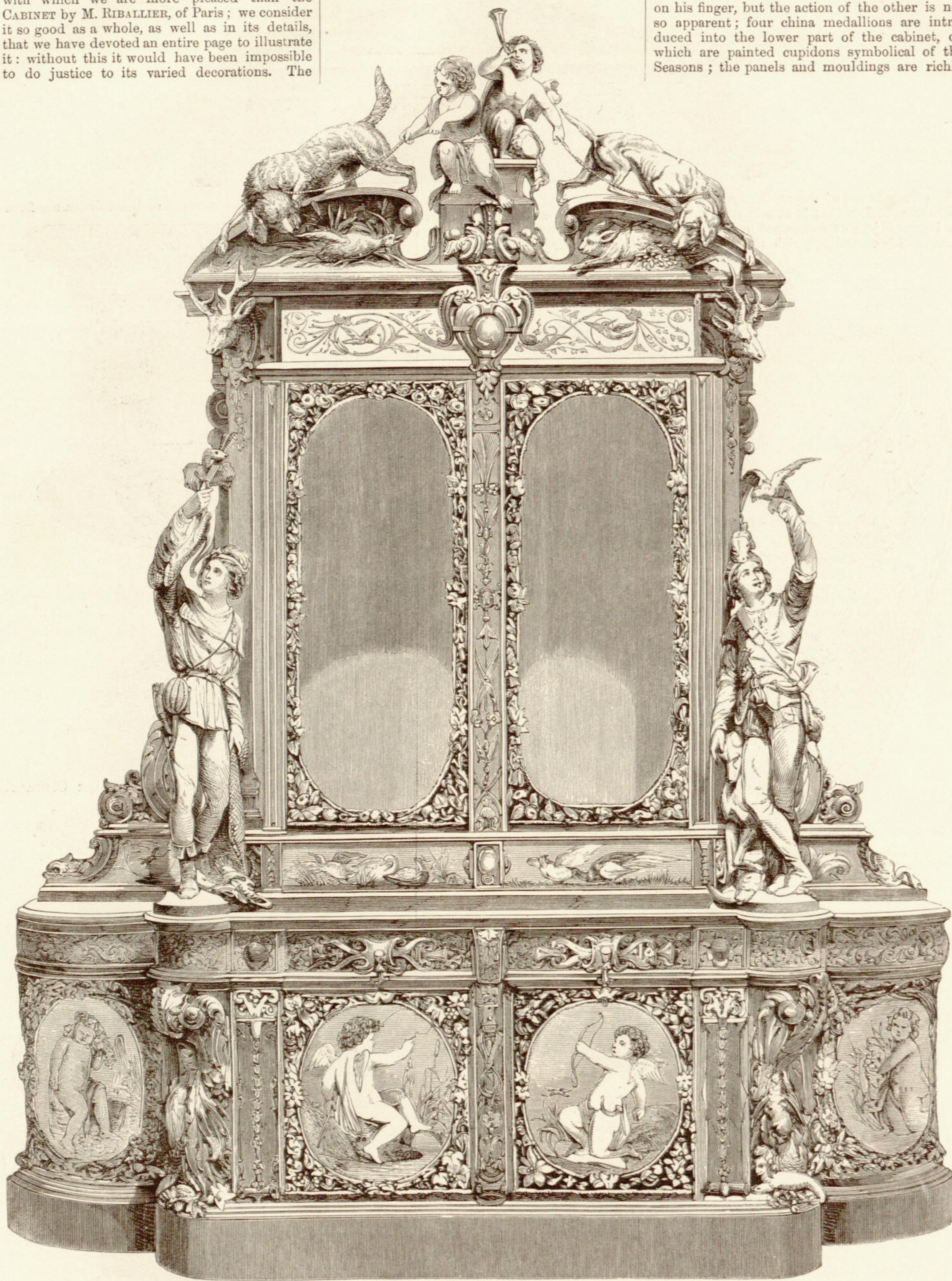


## OF INDUSTRIAL ART.

There are few, if any, examples of decorative art, of its class, exhibited in the Exposition, with which we are more pleased than the CABINET by M. RIBALLIER, of Paris; we consider it so good as a whole, as well as in its details, that we have devoted an entire page to illustrate it: without this it would have been impossible to do justice to its varied decorations. The

sports of the field have suggested the ornaments to the artist: thus, on the top are two boys,

each holding a dog, "setting" respectively at a hare and a partridge; on each side is a figure, costumed as in the olden time; one has a hawk on his finger, but the action of the other is not so apparent; four china medallions are introduced into the lower part of the cabinet, on which are painted cupidons symbolical of the Seasons; the panels and mouldings are richly



and appropriately carved. There is a harmony of purpose throughout this work which is not

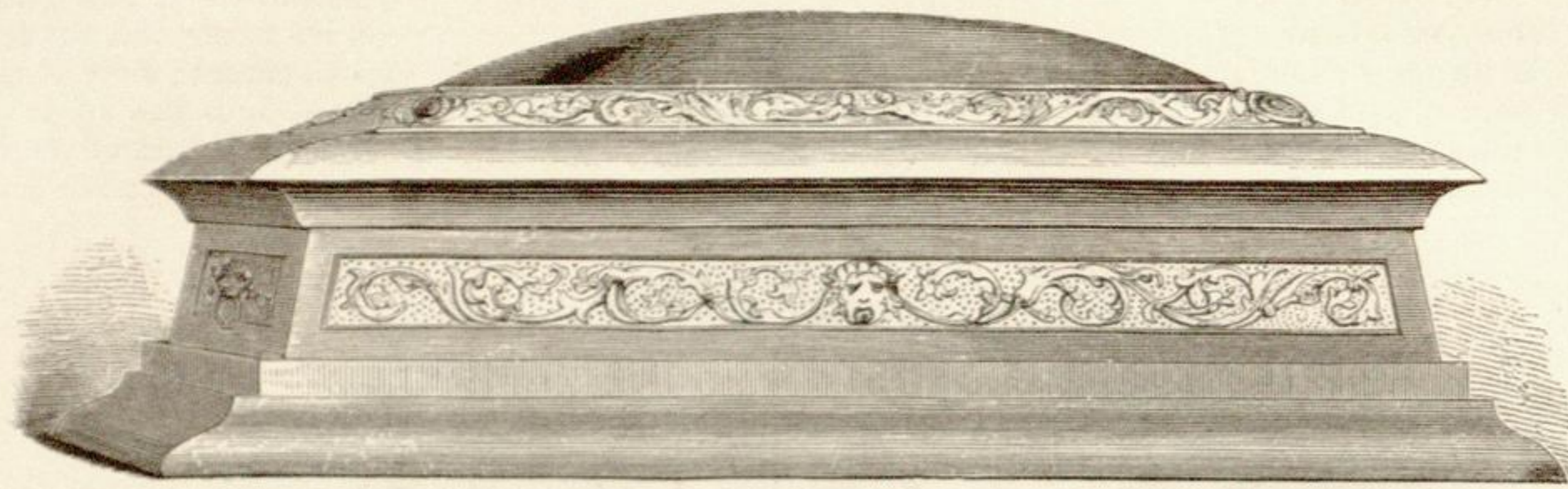
the least of its very many excellencies of design: nothing is inserted in the way of ornament that

does not seem to bear on the subject of the decoration, and there is nothing misplaced.

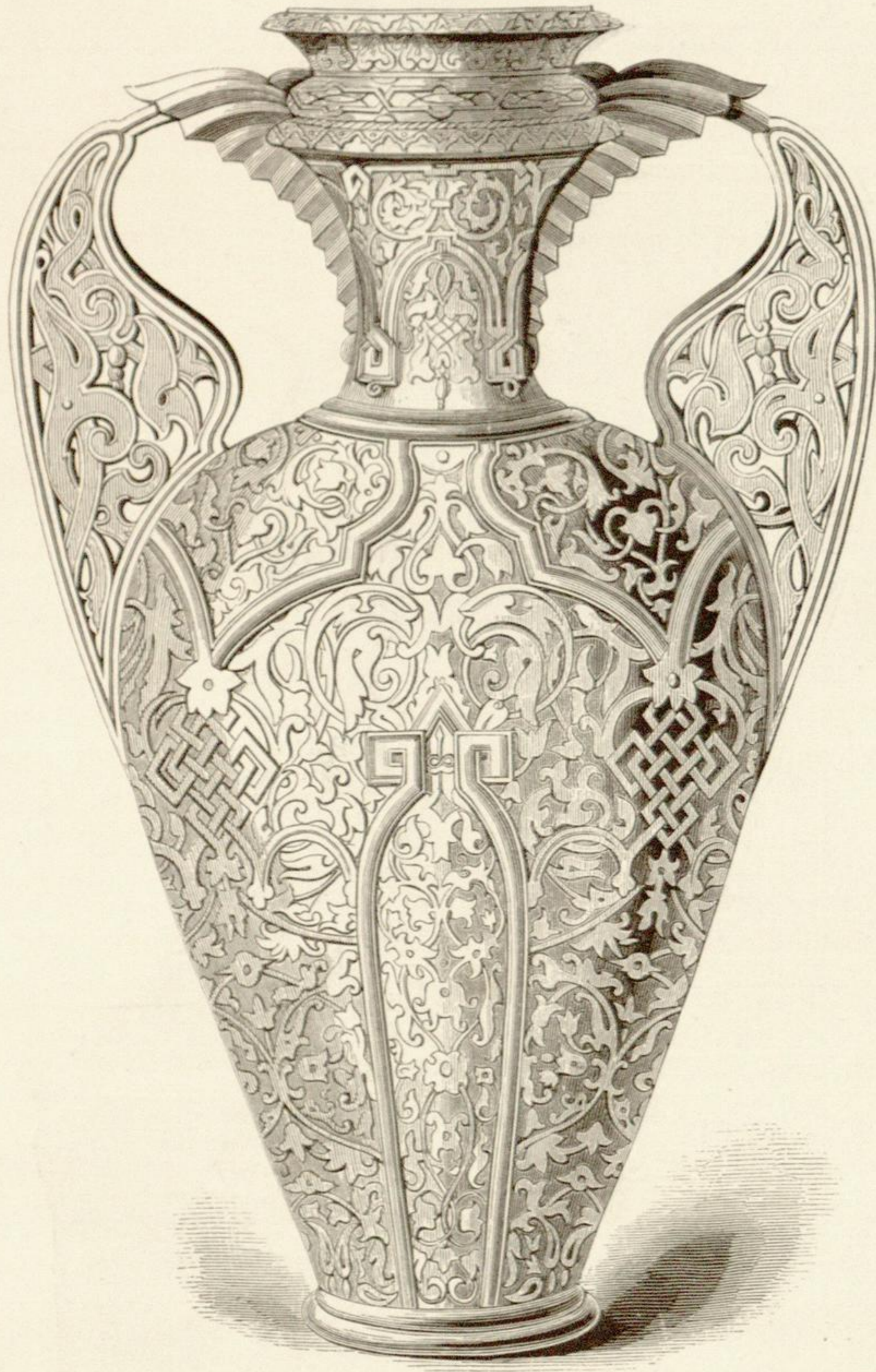


## THE PARIS EXHIBITION

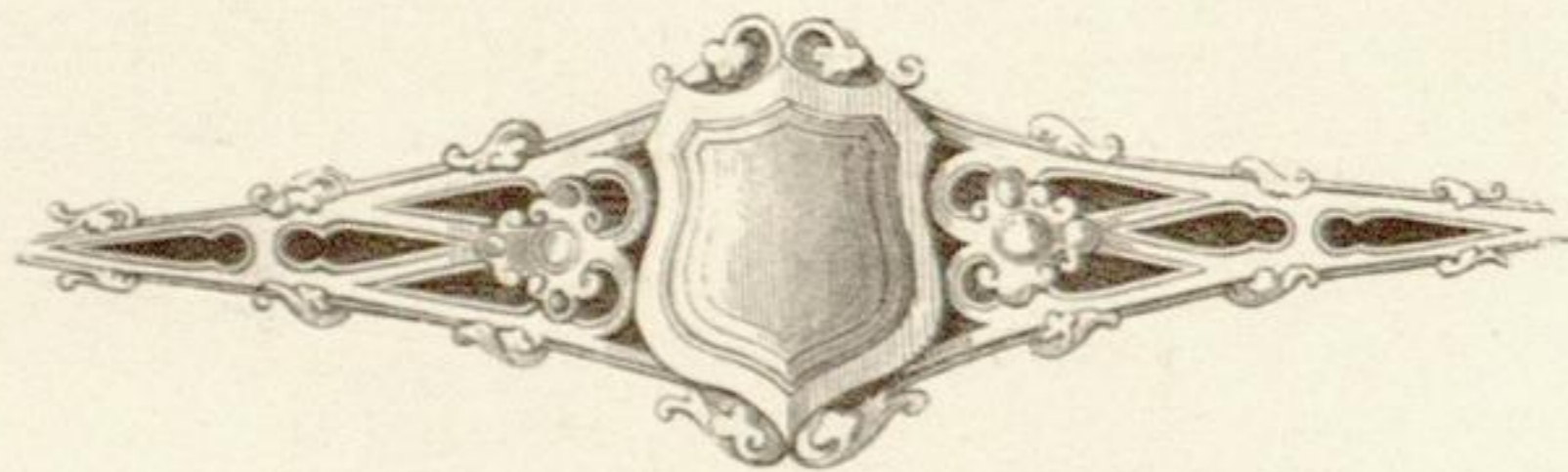
The first engraving on this page is from a COLOUR-BOX, exhibited by Mr. NEWMAN, the well-known "artist's colourman," of London. It is of ebony, inlaid with silver, in niello-work, from designs by Mr. John Franklin. The style of ornament is that of the sixteenth century.



The VASE is one of the numerous and excellent contributions of Mr. Alderman COPELAND, of London; it stands nearly three feet in height, and is, we believe, the largest object ever executed in that beautiful material, statuary porcelain. The decoration is exceedingly rich, the Alhambresque style prevailing throughout; but

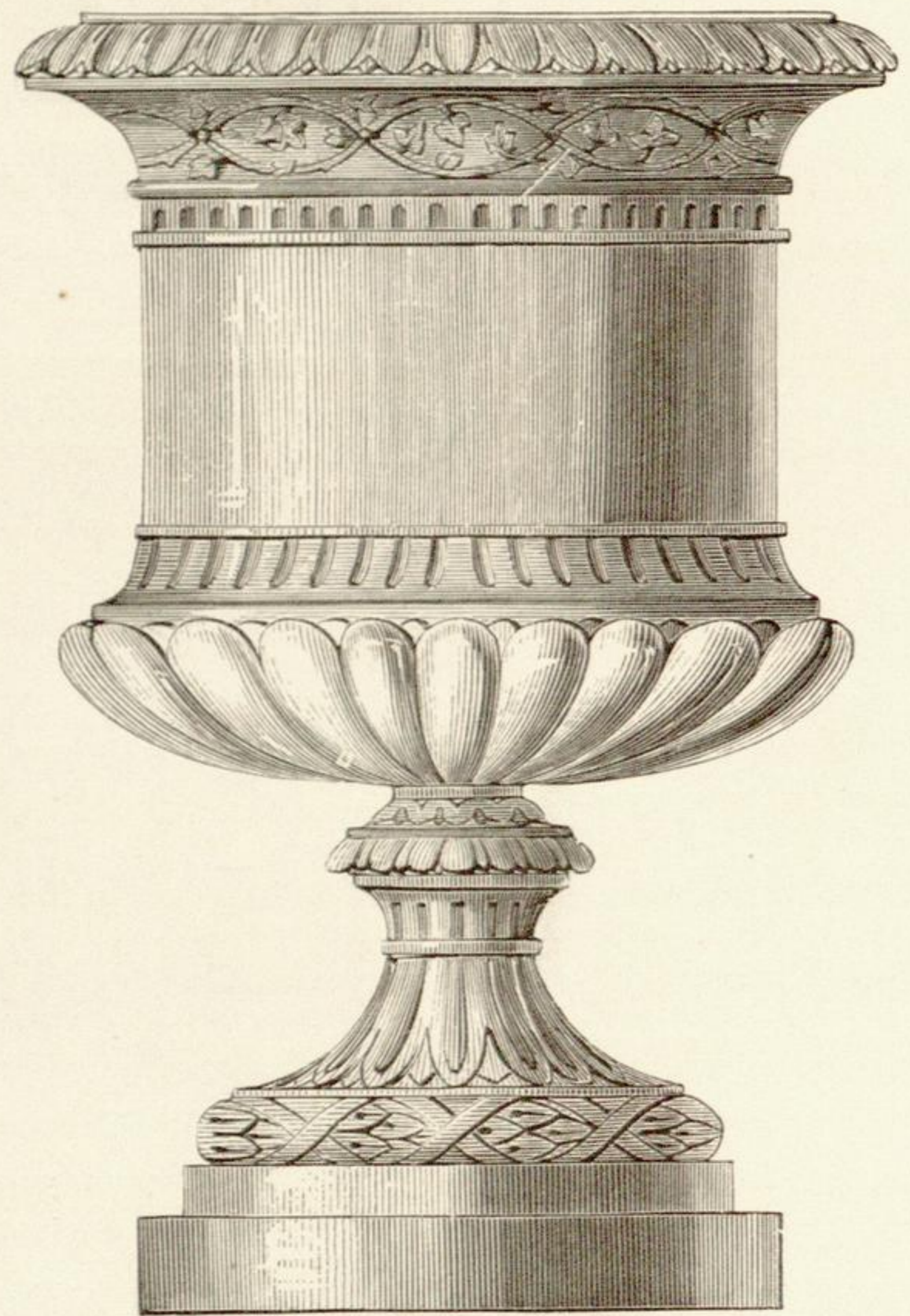


the wings which connect the handles with the neck of the vase are typical of Egyptian ornament. The execution of the work is truly artistic, all the details of the ornaments with which it is covered being rendered with truth and sharpness.



The engraving above represents a RING, selected from the contributions of M. WEISE, of Paris, whose name appears, in connection with his works, in two or three former pages of this Catalogue; the ornament of the ring is chaste and elegant.

The two well-designed VASES engraved on this column are from



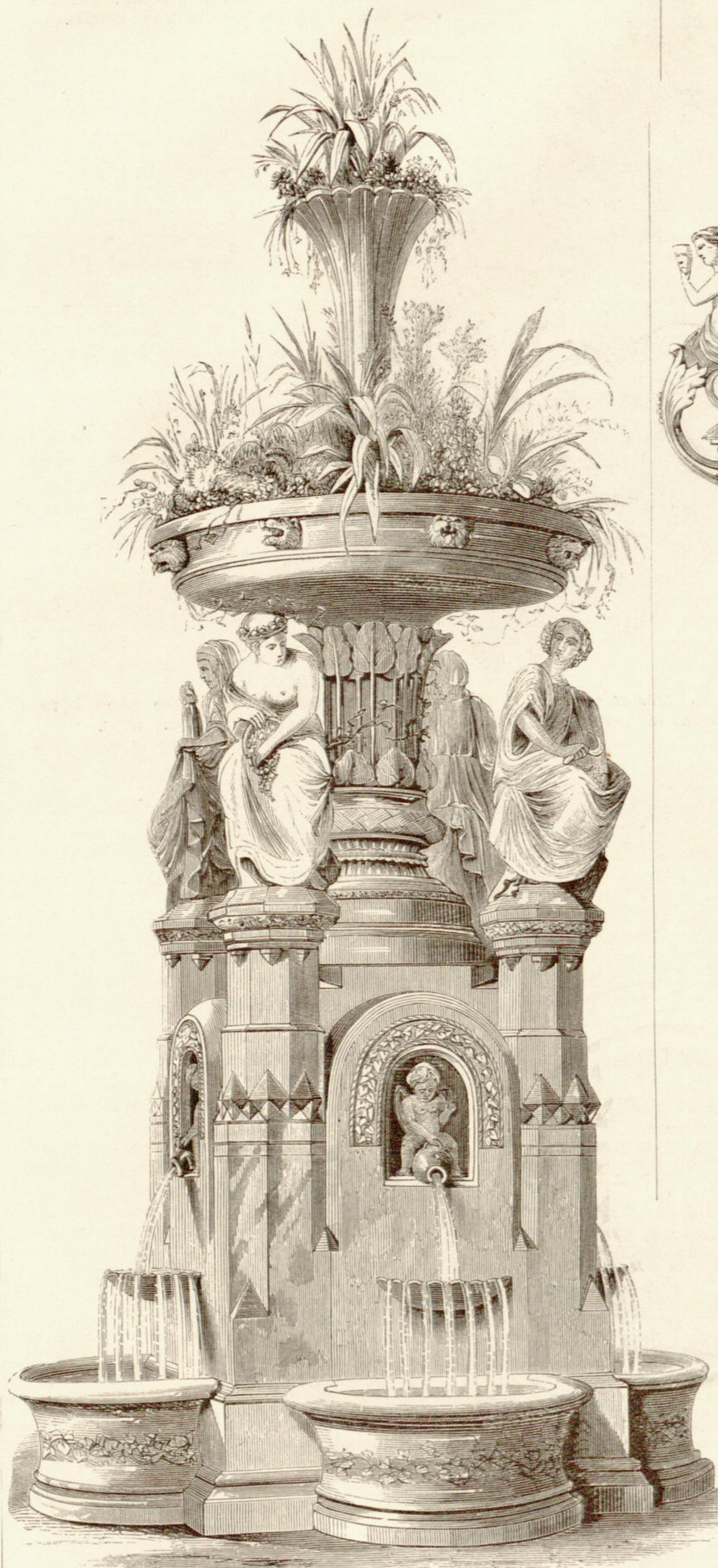
the extensive iron-works of the COLEBROOKDALE COMPANY.





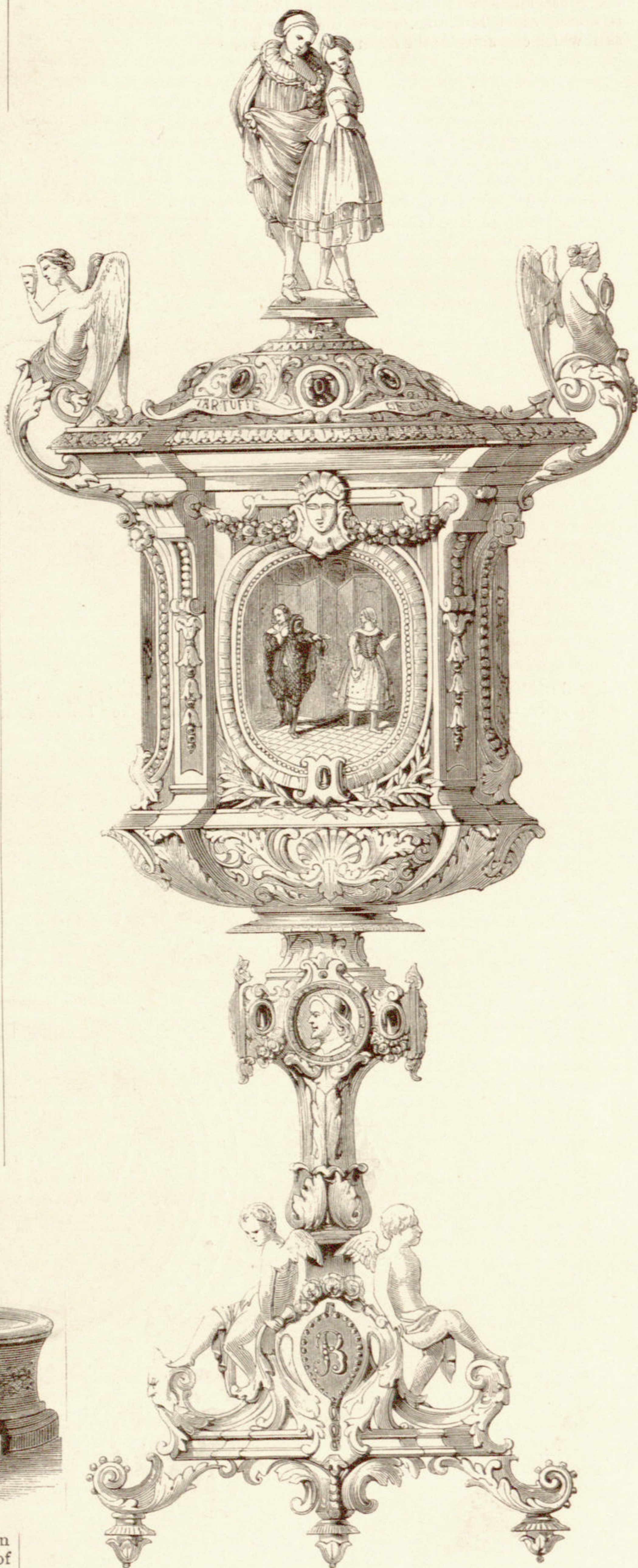
## OF INDUSTRIAL ART.

The contributions of the Austrian Empire to the Paris Exposition have reference more to the useful arts than to those which unite ornament with utility; but there are also many objects of the latter character which well sustain the renown of the old German industrial artists, especially in



ceramic wares, and works of similar nature. We have selected as an example of these a fine FOUNTAIN, of terra-cotta, by LOUIS MEISBACH, of Vienna, which stands almost in the centre of the nave of the *Palais de l'Industrie*, where its size renders it conspicuous. The style of this work inclines to the modern German Gothic, and, as a fountain, it shows considerable novelty in design. The proportions are good, the figures well modelled, and the execution of all the ornamental parts clean and sharp.

The very exquisitely-wrought CUP, engraved on this column, is from the establishment of MADAME FROMENT-MEURICE, of Paris: it is called the "Molière Cup," from the paintings in enamel with which it is deco-



rated exhibiting scenes from the "Tartuffe" of the French dramatist. The cup is of gold, the richness of which is heightened by the introduction of a few costly jewels; its symmetrical proportions, and the taste exhibited in the general design, are matters perfectly self-evident.

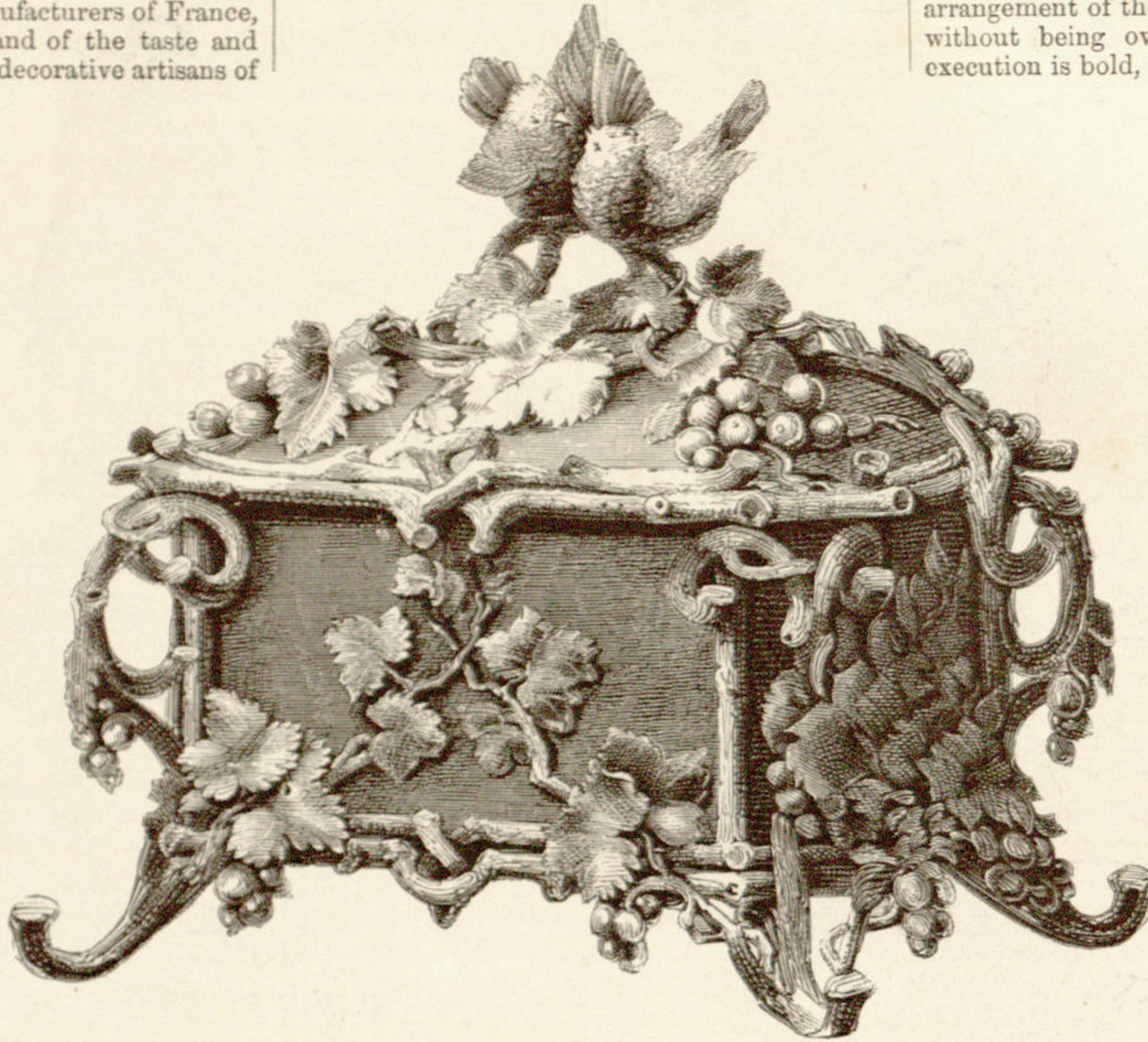


## THE PARIS EXHIBITION

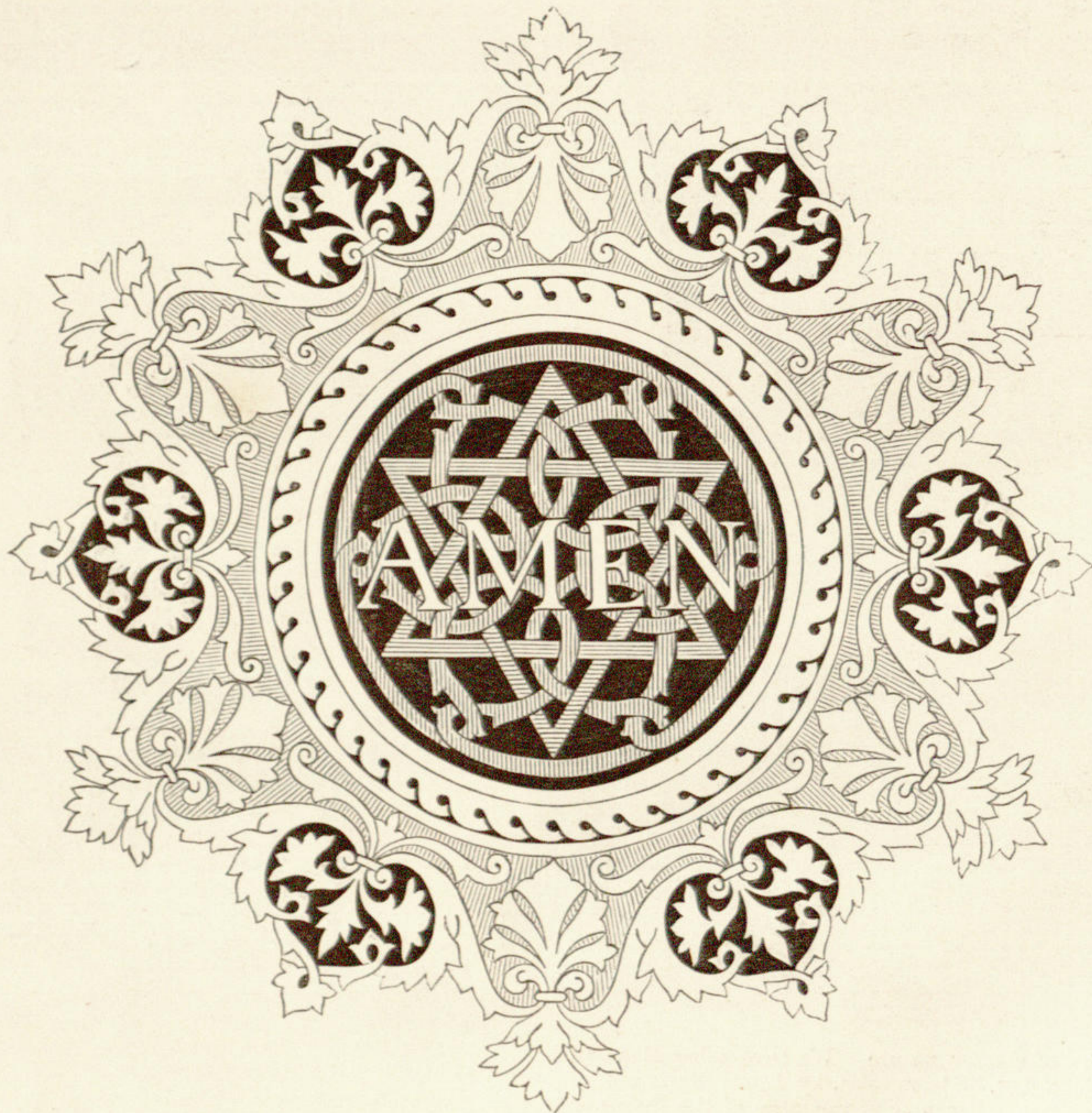
The carved cabinet-work of every kind, from the massive piece of furniture to the delicately-sculptured work-table or jewel-box for ladies' use, contributed by the manufacturers of France, is worthy every attention, and of the taste and skill which characterise the decorative artisans of

that country. We introduce on this page a COFFER in pear-wood, by M. THIEBAULT, of Paris, of rustic

design, the ornaments being copied from the fruit and foliage of the vine; the lid is surmounted by a couple of angry fowls in a fighting attitude. The arrangement of the carved work, which is ample without being overdone, is graceful, and the execution is bold, yet delicate in the details.



It will not be considered an inappropriate *finale* or tail-piece to our Catalogue to introduce the following design by M. CLERGET, of Paris. It was drawn for the "Imitation de Jesus Christ," a work to which we have adverted before when introducing another design by the same artist.





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## THE ARTISTIC, INDUSTRIAL, AND COMMERCIAL RESULTS OF THE UNIVERSAL EXPOSITION OF 1855.

BY GEORGE WALLIS,

Head Master of the Government School of Art, Birmingham, and Deputy Commissioner of Juries in the Great Exhibition of 1851.



F the Great Exhibition of 1851 brought the industries of Europe "face to face," and broadly illustrated their excellencies and peculiarities, the Universal Exposition of 1855 makes us acquainted with the more detailed features of each *specialité*, and we are enabled to realise in a far more accurate manner the position in which they stand in relation to each other, as well as recognise their aspirations and wants.

We shall not condescend to look at this question as one merely affecting British supremacy in manufactures. This is the vulgar notion of the mere pedlar, and it is to be regretted that it prevails to a greater extent than people are always willing to acknowledge. He who looks at a question like this only so far as it affects himself, will find that his expedition after "wool" will end in *his* being "shorn." The real question at issue is how far *all* are benefited by a comparison of ideas, of modes of action, and of results.

The claim of any country or any people to an exclusive right in the pursuits of industry, or supreme intelligence in its application, is quite as doubtful as the claim of any individual to universal knowledge, or the undisputed possession for all time of any invention or discovery: for though human law may recognise, and wisely so, the exercise of an exclusive privilege, limited as to time and conditions of use, a higher law must ever enforce the great principle, that all the powers of man in their varied uses and developments are given for the general good of the human family, whilst the puny policy which is ever clinging to exclusive advantages alone, will find itself thrust to the wall by a wider and more sympathetic course of action, arising out of the expanding tendencies of the human mind.

The development of any idea will ever be according to its utility: for however much its very existence as an ultimate fact may be endangered and postponed by the selfishness, the peculiar idiosyncracies or the mal-versions of individuals or of nations, its growth must inevitably depend upon how far it is calculated to be permanently useful to mankind as a whole.

Industrial and artistic Expositions are amongst the most marked manifestations of the active mental and physical progress of modern times, and whether we view them from the point which has hitherto characterised the previous efforts of the French, as a periodical display of national progress, exclusively confined to the exposition of the industry, science, and the arts in France, as an old country and a leader of civilisation; or look at them from the humbler stand-point of those "state fairs," which have grown up with, and presented themselves as symptoms of a more recent state of society in the United States of America; we are compelled to acknowledge their value as adapted to both conditions. Extending the merely national display of France, and the more circumscribed provincial gatherings of America, to the international arena of the Great Exhibition of 1851, we realise in a still more marked degree the uses of the great elements of comparison thus instituted; and whatever might have been the relative faults of administration and execution in the Universal Exposition of Paris of 1855, its realisation as it stands finally before the world, is at once a triumph for Art, Science and Industry, and a further evidence of how much men may benefit themselves by a cosmopolitan effort directed towards the promotion of the higher material interests of their fellow men. The aggregation in 1855, of industrial progress in France since 1849, wisely extended to a free invitation to all other countries to display in what relation they stand to each other in the field of manufacturing and mechanical science, cannot fail to reflect back upon the future products of the French people a large amount of that knowledge which other nations have from time to time gathered in its more exclusive displays; whilst the triumphs of the

larger field of comparison must be doubly dear to those whose success meets with recognition in a competition so honourable to all concerned. We shall not stop here to inquire, whether these individual competitions and rewards are sound in principle, healthy in action, or conducive to the true interests of Art and Science as applied to industry, since, however, much experience may have led us to conclusions by no means favourable to the practice, yet in France, at least, custom may be pleaded for its observance, and there can be little doubt that in the earlier progress of its periodical expositions the selection of a certain number of exhibitors as being worthy of special recognition for extraordinary efforts, or the display of great skill, had its uses. It is equally clear too, that under more matured developments the abuses have been both serious and numerous. To this point we shall recur in due course, since the future success of these periodical displays must depend very largely upon clear views of their ultimate action upon the commerce and industry of nations, and their influence upon the minds of those by whose skill, mechanical, artistic, and scientific, the works exhibited are to be produced.

In the Exposition of 1849, France missed the opportunity of first setting the example of an international comparison or competition which could not have failed to have largely influenced the present position of its numerous industries,—special and general. Proposed by an enlightened policy, it was rejected by a short-sighted exclusiveness, the error of which was afterwards but too obvious, since from the Exhibition of All Nations of 1851 the most important results are now acknowledged to have flowed. Thus to compensate in some degree for the exclusiveness of 1849 in the matter of industry, France is now thrown open to a world's competition in the dearly cherished question of Art in its highest manifestations, and adds to the Palace of Industry a Palace of the Fine Arts, open alike to all comers. The efforts of the painter and the sculptor, as evidences of progress in the higher departments of human pursuits, promotion of intellectual instruction and pleasure, are on this occasion so much the more broadly associated with the industrial utilities of life, and the chain of human efforts in the direction of creative power, becomes so much the more completely illustrated.

After the example set so worthily by England in 1851, it would have been as contrary to the genius of the French people as it would have been inimical to the best interests of France, to have continued the exclusive system which had characterised former expositions. With so little to fear in the way of competition in all those specialities to which the industrial energies of her manufacturers and citizens had been so long directed, it must have been evident that by bringing examples of those products of human skill more especially adapted to the immediate necessities of mankind; but which in many instances, if not absolutely neglected by the French, have received so little attention that the manufacture still remains in a very primitive condition; and placing these in a prominent manner before the people, immense service must result to the commerce, if not to the manufactures of France. For it is unreasonable to suppose that with so true a perception of the fitness of things as usually characterises the French people, that they could fail to see the value either of largely improving their own methods of production in these every-day utilities, or at once see that it would be for their interest that such economic arrangements should be made in their future supply from those countries best able to produce them, as should ensure their extended use for the promotion of social comfort and industrial well-being of even the humblest classes. Nor would the views of the statesman or the political economist end here, since each would inevitably perceive that the benefit would be a double one to France, inasmuch as in all those things which her natural resources enable her to produce, (and they are numerous enough to render the result a matter of certainty,) she would command an extended and well-secured market in other countries, instead of the limited and precarious one which ever follows hostile or unreciprocative tariffs. Naturally and industrially France has much to offer in the broad markets of Europe, whilst commercially she has much to gain in opening her own. In an artistic and scientific sense this has been long acknowledged, and it required but the extended hand of a wiser and truer policy, the first and most unequivocal symptom of which is the Universal Exposition of 1855, to open, to an almost incalculable extent, a field for her commerce, at once worthy of her reputation, her position, and her influence among European nations.

Since 1853, when the invitation to the industrial congress was issued, England, the ancient rival of France in arms, in manufactures, and more recently even in arts, has become a firm and powerful ally. The old and well defined national pride of two powerful states has been converted from an individual and antagonistic, into a dual and reciprocal direction in arms, whilst the glory of the one has become the pride and the boast of the other. In the peaceful arts, however, hostile tariffs still separate the two peoples. Restrictive and prohibitive duties, originally





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intended to cramp and cripple the industrial energies of each other when they were sworn foes, still ride triumphant over the common sense which has at last shown them that two peoples so closely placed by nature, should be one in interests, in pursuits, in position, and in power for good. Looking steadily then at this state of things, is it too much to hope that one of the greatest and most extensively useful results of the Universal Exhibition will be the gradual relaxation of the absurd commercial restrictions existing between France and England? Is it possible that the governments and peoples of both countries can any longer conceal from themselves that their greatest security for the continuation of the relations at present existing between them,—the theme of so much congratulation, the basis of so much hope for the future,—will be found in the extension of that social compact which arises most distinctly and is continued most surely out of that industrial and commercial intercourse which has ever been the most certain harbinger of peace between nations, inasmuch as by them everyday interests become identical. Men do not care to be placed in political and national antagonism to those with whom they have been in the habit of meeting as friends upon change or in the market. Two nations actively engaged in industrial and commercial pursuits, exchanging products, making bargains, and studying each other's wants as customers, are not likely to be easily terrified into a course which would involve the shooting of each other. Both would consider the bargain a bad one, and agree that the time occupied in an interchange of bullets and cannon-balls, and the expenditure of gunpowder, might be better employed in the exchange of more agreeable commodities, and in an investment resulting in a more profitable return than smoke, wounds and bloodshed. That peoples knowing little of each other and perhaps caring less, may go to war, is to be expected: but to render misunderstandings as improbable as may be, unrestricted intercourse, and an identity of interests will now be the aim of wise governments. Enlightened peoples will at all times embrace any opportunity which may be afforded them for the cultivation of those higher amenities of social and intellectual life which bring their refining influences to bear upon nations as upon individuals, and thus render impossible those ruder acts which lead to an antagonism, too often resulting in open contest and fierce retaliation.

It will be then at once a pleasant and a profitable task to examine as carefully as our time and space will permit, into the relative position of the industrial products of the nations brought together in the Universal Exposition of 1855, more especially in those departments of human skill, in which Art and Science unite with handicraft for the production of articles of manufacture. In this examination, the main object will be to indicate past progress and present position as an earnest of the future; to illustrate the value of sound principles when intelligently and faithfully applied; and, though by no means so agreeable a duty, to point out in what respect a systematic or ignorant defiance of those principles, involves a violation of the laws of common sense as applied to the arts, and result in rampant absurdities, and costly failures.

In this age of ratiocinative power, when people are not disposed to take anything upon mere tradition or authority, he who attempts to teach others must not content himself with mere dictation. The vague *ipse dixit* of the merely theoretic artist or man of science is too frequently only to be paralleled in absurdity by the "*can't be done*" of the stereotyped manufacturer; and certainly the traditional modes of the latter are quite as likely to be true, as the oracular platitudes of the former, especially as they have one advantage at least, which is, that they *can be* worked, however clumsy and unsatisfactory the result may be. Hence your ultra-practical man embeds himself and his opinions in the wise saw,—"*an ounce of practice is worth a ton of theory*;" and with this verbal bludgeon he is prepared to meet all comers, and to drive off all artistic and scientific trespassers, for such he considers them to be, upon his industrial domain.

There can be no doubt that much of this antagonism arises from an utter neglect on the part of those who seek, and very earnestly too, to guide the manufacturer to more correct principles of action alike in design as in modes of fabrication, of the peculiar position in which he stands in relation to the markets it is his province to supply. Nothing offends a man more than to tell him that you understand his business better than he understands it himself. Yet this is the course which is too often pursued. On the contrary, if a principle is suggested, and its general truth enforced by some very palpable illustration, the difficulty of its immediate and absolute adoption in practice acknowledged, but intelligent modifications of current methods suggested as arising therefrom, we think it is not too much to affirm, that nine out of ten manufacturers who now regard all propositions emanating from an artistic or scientific source, much as a country bumpkin in a metropolitan mob regards the ominous cry of "*Take care of your pockets*," would be led to consider in what respect they could improve the character of their productions, in a degree at least,

without endangering their position in the market, by, as they believe, shooting over the heads of their customers. "*It won't sell*," is a potent argument, if true, to which "*It may sell*," is but an indifferent reply. "*It will sell*," being a sheer impertinence on the part of those who cannot possibly know much about the matter, commercially at least, and, when once in the market, it is the commercial question which has to be settled. Bearing in mind these points in the question before us, it is to be hoped that, without presuming too much upon the value of abstract artistic or scientific principles as applied to manufacture on the one hand, or yielding to mere conventional notions, hap-hazard traditions, or ignorant prejudices on the other, the present great occasion may be so improved by a quiet and earnest consideration of the materials brought together in the Industrial Congress of the Universal Exposition of 1855, as to enable us to deduce therefrom such instruction, encouragement, or warning, as may be useful to all parties engaged in the various industries represented, more especially in those to which Art administers as an embellishment, but in which it too often manifests itself as an excrescence.

In examining in detail the various departments of Art-manufacture so abundantly illustrated in the Palais de l'Industrie and its Annexes, it is not intended that the *official* classification shall be followed, since to us it appears a series of elaborate contradictions; so far at least as any thoroughly useful purpose is concerned. In one particular it certainly has its advantages, which consists in its peculiar adaptability for catching any stray industry or portion thereof, at some point or other of its grand circuit of human employments or natural products. The difficulty, however, is to detect the precise point to which the missing industry or product has gravitated, when its absence from its supposed proper position has been discovered.

On this question of classification there is quite as little on which to congratulate the directors, professors, &c., of the Conservatoire des Arts et Métiers, as there was on the early administration of the arrangements of the building, and the admission of goods; and it is scarcely possible to conceive a more decided illustration of the possible presence of great scientific acquirements, with the utter absence of everything like practical administrative ability and tact. The classification adopted on paper has resulted in a most glorious defiance of almost everything like classification in the actual arrangements. Not content with a *single* intelligible principle, its authors adopted *two*. In one, objects are classified according to use, in the other according to the nature of the material, or mode of manufacture. Thus paper is classed with printing in its use, and with chemicals in its manufacture, where it forms a section of a class, side by side with leather, soap, candles, oils, and eau de Cologne. Money and medals, too, which people of ordinary capacity usually consider works of Art, are classed with products in metallurgy. Now, however scientifically true this mode may be, the practical result is a considerable amount of confusion, and a wide-spread separation of analogous industries, which, when grouped according to a less refined but really more truthful system, are calculated to convey a much larger amount of instruction and more definite ideas of the relative position of each distinct department.

Having passed through the ordeal resulting from this classification *sans* arrangement, we shall present the results in such groups as we conceive will be best calculated to convey to those interested in special industries a distinct idea of the extent to which they are represented in the Exposition, and, without any affectation of precision, seek to record the broader and more intelligible, and, it is hoped, the more useful portions of each branch of Art-manufacture. Nor will special efforts as illustrating the progress of civilisation and refinement be neglected, although they may not come precisely within the category thus laid down. For we hold that all things which conduce to the development of human ingenuity and skill, and which tend to lift man from the level of "*the beast which perisheth*," is worthy of a record side by side with those greater triumphs of Art and Science which have resulted in the progress of mankind through the earlier phases of the rude industries, on which, practically, all later refinements are based. The exceedingly useful and valuable expositions of the products of the British colonies in their relation to the established industries of Europe, come more especially under this head, since it is not so much in what respect their manufactured productions compete, or bear comparison with those of the mother country, or the states of Europe, as to how far their natural products, for the first time fairly illustrated, are calculated to aid in the further development of those manufactures to which the new material aids thus displayed can be best applied.

It perhaps might be thought that an analysis of the Exposition under the head of each nation would be a more satisfactory method of comparing results than the consideration of the question by the process of technical groupings. As a summary it is proposed to consider how far nationalities are adequately represented on this occasion, in order to a complete view of the whole; but we



attach more importance to the full illustration of each department of human industry in its most perfect form, than to how far each contributor, in a national sense, has followed the routine of classification, whether its products are such as to do it credit or not. When a country, as we regret to say is the case with Great Britain, has neglected to do justice to its position by omitting the adequate exposition of industries in which it stands specially pre-eminent, or, as in the case of the United States of America, scarcely illustrated its manufacturing position at all, it becomes necessary to point out the results of the omission, and as far as possible to trace the cause of such neglect to its proper source. Having thus defined the purpose of this essay, and indicated its method, the claims of each speciality may be discussed in succession, its teachings and warnings, its triumphs and failures being made subservient to our purpose whether as manufacturers, as artists, as students, or as amateurs of the beautiful and the true, when applied to the embellishment of articles of every-day use. Of those more exceptional works which, without coming precisely within the category of pictorial or sculptural art, are yet so thoroughly imbued with its æsthetics as to render it almost impossible to draw the line at which Industrial Art ends and Fine Art *par excellence* begins, there will, of necessity, be much to say from time to time; we shall now, however, proceed to the consideration of an eminently industrial group.

## TEXTILE FABRICS.

The varied industries comprised under this head find their most perfect exposition in the very remarkable and painstaking display of the French manufacturers, and it is only after a careful examination of the whole that the almost paramount importance of the woven manufactures of France to its position as a commercial nation becomes apparent. For whether we consider the unrivalled and *recherché* collection of Lyons silks, the printed muslins of Mulhouse, the machine laces and harness fabrics and linens of St. Quentin, the hand-lace of Valenciennes, Cambrai, and Alençon, the woollen fabrics and mixed goods of Sedan, Elbeuf, Louviers, Roubaix, Turcoing, Lille, Abbeville, and Nancy, or the coarser but useful calico prints of Rouen, it is at once evident that each district has felt the importance of the international exposition in which it was called to assist, and care has been taken that none of those serious gaps which occurred in British industries in 1851, should mar the *ensemble* of the national representation of French textile products. The neglect of Manchester in organising a proper display of the position of English cotton manufacture on that occasion is only now even more disgracefully apparent, since the praiseworthy effort to give a complete illustration of the industry of Lancashire in the Universal Exposition of 1855, proves how thoroughly the duty entailed upon Manchester in 1851 was neglected. For, except in the department of printed fabrics, judgment was permitted to go by default, and the productions of an important section of British manufactures permitted to be represented by an exposition scarcely equal to that of a second-rate draper's shop. Austria, Prussia, Switzerland, Spain, Portugal, and Tuscany, have each contributed examples of their more special textile fabrics, whilst those of Great Britain and Ireland are fairly represented, except in the important departments of woollen cloths and linen damask. In the former, the Yorkshire manufacturers have neglected to do justice to themselves, and in the latter, the Irish portion of the display is altogether unworthy of the spirit and energy of the men of Belfast, since it conveys no adequate idea of the productions of the north of Ireland. As a whole the textile industries of Europe may be said to be well-represented, especially in the more ornate departments, and we have purposely avoided naming the many triumphs of skill contributed from the Imperial manufactory of the Gobelins, in which, as usual, the tapestry loom has rivalled the products of the painter's easel. These works are so exceptional, as to really place them out of the ordinary category of economic or artistic industries to which it is more especially our purpose to direct attention, and from which alone the manufacturer is most likely to draw those practical hints calculated to assist in the future improvement of his own *specialité*. Under the head of each leading branch of textile manufactures, the most notable features of the various contributions must now be indicated.

## SILK.

The silk trade may be said to be indigenous to France, and its progressive development having been for so long a period a special object with each successive government, the position it now holds, as illustrated so fully in the manufactures of Lyons, would appear to be a matter of course. Yet no one can fail to see, even in the most cursory examination of the varied contributions, comprising as they do every kind of silk fabric, from the richest and heaviest brocade, to the lightest and almost gossamer-like texture a loom is capable of putting together, how much of intelligent thought and entire devotion, alike artistic and mechanical, has been bestowed upon the works exposed. To the initiated,

the character of some of these productions approaches the marvellous in its results; inasmuch as taking into consideration the construction of the machinery employed, the arbitrary character of the tints of colour introduced, the complication of working arising out of the number of shuttles essential to the throwing in of these tints, the incessant call upon almost every faculty of the weaver as his work progresses, it is a difficult task to realise the *modus operandi*, even in theory. Without defending or altogether approving of the extreme imitation of the growth of flowers and plants, which forms the leading feature in the designs of the best works, especially in brocades, it is quite clear that for delicacy of tint and clearness of tone on the one hand, and for extreme richness, boldness of effect, and thorough artistic precision on the other, nothing could surpass a very large portion of the higher class of silks contributed from the looms of Lyons. As a lesson in colour alone, the artist as well as the manufacturer cannot fail to feel their force and beauty; and if the method by which the harmonious contrasts so successfully produced is carefully analysed, it will be found to resolve itself into the consideration, and conscientious and intelligent application, of certain simple but fixed principles carefully ascertained and noted, the results alone from time to time being the test of their truth. The Lyonesse manufacturer is always more or less of an artist. In fact the most successful have been at the commencement of their career designers for the houses in which they have afterwards become partners: their employers finding this to be the only means of securing their exclusive devotion to the interest of one firm. Thoroughly acquainted with the nature of the material which constitutes the vehicle of their artistic skill, it is surprising how readily the very qualities which might otherwise render it difficult to deal with, and in less intelligent hands do so render it, is made subservient to the most remarkable and pleasing results. Thus silk is a shining body which readily reflects light, and is influenced in a more than ordinary degree by the colours of objects immediately near it. Taking this simple fact, it must be evident, that the tints or colours brought together in one piece of goods must largely influence each other; not merely in what may be called dead contrasts, or complements, but in the absolute reflection of masses of colour, and of even single threads of colour, in each other. Thus a blue thread laid down by the side of a yellow one would inevitably produce the result, by reflection, of making a green, when they came in contact with each other. This would be equally the case in masses of blue and yellow, when displayed in folds of drapery. Now the evident recognition of this simple fact, and the intelligent modes of action taken thereon, enables the Lyonesse designer, weaver, and manufacturer, to harmonise tones, and produce results of a character which bewilders the timid experimentalist whose philosophy of colour begins and ends with question of contrast or harmony, since the former take surface into consideration as well as colour, and treat the brilliant reflections of silk so as to make it a means to a given end,—that of obtaining the greatest possible effect with the most limited and economic means. We are thoroughly convinced that it is by this perfect mastery over the physical characteristics of the material, and its incessant and almost exclusive study in every phase, that the French silk manufacturers so thoroughly surpass those of every other country, as a whole, in the results they achieve, and it is for this reason that the unconscious homage of attempting mechanically to follow the effects produced, is paid to them by our own manufacturers, without the latter appearing to have any suspicion that there must be some definite cause for the almost invariable success which attends the efforts of French designers and weavers in silk. But if suspected, it is often "pooh-poohed" or denied. Let any one prepared fairly to investigate this matter, examine the best examples of the more highly-coloured brocades in the Lyons department of the Universal Exposition, and ask himself how it is that tints which in other materials would look crude and unsatisfactory when put together, are made in this bright and almost iridescent material to produce the most harmonious results; and go thence to the English silk department, and there look at the combination of tints which in a less brilliant material would be perfectly satisfactory, but in silk look tame and flat, and we feel perfectly satisfied that he will ask "the reason why?" A thoroughly intelligent examination of the magnificent specimens of various kinds of silk goods exhibited in the Lyons department by Grand, frères (7025, Empire Français\*), Mathevon & Bouvard (7056, Empire Français), Godemar, Meyneer, & Cie. (7021, Empire Français), Tholozan & Cie. (7132, Empire Français), Croizat & Cie. (6975, Empire Français), Vanel (7138, Empire Français), Bouvard & Lançon (6944, Empire Français), Furnion, père et fils aîné (7007, Empire Français)—the last-named being a peculiar display,—will fully answer the question. It may happen, however, that a foregone conclusion has been arrived at, and that, instead of examining "why" the French succeed so well in this

\* The number is given in this form to facilitate reference to the official catalogue of the Imperial commission.



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matter, the opinion will be enunciated that "these people have a natural faculty or trick in doing this kind of thing," and therefore that it is hopeless to compete with them in so subtle a matter. It would in this case be our turn to "pooh-pooh," and affirm that the whole trick lies in an intelligible mode of applying well-defined and well-understood laws of harmony and contrast as specially applied to the characteristics of the material used, and not to any peculiar endowment in the application of the "rule of thumb." We repeat, the French artist-manufacturer, for such he is, has not treated the lustrous silk as he would have treated woollen, worsted, or cotton, or a combination of these materials, but has really taken into account the physical characteristics of his material, and acted accordingly. Let any one of the more brilliant examples of colour above quoted be produced in any other material than silk, the tints being dyed with the greatest nicety, and it would be at once seen that a great portion of the harmony was lost. As regards brilliancy, of course that amount which depended upon the material could not be expected to be retained; but then it should ever be remembered that this characteristic is obtainable in the dead tones of wool and cotton when the colours are properly arranged in accordance with the nature of the material.

The silk trade of England is, on the whole, very fairly represented, and does credit to the national spirit of the manufacturers, who could have so easily retreated behind the *cui bono* argument, or rather plea, with which those who ought to have represented other industries have contented themselves, since it was not to be expected that more than a respectable appearance would be made, when compared with the overpowering character of the Lyonese contributions. Spitalfields, Manchester, and Macclesfield are all represented. The most successful exhibits are Spitalfields velvets and Manchester dress silks, the latter being generally in excellent taste. We doubt if some of the London houses are quite up to their usual standard. The Macclesfield productions retain their old reputation of being more gay than tasteful in the colouring, and as for any amount of drawing brought to bear upon this industry, it is of the usual pattern-making type, very rigid, and marvellously illustrative of the great fact, that every curve has an angle for its base.

### RIBBONS.

In these articles the St. Etienne productions astonished us not a little. The outrageous character of the generality of the designs, and the utter vulgarity of the gaudy, blotchy colouring, gay as it is considered a ribbon ought to be. The best lesson our manufacturers can derive from them, is to avoid them as a species of artistic pestilence. Swiss châlets, with frightful essays at trees and skies, libellous attempts at peasants and opera-dancers, to say nothing of odd-looking Napoleons, Eugénies, and Victorias, make up a series of productions which prove to no inconsiderable extent that the ribbon trade of France is an export one, and that those who carry it on study the strange whims of their foreign customers, and suit the ugliness of the decoration to the supposed savage tastes in dress of all persons who have not the happiness to be born on French soil. This is only another phase of the practice by which designs for printed goods are supplied in the Parisian ateliers to English manufacturers. To suit the Manchester market a fixed standard of clumsiness is set up, to which the designer works. He thus gets rid of useless refinement, which he knows his customer the manufacturer will not care to pay for, even if he appreciates it; but for the Scotch market it is usual to draw out the full power of the ugly stop, alike in form and colour, as experience has shown that the rejected of every other locality does not possess a sufficient amount of blotch and glare to satisfy the demands of the printer, or rather, in strict justice we ought to say, of his customer. These St. Etienne ribbons then can only be tolerated upon the principle of being suited to special markets, since upon no other can their strange colouring and ornamentation (?) be accounted for.

Other continental countries exhibit ribbons, but these do not require notice. This speciality has two representatives only in the English department, one of whom, Mr. James Hart of Coventry, illustrates in an admirable manner his manufacture of the cheaper kind of ribbons. Messrs. Cornell, Lyell, & Webster, of London, show a few admirable examples of the higher class, and certainly both collections, in point of taste, are far in advance of the St. Etienne gaieties.

A ribbon is a trimming not a garment. It may be used as a bordering, a braiding, or in rosettes. In each case its decoration and its colour should be such as will produce a perfect result in the make up: for this purpose spots, or lines of colour, geometric ornament, or flowers symmetrically grouped, constitute the true materials for its embellishment. How absurd then are the subjects above noted, as constituting the stock *motifs* of the St. Etienne productions?

The Coventry manufacturers, as a body appear to have shrunk from a comparison with the French and Swiss. But we doubt the

policy of such a course, even in reference to the English markets: for it is to be presumed that buyers from England and the United States of America will visit the Exposition and make their own comparisons as regards excellence and price, as a basis for future operations in trade.

Before quitting the speciality of silk, it is only just that we should balance our strictures upon the absurd introduction of the human figure, in any form, upon ribbons, by calling attention to the magnificent example of portrait weaving exhibited by one of the Lyonese houses, quoted as examples of great superiority, — Mathevon & Bouvard (7056). This portrait, the head of Washington after Stuart, nearly life-size, is the most perfect specimen of this species of Art-manufacture yet produced: for notwithstanding the numerous admirable examples which have from time to time issued from the houses of Lyons, the example now quoted is decidedly the most artistic. The half tones, always more or less crude in other specimens, are here given in great perfection. This is effected by the great care and skill with which the "tie" is varied, and the fineness of the "count." The drawing is very accurate, and the treatment of the whole is broad and effective. Its technical excellence therefore renders it worthy of the careful examination of our manufacturers and artists, not so much for the purposes of imitation, as an evidence of how much can be effected by the Jacquard machine when in intelligent and skilful hands. Furnion, *père et fils aîné*, (7007), whose peculiar display has been already named, also exhibit medallion portraits of the two Emperors Napoleon executed in velvet, with ornamental borders of fine execution. These are suggestive of a mode of treatment which might be adapted to certain kinds of furniture textiles, where expense was not a primary consideration. They are quoted, however, as in the case of the portrait of Washington, rather as proofs of the adaptability of the mechanical means employed in the production of artistic results, than as being commercially important.

It may be desirable here to notice such improvements in the construction, or, rather, adaptation of the Jacquard machine as the Exposition brings before the public. Our mechanics and manufacturers must decide for themselves how far these are calculated to meet their requirements. They are to be found with the French machinery in the Annexe, and are exhibited by P. Delporte, of Roubaix (1582, Empire Français); Roux & Voinier, *aîné*, of Paris (1601, Empire Français), who also exhibit a machine for pricking the paper used by embroiderers for transferring the pattern; R. Rouze, of Lyons (1602, Empire Français), and two or three others to whom reference cannot be made by the number, as, like many important exhibits, the loose mode of action adopted by the administrators of the Exposition has left them unnamed in the catalogue. J. B. Acklin, of Paris (1575, Empire Français), and Villard & Gigodot, of Lyons (1608, Empire Français), exhibit arrangements for substituting an endless band of perforated paper for the usual chain of cards used in the Jacquard machine. This has been attempted before, but has resulted in the rapid obliteration of the perforations, and consequently in the making of very defective work, and the final stoppage of the machine. How far these contrivances may overcome this difficulty experience alone can show; but such attempts are always worthy of consideration: for, however impossible a proposed result may appear to the mind of one man, yet in that of another, aided by able hands and earnest devotion, the "can't be done" of yesterday is often the fact of today.

To persons interested in the development of inventions as applied to artistic weaving in modern times, from the loom of Vaucanson to the new scheme of Bonelli, of Turin, for weaving by electricity, a series of nine models exhibited by J. Marin, of Lyons (1594, Empire Français), will be an attraction, and, as a matter of instruction, exceedingly valuable. They commence with the draw-loom of 1606, and show the leading features of subsequent inventions for the execution of those fabrics of which the Lyonese display in the Universal Exposition is certainly a crowning triumph. We trust that these models will find their way to England, and that an opportunity for thus illustrating so important a department of mechanical science will not be lost sight of by those to whom have been confided the interests of our future progress in Science and Art as applied to industry.

In the Austrian division of the machinery department of the Annexe, are exhibited Jacquard machines constructed entirely of wood for the sake of economy (?) and lightness. They are manufactured by Guillebaud Schramm, of Vienna (388, Empire d'Autriche). The Great Exhibition of 1851 showed to what perfection the Austrians could work hard woods for industrial purposes, such as tools, &c., and these machines may possibly prove suggestive in the direction above named; but certainly for all the wear and tear to which such machines are subjected, steel and brass, though most costly at the outset, would certainly prove both lighter and more economical than any wood construction, however excellent it might be.





## LACE AND EMBROIDERY.

France, Belgium, and Switzerland, are each thoroughly represented in the *specialité* of lace, and the reputation of all three for artistic excellence is worthily sustained. The characteristics of English and Irish laces too are fairly and successfully illustrated, and the manufacturers of Nottingham have certainly entered the field boldly and challenged all competitors in machine lace, especially on the important point of price. Artistically these Nottingham productions show an immense advance upon those displayed in the Great Exhibition of 1851. The designs generally are more purely textile, and bear evidence of an increasing intelligence in design, as also of an advanced perception of the fitness and adaptability of a certain class of natural forms, when wrought out upon a distinct geometric basis. It is, therefore, with no little satisfaction that we hail this recognition of the value of a recurrence to first principles, the results now produced being an earnest of future progress in the same direction. It is quite clear that English designers possessing a technical knowledge of the industries upon which their Art-knowledge is to be exercised, and resolved to think for themselves, need not look to the practice of their continental competitors for modes of treatment; inasmuch as by starting from their own wants, or rather those of the consumer, they may, by earnestly working out the well-understood conditions of the special manufacture upon which they are engaged, produce originality without rushing into the whims and vagaries to which the mere copyist is ever in danger of being led by the idiosyncracies of others whose wants may be totally different to those which it is his function to supply. Seeing then this healthy tendency in the lace designs of Nottingham, we are at a loss to understand what could have induced the perpetration of such an absurdity as the lace table-cover, on which the "Descent from the Cross" has been so hideously libelled, or the outrageous attempt at an illustration of the Anglo-French Alliance, in a series of wooden-looking figures. When will the people who waste their time, throw away their money, and misuse good machinery only to render themselves ridiculous, learn that the human figure is not a proper subject for imitation in a material like lace. Here we have a fabric, the chief characteristic of which is its lightness and semi-transparency, the use of which is chiefly to cover more solid fabrics, and the ornamentation of which can only be seen to advantage when placed between the eye of the spectator and some other object, or as in the case of lace curtains, between the eye and the light. Yet in spite of these facts, manufacturers persist in the introduction of forms totally contradictory to the very nature of the material and the use of the fabric. The Swiss have been and still are open to the same charge of neglecting the common sense principles which ought to guide the lace manufacturer in the selection of the forms with which to decorate his productions. In the Great Exhibition of 1851, the *Chalet* backed by mountains, with foreground and mid-distances of firs and rocks, was a favourite subject, and probably was then thought most suited to the English taste: the Swiss having a keen eye to the markets of Britain. In the present Exhibition this *Chalet* type is comparatively abandoned, probably because unsuited to French taste; but it peeps out here and there; for one of the best contributors of Swiss lace curtains exhibits the interior of a hot-house of Crystal Palace-like design and dimensions, plants, fountains, and perspective included; as also a hunting scene, horses, dogs, trees, and all the et-ceteras of the chase! We have decried and shall continue to decry all such absurdities, however well executed; indeed the better they are executed, the more offensive they become. Our own manufacturers will, we are sure, now that they have fairly commenced to work from a sound basis, repudiate these puerilities, and above all things, we trust that no Englishman or English woman, having the least pretension to a taste for Art, will buy such nonsense. The Glasgow harness curtains show a healthy re-action on this point, and the designs of those exhibited are far more legitimately textile than usual. In short, the Glasgow display in this *specialité* is highly satisfactory, and may probably call the attention of French designers to the fact that ugliness and clumsiness do not always constitute the merits of a design as suited to the Scotch market.

The machine laces of St. Quentin, especially in curtains, certainly rival those of Nottingham in excellence; but as no prices are given, it is impossible to say how far the two may compete in the same materials, and of the commercial results likely to follow from their being thus, as it were, brought "face to face." It is quite clear, however, that the curtains exhibited by Messrs. Heymann and Alexander of Nottingham are remarkable for their excellence and lowness of price. Unlike the French examples, which are placed in glass cases out of reach, and consequently not open to minute examination, these articles are displayed in a very simple, effective, and, to our mind, tasteful, because practical, manner: being suspended from the girders, and looped to the

columns which support the roof of the avenue running in front of the gallery of the English department in the Palais de l'Industrie. They are thus seen in much the same position as when in actual use, whilst they challenge attention and close examination. The price is affixed to each pair of curtains, and its lowness—fifteen francs per pair being that of the majority—must greatly astonish our continental friends. No possible exception can be taken, either to the character of the manufacture, or the general excellence and simplicity of design in these articles, and their display is an act of justice to an important industry, and a commercial triumph for Nottingham. The Velvet and Simla lace, for the production of which the patentees, Messrs. Ball, Dunncliffe & Co., of Nottingham, received the only Council medal awarded for lace in 1851, is illustrated in all its varied uses as applied to the ornamentation of dresses, shawls, &c.; and, though no longer a novelty in England, tends to sustain the reputation of the manufacturers.

In machine-made lace and bobbin-net the manufacturers of Calais, Cambrai, Lille, and Lyons, together with St. Quentin, as already mentioned, show that whilst they still continue to worthily follow the mechanical methods of Nottingham, they do not fail to infuse originality and thought into their designs, and that in machine lace there is a tendency to approach more and more to the excellence which characterises the hand-made fabric: whilst not unfrequently novelties are attempted which, though not always satisfactory in their results as regards purity of taste, yet are evidences of a strong vitality seeking to be freed from the absolute trammels of old conventional types.

In embroideries and tambour-work on cambric and muslin, the French productions are worthy of special study by our Scotch and Irish manufacturers. In *Fabriques de Tarare*, the curtains, &c., exhibited by Fonteret, *père et fils* (5759, Empire Français), and Plauns, *neveu* (5928, Empire Français), both of Tarare, the beauty of the designs are only equalled by the excellence and perfection with which they are rendered in tambour-work.

This brings us to the consideration of the hand-made laces of the Exposition, upon which enough could be said in detail to occupy a large portion of the space at our disposal. The results, however, can after all be only realised in a thorough examination by the manufacturer and merchant interested in this special industry. The blonde laces of Caen and Bayeux, displayed in berthes, scarfs, shawls, and robes, do honour to the skill of the women of the department of Calvados, and the artistic taste of its manufacturers. The white thread laces of Lille, the *recherché* productions of Chantilly, the comparatively cheap hand-made laces of Arras, and the costly point d'Alençon, are all suggestive to the intelligent observer, and, it must be confessed, convey lessons in what to avoid, as well as hints what to imitate, and possibly even improve upon.

Amongst the most noteworthy of the individual exhibits of French lace, as also most likely to repay a careful examination, we may instance the mantles, collars, and flounces of M. Balme de Puy (Haute Loire), (7745, Empire Français); Seguin, of Paris (7782, Empire Français), one specimen, a *couvre-pied*, being of extraordinary beauty of design and execution; the specimens of Loiseau of Paris (7769, Empire Français), Delambre & Co., of Paris (7752, Empire Français), Geffrier, Walmez, and Delisle, *frères*, of Paris (7759, Empire Français), and Pagny, *ainé*, of Paris (7774, Empire Français). All are more or less remarkable for superiority of design, execution, and for an intelligent adaptation of means to a given end.

As a whole the most complete illustration of the perfection to which the lace manufacture of France has attained, is to be found in the display of M. Lefébure, to whom the *place d'honneur* in this *specialité* has been given in the Palais de l'Industrie. The examples of point d'Alençon in robes, handkerchiefs, &c., as also of the black laces of Bayeux are most exquisite in design and execution. One shawl is certainly the most perfect thing of the kind in the Exposition. It is so thoroughly and essentially lace as to leave nothing further to be desired. The distribution of the forms are so equal; the variation in the lines and arrangement so artistic as to strike any one who pays the least attention to the requirements of this particular manufacture. Here we see none of those blotchy quantities sprawling over indefinite surfaces, and threatening to grow too large even for the liberty of space thus allowed them, whilst their ponderous forms, if considered as an element of weight, would sink any extent of the coarsest manufacture ever constructed of warp and woof. On the contrary, every point has been well studied, carefully adapted and laid down to the precise requirements of the article decorated; and whilst the *ensemble* is perfect, the details, as a matter of course, have been carefully subordinated thereto.

Probably the perfection of a certain class of lace was never more fully illustrated than in the comparatively small display of Spain. There are some three or four exhibitors of blonde veils, and "Valenciennes" lace mantillas of great beauty and purity of design, who have so carefully selected their specimens and displayed them



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in so simple and unostentatious a manner as to convey a pleasing impression of completeness in each individual article exhibited, as well as suggest the idea that having fairly settled the principle upon which Spanish lace ought to be produced, no temptation could induce them to speculate in mere novelties, which might result in incongruity or something less beautiful and complete than that which they had fairly arrived at, and which they had the good sense, otherwise taste, to be satisfied with;—an example which their competitors of other countries would do well to follow, whenever their customers happen to have arrived at that point of intelligence in matters of decoration, that they really know what they want!

As might be expected, the Belgians, who are thoroughly alive to the value of periodical expositions of industry, have taken care that so important an industry as that of lace should be well represented; therefore the reputation of the manufacturers of Brussels, Ypres, Malines, Antwerp, Bruges, Courtrai, Menin, Ghent, and Alost, does not suffer in the comparison they challenge in the Universal Exposition. Duhayon, Brunfaut, & Cie., of Brussels and Ypres (575 Royaume de Belgique), and Vanderkelen—Bresson, of Brussels (594, Royaume de Belgique), both of whom so worthily represented the lace industry of Belgium in 1851, again sustain, in company with others, perhaps equally worthy, the ancient reputation of Flanders for perfection of manufacture in this *specialité*. Brussels plait, and point lace, Valenciennes, both broad and narrow laces, are illustrated in all their varied applications and uses. On the whole, however, we do not recognise any special progress since 1851. Perhaps, however, considering the perfection to which this manufacture has been brought, the result of the experience and attention of many generations of manufacturers and workers, any visible movement in so short a period was not to be expected. Certainly there is no falling off, and this is saying much; since it too frequently occurs that a certain standard of perfection having been attained to, the past reputation is relied upon for sustaining a manufacture or a firm under the deteriorations which frequently arise from the apathy of success, the whims and caprices of overweening conceit, or a self-satisfied application of the principle of *laissez faire*.

The Swiss productions in curtains have been already alluded to, so far as regards those exceptions in the matter of design to which it seemed desirable to direct attention as a warning, in connection with kindred mistakes in our own manufacturers. Taken as a whole, Switzerland is well represented, not only as regards the extent, but in the excellence of those productions upon which so much of the comfort and happiness of so many of its female population depends. The character of the designs generally are certainly improved since 1851, for, as before stated, those, to the character of which we have taken as exceptions, not being suited to the taste of the French, have been kept back. Of the appropriateness of much of the design here wrought out, little can be said in objection, and when the extraordinary beauty of the handicraft part is considered, there is certainly much to interest and instruct.

The most striking novelty in the lace manufacture, is exhibited in the Swiss department, by Staheli Wild, of St. Gall (265 Confédération Suisse); this consists of two specimens of point-lace (relief) produced by a newly-invented method, of which, however, no particulars are given. The results are certainly very beautiful. The clear, distinct, and thoroughly firm character of the work, as seen under the glass which protects it, is the perfection of lace manufacture; and no doubt when the peculiar method by which it is produced has been carefully investigated by the jury charged to attend to this industry, this perfection will be duly appreciated, whatever may be thought of the process. The specimens are small, being ladies' collars, and it is quite possible that the mode of production will confine the manufacture to this class of articles. As no price is given, the economical value of the invention cannot be judged of; the result, however, is worthy of the attention of our manufacturers for its beauty and perfection.

British hand-made laces are well represented, as far as regards excellence, the exhibits being more select than numerous. In this respect sound judgment has been displayed. Honiton lace appears to be best illustrated by the contributions of Messrs. Copistake, Moore, & Crampton; but others, Mr. Treadwin, Mr. Blackburne, and Mrs. Clarke for instance, sustain the high reputation of this beautiful fabric.

Irish laces are shown to great advantage by Messrs. Forrest, of Dublin, as also by H. D. Goblet, of London, and it is satisfactory to note a steady improvement in the character of the designs, especially in the *guipure*. The Great Exhibition of 1851 was of immense advantage to this department of Irish industry. Limerick laces, previously known rather by name than in fact, were there brought before the public in so unmistakable a form as to at once prove their value and excellence, and the result has been a most satisfactory extension of the lace trade of Ireland. It cannot be doubted that the present Exhibition will further assist in a direction so essential to the future interests and prosperity of a branch

industry, the social influence of which now is beginning to be felt in so many directions in that unfortunate country. It is for this reason that we regret the very meagre and unsatisfactory display of the sewed muslins of the north of Ireland. Belfast has not displayed its usual energy and good sense in allowing so important a branch of its trade to stand before Europe in so puny and uninteresting a form as we find it here represented, or rather we should say *mis-represented*.

In gold, silver, and coloured embroideries, the extent of the French exposition is overwhelming. This may be accounted for by the fact that this industry is largely carried on in Paris, and each house employing the skill of the Parisian *brodeur*, rushes to the Palais de l'Industrie with the results of its enterprise. As might be expected in a people where the love of decoration has become a passion, the concentration of silk, gold, and silver thread, beads, pearl, and paste diamonds, is often overwhelming: sometimes absolutely tasteless and absurd. If it were worth while, and space permitted, a few grave lessons might be given on the folly and waste displayed in some of these productions. Others again show an exquisite perception of colour and appropriateness in the combination of materials, which tend further to illustrate the principles sought to be laid down in our remarks upon the exquisite harmony of the Lyonese silks.

Ecclesiastical embroideries are, as a matter of course, the most abundant, from the extent to which costly robes are used in the services of the Church of Rome. In this department Belgium takes the lead, as it did in 1851; and the embroidered robes exhibited by Van Halle, of Brussels (554, Royaume de Belgique), placed in a prominent position in the central portion of the Palais, are an evidence of the extent to which artistic combinations of the loom and needle can be carried. These robes are displayed in great profusion, the *tour de force* of the whole being a figure of Our Lord, habited in a manner utterly contradictory to what we should conceive to be even Roman Catholic notions of Him "who had not where to lay His head." To a Protestant there is something offensive in habiting the Saviour, who repudiated earthly power, pomp, and wealth, in the robes of worldly ecclesiastical authority,—the vestments of any mundane church. This painful and tasteless anachronism detracts materially from the merits of M. Van Halle's exhibit; and however much we may desire to recognise the skill, ability, and evident devotion to his *specialité* manifested by the exhibitor, we cannot but think that pride in his church has caused him seriously to overlook the true character of its Master, and would urge this fact as a lesson to our own manufacturers engaged in the production of ecclesiastical ornaments; since an unwise zeal may otherwise render objectionable and even ridiculous, that which would otherwise be looked upon with respect, if not with sympathy.

### SHAWLS AND MIXED FABRICS.

The usual excellence in their usual styles are to be found in the French shawl department. Nothing absolutely new in design, or particularly worthy of notice, as conveying positive instruction, presented itself to us. Negatively our shawl manufacturers and designers may learn much, since they cannot fail but see much to avoid. Here are Chinese temples to decorate the back of a lady!—the Emperor and Empress on a balcony, under palm-trees of portentous size and marvellous proportions! One extraordinary production, a perfect marvel in weaving, ought to be examined by every person engaged in a kindred manufacture. It has been for years a favourite theory with us, that anything in the way of pictorial effect may be imitated in the loom, provided the cost of production is no object. Here, then, is a step towards the proof of this theory. Dameron & Cie., of Lyons, (6977, Empire Français), exhibit a shawl, the ornamentation of which consists of a series of pictures interspersed with arrangements of flowers; the *ensemble* produced being richly harmonious in colour, of which these pictures and flowers are simply the vehicle, since to satisfy the mind the details to produce which so much skill has been expended must be forgotten. *Cui bono?* It is simply illustrative of means and talent thrown away, and its use is a warning to others "not to do likewise."

The shawls of other countries do not require special notice here. They are generally sufficiently Indian in their type to meet the conventional notions in that particular article of a lady's dress; but which we may expect to see changed when the stove-pipe hat has had its day with the gentlemen, and follows the happy course now being pursued in ladies' bonnets, and thus gradually vanishing into caps.

In the mixed fabrics in ordinary demand, such as ladies' robes and certain classes of furniture goods, the French have certainly benefited largely by their experience gained in the Great Exhibition of 1851, in the important matter of "finish:" since, it is agreed on all hands, by those best able to judge, that the mixed fabrics and worsted stuffs are very much superior to anything exhibited by them on that occasion. Few things impressed the manufacturers





of France, engaged in this department of industry, more than the admirable character of the dye and finish of the cheaper kinds of Bradford goods in 1851, and nearly all their inquiries were directed towards this new point as being of essential importance to their own trade, inasmuch as appearance, in garment fabrics especially, forms an item of immense consequence in a commercial point of view. The result of this attention is evident in the present Exposition, and it is generally admitted that the lesson so well studied in London four years ago, has not been without its uses. Let our own manufacturers take the hint, and as intelligently direct their attention to special points of excellence, when displayed in the productions of other nations, and not be content with an unwilling acknowledgment of superiority, and some hopelessly *je ne sais quoi*-like conclusion, but be determined to "know the reason why."

The Irish Poptins of Messrs. Atkinson, Messrs. Pim Brothers, and Messrs. Fry and Co., of Dublin, constitute, on the whole, a fair representation of this peculiar manufacture, and certainly we saw nothing of a similar character which could be said to approach them in excellence and general appearance. It is a matter of congratulation that in spite of the many novelties, as regards adaptation of material, which every year, almost every season, may be said to bring forth, that the genuine character of the Dublin poptins and the good taste which usually characterises the best examples enable them still to maintain their position in public estimation; and though fashion does from time to time allow of a certain degree of eclipse, yet it invariably happens that in due course the ladies return to the old love, which, like all really good and beautiful things, is always new. Fashion exercises an immense power, no doubt, as regards the ebb and flow of popular opinion, but fashion can never completely throw real excellence out of sight. The Venus de Medici, and the Apollo Belvidere, are always in vogue, even with the most capricious. The beauty of the one and the graceful power of the other assert themselves to the annihilation of all whims and caprices; because they are based on unchangeable principles, realised with perfect skill in materials over which that skill had a complete mastery, since its peculiarities had been well studied and cared for. In this respect we have an example of the value of knowing how much of the desired effect really exists in the material in which our artistic and industrial skill is to be exercised, and making the most of that knowledge.

## WOOLLEN CLOTHS.

Although the manufacture of Woollen Cloths does not come within the category of industries to which decorative art is applied, except in certain special instances of no great importance, yet, commercially, the proper representation of so useful a class of textile fabrics is of the greatest moment in an exhibition claiming to be of European extent. As might be expected, therefore, France, as the host on this occasion, has put forth its strength, and as already stated, the woollen manufactures of Sedan, Elbeuf, Louviers, Roubaix, Tourgoing, Lille, Abbeville, and Nancy, are all fully and completely represented. The dye, finish, and general make of the goods is, on the whole, superior to those exhibited by French manufacturers in 1851. Austria shows largely, and sustains its position in this manufacture; and the same may be said of Prussia and Belgium. Saxony exhibits its best productions, and with success. England alone, of all the great producers of woollen fabrics, appears to have neglected its true interests. There are three exhibitors from the west of England, whilst the display of Yorkshire cloths undertaken by Leeds as the exponent of the important interests of the northern woollen district, is a disgrace to the industry it professes to represent. The persons who undertook the illustration of the woollen manufactures of the West Riding of Yorkshire, either did or did not understand the important interests committed to their charge. If they thought the work was not worth doing, and that the exposition of this special industry at Paris would be useless, as they are reported to have stated, why did they undertake the matter at all? Why not honestly state that they saw no value in exhibiting? Instead of this, the work was undertaken, and a paltry, slipshod pretence at an exhibition of Yorkshire woollen cloths is the result.

The contrast between this sham exposition of English woollen cloths, and those already quoted, cannot fail to be injurious to the industrial and commercial interests of those most intimately concerned, since—and this cannot be too often repeated—this Exposition is an appeal to buyers in and for every market in the world, and those who are best represented are most likely to obtain the best customers.

## PRINTED GOODS.

In a field so wide spread as that implied in the term *printed fabrics*, it would be impossible fairly to discuss the merits of a tithe of the excellent and useful articles of the various kinds exhibited. The art and science, for such it is, of printing and dyeing woven fabrics, has in this day arrived at much perfection,

yet is still likely to be more and more improved and developed. Those processes and results which a few years ago would have created the greatest astonishment, are now looked upon as little more than a matter of course; the natural growth, in fact, arising out of the point to which science has brought art. Viewed from a severely artistic point of view, it may be questionable whether the immense power and ready means now afforded for the application of ornament to textile fabrics, is really calculated to promote that purity of decoration which sound judgment demands. The facilities for applying a great number of tints, or as it is technically called "colours," to the production of a single pattern, has tended to vitiate and mislead the taste of the manufacturer, by causing him to rely upon gaudiness of effect cheaply produced, rather than upon the purer styles in colour, which limited means formerly compelled him to study and adopt. After all, however, this is absolutely a question of the *use* of the means. Their *abuse* will, we trust, be duly corrected, as sound principles of art become more universally diffused. It will then be seen that the facilities for applying "*fourteen colours*," gives the designer and manufacturer a large choice, a wider range of scale, so to speak. This is not to be hastily or tastelessly thrown away, but to be considerably applied in printing so many tints only as may be really desirable to produce a given result, since "*fourteen*" may be just six or eight too many. At a banquet whilst the *gourmand* may desire to partake of every dish of every course, the wise guest will attempt nothing so foolish, but content himself with that which suits his own wants and digestive powers. It is thus the true artist will use the mechanical and chemical means placed at his disposal for the ornamentation of the various fabrics so largely produced for the purposes of dress, furniture, decoration, &c.

We have already remarked upon the successful results produced by the judicious combination of colour in the Lyons silks. The physical peculiarity of silk there noted as having been kept in view in the varied arrangements of tints, does certainly not exist in the same degree in any other material. That it does exist in some degree is, however, as certain as the fact that the colour of an object is always more or less affected by the prevailing tints of the objects by which it is surrounded; and this too both as regards contrast, harmony, and reflection, whilst the result is in the exact ratio of intensity. We do not see much evidence that this fact has been observed or acted upon in the generality of the printed fabrics exhibited by the French. Positive harmony is obtained rather by a negation of tint, than absolute complement, as in the case of the Lyons silk; and the best examples of printing are remarkable for the purity of form in the design, the excellence of work, and the permanence, rather than the brilliancy of the tints employed.

In chintz furnitures we are inclined to doubt if France stands so well as it did in the Exposition of 1844. It may be, however, that the advance of the English towards the excellence displayed on that occasion, has caused us to adopt a higher standard of judgment than existed at that period.

Without discussing the question as to the truth of principle involved in the absolute imitation of the natural growth of flowers upon textile fabrics, we shall assume that since perfect imitation is aimed at, the work which approaches nearest to nature in form and colour is the best; always taking into account the character of the fabric, and the means employed. Tested by this standard, the French chintzes are not so perfect as the best English ones; and as regards means of production, the English printer is in advance of his French rival.

The productions of Mulhouse are thoroughly well represented, and in each department of the printed fabrics for which this locality has been so long famous, the greatest care has evidently been taken that nothing should be lost in the display. No prices are affixed to these goods, and thus a considerable element in a fair comparison with articles of the same speciality from other places is wanting. In the matter of excellence, irrespective of price, the printing of some of the cachmeres and muslins stands very high, but we think that the best English examples certainly rival, if they do not excel them; whilst in the question of price, it is likely that the advantage is on the British side.

Probably the best idea of the excellence to which the French printers have attained, will be arrived at by an examination of the displays of Gros, Odier, Roman & Cie., of Wesserling (5792, Empire Français). Hartmann, *frs*, of Munster (5797, Empire Français), and Schwartz and Huguenin of Dornach (3052, Empire Français). The specimens exhibited by these houses present a thorough epitome of the French representation of this *specialité* of the higher class of printed goods. The contrast with the productions of Rouen is very great. These latter, consisting of the coarser and cheaper kind of calico prints, are certainly far below the average of the same class of goods produced at Manchester. Seen in contrast with the products of the printing houses of Mulhouse, they are doubtlessly shown to serious disadvantage; but even compared with goods of the same quality, exhibited in



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the English department, they lose materially. Here again the element of price so far as the public is concerned is left out, and whilst any piece of goods, from the highest to the lowest quality, exhibited by the Manchester committee is carefully and legibly marked, we could not discover any indication of this important element of comparison in these Rouen prints.

The results of the exposition of printed goods cannot fail to be highly advantageous to England, commercially. This must be self-evident to any one who, after going carefully over the French examples in the gallery of the Palais de l'Industrie, descends to that part of the building devoted to Manchester, and considerably examines the goods there exhibited. Not to take too much exception to the manner in which the various specimens are displayed for inspection, we doubt the taste of simply converting the space placed at the disposal of Manchester into a mere warehouse. Without desiring to see so dignified a body, as the magnates of the north undoubtedly are, playing the part of fashionable drapers, it strikes us, that respect for their hosts, the Imperial Commission, ought to have suggested a more ornate arrangement of the large portion of the Palais placed at their disposal. The leading idea of a Manchester warehouse might have been retained, since it is a good one; but it has been starved in the realisation, the arrangement being unmeaningly bald when it might have been easily made very ornate, without in any respect destroying its usefulness and completeness. It may be asked, "How does this affect the result?" We answer, by causing many persons, who would otherwise carefully examine the articles, to rush through this wilderness of counters and calico as a mere place of business,—a shop on a larger scale; since nine persons out of ten cannot appreciate the lofty moral intended to be conveyed by the utter abnegation of all show, resulting in a mere hurling down of the goods exhibited. Even men of business, large purchasers in the very warehouses of which this arrangement is a type, feel an uneasy sensation on entering its precincts. Most of them visit Paris chiefly on "pleasure bent," but their "frugal minds" suggest a little business, or something likely, at all events, to be useful to business. Suddenly they find themselves, after luxuriating in the enjoyment of the Art-works in the nave of the Palais, or the examination of the varied specimens of manufacture in the gallery, plunged into the *vraisemblance* of a place sacred to bargains, bills at three months, bales, and bad debts, and without a thought at the sublime intention of the display around, they get out of the warehouse as fast as possible, glad to regain the pleasant sensation of being "out for a month."

We have said thus much of the arrangement as affecting the results of this admirable display of the industries of Lancashire, because we believe that our Manchester friends have not done themselves justice by the mode in which they have carried out their resolution to show, in a complete and consecutive manner, specimens of every fabric which it is their province to supply to the markets of the world with the prices affixed; whilst they provided in an equally efficient manner for imparting to all parties concerned every information respecting the goods exhibited. In this latter respect Manchester has done itself justice collectively, whilst individually the reputation of its manufacturers has been not only sustained, but further asserted and proved. The commercial lesson to our French neighbours cannot fail but to be highly instructive, resulting, we trust, in a relaxation of the old war tariff still existing, and likely to exist, but for well-organised appeals like this, to the common sense and the common interests of the French people.

As regards individual exhibitors in the Manchester department the most remarkable, both for the excellence and novelty of the results, is that of Messrs. Daniel Lee & Co. This consists of Cashmere Furnitures printed in some fourteen "colours," by cylinder. The result is an effect in many respects superior to block printing, since there is a softness of effect combined with precision, to which the best examples of block work rarely attain. These specimens stand alone in the exhibition and have attracted great attention on the part of technical men. The French associate this invention with that of Mr. Burch as applied to the printing of Brussels carpets, of which numerous specimens are exhibited by the firm of which Mr. Burch is a partner,—Bright & Co. Indeed we are strongly inclined to think that the process of Messrs. Daniel Lee & Co. is of a very similar character to, if not identical with, that employed in the printing of carpets; the varied tints being obtained by a species of dilution upon an analogous principle to the mode pursued in the execution of a water-colour drawing, though of course differing very materially in the mechanical method.

It would be superfluous to detail the Manchester houses of repute who join in the united exposition of the industry of that city, since an unmeaning list of names would alone be the result. Those who have exhibited are put forward by the committee as the exponents, each of his own *specialité*. It is sufficient, therefore, simply to repeat our conviction that the collective display thus

obtained is thoroughly satisfactory, except in the mode in which the goods have been arranged; for in aiming at being very business-like, a most unbusiness-like result for the special purpose of the Universal Exposition has been arrived at.

### COTTON.

Many of the above remarks, as applied to Printed Fabrics, apply also to the cotton fabrics generally. France exhibits useful cotton goods of all classes. Austria, Prussia, and Belgium are also fairly represented; but the result certainly shows that in this special and important industry Great Britain stands very far in advance of her competitors, and we have no reason to suppose that the future will see our manufacturers in a worse position, relatively, than they stand at the present time. In fact, with the gradual introduction of the artistic element, which is slowly but surely making way in connection with the more useful articles, the advantage taken from time to time of improved machinery, the position, if changed at all, will be rather in favour of, than against, British industry and enterprise in a manufacture, which owes its present position almost entirely to English skill, ingenuity, and capital.

### LINEN.

In scarcely any department of the industry of the United Kingdom have we felt ourselves more thoroughly ashamed for our country than in that of Linen. Allusion has been already made to the very unsatisfactory manner in which the sewed muslins of the north of Ireland are represented, and it is to be regretted that the Linen manufacture, both plain and figured, is equally defective. The Damask Table-Linen of Ardoyne is illustrated by a few second-rate examples, indifferently arranged, and seen to a disadvantage. One point, however, must not be overlooked in connection with some of the best examples usually produced by Mr. Andrews, which is the fact that they are manufactured for regimental messes, and the great majority of them bear devices, inscriptions, and the names of cities and battle-fields, which it would have been in the worst possible taste to have displayed in Paris at any time, still more so on an occasion like that of the present Exhibition, and under the existing circumstances of two countries—once brave foes, but now honourable and faithful allies. This reconciles us somewhat to the deficiency which would otherwise be unpardonable.

Scotch Damasks are well illustrated by the contributions of Mr. Erskine Beveridge, of Dunfermline. These, however, show no advance in design on his productions exhibited in 1851, and the same may be said of all the other specimens of the same class. There is still the same attempts to adapt meaningless arrangements of the human figure and animals,—the Portland Vase and its decorations, so true in itself and for itself, so utterly false and out of place in a material like linen. When will our manufacturers use their native common sense in artistic matters? If they would but ask themselves a few questions before rushing into some of their wild attempts at novelty, they would be astonished how much money, time, and labour they might save themselves.

The French Linens and Cambrics are generally of extraordinary beauty. The quiet-looking diapers covering the surface of the fabric, giving it infinite variety of tint, so to speak, as also of light and shadow, ought to teach our manufacturers that their ambitious attempts are a vain show, ending in nothing but disappointment. The quiltings, too, of the French manufacturers are of excellent material and make.

The examples of the German States, Belgium and Holland, are of a somewhat similar character to those displayed in 1851.

### CARPETS AND TAPESTRY.

No portion of the Universal Exposition has disappointed us so much as the *specialité* of carpets, while it is impossible to speak of the tapestry in sufficiently high terms.

In nothing has French design misled our manufacturers so much as in the decoration of carpets. Putting out of sight altogether the real purpose and use of a carpet as a covering for a floor, which floor is a horizontal plane to walk upon; ceiling and wall decorations, anything and everything but the true thing, has been employed in designs for carpets. We must, however, congratulate the English carpet manufacturers in general upon having, in many honourable instances, dared to think for themselves. Repudiating the flowers, skies, bridges, balconies, and peacocks which constitute the staple of the French examples, the English manufacturer has recently fallen back upon first principles, and the result is that since 1851 an immense advance has been made in the right direction. A carpet of Saracenic design, exhibited by Messrs. Watson, Son, & Bell, is an illustration of this, as also several specimens of velvet pile contributed by Messrs. Graham & Jackson of London, and one or two examples of ordinary Brussels, manufactured by Mr. Charles Harrison of Stourport. These and a few others are honourable exceptions in a wilderness of



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mistakes. With too much colour, large forms, and too much relief, nearly all the carpets exhibited are absolutely contradictory in design to their true purpose. Indian shawl patterns and the veritable old scroll work of plastic art are made to do duty as the decorations of a floor! This is a fatal mistake, and cannot be too much deprecated. Let us have carpet decorations for carpets. Why not? A little brain-work and judicious pencilling, and it is done.

Haas, of Vienna, (1432, Empire Autriche,) exhibits carpets of a similar character to those sent to the Great Exhibition of 1851; several are of the same patterns. These are certainly the best examples of purely natural arrangement to the decorations of carpets, and in this respect may be usefully studied.

### TAPESTRY.

If we were asked in what department of industry the precision of science was most perfectly united with the sentiment and beauty of art, our reply would be "In the tapestries of the Gobelins, and of Beauvais." In these works, which are so thoroughly represented in the Universal Exposition as to leave nothing to desire, the perfection of chemical science as applied to the art of dyeing would appear to have been attained. Each tint, so delicately calculated upon and gradated, is wrought into its place in the picture with the artistic skill of the painter and the mechanical dexterity of the weaver; whilst the result obtained is so perfect a reproduction of high class works of Art, as to render it questionable whether the original or the copy is most to be admired or coveted. In many instances, however, especially in modern works, there can be little hesitation on this point, since the tapestry copy is undoubtedly the most perfect in tone and colour: the glare of the pigment in the painted canvas being materially reduced by the softer and more absorbent character of the material in which the tapestry is wrought.

The tapestries of the imperial manufactories of the Gobelins and of Beauvais are displayed to great advantage in the salon formed of the rotunda of the panorama which stood between the site of the Palais de l'Industrie and the Annexe. As a whole, nothing could be more perfectly satisfactory than the arrangement of the Imperial contributions in this rotunda; whilst the advantage of bringing together at one point the results of the enlightened patronage of the governments of France of those higher departments of industrial art which it would be madness in private enterprise to seek to rival, except in the smaller and less costly examples, must be evident to the most unobservant. Our present business, however, is with the *specialité* of Tapestry, and without presuming for a moment that it would be of any commercial value to our manufacturers to study the works exhibited, it is quite clear that artistically they cannot fail, in connection with our designers, to derive considerable benefit from their examination. For, if it went no farther, it must tend to prove that these works invest textile industries with a dignity of no ordinary character, whilst the preparation and dyeing of the material in which they are made cannot fail to exercise a beneficial influence upon the less costly fabrics, inasmuch as the discoveries resulting in the efforts after refinement of tint, and certainty of producing it when required, must descend to and materially assist the art of dyeing as applied to the more general textile industries of France. That this result has followed is certain, and we have no hesitation in saying that, had it not been for the efforts of such men as Chevreul, the able director of the dyeing department of the Gobelins, we should have looked in vain for the brilliant results as shown in the Lyons silks, and, so far as colour is concerned, in the St. Etienne ribbons, the shawls, and other mixed fabrics. Here then is the true value of establishments like the Gobelins and Sèvres. If properly conducted they make experiments, solve problems, and test results at the expense of the state, which the wealthiest and most spirited manufacturer would hesitate in attempting.

This is a species of protection which we should certainly deem impolitic in England in the present state of her manufactures, but he would be a bold man who would say that, in many important particulars, something of an analogous character would not have been useful in the earlier developments of many of our industries. Much time and many a costly failure might have been saved by rendering assistance and conducting experiments on an orderly, systematic, and accurate basis. Of course the true British doctrine is to blunder on in the glorious independence of the individual rights of each free and, possibly, ignorant citizen. You may probably save a nation a few millions of pounds sterling by judicious interference at the right time, as our railway *no*-system has proved; but the saving is no consolation if it even suggests to the individual citizen that he has no right to fling away his own money in his own way.

Establish in England a chemical laboratory at the expense of the state to investigate and report from time to time for the benefit of all concerned, and even to instruct, at a moderate fee, the youthful manufacturer in the science of chemistry as applied

to dyeing: present the results of experiments freely to all comers: solve the problem of rendering silk soluble, and coat cotton or any other fibre with the solution until it looks like silk: dye a perfectly fast green of any shade, or a drab which will not fade; present the results freely to all who desire to avail themselves of your labour, and you shall find that the very thing which, if carried out by private enterprise at an enormous expense, would be run after, patented, pirated, and universally used in some form or other, would be derided, abused, "pooh-poohed," and even refused a trial, for no other reason than because it had not been blundered out in some dirty dye-house, presided over by some ultra-practical man; but had been wrought out step by step through the systematic enquiries, and accurate experiments and deductions of a man of science: and this, too, at the expense of the state, (!) as the representative of the interests of the whole people.

They certainly "manage these things better in France." The dyeing department of the Gobelins, and its influence upon the industries of which dyeing forms so important a part, is a proof of the practical value of such an establishment as that presided over by M. Chevreul.

We trust that one of the results of the Universal Exposition will be to show British manufacturers that these government establishments are not the mere representatives of useless Art-works, but that, properly directed, something of an analogous character might be made useful, even on this side of the Channel, if gone about in an earnest unofficial spirit, *plus* common sense, and *minus* our constitutional "red tape."

Referring to the works exhibited as the production of the Gobelins, these being chiefly historical or portraits, it is difficult to select any specimens which can be said to be superior to the others, except perhaps in interest of subject. The whole must be seen to be understood, and the list given in the official catalogue (Class 23, page 160) will save further reference here. In the examples produced at Beauvais, there is the same skill applied to a different class of subjects. The most striking of these are copies of pictures of still life, flowers, dead game, &c., together with furniture tapestries, mounted for exhibition in their proper positions in fine specimens of the cabinet-maker's art. These are, to a certain extent, suggestive of decorative effects, and, in fact, the whole of the Beauvais tapestry partakes more of the ornamental than the historic, the latter being essentially the characteristic of the Gobelins specimens.

Amongst the results of private enterprise in the manufacture of tapestry, it is only an act of justice to mention the admirable examples exhibited by Messrs. Réquillait, Roussel, & Chocqueel, of Paris, Tourcoing, and Aubusson. The display made of artistic tapestry by this house, as adapted to furniture, &c., is very remarkable. The specimens of *moquette*, or velvet pile, are of great beauty, and in many respects afford excellent subjects for study in the production of similar works.

In noticing the special efforts of the imperial manufactory of tapestry carpets (*Tapis de la Savonnière*) there is nothing to add to or take from the opinions already expressed as to the designs of French carpets generally. The perfection of work shown in the above examples is extraordinary, but again the question arises, "Are these works of art," (for such they are) "fit coverings for a floor?" The forms, light and shadow, the perfection of imitation in relief, the very excellence of the work all tend to the answer,—No!

### MACHINES FOR THE MANUFACTURE OF TEXTILE FABRICS.

In closing our remarks upon the textile fabrics of the Exhibition it may be desirable to call attention to certain new machines or improvements in existing contrivances for their manufacture.

In power looms, Hartmann, of Chemnitz, Saxony (9, Royaume de Saxe), and Grassmayer, of Ruelle (Tyrol), (389, Empire d'Autriche), exhibit specimens which are worthy of examination by those interested in machines of this class. J. P. Motte, of Troyes, (1621, Empire Français,) and N. Berthelot, also of Troyes (1610, Empire Français), contribute large circular machines for the manufacture of hosiery. Machines of excellent construction and remarkable for their ingenious adaptation to the manufacture of purses, guard-chains, scarfs, and articles of a similar class are exhibited by Deshayes, of Paris, (1423, Empire Français), Moiselet, of Paris, (1571, Empire Français), and Lanenville (not inserted in the catalogue.) A contrivance, too, for cutting fringe, well worthy of attention, is exhibited by Gantron, of Paris, (1570, Empire Français); Frochard, also of Paris (1615, Empire Français), has a machine for effecting the same operation as that of Messrs. Roux and Voiner, *ainè*, already alluded to in connection with the Jacquard improvements,—that of printing the paper patterns used by embroiderers in the transfer of the design to the fabric.

### FURNITURE AND DECORATIONS.

France, as a matter of course, takes the lead in the extent and variety of ornamental furniture and decorations as connected with



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the embellishment of the interior of buildings, both secular and ecclesiastical; and as the principal seat of this department of industry is Paris, the facilities thus afforded to exhibitors of articles which it would be costly and dangerous to convey from a distance, has induced an enormous display of carved and inlaid furniture of a very ornate and frequently highly artistic character.

It is somewhat singular that throughout the whole of this class of articles, there is really very little which can be said to be suggestive in a practical sense, especially as suited to English wants or modes of execution. The construction is constantly covered up, and interfered with by the decoration. The former is in many instances only the vehicle for the latter. This great error in principle leads at times to very strange results, and the treatment of the ornamentation is often very wild and unsatisfactory. Chairs which it would be dangerous to the ornamentation to sit down upon, billiard tables, the decoration of which would certainly interfere with the free movements of the player, are amongst the least of the errors committed. Probably the exhibition of the well known Parisian house of Tahan, which takes a prominent position in one of the central avenues of the Palais de l'Industrie, will best illustrate this excess of elaboration. In these we find great excellence of manufacture, combined with a painful overloading of the construction with useless and obtrusive details. A *Jardinière*, for instance, has for its central ornament in front, a group of doves, Cupid's bow and Hymen's torch, wrought so high in relief, and projecting so far from the true form, that a lady passing near it would be likely to entangle the folds of her dress, and upset the whole before she was aware of the danger.

The most striking lesson the English are likely to learn from the French furniture is the extent to which artistic education has been carried amongst the workmen who execute the carvings and inlaid work. The skill displayed, and the evident freedom with which it is used, is something marvellous. Occasionally details are a little overwrought, but in the generality of instances the workman appears to have had the true artistic perception when to leave off. The tooling of some of the carved accessories to the more important pieces of furniture is masterly, and adapted to the material with rare skill. At times there is a little affectation of the sculptural types as suited to marble, and perhaps oftener still a tendency to the ultra-natural in imitation, in which the material appears to be forgotten; but these are exceptions, and however much we may at times regret the misapplication of the skill, it is impossible not to be impressed with its extent, its variety, and the thorough intelligence shown by the Art-workman of Paris in the *specialité* of decorative furniture.

There is an evident tendency to the introduction of more colour into furniture. This has been gradually manifesting itself of late years in France, and if not carried too far, of which there is great danger, the practice is not objectionable. At present tulip wood with or-molu mountings, appears to be in the ascendant. The result is very showy, but when carried to excess, as it often is, it becomes more or less offensive; especially when contrasted with some of the more quiet effects around.

As illustrations of the best examples of the French furniture exhibited, though by no means comprising all deserving of careful examination, we would quote a *cabinet d'armes*, purchased by the Emperor, exhibited by Jeanselme, *père et fils*, of Paris (7924, Empire Français). Though very elaborate, the usual objectionable projections have been avoided. The work is of a very high class, broad and intelligible, whilst the construction is strictly adapted to its purpose, that of a repository for fire-arms. A book-case, exhibited by the same house, constructed of walnut-wood inlaid with coloured stones, is another example of fine workmanship, judicious construction, and appropriate ornamentation. A buffet by Durand, of Paris (no number in catalogue), affords an admirable example of arrangement. The carving is bold and effective without fritter, whilst the projection from the surface of the construction is kept within the bounds of propriety. The bronze handles of the drawers, composed of oak-leaves and acorns, are well arranged, and the forms adapted for use. A large library cabinet, *secrétaire*, and bookcase, in the style of the Renaissance, by Meynard, of Paris (7937, Empire Français), is a remarkable example of its class. The construction is of walnut, with mouldings of ebony. The ornaments, though a little too high in relief, are of a most admirable character in design and execution. A magnificent *cabinet d'armes*, by Jules Fossy (7971, Empire Français); a cabinet and china buffet, in ebony and walnut, by Chaix (7899, Empire Français); a *porte-fusil*, by Gueret (7918, Empire Français), are each excellent, and, in some respects, suggestive either in construction or execution.

As examples of the combination of colour, either in marble, variegated stones, or painted panels, the contributions of Balny, *jeune*, of Paris (7890, Empire Français), Beauflis, of Bordeaux (7893, Empire Français), and Charmais, of Paris (7900, Empire Français), may be quoted. Balny has a bookcase in oak, inlaid with green marble, admirably arranged, and of excellent execution as regards the carving. Beauflis exhibits a large bookcase in three compart-

ments, the two sides and each of the divisions decorated with figures representing Africa, Asia, Europe, and America; at each end are two admirably-conceived and well-executed figures; one, a veiled figure with a flame upon the forehead, representing Divine Law, the other, an armed figure, embodies the idea of Human Law. The whole work is one worthy of study and careful examination. Charmais exhibits a variety of bed-room furniture of a very high class, and a buffet in walnut-wood and ebony, with panels of green marble variegated with black and white *striae*. The mountings of the drawers, &c., are in bronze, with bronze reliefs in some of the panels, and occasionally bronze ornaments are mounted upon the marble. The arrangement and execution of the whole gives evidence of high artistic and constructive ability, whilst the execution is of such a character as to leave nothing to desire. This work alone would raise the workmen of the Faubourg St. Antoine, by whom it was executed, to the dignity of artists, even if there were not many other examples which go to prove, more or less effectively, that the French cabinet-maker has been trained in a school of Art adapted by an earnest intelligence to his wants and future pursuits.

Again, a buffet by Ribaillier, *ainé*, & Mazaroz (7992, Empire Français), illustrates the combination of a high class of decorative painting with the carved work which ornaments the construction. In principle this may be objected to as applied to furniture, since it renders it too architectonic in design. In this example, however, there is so much to admire that we forget to apply the rigid test in admiration of the manner in which the work is carried out. Artistic alike in design as in execution, the animals, trophies of game, and details of the ornamentation, are wrought out with marvellous skill and effect: panels with a gold ground, upon which subjects illustrative of the chase, &c., are painted in a low key of colour, combine with carved emblems of suitable design, in which the vine, the wheat-ear, and the bryony are admirably treated, to give an *ensemble* of a most satisfactory character.

Amongst the less ornate examples, a modest-looking little book-case, in oak, by Blanchet, of Paris (7966, Empire Français), may be quoted. It is charmingly designed and admirably executed. Another example of the same class, very elegant in its proportions, and in the details of the ornament, is exhibited by Bruland, of 117, Rue du Bac, Paris (not inserted in the catalogue). These specimens prove that in the less ornate examples the Parisian *fabricants des meubles* are not less successful than in those in which decoration appears to be the chief object of the designer, the use in the latter being often almost concealed in the abundance and richness of the ornamentation.

Amongst the smaller articles appertaining to furniture, but classed as "*Objets de Mode et de Fantaisie*," of which there are an immense display, both in the Palais de l'Industrie, the galleries around the Panorama, and in the Annexe, we have only space to quote the specimens exhibited by Diehl, of Paris (8828, Empire Français), as illustrations of the perfection to which this department of industry has now attained in France. A lady's work-table of tulip-wood, a *Psyche*-glass in rose-wood and or-molu, a liqueur-case in buhl-work, fitted up with glasses in blue and gold, and a terminal clock, also in buhl-work, are all worthy of close examination and careful attention, amidst the masses of similar articles. All are without doubt more or less excellent, but it would be hopeless to attempt to examine them here in detail, even if it were worth while to do so.

The manufacture of buhl-work is now carried on to an enormous extent in Paris, and at times rises to the dignity of Art; but at others the skill employed runs into great excesses of over-decoration.

As a warning lesson in the avoidance of over-ornamentation in combination with excessive imitation, the works of Ribaillier, *jeune* (7991, Empire Français), may be taken. Here we have the most exquisite execution and beauty of detail aiming at the most perfect imitation of natural forms in the material used; but the whole is so painfully suggestive of breakages and a species of *noli me tangere* sentiment, as to detract very seriously from the satisfaction which every person of judgment in Art feels on viewing a well-executed work.

Probably the most extraordinary, and, to us, least understandable work of its class in the whole Exposition, is the contribution from the manufactory of ecclesiastical decorations at Angers, described as "*Chaise et Autels*," by the Abbé Choyer, director of the said manufactory. It consists of an immense and elaborately-carved work in oak, in which a peculiar class of design has clearly run mad from excess of liberty. We have an elaboration of towers, pinnacles, pendants, statues of saints, and bas-reliefs of scripture subjects, all concentrated in the altar, and seats proper thereto, of a Roman Catholic cathedral. One portion, a carving of a ruined town, is supremely ridiculous, artistically speaking, from the accurate character of the imitation. Of course these remarks refer to the nature of the work as a specimen of Art-manufacture, and not to the intention of the designer in conveying by such material



means, instruction in the symbolism of his church. With that we have nothing to do, since in this case it is with the *means* and not the *end* that our business lies.

Rivart, of Paris (7993, Empire Français), exhibits specimens of furniture inlaid with porcelain, the effects of which are striking, but not artistically satisfactory. This was a novelty in the Great Exhibition of 1851, and M. Rivart was rewarded on that occasion. In the specimens now exhibited more metal is used, and whilst wood constitutes the basis of the construction, metal is introduced as a mounting, the porcelain forming the inlaid ornamentation.

To those who saw the display of carved furniture in the Austrian department of the Great Exhibition of 1851, the contributions in this class of industry on the present occasion will appear meagre and unsatisfactory. We were not amongst those who thought very highly of the Austrian furniture exhibited in 1851; in many points it was by no means equal, artistically, to less ostentatious displays. The most noticeable example of furniture now contributed by Austria is at once devoid of all ornament, but most admirable in construction. It consists of a suite of chairs, fauteuils, &c., of extreme lightness, so much so as to be very suggestive of forms suited to cane or metal. These are exhibited by Thonet, frères, of Vienna (1487, Empire d'Autriche).

The Belgian furniture is generally of a very useful character, and frequently shows more ingenuity in construction than beauty of appearance. The specimens of parquetage flooring exhibited by Godefroy, frères, of Brussels (340, Royaume de Belgique), are very excellent; and one complete floor, together with a portion of another, by Dekeyn, frères, also of Brussels (337, Royaume de Belgique), presents points of a remarkable character in design and execution, which render them worthy of special examination by those engaged in the production of similar works. The parquets exhibited, in the Bavarian section of the Exposition, by Hartmann, of Munich (100, Royaume de Bavière), are also good examples of geometric arrangement. It is scarcely probable, however, that parquet work will ever be used to any great extent in England, except for the floors of lobbies, corridors, or waiting-rooms in public buildings; and in all probability the Belgian manufactories could supply our wants in this direction much better and cheaper than we could supply them ourselves, since attention to this *specialité* would be costly, without any chance of an adequate return for the time and outlay. In this we realise one of the commercial advantages of international expositions, for by them we may ascertain how to buy more economically than we can *make*.

The furniture of the other continental states does not demand any special notice here, for though in many respects excellent of its kind, it does not present features sufficiently distinct either in construction or decoration as to be likely to repay a detailed examination.

English furniture is not largely represented. As a whole, however, the examples sent are of a good class and show fairly what our workmen can do. The principal works are placed in the central portion of the Palais de l'Industrie, the most remarkable being a cabinet of excellent design, and still more excellent workmanship, exhibited by Messrs Graham & Jackson of London. In this acknowledged *tour de force* of British skill may be seen a very distinct manifestation of the results of the Great Exhibition of 1851, since we doubt if any manufacturer would have attempted so remarkable a work under a less stimulating influence than that occasion furnished, not only to producers but to the purchasers of such special efforts. The arrangement of the ornamentation and figures in ormolu, the admirable character of the chasing, and the execution of the porcelain *plaques* are all so many points gained in British Art-industry since 1851. For although the design is by a Frenchman, the casting and chasing of the ornaments and figures was entrusted to the London branch of the house of Messrs. Cope & Collinson of Birmingham, the porcelain portion being the production of Messrs. Minton of Stoke-upon-Trent, who we understand undertook the work at a very short notice, after a most unbusiness-like delay on the part of the managers of the Imperial manufactory of Sèvres; with what success the *plaques* themselves will best tell on examination. Now we are somewhat inclined to quarrel with Messrs. Graham & Jackson for going to Sèvres at all, and not a little rejoiced that their mightinesses the directors of that establishment did disappoint them, and greatly delighted that a British manufacturer took up the work at the eleventh hour and fulfilled his engagement to the day. This may tend to show that other Art-works may be produced nearer home, if we did but care to look at that which lies at our feet or ready to our hand, instead of shutting one eye and looking through a telescope formed of our own prejudices at the more distant, but, very frequently, not superior skill of our neighbours. We trust that the results of the enterprises shown by the exhibition of this admirable piece of furniture will be a lesson to others. Messrs. Holland & Sons, and Messrs. G. Trollope & Son, also contribute each a specimen of furniture, placed near to the work above noticed. Each is distinctly different in character. That shown by the last-named house is a wardrobe

of satinwood, the parts being well arranged, and inlaid chiefly with tulip and green-wood interspersed with the wood of the linden-tree, which is not unlike ivory in colour and appearance. Messrs. Holland exhibit a book-case in oak excellent in the character of the design and workmanship. Messrs. Banting; J. G. Crace; Morant & Boyd; and a few other London houses of note in the production of furniture, also contribute specimens which prove that English executive skill is being better directed in matters of design than heretofore.

In papier-mâché comparatively little movement appears to have taken place in English products. There is a tendency certainly to a somewhat severer style of decoration, but we fear that the very facilities for producing "startling effects" is a constant temptation to the manufacturer to cater to the desire of the public, for what, in theatrical phrase, may be called "terrific contrasts." We have already alluded to an analogous position in relation to printed fabrics, in which the mechanical and chemical facilities for the introduction of a multiplicity of tints really does more harm than good, artistically. Now the various coloured metallic powders, the facilities for painting rainbow tints with ordinary pigments *ad libitum*, are all so many stumbling blocks in the way of the cultivating a purer taste as applicable to the decoration of papier-mâché. The tendency to admire glaring colours and effects produced by violent contrasts is always an evidence of a puerile, not to say savage want of taste, otherwise judgment in art; and it seems tolerable certain, that we of the Find-Fault Master General's department must be content until by a constant iteration of better principles the consumer is taught to appreciate better things, and demand them from the manufacturer.

The French progress in the decoration of papier-mâché is more marked than we expected, since in the expositions of 1844 and 1849 there was little in this direction which could at all compare with third or fourth-rate examples of British jappanning. In the present Exposition, however, there are a few examples, at least, which show that progress is being made; and in a manufacture suited, as we conceive, to the genius of the French people, it is by no means unlikely that ere long we may find a serious rivalry springing up in Paris, especially in the smaller articles of caskets, work-boxes, writing-desks, &c.

In carton-pierre decorations, there appears to be a much more limited display than in 1844. Cruchet, of Paris, maintains his old position alike in this material as in decorative wood-carvings. His decorations in carved wood, with painted medallions, afford some admirable hints to our decorators; but we doubt whether, as a whole, Cruchet exhibits anything which excels the ceiling cove decorations executed by Messrs. Jackson, of Rathbone Place, London, for Holford House, Regent's Park, a specimen portion of which is exhibited by the latter.

In decorations in leather, Dulud maintains his reputation, and some of the examples exhibited are excellent for their combination of relief effects and colour. There are some admirable imitations of leather decorations in paper, by Martella, in the style of the ancient wall-coverings.

French plastic art, as applied to decorative purposes, has always presented so many features of interest, and so many points worthy of study, that to simply allude to this department of industry here is sufficient, as special selections are clearly impossible where nearly every exhibit presents points of its own.

In paper-hanging there is comparatively little in the whole Exposition which we should desire to see our manufacturers emulate. The Prussian designs are of considerable beauty and variety in the abstract, but considered as the decoration of a wall, and as a background to objects, animate and inanimate, which form the distinguishing features of every apartment, we doubt their appropriateness. There are a few good examples of wall-papers exhibited by P. P. Armand, of Geneva (380, Confédération Suisse) but taking the wall-papers as a whole, although for excellence of work and beauty of colour the majority of them cannot be surpassed, we think that in the matter of design some of our English manufacturers are producing examples very superior to them, and that the tendency to recognise a fixed principle for the production of these useful and highly essential adjuncts to the decoration and comfort of our homes, is on the increase. We are quite sure that an examination of the paper-hangings in the Universal Exposition will only tend to strengthen the healthy action to which we refer. A wall paper is not an isolated decoration, or an incessant repetition of one. Its chief purpose is to vary in an agreeable manner a surface against which other objects are to be seen, and just in the ratio that it interferes with the proper display of those objects as a whole, so does it depart from its true function as a background.

The floor-cloths come within the same category as the wall-papers, and are rather suggestive of what to avoid than what to emulate. Those by Goehring & Boehme, of Leipsic (18, Royaume de Saxe), exhibited in the Annexe, are however worthy of exami-



nation, as excellent imitations of well-designed *parquetage*, adapted to the mechanical methods of printing floor-cloths.

In mosaic decorations, the table-tops, sixteen in number, exhibited by the Pontifical States, are worthy of careful and minute examination, as suggestive of treatment in kindred productions. The mosaics exhibited by the Royal Manufactory of Tuscany (155, Grand Duché de Toscane) are of extraordinary beauty and excellency, but tend towards the domains of Fine Art, as in the case of the productions of the Gobelins, Beauvais, and Sèvres.

Tuscany also exhibits specimens of *parquetage*, the manufacturers being Messrs. Chalon & Estienne, of Florence (87, Grand Duché de Toscane). These are superior in design to those of Belgium, already mentioned, being more essentially mosaic in their character.

As a whole, there are few departments of the Universal Exposition in which the time of the manufacturer or designer, specially interested in the industrial bearings of Art, can be spent more profitably than in that of furniture and decoration generally.

Before closing our remarks upon the furniture and decorations of the Exposition, it is only an act of justice to an important department of English industry to notice the excellent examples of painted imitations of woods and marbles exhibited by Kershaw, of London, and Moxon, of London and Edinburgh. These specimens of imitative skill have attracted the attention of the French house-painters to such an extent, that on several occasions we could scarcely approach them owing to the groups of workmen *en blouse*, who were busily engaged in examining them and discussing their merits with a gusto perfectly refreshing, as compared with the utter apathy which too frequently characterises the English workman when a work of a superior character in his own trade is brought before him. It was quite evident that these imitative woods and marbles had taken *Monsieur Jean* by surprise, and in the innocence of his heart he gave full expression to his feelings in relation thereto.

## PORCELAIN.

There exists in England a popular notion respecting the manufacture of porcelain in France, that, however remarkable the productions of the Imperial Manufactory of Sèvres may be as works in which a high class of Art is displayed at enormous cost to the state, yet that the manufacture of all the more useful articles for which the Staffordshire potteries are celebrated is almost entirely neglected in France; and that, from some unknown cause, whilst French porcelain is so elegant and perfect, French pottery-ware is just as clumsy and as imperfect: and that there is no exception to this rule. The present Exposition will tend very materially to correct this delusion, since a quiet walk through that portion of the Palais d'Industrie devoted to the ceramic manufactures of France, as distinguished from the special productions of Sèvres, will show that there is really no ground for the assumption that France cannot furnish itself with the more useful kind of porcelain and pottery. The question of how far this can be done to advantage *commercially* is another matter, and one which the remarkable display organised by the English manufacturers will probably do much to answer.

We were certainly not prepared to see such specimens of ordinary white-ware as those displayed from the various districts of France in which this *specialité* is carried on. During the past ten or eleven years a great change has certainly taken place in the modes of manufacture, as well as in the objects of this important industry. This is fully evidenced by the remarkably elegant and practical display of Messrs. Lebeuf, Milliet, & Cie., of Montereau (5453, Empire Français). This consists entirely of useful articles in white, printed, painted, and gilded ware of a most excellent character. Here we find no attempted *tour de force*, but a distinct and conscientious exposition of the precise articles which the exhibitors are engaged in supplying to their fellow countrymen; but whatever the display lacks in attraction to the mere sight-seer, is abundantly compensated for by the sterling manner in which it commends itself to the practical man, the industrial artist, and the manufacturer. It is therefore worthy of the special attention of all interested in the manufacture of porcelain.

Another noticeable exhibition of white-ware is that of J. Pouyat, of Limoges (5525, Empire Français). The outline of the forms is generally well-studied, and admirably suited to each piece, but by a strange oversight some of the more useful articles of the dinner service, which usually have the larger surfaces left as plain as possible for facility in cleaning, are decorated in relief in a manner not calculated to promote so desirable an object. The colour, glaze, and texture of these specimens are excellent. A centre-piece *en bisque*, composed of storks and palm-leaves supporting a tazza, is exquisite in design and execution; the former is certainly a little too much in the naturalesque style, but the symmetry of the whole is perfect, and the effect thoroughly ornamental. M. Sazerat, also of Limoges (5529, Empire Français), has also a charming display of white-ware. The flower vases are ultra-naturalesque in the decoration, but singularly broad in

treatment in the modelling. In fact the modelling power displayed in the French productions in porcelain is something remarkable, and contrasts with great effect with that shown by every other country, a few of the Parian groups of Minton and of Copeland excepted.

This excellence in modelling is remarkably obvious where no part of it is concealed by colour and gilding; for in the imitation of Dresden ware the modelling does not appear to be always quite successful, even in the best examples.

Space will not permit us to enter into any detailed examination of the skill in painting porcelain, which the works in the Exposition prove to be greater than ever. At least, there is no evidence of any falling off. In most instances, however, the works are over-gilt. This detracts from the value of the colour, and frequently gives a metallic appearance to excellent works in porcelain, which is not suited either to the forms, or the use of the article thus decorated.

In printed ware there are some excellent specimens, in which the design and engraving have been carefully adapted to the method of transfer. Amongst the examples shown by De Saint Amans, of Lamarque (5574, Empire Français), are two plates decorated in the litho-vitro-calographic process with printed medallions of Napoleon I. and Queen Victoria. The treatment is especially effective and artistic, and whilst we object to the use of medallions for the decoration of plates and dishes, the mode of engraving and printing adopted in these specimens affords examples for imitation in more appropriate pieces.

In Beauvais ware we doubt if there is so much excellence shown as in the productions exhibited in 1844; nor do we think that, on the whole, has any material advance been made in garden pottery. The *pendules* in Beauvais ware and terra-cotta for hot-houses are of a similar character, and many of precisely the same design as those which attracted so much attention in the exposition of eleven years ago; and they still afford the same hints to our manufacturers of garden decorations as they did at that time, for there has certainly not been that improvement in England in this direction as could be desired.

In the very highest class of ceramic art, the display of the Imperial Manufactory of Sèvres of course takes the lead, and fairly overwhelms the visitor with the variety and extraordinary character of its contributions. It affords a strange contrast, and a by no means useless lesson, when looked at in connexion with the rudeness, and often unnecessary ugliness of the common pottery ware, which certainly are quite as bad, often worse, than articles of a similar class as made in England; the rude attempts at cheap pottery in the United States of America are the nearest approach we have seen to some of the more common utensils as exhibited by some of the French potters.

In the imitation of Palissy ware and Faïence, the French examples are often very excellent, but we do not think that they come up to the refinement observable in some of Minton's examples. There is often an affectation of rudeness about them which detracts from their value as truthful imitations, although the modelling would at times do no discredit to the enthusiastic Bernard himself. The specimens exhibited by Landais, of Tours (5558, Empire Français), are examples of this. There is great excellence of colour, and that marvellous power of modelling which we have already noticed as applied to the specimens of white-ware. Nor should those contributed by Barbezet, of Paris (5439, Empire Français), be overlooked, as they present also special points of excellence.

In shaded enamel ware, or *email ombrant*, there are none of a superior character to those shown in 1844.

Amongst the best imitations of Faïence are those contributed by Devers, of Petit-Montrouge, near Paris. These constitute a remarkable display, rendered still more so by an extraordinary application of the processes employed, to the production of a work of singular power and originality. The whole forms a vitrified picture of five-and-a-half metres high, by four-and-a-half metres wide, inclusive of a frame or border of flowers and fruits in relief. The subject is, "Guardian Angels." They are represented as watching over the safety of a sleeping infant, lying unprotected upon the earth below them. The sentiment of the work is exquisite, and the execution, which is broad and effective, approaches in parts to the grand. A yellow tone pervades the whole, which, however, is not sufficiently marked to be objectionable; whilst the fact that the picture is formed of distinct slabs of terra-cotta, does not strike the spectator until after a close examination, so admirably are all the parts united in the colour; although the joints of the slabs are by no means so clean at the edges as might be supposed to be necessary to so perfect an *ensemble*. We commend this work to the study of all interested in vitrified manufactures. As a *tour de force* it is a triumph of skill; and when it is remembered that the artist is little more than a poor workman of very humble means, the interest which the work creates is not a little increased; for the mind at once reverts to



the early struggles of Bernard Palissy, and seeks to find a parallel in the *ouvrier* of Petit Montrouge.

On comparison with some of the reproductions of Faience in the French department, the specimens exhibited by Freppa, of Florence (114, Grand Duché de Toscane), stand well.

The Austrian porcelain is certainly not equal to that shown in the Great Exhibition of 1851. The mass of it is indifferent in colour, and overladen with gilding. In terra-cotta, however, Austria makes a great display. The best specimens both in design and execution are, however, those by Miesbach, of Vienna (1018, Empire d'Autriche). His garden-fountain is, to our mind, a remarkably well-contrived, and, on the whole, a clever work, artistically. The architectural arrangement is novel, and to the purpose. The whole is a repetition of a few parts well put together. For example, there appears to be but *ten* pieces to the base, including the small figures. The ten pieces are repeated four times each. The figures are fixed in niches, and bstride a vase, from which the water flows. There are, in addition to the number of pieces above-named, four figures of the Seasons, each, of course, being different in design. The central tazza, surmounting the whole composition and carrying plants, appears, including the shaft, to be constructed of about ten or twelve pieces repeated, to make up the whole construction.

The terra-cotta exhibited by Prussia is more remarkable for its size than the artistic skill displayed; but the specimens of porcelain exhibited from the Royal Porcelain Manufactory at Berlin (736, Royaume de Prusse), are certainly unrivalled in the Exposition, so far as the pictorial effects, of which they are the medium, are concerned.

The high class attempts in the Belgian department are not satisfactory; but Cappellemans *ainé* of Brussels (418, Royaume de Belgique), exhibits useful articles in pottery, of a very good class, in the production of which machinery has been applied with some success.

In no department of British industry is there a better display than in that of porcelain, and other fictile manufactures. The Staffordshire potteries may boast of an organised exposition, which, without destroying the individuality of each producer, fully and fairly illustrates the manufactures of that important district in a manner which has caused no slight expressions of wonder on the part of the French. Messrs. Herbert Minton & Co. might, single-handed, claim to have shown, that both in an artistic and utilitarian point of view, the followers of the early Staffordshire potters have not degenerated in enterprise or skill, since Wedgwood created their trade, and brought the artistic element to bear upon their productions. The direct successors of Wedgwood illustrate their return to the manufacture of the famous jasper ware: but to produce parallel works, a kindred genius to that of Flaxman is wanting, and kindred enterprise to that which employed him.

Messrs. Ridgway show a complete series of the useful articles which they manufacture, and worthily sustain their reputation. Messrs. Mayer's display is also of a very interesting and valuable character, as showing to what an extent the cheaper and more mechanical methods of decoration may be adapted, so as to produce highly artistic results. The forms of the pieces, too, are generally good, and the accuracy and precision with which the details are carried out, prove incontestably that when English manufacturers once see the value of Art and judiciously apply it, they can do anything they please within the limit of the materials used.

We confess to be somewhat disappointed with the exhibit of Messrs. Copeland. Beyond illustrating the *specialité* of the house in the manufacture of Parian statuettes, in which, however, there is little of novelty since 1851, Messrs. Copeland appear to have simply contented themselves with putting in an appearance, and resting content with past efforts, which are, as a whole, fairly illustrated. Here we have the same excellence of general design and execution in vases, etc., and the same artistic power in the flower painting as heretofore, but no new application of such abundant means. Some of the larger busts in parian are remarkable specimens of the successful application of that peculiar and beautiful material to works of considerable size, as compared with the ordinary productions therein.

Messrs. John Rose & Co. of Coalport, have certainly viewed this matter somewhat differently to Messrs. Copeland; for in their productions, exhibited chiefly in combination with Messrs. Daniel of London, there is evidence of a progress since 1851, which cannot fail to be recognised by all interested in the question of the principles of taste as applied to ceramics. In combination with Messrs. Daniel, Messrs. Kerr & Binns of Worcester show a few fine examples of their productions of Limoges ware, which without exactly coming up to all the precision of the old Limoges, presents points of excellence which show very distinctly how far the attention of the porcelain painters of the present day may be successfully directed to the rivalry of the best and most refined works of a past age. We have reserved the consideration of the two most remarkable displays of ceramic manufactures,—those of the Imperial Manu-

factory of Sèvres, and Messrs. Minton & Co., as affording an appropriate conclusion to this portion of our subject; and in considering them together we do so with the fullest understanding that each must be tested from an essentially different stand-point, since the aim of the managers of Sèvres is to produce fine artistic works regardless of time and cost, and with an utter repudiation of everything like the commercial element, whilst Messrs. Minton have to make the latter a primary feature in all they do. For, whilst aiming at artistic excellence, they have to consider how far the cost will be met by the price at which each article can be sold to a profit, and how far each production is likely to create by its attractions, a demand in the market; such demand being too frequently limited by the prices rather than the inclinations of those able to appreciate the results of their efforts. We have no hesitation then in declaring that viewed under the two aspects above quoted, Messrs. Minton's display is by far the most remarkable, as it is certainly the most creditable to the energy and enterprise of its producers. Exquisite as the works exhibited from Sèvres are, they are frequently rivalled on their own ground by parallel examples by Minton, whilst in a large class of articles the latter has struck out a new walk, or rather a return to an old one, which might well alarm the French for the cherished laurels and reputation of their pet manufactory on the banks of the Seine.

In large works, all of them essentially *tours de force*, Sèvres stands, as heretofore, unrivalled for the perfection and completeness of each specimen; although, as already stated, there are examples of a similar class which in certain points tread very closely upon them. In the smaller works, Sèvres may be said to overwhelm and puzzle the visitor by the abundance of its contributions. High in character, broad in treatment, wonderful in the accuracy of drawing, and if not always perfect in design, yet suggestive of a power far beyond most of the productions of ordinary Art as shown in the far-fetched attempts at high Art *par excellence*, for in them we recognise the mind of the true artist. Each theme is thought out thoroughly, and executed with a precision and force indicative of a fixed purpose, and a full apprehension of all that is required to be done.

We thus broadly enunciate our conviction as to the leading characteristic of the Sèvres display, since to select special examples, as under ordinary circumstances, would be clearly impossible; we shall therefore content ourselves by quoting two of the larger examples.

Artistically, the *chef-d'œuvre* of the Sèvres contribution is a vase commemorative of the Great Exhibition of 1851. The form is essentially Roman, and is ornamented with antique scrolls in white and gold, in low relief, upon an Indian red ground. A collar or fillet supports the body upon a short shaft, which is broken by four masks representing Asia, Africa, Europe, and America. The body itself is decorated with detached groups of figures proceeding from the back to the front, where Peace is represented as enthroned, having Plenty on one side and Justice on the other. The groups to the left are formed of figures symbolic of England and her colonies, Russia, the United States of America, and China; those to the right representing France, Belgium, Austria, Prussia, Spain, Portugal and Turkey. A figure at the back divides the groups, and is ingeniously posed in the attitude of sending them upon their mission. The upper curve of the body and the neck are decorated with olive leaves in bronze, the fruit being gilt. The words "*Abundance*," "*Concorde*," "*Equité*," are inscribed above the whole.

The effect of this thoroughly well-considered work of Art is at once harmonious and highly satisfactory. The mind dwells with pleasure alike on the *ensemble* and the details, whilst a certain air of novelty gives it an additional attraction—because it is thus taken out of the beaten track of the ordinary vase designer. The dead effects of the *bisquet* contrasts admirably with the brilliant effects of colour and the sparkling of the metal wreath of olive leaves and fruit; and as a special effort it stands alone, in its way, in the Universal Exposition, alike for thoughtful design and skilful execution.

Another colossal vase presents some remarkable features in the method of the ansation. A rope is carried round the whole, and so arranged that the strands and knots form a continued decoration. The latter being grouped in unequal quantities, but symmetrical proportions, give spots which vary the surface, whilst they are subordinate to the general outline. The painting and gilding of this vase is very superb, the poppies which form the subject of the decorations of the body being remarkable examples of high-class flower-painting on porcelain.

The gilding in the Sèvres porcelain is much less abundant than in the commercial china-ware of France, and thus gains largely in point of taste.

As examples of porcelain-painting, several reproductions of famous pictures are exhibited, the best being portraits of the Emperor and Empress, and a copy of Vandyke's Charles I.

We now turn to Messrs. Minton's contributions, forming in



## THE PARIS EXHIBITION

themselves an exhibition of no ordinary character *artistically*, and certainly, as the production of one house, the most remarkable display, *commercially*, in the whole exposition. Properly classified, the collection is illustrative of the past and present works in porcelain all produced through a series of years by Messrs. Minton, and proves what may be done by earnestness and zeal in a given direction, whilst there is no room to doubt that it is equally an evidence of that triumphant commercial success which ever attends intelligent and well-considered efforts, directed to the improvement of a staple industry by those who understand its wants, study its means, and know how to make the best use of its appliances. Such we apprehend is the secret of the success here rendered so manifest, since the same feeling and intelligence is carried more or less throughout all the examples, for each is evidently adapted to meet the wants of a certain class of customers. For the wealthy, whose money is in the excess of their taste, we find works abundant in ornamentation, yet calculated rather to correct their love of the exuberant than cater to their whims and caprices in this direction. For the customer of limited means, whose object is to obtain elegance rather than magnificence, there is a still wider choice, and whether in form or in colour, in modern works, reproductions, or imitations, the most fastidious on the one hand, or the most careless on the other, will find something to meet their wants and stimulate their taste. This is our conviction, arrived at after a careful consideration of the various examples in the different branches of ceramic art, as exhibited by Messrs. Minton. In thus giving full expression to this conviction, however, it is by no means to be implied that the examples exhibited are of equal excellence, or that absolute perfection has been attained to, even in any single specimen. Our view is a mixed one. If viewed from the absolutely artistic stand point, then it fails in coming up to the Sèvres display. If looked at from a purely commercial point of view, then in all probability the wise denizens of market, or the oracles on "Change," may consider that the production of a given number of tons of ugly earthenware will "pay" far better than all this refinement concentrated upon a mere portion of such material weight. Considered, however, as a union of the useful with the artistic; that which brings honour and reputation, with that which pays; we repeat, that Messrs. Minton have shown sound judgment and a wise patriotism in this effort to do full justice to their industry, and that of the important district in which it is carried on, in the Universal Exposition of 1855.

It would serve no useful purpose to discuss the merits of individual examples, did our space permit us to do so. In the specimens of parian exhibited there is the usual excellence for which the productions of this house and that of Copeland have been for some years so remarkable, and which so far surpass in colour and beauty of material the cold-toned *bisquet* statuettes, &c., of French and German manufacture. In terra-cotta and encaustic tiles there is a marked advance on the specimens shown in 1851. The results are more decidedly artistic, whilst there is greater novelty of subject and originality in design. One or two specimens of encaustic floors, painted in the style of the antique mosaics, are remarkable examples of artistic breadth of treatment, and of pure, intelligent drawing and execution. The greatest novelties, however, are certainly the examples of the revival of an old industry in new forms, and the producers of modern Faience, whatever may be their merits as imitators of the antique, receive a lesson from these specimens of modern Art wrought out after an old manner; for in confining their attention to the imitation of the more ancient examples, they only effect one-half of their work, since with a due share of skill and enterprise they could enter into the field of competition with their predecessors of the fifteenth and sixteenth centuries: not merely as manufacturers, but as designers; not only as potters, but as artists. Messrs. Minton have achieved this, and there is no better example than the Dish and Ewer, designed and modelled by M. Jeannest, of living power in this direction. The whole arrangement of this work is so thoroughly in keeping throughout, and whilst severe in form and treatment, there is no affectation of an undue regard to the littlenesses of the ancient methods. In short, the artist has aimed at a broad and well understood rivalry of the excellences of ancient Faience, rather than a grovelling imitation of worn out types and methods. This is the true use of the antique, at all times and in all places, except in mere matters of restoration. Let the fine things of the olden time give the moderns the key-note as to the spirit of a work, if it is thought desirable to adopt a given method of treatment, but to invoke the past to crush the present, to "cramp, cabin, and confine" the aspirations of to-day by an everlasting quotation of yesterday, is the veriest waste of power, of precious time, and hard-earned skill.

The result of the fictile expositions of France and England proves without doubt that the less the artists of both countries allow themselves to be led away by the conventional servilities of obsolete methods the better, and that they have only to combine the facilities

afforded by modern science with their proved skill in Art, to do all they may aspire to, or perhaps it would be better to say, all that the commercial spirit of the age thinks it safe to allow them to do; since your genuine shopkeeper, after all, is the true "Sir Oracle" of the market, dictating not only what the manufacturer shall produce, but also what the public shall buy, since the said "Sir Oracle" has a great horror of his customer daring to have a purer taste than himself. It is such houses as Mintons' who will henceforth ride rough-shod over this absurdity, thanks to such displays as that of 1851 and of 1855. Lifting up the popular taste, and catering to it whilst raising it, the public will be taught to paraphrase the exclamation of Sir Toby, and rouse the retailer with—"Dost thou think, because thou hast a taste for ugliness, there shall be no more beauty in crockery-ware? Yes, by St. Luke! and if thou dost not provide it, somebody else shall!"

### GLASS.

After an examination of the porcelain, and the satisfactory impression made upon the mind by the thoroughness of the exposition achieved in this department of European industry, the display of ornamental glass, as also of the more useful articles in this material so essential to our every-day comforts, appears comparatively meagre and unsatisfactory. If the English manufacturers of ceramic productions have done well, then those of glass have as completely neglected their duty; and, for all the evidence we have of the existence of the British glass trade, it might as well not exist, or be simply in a comparatively early stage of its development. The exceptions to this are to be found in the exhibits of some two or three houses. Messrs. Daniel, of London, show a few excellent examples of table glass, with their porcelain. Messrs. Lloyd & Summerfield, of Birmingham, exhibit as manufacturers, and sustain their reputation for the production of flint-glass of high quality. They also illustrate their patent method of constructing window-bars of glass, to which our architects especially, when constructing shop-fronts, might usefully pay more attention than they appear to have done; since there is a wide field therein for the introduction of both novelty in construction, and beauty in the decorative adjuncts. Messrs. Osler & Co., of Birmingham, exhibit a candelabrum of fine character in design and construction, upon which we shall take occasion to speak in due course; but of table glass, &c., so important in a commercial sense, they do not contribute a single article.

In considering the character of the continental glass, it is natural to turn first to the quarter where we might expect to see it represented in its best and most tasteful forms. On examining the Bohemian glass contributed on this occasion, only one conclusion can be arrived at, and that is, that the peculiar excellencies of its manufacture are not so thoroughly illustrated as they ought to be. Of originality there is very little, with the exception of a few examples of large vases. One pair of these vases is intended to illustrate, as we suppose, the Egyptian style of ornament in this material. The base of each vase is light blue, and the body of white opal. The figures which decorate the surface being gilt in relief, shows what strange mistakes may be made in the modern chase after novelty. Here is a style of Art in which ornament ought almost invariably to be treated in *intaglio*, wrought out at a great cost and much labour, with the contradictory effect of the ornament treated in *relievo*!

Tuscany shows some admirable examples of domestic glass of great purity of material, and excellent effect in the cutting. Weight of metal does not here take the place of purity of form, as is too frequently the case in English cut-glass.

In the Belgian department there is an excellent display of useful articles, of plain but good character, contributed by the "Société Anonyme d'Herbatte," of Herbatte, near Namur (405, Royaume de Belgique), which only serves to prove with what advantage our English manufacturers might have entered the field; and reminds the visitor interested in this department of industry, that the "pressed" glass of England and the United States, in the manufacture and adaptation of which so much progress has been made within the last few years, is totally unrepresented. Now, it is quite clear to us that, had one or two of the more important glass companies of the United States, say the New England Glass Company, and the Sandwich Company, both in connection with, or near to Boston, Massachusetts, have given themselves the trouble to have sent a series of their ordinary productions to the Universal Exhibition, they would have done themselves no little credit.\* This they might have done more easily than the Pittsburg houses, from their being upon the sea-board, and having the advantage of a port in daily communication with Europe.

As might be expected, the French manufacturers of glass, in all its varied forms, have taken especial care that their interests do not suffer from any apathy on their part, and accordingly each

\* The writer states this from personal observation as a member of the British Commission to the United States of America in 1853.





section is duly represented. In the court appropriated to the exposition of the glass manufacture of France, near the central avenue of the Palais de l'Industrie, will be found examples, of pure colour, fine cutting and engraving, and better still, great elegance in the general forms of the articles exhibited, which if carefully studied, might furnish many useful hints to our own manufacturers. Perhaps the most remarkable individual display is that of I. L. Maës of Clichy-la-Garenne (5330, Empire Français), whose exhibit in 1851 was rewarded by a Council medal. Many individual pieces might be quoted as examples of pure taste, alike in ornamentation as in form, and perfect adaptation of material to use. One little *eau sucrée* service struck us, a peculiarly elegant illustration of a pure and legitimate method of ornamenting surface-coloured glass by cutting, and though far from new, its thorough application in a simple form challenged attention rather from its lack of ostentation, than because it pronounced itself too strongly amidst the articles by which it was surrounded.

A pair of table lustres manufactured and exhibited by the Baccarat Glass and Crystal Company (*Compagnie des Verrieres et Cristalleries de Baccarat*) (5327, Empire Français), claimed attention for the admirable manner in which coloured, gilt, and white glass were combined for the production of a charming prismatic effect, and is suggestive of an analogous mode of treatment applicable to other articles.

In chandeliers, candelabra, girandoles, lustres, &c., the French make a large, but by no means thoroughly satisfactory display. In the majority of examples too much has been aimed at, and worse still the characteristic crystalline features of the material has been strangely overlooked or bidden defiance to. Thus, in some of the larger examples of candelabra, the architectonic forms of stone, marble, and even metals, have been attempted to be followed. Now brackets, consoles, volutes, acanthus foliage, frets, and guilloches in glass, are so many contradictions and absurdities, and when the difficulty of cutting or moulding the material into the requisite forms is achieved, the charm and value of such details is lost, simply because, in nine cases out of ten, their effect depends more upon their light and shadow, than upon their outline. In glass this light and shadow is lost, and even the outline of forms well adapted to an opaque material which reflects without transmitting the light, is very imperfectly seen. This mistake on the part of the French is rendered doubly obvious by the thoroughly crystalline character of the design and execution of the remarkable candelabrum exhibited by Messrs. Osler of Birmingham. In this work the prismatic theory of glass ornamentation has been most thoroughly and successfully carried out. It is at once crystal-like in its material, construction and decoration, and in this lies the secret of its success. Whilst upon this question of the adaptation of form and decoration to material, it may be useful to call attention to the chandeliers in brass, glass, and porcelain, exhibited by Spinn of Berlin (747, Royaume de Prusse). The constructive portions are of brass, the branches being profusely decorated with a growth of flowers in porcelain painted in their natural colours; whilst from these metal branches spring leaves of green glass the fibres of which are gilt. The expenditure of artistic skill in execution, as well as in cost of material, must have been very considerable, yet the result is offensively naturalesque.

The examples of stained glass in windows are numerous and of a very varied character. They are chiefly shown in the pavilions which form the entrance to the galleries of the Palais de l'Industrie, these being located at the angles and in the centre, back and front.

The most correct in style, according to English notions, are those by Messrs. Hardman, of Birmingham, executed for the great window of Westminster Hall, and several churches. The other English examples are of about the average of artistic excellence, though on the whole there is a decided improvement since 1851. Less pictorial and more mosaic, there is an evident tendency to more correct principles, and consequently less waste of mechanical and artistical power. The French and German specimens are, with a few exceptions, not above the average. Grignon and Co., of Metz, shows a very fine window, as also does Lusson, of Paris. The specimen by Gerente is a true mosaic, and gains by its integrity. The window by Lafaye is a curious but effective combination of architectonic, pictorial, and mosaic effects. The Belgian examples are for the most part of high excellence in execution.

Messrs. Chance, of Birmingham, exhibit specimens of their transfer process from lithographic stones. Here is a wide field for working out a most legitimate method of glass ornamentation, if properly directed to its true use. These pictorial effects, however, being mere reproductions of the ordinary landscape lithograph, are a decided waste of means and power. The printing process of Messrs. Chance, as applied to mosaic windows, is also illustrated by two or three examples. These also show how much may be done if the process is judiciously used. In fact, it would be difficult to set a limit to the results which might be produced by the union of the two processes carried out in a true artistic spirit.

On the whole, there is no reason to suppose that had the representation of the British glass trade been as full and complete as it ought to have been, it would have suffered in any material point in the comparison with the productions of its continental rivals; except, perhaps, in those particulars in which Art has been applied by the latter for a long and uninterrupted period, unrestrained by fiscal duties and unfettered by the mere traditions of obsolete methods.

## JEWELLERY.

The extent of the display made by France in various branches of the manufacture of ornaments applicable to personal decoration is altogether so much beyond what the general visitor would expect, that we anticipate comparatively few persons will have either time or inclination to examine into the details of this remarkable exposition of the industry, chiefly of the City of Paris alone. With the limited space at our disposal it would be useless to attempt to discuss the merits, or even the leading features of the Imperial Exhibition of the Crown Jewels, arranged for the inspection of the public upon the central platform of the panorama, inasmuch as most visitors would make a point of examining them from the prominent nature of the display, whilst scores, probably hundreds, of articles of jewellery, the production of the skilled workers of Paris for commercial purposes, equally, perhaps more artistic though less genuine, would be overlooked.

No person can walk along the front of the north gallery of the Palais de l'Industrie, where the mass of the *bijouterie* of Paris is exposed, without being forcibly struck with the immense amount of skilled labour and true artistic power evidenced in the examples exhibited. No other city in the world could have produced such specimens of exquisite handicraft, of fanciful design, of artistic invention; or as a whole, shown so much really good taste, when it is considered to what a fearful lack of taste the manufacturer of these articles has to cater, either in the dealer who stands between him and the public, or in that same public itself: since in few things do we see such an utter want of everything like fixity of principle as in the selection of personal ornaments in gold, silver, and precious stones, or their imitations.

In too many instances we regret to find that the absurd attempt at an absolute imitation of natural forms does much to detract from the real merit of otherwise excellent examples. This is peculiarly manifest in the articles chiefly intended for exportation. It is, however, in the very highest class of jewellery, and the combination of precious stones with gold and silver, that the true strength of the French designer and Art-workman in this *specialité* is most evident. The works exhibited by Froment-Meurice, (5032, Empire Français), Rudolphi (5042, Empire Français), Mayer (5037, Empire Français), would alone suffice to prove this. In Froment-Meurice's display there are a few old friends of 1851, not in any degree unwelcome; whilst there is the same unrivalled power in smaller articles, carried to a still greater extent, which so thoroughly awakened public attention in the Great Exhibition in London. Some of the brooches, bracelets, &c., in oxydised silver, would defy Cellini himself to surpass them. One exquisite little *bijou* is a smelling-bottle, decorated with a Cupid and an interwoven arrangement of ivy. Anything more perfect it is impossible to conceive. Another too is a brooch, in oxydised silver, of a guardian angel, the arrangement of whose wings, in conjunction with a cross which forms the base of the composition, is most happily managed.

Rudolphi's works are not a whit inferior, though somewhat different in certain points. He exhibits, amongst a variety of smaller examples of his art, a *Prie-Dieu* in gold, silver, and enamel. The mosaic imitations are of great beauty, but the large ornament at the back is very much out of proportion, and gives a littleness to the other details of the work by contrast.

M. Jules Wiese, or Wiset, of Paris (5116, Empire Français), exhibits bracelets of extraordinary beauty in design and execution, as also enamels of great excellence. A book-case, in oxydised silver, is also a tasteful and instructive specimen of Parisian skill in this direction. The green velvet with which it is fitted at certain points harmonises most agreeably with the cold but rich tone of the silver, and gives a hint in colour which might be usefully taken. Our notes abound in quotations of examples of excellence in gold and silver filagree work, of bouquets in paste and diamonds, of imitations of precious stones and gold and silver for ecclesiastical purposes; as also of theatrical jewellery, arms and armour. Seal handles, snuff-boxes, cigar cases, and the thousand and one articles comprised under the general head of "*Nécessaires et Trousses de Voyage*," and "*Articles de Fantaisie*," with which the Toy Court is filled to repletion, also claim attention, which can only be given here by urging the necessity for more attention on the part of the producers of these articles in England to the activity of the Parisian manufacturers; and above all, the necessity for a better special education for our artisans engaged in their production. This last is the great lesson taught to the



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employers of skilled labour in England, and which sooner or later they must attend to. If the artisan of Birmingham was lifted more towards the dignity of the artist by early and sound instruction in the artistic principles of his trade, there is no reason why he should be a whit behind his fellow-worker of the Parisian Faubourgs.

Probably, the great fault of the Parisian jewellery is its excess of ornament; and, frequently, the superabundance of colour, introduced by the agency of enamel, or coloured stones. In this, however, we see the peculiar natural genius of the producers; since much the same remark has to be made of nearly every department of French industry.

A tiara and brooch of a very tasteful character, by Jean Dufour, of Brussels (396, Royaume de Belgique), is an excellent example of Belgian work, whilst the diamond bouquets of Romain, of Rotterdam, whose works were rewarded in 1851, show that, though the Dutch may be considerably in arrear in matters of taste when applied to the mere fanciful productions of human industry, yet that there are exceptions which might be quoted as specimens of pure and unaffected taste in the decorative arts.

The English jewellery is not very extensive. To our minds, the most tasteful display is that by Phillips, of Cockspur Street, London. A tiara of lilies is very excellent; and the arrangement of the parts in some of the bracelets shows an artistic perception of fitness, not often displayed in works of this class.

The revival of steel ornaments, in which bead-work plays a prominent part, bouquets of excellent construction and arrangement being an important feature, may do much to correct the tendency to the glaring effects now so prevalent. When it is recollected to what an extent the manufacture of steel ornaments was a staple of Birmingham, and especially of Wolverhampton, during the middle of the last century, and which fell with the great French revolution, it seems strange to look upon its revival in the very city which, next to Madrid, was the great market of the steel workers of the Midland Counties of England from 1760 to 1780. For them the trade is absolutely lost, so far as regards its highest manifestations, in the very locality in which, a century ago, it flourished, and gave employment to a considerable number of skilled workmen.\*

As a whole, then, there can be no doubt that an intelligent examination of the specimens of jewellery, &c., contributed to the Universal Exposition by those engaged in the production of kindred articles in London and Birmingham, cannot fail to be both useful and suggestive; often, certainly, of things to avoid, but also much which might be emulated alike in design as in careful and conscientious execution.

### GOLD AND SILVER PLATE, &c.

In no department of industry does the special education in Art afforded to the artisans of Paris by the municipality and the government show its importance and utility as in artistic metal-work, whether in the precious metals or in bronze. The necessity for the special education of the modeller and chaser of metal-work was fully acknowledged many years ago, and a school was established for the exclusive use of students intending to follow the *specialité* of metal chasing. This school of the Bronzists, as it was called, did its work efficiently, and at the period of the Exposition of 1844 was supported both by the municipality of Paris and the government. In this special school for workers in metal, all that appertained to the working of metal in a given direction, and for a given end, was alone taught, and instead of an heterogeneous mass of young men and boys, nine out of ten of whom do not really know what they study Art for, as in the case of the English schools, the director of this Bronzists' school had a homogeneous body of youthful artisans, all with a distinct purpose; since unless their object was not only defined, but most unmistakably that for which the school was kept open, they were not admitted to partake of its privileges. In the thoroughly artistic execution of the gold and silver plate and Art-bronzes of France we have the best proof of the value of this wise concentration of the objects of a special Art-school on a given end; and we see that France stands almost alone for its power alike in invention as in execution in the *specialité* of artistic metal-work, whilst other countries avail themselves of the services of the very men France has specially educated to this end. Here is a lesson of at least eleven years standing, yet Englishmen have not learnt it at present, but are still groping their way to some scheme by which the alphabet of Art shall be taught upon such recondit principles and with such perfection of routine and stereotyped method, that the relation of the Art-teacher and his pupil tends to illustrate the mechanical result of one automaton working another.

\* A deceased relative of the writer was, at the period above named, the manufacturer of nearly all the ornaments worn at the court of Louis XVI. Thirty years ago all that remained as a memorial of a once-flourishing manufacture was a few poor old men, who occupied a portion of the former scene of their skill, almost as a charity, and earned a precarious livelihood by making corkscrews and tweezers.

Meanwhile we are getting our modellers and chasers from France, and call the work thus produced specimens of English manufacture, *par excellence*, instead of French manufacture through the agency of English enterprise and commercial skill in the administration of industry.

Can anything be more clearly evident that such is precisely the position of the gold and silver and electro-plate manufacture of England, as shown in the Universal Exhibition in the exhibits of Messrs. Hunt & Roskell of London, and Messrs. Elkington, Mason & Co. of Birmingham? The Vechte of the one, and the Jeannest of the other, with a corps of modellers and chasers, solve the problem of British Art as applied to the highest class of metal-work produced in London and Birmingham. We repeat it is English enterprise and not English Art-knowledge which does this,—English capital, not English hands directed by well-educated English intellects. And this is our best, though at the same time it may be an unpleasant, lesson. For we are told most unmistakably that we have neglected to cultivate in a practical form the talent which is around us, and thus are compelled to seek it where more far-seeing minds have grown it, inasmuch as they were wisely content to await its growth, and not like ourselves impatient of results before we had really begun our work. Let us then honestly give the honour where the honour is due, and however much we may be disposed to criticise and condemn the æsthetics of French Industrial Art, and point out its inconsistencies, still to bear in mind that it is to the educated skill of the artists of France we are at the present time indebted for much upon which we can congratulate ourselves.

The English gold and silver work is indeed of very varied and miscellaneous character, and too frequently the value is made up in weight of metal for what the work lacks in taste and artistic power. The Goldsmiths' Company did well for the glory of the City to exhibit their collection of plate, since if there was nothing very novel to show, yet it would prove, in some degree at least, that one portion of the Corporation of London had some pretence to be considered patrons of Art. Not that such figures as the fat Mercury, or the dull-looking representation of Plenty in one of the pieces, would convey a very exalted idea of the quality of Art patronised.

The works of M. Vechte exhibited by Hunt & Roskell are unrivalled. A new shield commemorative of such English writers as Shakspeare, Milton, and Newton, the bas-reliefs filling segmental portions of the work, are full of the highest qualities of Art. We might allude here to the taste of the jewellery of this house, which is generally less ornate and more substantial than is usual in similar works. One or two rings are of an exquisite character.

Mr. Hancock, formerly connected with the firm of Hunt & Roskell, exhibits a fine work, the subject of which is George and the Dragon. A few of the smaller works displayed by Mr. Hancock, and purchased by the Imperial family, are very excellent alike in design and execution, and generally the engraving of the various pieces throughout the exhibit is admirably executed. In Messrs. Garrards' display the smaller and more useful articles are in good taste, being free from those ambitious attempts at useless ornamentation which are usually offensive, because it interferes with the real purpose of the article. G. R. Collis of Birmingham exhibits a few specimens of his manufacture, which are really good in form and design; there is, however, so many of the usual *rococo* type that we are more than ever tempted to wonder who buys them. We have the incessant marrow-bone scroll of that eternal *Louis Quinze* repeated after the approved fashion of the last twenty or thirty years; brought in at all points, and in all positions, vertical, horizontal, oblique and upside down. Shall we ever get rid of it?

In Mr. Collis's exhibit, the everlasting and always to be exposed Warwick Vase makes its appearance of course, with an almost equally old friend, the celebrated donkey inkstand or mustard-pot, for although we have known it for years, its absurdity in design is too alarming to permit any detailed examination as to its true use. This last article, together with the brobdignagian salver manufactured for Mehemet Pasha, must greatly astonish or puzzle the French, and on seeing such specimens of our Art-manufacture they can no longer wonder at our seeking the assistance of such skilled workers or artists as we may be enabled to induce to submit to our vandalisms in sentiment, and our ultra-economic notions which so thoroughly over-ride even English perceptions of Art when applied to industry.

There are a few other Birmingham houses which exhibit electro-plate, in which an improved style is very evident; those of Messrs. Cartwright, Hiron, & Woodward, for example, as also a few specimens by Pride & Son. The engraving, however, in some of the articles exhibited by the latter is execrable in taste and execution. The forms too of some of the Britannia metal goods exhibited by R. F. Sturges, proves how much more might be done with a true perception of artistic form in its adaptation to the means at the command of the manufacturer. The plated goods of



Messrs. James Dixon & Sons, of Sheffield, also show a marked improvement since 1851. Several of the services are of pleasing design, and the details are generally in good taste.

It is quite clear then that we must find fault, "grumble and get on," not allow any one to go to sleep, because their predecessors did something which somebody thought very fine. This will not do in this day; and we have no better illustration of this than the position attained by Elkington's house as compared with others who a few years ago were regarded as the leaders, by prescriptive right, of the silver and plated ware manufacture of Birmingham. No one who can remember the nature of the designs which prevailed fifteen or twenty years ago can fail, on entering the court devoted to the display of Messrs. Elkington, Mason, & Co., to see at once that a marvellous change has taken place in the character of these productions, and that the puerilities and ultra-naturalesque imitations of even a very recent period are gradually vanishing before a better understanding of what Ornamental Art really is, how it ought to be applied, when and where applied, and above all, that if it cannot be so applied with propriety and in an artistic manner, it is better that it should be left out altogether, and the article stand in the simple form required by its use. The position which Messrs. Elkington, Mason, & Co. have taken on the present occasion is of such a character as to emphatically demand the attention, as it has certainly secured the approval, of the most inveterate stickler for the perfection of Parisian art in high class metal-work. It must however be confessed that more of this is due to French genius than is quite consistent with the full assertion that British talent finds some honour at last, even in that which it would have been no disgrace not to have attempted, since the great mass of the works exhibited are exceptional in their character, and appeal rather to the taste and means of the few, than provide for the wants of the many.

In considering the French productions in gold and silver, the transition from the works of Messrs. Elkington to those of Christoffe & Co., of Paris, (5052, Empire Français,) is a natural one, since the latter house holds the exclusive right in France of working the original patent of Mr. G. R. Elkington, and as might be supposed, have found it no light task to preserve the privilege amidst the hosts of competitors by which it is surrounded.\*

The productions of Messrs. Christoffe & Co. are chiefly exhibited in connection with the works of the various Imperial manufactories, already named as being arranged in the rotunda of the panorama; and certainly the most remarkable service of plate in the Universal Exposition, considered artistically, is that comprising one hundred covers, executed for the Emperor. Without discussing the merits of the whole design, which may in some points be open to exception, although the idea is a noble one, since it seeks to symbolise the great cities of France in their connection with Art, science, industry, and civil order—the smaller pieces of the service will best repay the examination of the English manufacturer, designer, and artisan. In these we see a perfect adaptation of the form to the use; whilst the decoration is left altogether so subservient to the outline, as to look bald to those who are used to judge of works of this class by a certain standard of variation in the original outline. Here, however, these decorations are not impertinences challenging attention by their too positive assertion of themselves; on the contrary, a classic severity pervades the whole; whilst the ornamentation is of a symbolic character, each piece being decorated with ornaments in low relief, exquisitely modelled and chased. The basis of these ornaments are the vegetables and fruits of the modern table, with flowers occasionally intermingled: often the blossoms of the plants, which suggest the complete ornament. There is a decided originality and novelty in both theme and execution; and the result is, to our minds, as nearly perfect as may be. The plates of the service are of Sèvres porcelain, exquisitely painted, and in admirable keeping with the silver. As may be expected, the figures which form the leading patterns of the larger pieces, centres, and sub-centres, are admirably designed and modelled. The great centre-piece illustrates the Virtues; and from this the theme, as already indicated, branches off. Here, then, we have a high degree of mental refinement in Art applied to the æsthetics of a dinner-service; whilst unrivalled technical excellence and skill has been unsparingly employed in rendering the execution worthy of the theme, of the Imperial patron, and of the greatness of the civil, commercial, and industrial glory of France, as based upon science and arts and the social virtues. It is worth a wilderness of the ordinary allegories composed of strange looking gods, and stranger looking goddesses, which have formed the stock subjects, selected from heathendom, for the decoration of the tables of our princes, nobles, and bodies corporate. What a theme the three kingdoms, with the great manufacturing and commercial cities of each, not to speak of the counties, their traditions, and physical peculiarities and products,

\* It is said that Messrs. Christoffe & Co. have expended 30,000*l.* sterling in defending their right to the exclusive use in France of Elkington's process, and have brought upwards of three hundred actions at law.

would afford for the realisation of a right royal service worthy of Windsor, its royal mistress, and the British nation!

Amongst the more *recherché* works exhibited by other eminent workers in gold and silver, is a coffee service by Marrel *ainé*, (5035, Empire Français), in the Saracenic style of decoration. The tray is in silver engraved and parcel gilt, all the smaller pieces are in silver, the ornament being enamelled in broad outline with light blue. The effect of the whole is exquisitely chaste and simple. These works show how the beaten track of any department of industry may be successfully varied by the manufacturer where cultivated taste enables him to see and appreciate Art in its extended aspect, instead of bringing it down to the level of a mere tradition of trade.

One of the most perfect works in the whole exposition is a small book-cover in gold and oxydised silver, by the celebrated Justin. This is exhibited by Thouret of Paris, (10,279, Empire Français). On one side are two bas-reliefs illustrating the Old Testament, the subjects being the "Finding of Moses," and "Moses breaking the Tables of the Law," on the other side of the cover are two reliefs, the subjects being from the New Testament,—the "Baptism of Christ," and "Christ at the foot of the Cross." The whole is most exquisitely modelled, being purely metallic, and the character of the ornamentation very original, whilst the execution may be said to be perfect.

Amongst the novelties in decoration as applied to gold and silver the invention of M. Grichois of Paris, (5033, Empire Français) is the most suggestive. This is the insertion of thin plates of silver cut in ornamental forms and engraved, between two surfaces of glass. The method is not easily discovered, but the effects are both striking and beautiful. It is applicable alike to large or small objects, as also to plane, concave, and convex surfaces.

In selecting the works named from a mass of specimens in which an increased amount of talent and ingenuity is shown, we have been guided by a desire to name works only which appeared to possess points of so *unique* a character, as to be suggestive to our own manufacturers and artisans.

Before quitting the subject of gold and silver plate, however, we may briefly refer to the numerous specimens of ecclesiastical plate, church ornaments in gold, silver, and enamel, &c. Excellent as the majority of the works exhibited certainly are, we see very little which can be said really to equal, certainly not surpass, the best works of this class by Hardman of Birmingham, and Skidmore of Coventry, neither of whom exhibit in this *specialité* on this occasion. In the special point of enamelling there can be little doubt that in many respects the French works are in advance of the English of the same class.

#### BRONZES, AND DECORATIVE WORKS IN OR-MOLU.

The overwhelming character of the display in bronzes almost precludes the possibility of making selections which would usefully illustrate any particular point likely to be useful to the British manufacturer. The fact is, however, that the production of bronzes has become so exclusively Parisian, that with a few solitary exceptions, no one enters into competition with the numerous *ateliers* of the French metropolis. The English examples may be said to be confined to the specimens of Messrs. Elkington, Mason, & Co., and the larger examples of the Coalbrookdale Company. Some of the former certainly rise to the dignity of a serious rivalry, inasmuch as great pains is evidently taken with the selection of subjects, a point which the French do not certainly consider with sufficient care. It seems enough if the work is artistic, striking enough to attract attention, and novel enough in its theme to give it a distinct claim to originality. In this respect, Elkington's works certainly have the advantage for the English market. Artistically too we fear there is a tendency to work more to price than formerly; with the exception of the older and pure established houses, such as Eck and Durand, whose exhibit is worthy of their reputation, Barbedienne, Sussé *frères*, Deniere, and a few others, the high standard of Parisian bronzes as shown in 1844, has deteriorated. The amount of artistic talent employed in Paris upon the production of these bronzes and kindred works, must be enormous, and shows how thoroughly a love of Art has permeated the whole people, and to what an extent the Art-instruction provided by the state has acted as the educator, so to speak, of whole industries.

Like the French furniture, the best lesson the English Art-student, artisan, or manufacturer can derive from decorative bronze and brass-work as adapted to ordinary use, is to avoid its obtrusive and ultra-naturalesque ornamentation. There are however a few admirable examples of fine treatment which may be studied with useful results. Of these we may quote a mirror frame cast in bronze, but not chased, by A. Lechesne, of Caen, (5264, Empire Français). This work is eminently illustrative of a true ornamental treatment in metal, in which natural forms are used as a basis, but not as mere subjects for imitation. M. Lechesne



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also exhibits a casket in oxydised silver; this work is also illustrative of bold and effective treatment in metal, the ornamentation being appropriately made to decorate the construction, whilst it varies the form without concealing it. It will be remembered that M. Lechesne was the modeller of the two groups of a child defended by a dog from a snake, which attracted so much attention in the Great Exhibition of 1851. Here then we see the result of talent of a high class being devoted to Industrial Art.

There is evidently a great tendency at the present time to give increased effect to works in bronze by varying of colour or tone in which the metal is finished. Thus, the African is distinguished from the European by a darker shade being given to the metal, draperies again are tinted darker and lighter so as to beget a factitious light and shadow independent of the form. Again, dark bronze is mingled with ormolu; the bold works of Graux-Marly of Paris (5183, Empire Français), illustrate the result. In some instances, bronze and white metal, porcelain, and glass, are all combined in the same chandeliers. At best the effect is very bizarre; in fact the greatest skill in combination could scarcely keep such a mixture from becoming vulgar.

Taken as a whole, the examples of Art in bronze, as exhibited by the French, cannot fail to instruct the visitor in many points, alike of emulation as of avoidance, whilst its extent will puzzle the political economist, and the enquiry will naturally arise as to where the markets are found for such works.

We have no space here for the consideration of the larger works in bronze, coming as they do more distinctly under the head of Fine Art than of manufacture. There are, however, specimens which cannot fail to show how largely the technical skill obtained in manufacture has been brought to bear for the production of works rivalling the antique; thus Art acting upon Industry, is re-acted upon by the mechanical skill and experience of the latter, and both are benefited.

### WORKS IN ZINC AND ELECTRO-METALLURGY.

In connection with the bronze-works of France, it may be desirable to mention the progress made during the last six or seven years in the production of works in zinc. For garden decorations, there can be little doubt that, with the most ordinary care, this metal would retain a certain degree of purity of surface and tone of colour, which would render works cast therein an agreeable adjunct to the terrace, the park, and the flower-garden. The admirable specimens exhibited by the Ville Montagne Zinc Company show the capabilities of this metal for the production of very high class works of Art, architectural decorations, and articles of utility. Several of the statues exhibited are such specimens of casting as to justify the highest praise.

As an illustration of the adaptability of this material to the production of a much higher class of garden decorations of the useful kind than it has yet been applied to, we may quote a remarkable group of well-constructed and admirably arranged flower-pots, &c., placed in the central avenue of the Palais, in the Prussian department. These are manufactured by De Diebetsch, of Berlin (709, Royaume de Prusse), and are designed in the Moresque style of decoration, gilt, and treated with colour. The effect of the whole is satisfactory and original, at once suggesting an improvement in the style of the ordinary flower-pot, jardinière, and garden decorations generally; and, since the surface of the metal is capable of treatment by acids, so as to give a variation of colour to the details of the ornament, without the labour and expense of painting and gilding, it is quite clear that a field is opened in this direction, which a spirited manufacturer would soon make both profitable and useful. It must, however, be borne in mind, that climate must be taken into consideration in the application of this material; for, though admirably adapted to the pure, dry atmosphere of some parts of France, it by no means follows, that the results would be equally satisfactory if applied in precisely the same forms in England. In short, we apprehend that, as in everything else, an intelligent adaptation of the means to the end, and a full consideration of the various conditions of climate, situation, and use, would have much to do with the successful introduction of works in zinc, into our parks, pleasure-grounds, and gardens; but it by no means follows, that their use in summer involves their constant exposure during the depth of winter.

Probably, the best illustration of the extent to which zinc, galvanised in imitation of bronze, may be applied to Art-works of utility, is to be found in the exhibit of Hubert fils of Paris (5187, Empire Français). In this display will be found chandeliers, candelabra, lamps, &c., of excellent workmanship and artistic effect; and at prices which must very much astonish and alarm the bronzists *par excellence*.

The successful application of the new science of electro-metallurgy, as applied to the Arts, is amply demonstrated in the Universal Exposition; and, however much we may be disposed to congratulate ourselves upon the high position which the works of Messrs. Elkington, Mason, & Co., produced by this process, take on this occa-

sion, it is quite clear that they have rivals of no mean power springing up on the Continent. The specimens exhibited by Vollgold & Son, of Berlin (699, Royaume de Prusse), deposited and electro-silvered, are of a very high class, and admirably executed; whilst the smaller examples, contributed by Lionnet frères, of Paris (5062, Empire Français), and J. Feuquières, and C. Marquerite, also of Paris (5176, Empire Français), are equally illustrative of the use which is ultimately to be made of this new power for Art-purposes, especially in productions of celebrated antiques, of which Messrs. Elkington have given such undeniable proof, in the specimens they have from time to time produced for the Department of Science and Art, from some of the more remarkable works in metal in the Museum at Marlborough House.

### ORNAMENTAL CLOCKS.

The extent to which French industry and skill is employed in the production of time-keepers, great and small, costly and low-priced, can only be realised on an occasion like that which brings together in one focus specimens of the more important works in any *specialité*. Artistically, the remarks already made upon the various works in bronze, or-molu, &c., apply with equal force to the generality of clocks, to which specimens of these in all their varied forms are applied. The nature of the application, however, requires some little consideration; since a work may be excellent in the abstract, and yet be fearfully out of place, when applied to a clock or other article of use, as a portion of its decoration. The principle of constructing a clock upon the basis of a pile of ornament or a group of figures is so contrary to the true logic of Art that, notwithstanding all the beauty which may and often does result, the fallacy lying at the root invariably creates more or less of dissatisfaction in the mind trained to look at Art in its two legitimate aspects,—the one as standing on its own basis as Art *per se*, and the other in which it is used for the purpose of adding beauty to works of utility, in which Art is subordinate to the article it embellishes.

### DECORATIVE ARMS.

There is one feature in which the Exposition Universelle of 1855 differs from the Great Exhibition of 1851, and that is in the extent to which weapons of war are displayed. In the latter,—although as examples of industry, fire-arms, swords, etc., were exhibited,—yet these were more or less exceptional in their character, or shown for the purpose of representing an important manufacturing interest, and as necessary to the full illustration of the classification adopted. Many earnest and well-intentioned advocates and supporters of the Exhibition of 1851 deprecated the introduction of a single weapon of war on an occasion which they fondly hoped was the inauguration of the burial of the sword.\* On the present occasion, however, the costly character of the display in fire-arms and swords is a marked feature in the arrangements, and a large amount of the space allotted to Belgium in the *rez de chaussée* is occupied with an exposition of the fire-arms of Liege, whilst one half the Prussian court is devoted to swords and bayonets, rifles, fowling-pieces, and pistols, all more or less of an ornamental character. Nor is France behindhand in a display of its resources in this respect, since several trophies composed entirely of warlike weapons, arranged with a marvellous skill and taste, occupy prominent positions at the side of the grand avenue of the Palais de l'Industrie. The contrast, therefore, between 1851 and 1855 is as distinctly marked in this industrial gathering, as the circumstances of the times are in the changed tone of public opinion.

It is, however, with the more ornamental portion of the arms exhibited with which we have specially to deal, and we cannot but think that the majority of persons visiting the Exposition, will after a careful examination of this department find themselves instructed and not a little astonished with the remarkable display of skill in Art shown in the decoration of these weapons. In the Prussian court, the artistic talent shown in some of the fowling-pieces is of a very high character; the effects produced by engraving, inlaying, and chiselling, afford a lesson in metal ornamentation which cannot well be overrated. The gun-locks exhibited by Jeschner of Frankfurt-on-the-Oder, Jeutenberg of Hüsten, Hoffman of Posen, and Schilling of Suhl, (respectively 507, 508, 510, and 515, Royaume de Prusse) are triumphs of skill, and are subjects of study to all engaged in a similar branch of industry. The stocks of some of the guns are sometimes rendered offensive by excess of ornamentation, since the use of the arm is, or at least appears likely to be, interfered

\* We remember hearing a worthy member of the Society of Friends, who stood in one of the galleries watching the Sappers at their daily task, during the earlier preparations of the interior of the building in Hyde Park, congratulate himself and some ladies who accompanied him upon the fact that the Government or the Board of Ordnance had at length become converts to, and co-operators with, the Peace Society, since they were employing the red-coats in a work likely to be pre-eminently conducive to peace!



with. To any one deliberately contrasting the effects of the plain or less ornate stocks and the result upon the eye in connection with the highly ornamental metal-work, it will be at once evident that the carved and inlaid work in the majority of the more highly decorated stocks is an impertinence which is offensive to good taste.

Many of the Prussian swords are also of great excellence of manufacture and beauty of ornamentation; of these we may particularise those manufactured by Lünenschloss of Solingen, and A. & E. Holler of the same place (513 and 511, Royaume de Prusse). Amongst them is a sword selected by the Emperor, but we do not think it the most perfect example of good taste, amongst the many excellent specimens shown. The workmanship is certainly of a very high class, but in the matter of design eagles, battles, a portrait of Napoleon I., &c., are not suitable decorations for a sword. These two exhibits, however, are of a very extraordinary character, and show to what an extent the preparation of the weapons and paraphernalia of war, has entered into the occupations of the skilled artisans of Germany.

The Belgian display consists chiefly of the ordinary muskets, rifles, pistols, swords, and bayonets, manufactured at Liège for commercial purposes. A few decorative examples, however, show that the artistic element is by no means neglected; but whilst in some instances the decorations are tasteful and the execution perfect, in others the designs are singularly inappropriate, especially in the carved ornaments of some of the stocks.

We observe that wherever the butt furniture has been judiciously treated, simply as an inlaid decoration to the stock, the result is satisfactory, and the variation of the appearance of the surface, is far more effective than the actual variation by means of carving; and when in use the piece must handle much more smoothly, since every part of the stock required for grasping and shouldering is better adapted to ready use.

A charming display of single and double-barrelled fowling-pieces are exhibited in that portion of the gallery of the Palais devoted to Spain, by M. Zuloaga of Madrid. The rich and extraordinary character of the ornamentation of these arms, places them upon a level with the finest mediæval works of this class. The old Moorish traditions of the workshops of Grenada and Toledo seem to have descended to the workers who have been employed upon them.

#### ORNAMENTAL BRASS-WORK, STEEL, &c.

Under this head it is proposed to remark upon those branches of industry in brass, &c., which come within the category of the useful in combination with the ornamental, rather than the simply decorative, as in the case of the bronzes, and large class of works in or-molu, and which may be said to be chiefly noticeable for the amount of high-class Art brought to bear upon their execution.

Probably the most remarkable works in brass in the Exhibition are those intended for ecclesiastical purposes. These are chiefly of French or Belgian origin. One of these placed on the central avenue of the Palais, is an altar intended for the Church of St. Martin d'Aunay, Lyons, designed by the architect M. Questel. The execution is very fine, every detail being thoroughly wrought out by the hand. It is enamelled in brilliant colours, arranged with great taste and effect, and is altogether a high-class production.

The lecterns, candelabra, sconces, &c., exhibited by Philp & Co., of Liège (392, Royaume de Belgique), are also excellent examples of make and finish; but in no respect do we see that any of these works go beyond the best English makers, either in purity of design or accuracy of workmanship, and in short our manufacturers would find little to learn in this respect.

Again, Prussia exhibits largely in stamped brass, but there is nothing shown in this department which is not equally well or even better done at Birmingham, alike in simple execution as in point of design, since the latter seems more adapted to the American market than to European tastes. Birmingham has so thoroughly neglected its own interests in this direction, that with the exception of a few good examples of stamped brass in the rough state, it may be said to have suffered judgment to go by default, when much might have been done which would have tended to maintain the rising reputation of some of the Birmingham houses. It is much the same in chandeliers, gas-fittings, &c., of a cheap but substantial character, and in which, within the last three or four years, so much improvement has been made in the matter of design, by getting rid of useless ornamentation, and aiming at the realisation of more simplicity and purity of form. Messenger certainly exhibits one of the chandeliers manufactured for St. George's Hall, Liverpool, and we have no hesitation in saying that there is nothing of its class to compare with it in the whole exposition. Probably one of the best works of the kind in the Exposition, is a street-lamp with five lights for gas, exhibited in the Austrian department of the *Annexe*; it is in bronze or zinc galvanised. The design is very ornate without

being obtrusively so, and the effect is such as it would be desirable to see a little oftener in the more open spaces of our large cities.

In those useful and more necessary articles, metallic bedsteads, the French are anything but successful as compared with the best manufacturers of Birmingham and London. Some of the best examples are those of Dupont of Paris, exhibited in the gallery which surrounds the Panorama. The brass bedsteads are absurdly massive imitations of the ordinary forms in wood, in which much artistic skill in modelling, and excellent workmanship in casting and chasing, has been absolutely thrown away.

Here Birmingham is again a defaulter, and in a direction too, in which its strength could have been put forth with a certainty and a form of no ordinary character. Had there been a few specimens of the best examples of metallic bedsteads ordinarily supplied to the markets, and adapted in price to persons of ordinary means, it would at once have shown to all visitors, that the English do really understand the construction of these useful articles, and yet can render them ornamental. The specimens exhibited, and to which we have alluded, are neither useful nor ornamental, but are brass encumbrances for a bed-room under the name of a bedstead.

Nor are the French usually more successful in their ornamental fenders, either in brass, steel, or compounds of both. In many instances they are suggestive of the base of a mirror, or a cornice turned upside down! In some, there are attempts at novelty of a strange and very unsatisfactory character; but it is quite evident that their producers do not understand fenders, and the result is a failure as compared with similar articles produced at Sheffield, several of which are exhibited in connection with a few of those admirable grates, stoves, &c., which so thoroughly astonished everybody in the Great Exhibition of 1851. Messrs. Hoole take care that their manufacture is properly represented; and though several eminent manufacturers are absent, yet Sheffield as a whole is the very reverse of Birmingham, and its industry is effectively represented in all its leading departments. Messrs. Spear & Jackson, Messrs. Samuel Cocker & Son, and others, fully illustrate the larger examples of steel goods, edge-tools, &c., whilst the fine cutlery finds a full representation in numerous exhibitors, each taking up his own *specialité*; nor do we think that, in any respect, is Sheffield behind its continental competitors, whilst in certain points it is immeasurably in advance of them. The knowledge of this fact cannot fail to be useful in many respects, since the result obtained will create confidence where otherwise there might have been uncertainty.

As an example in this direction, we may here quote the very remarkable display of cast-steel goods exhibited in the *Annexe*, by Krupp, of Essen, in Rhenish Prussia (552, Royaume de Prusse). These consist of articles of large size, and admirable material and workmanship: and, though not precisely within the category of the general productions to which we have specially devoted our attention, their results, in a commercial sense, would not permit of their being passed by, because they are not of a decorative character.

#### ORNAMENTAL IRON-WORK.

In ornamental iron-work, the most complete exposition as a whole, alike for its variety, utility, and general excellence, is that of the Coalbrookdale Company. Its position, however, at the east end of the *Annexe* has not, we fear, been conducive to so thorough an examination of its merits, as might have been the result had it been placed in a suitable position in the Palais de l'Industrie. Without, perhaps, possessing all the refinement in ornamentation, or even the perfection of casting, which is to be found in some of the French specimens of iron-casting, especially as applied to stoves, the Coalbrookdale productions are of such a class as to command attention from the most fastidious, and to show our own manufacturers that ugliness is not a necessary condition in an iron casting.

The Belgian and French productions of this class are worthy of remark and careful examination; the fine metal stoves in iron, brass, and steel, manufactured by Laury, of Paris (2147, Empire Français), are especially noticeable for the character of the designs, the admirable detail of the ornamentation, and the perfection of the casting.

In wrought-iron there are few examples of attempts at decorative results. The best are the stands of two or three occasional tables, and a pair of jardinières, exhibited by Huret, of Paris (7879, Empire Français). These illustrate true ornamental construction in wrought-iron, as the decoration of form, and the ornamental result is entirely produced by variation of the outline, and by twisting, and not by decoration of surface, or by mounted additions to the construction. These specimens are gilt; and the effect is very pleasing in connection with the purpose of the articles they support, and the uses for which they are intended.

As regards general industry in iron, as a special point of commercial interest to our countrymen, we may remark, that the efforts of the Belgians to thoroughly illustrate the state of this in-



## THE PARIS EXHIBITION.

dustry at its present point of development in Belgium, are above all praise. No effort has been spared. Every point has been carefully considered and brought out; and why? It must be evident to everyone that, in the event of a relaxation of the French tariff on iron manufactures, the country who can show the best claim is likely to reap the greatest advantages.

### COLONIAL PRODUCE.

It was our intention to have noticed in detail the varied expositions of the products of our colonies, more especially in their relation to the supply of materials calculated to be useful in the arts. As it is we must be content with simply glancing at some of the leading features of the more prominent, and without precisely defining our East India possessions as coming within the category of a Crown colony, it may be most convenient to allude here to the very remarkable display which the India Board has caused to be made of the products, artistic and otherwise, of the immense territory placed under their direction. Forming an interesting and complete exhibition of itself it would require a special and lengthy notice to do justice to its varied excellencies. Looking at it, however, from the stand-point we have chosen as to how far the specimens of the various arts of India are calculated to influence *usefully* kindred arts in Europe, it is by no means clear that the result will be at all commensurate with the trouble taken to bring so unique a collection together.

Probably the most complete display of Colonial produce, properly so called, is that of Canada. Improving upon the experience of 1851, and satisfied that the exhibition of its products on that occasion had been of immense value to its commerce, the colonial legislation voted a large sum of money, purchased or guaranteed the sale of all articles it thought worthy of being sent to Paris; and thus in completing the arrangements for a proper representation of the interests of the colony, it rendered those to whom the management was intrusted totally independent of the exhibitors. The result is a most useful and even tasteful display of trans-Atlantic utilities and products. Among the former may be quoted a deal window-frame with sashes, and Venetian shutters, manufactured by machinery for *sixteen shillings* English; and a door-frame, door and finishings of the same material, and manufactured in the same manner, for about *seventeen shillings*. The workmanship is perfect in every respect. Such is the result of the application of machinery to the working of wood as practised in the United States of America and in Canada. The edge-tools also of Canadian manufacture took a higher position in the opinion of the Jury than those of England, and those stood relatively twice as high, numerically, as those of France. The woods of various kinds, many of them highly ornamental, and all useful, carefully cut into slabs and polished, form another useful feature in the Canadian department. The manner in which Mr. Logan, the Canadian Commissioner, and Mr. Perry, the curator, have discharged their duties in the arrangement and superintendence of the Canada exhibits, entitles them to the best thanks of all interested in the produce of our North American colonies.

The valuable native woods of Australia are well illustrated by the manufacture in Paris of various articles of furniture, in which the different coloured woods are made to play a most important part alike in the result, as in carrying out the purpose of the exhibitors in showing the produce of their colony. The wines too of Australia are brought forward on this occasion, and a strong opinion has been expressed in their favour. Gold too is shown in abundance.

New South Wales brings its products into the field in a very practical form, and the excellence of its cotton receives a remarkable illustration in the fact that Messrs. Gardner & Bazley, of Manchester, have spun a sample of 500s. which being of sufficient fineness to enable the native weavers of Dacca in the East Indies to weave, it was sent to that place, and a specimen of muslin of the true Dacca texture is the result, and is exhibited by the spinners of the yarn in the Manchester department. Ceylon exhibits some remarkable examples of native work in inlaid furniture. Van Dieman's Land, British Guiana, Jamaica, Trinidad, and the Cape of Good Hope, also display largely of their peculiar products; nor is the French colony of Algeria behind in this race of the New World against the Old. Silk of excellent quality, proved by its being manufactured into costly fabric by Lyonesse looms; furniture of great beauty, constructed from the native wood of Algiers, are amongst the results of its industry and enterprise. Altogether this colonial display, to which we have been compelled to allude thus briefly, is a remarkable illustration of the Commercial and Industrial value of periodical expositions, since it is quite clear that

they tend to develop and make known resources which might otherwise remain hidden for ages in the undeveloped civilisation of a semi-barbarous country, but which once made known are calculated to be of immense benefit in the promotion of the arts of Industry, and consequently of the useful employment and happiness of mankind at large. The colonist turns his attention to the preparation and supply of the material which the home worker needs. Each obtains an additional market for his produce or his industry, since the raw material of the one purchases the manufactured article of the other; the circuit of commerce, industry, the arts of peace and civilisation is completed, and thus from the little centre of the Crystal Palace of 1851, or the Palais de l'Industrie of 1855, many comforts and many blessings may flow, which the small-eyed moles of a grovelling policy, based on intense selfishness, and erected into a superstructure of over-weening conceit, cannot see, or seeing will not acknowledge, because it is beyond the pale of their conception, or involves a sentiment too lofty for such intellectual fledglings to ascend to.

Our self-imposed task is completed, so far at least as time and the space at our disposal permits. The infinitude of objects commanding attention, and the interests involved in the Exposition Universelle of 1855, might have engendered some hesitation in undertaking such a review of this battle-field of the peaceful and Industrial Arts. For ourselves we had no misgivings, except that when the encounter of opinions brought us face to face with old and valued friends it was possible, nay probable, that the true principle might be forgotten or compromised in personal respect. We are unconscious of having sacrificed one iota of the Art-faith that is in us in any such form. As regards the full results of the Exposition of 1855, it would appear that its failures have been manifold, alike in administration as in its not attracting that attention, in England, that its sterling merits deserved. In this respect it is by no means singular, and we cannot but think that the Exhibitions at Dublin and New York, within two years after the gathering of 1851, have had much to do with bringing about an apathy and distrust which has seriously affected the result, in England and the United States at least. Well-meaning as was the Dublin Exhibition, and honourable as its promotion was to the man who bore the pecuniary liabilities, its wisdom was of a very doubtful character; its management, and the effects produced thereby on the minds of many unfortunate exhibitors, was at once calamitous and not easily to be repaired. As a means of encouraging and developing Irish industry it was simply absurd, since these expositions can only be successful when industry is organised, and the Dublin experiment was to Hibernian industry what a dress coat and white kid gloves would be to the shirtless, shoeless, and bare-headed "gossoon." The current interests of steam-packet and railway companies were undoubtedly promoted by the experiment, and in strict justice these corporations ought to reimburse Mr. Dargan. The New York Exhibition laboured under the disadvantage of professing to be a national undertaking, so to speak, sanctioned, but not supported in any way by the Federal government, and obnoxious to the charge of being a private speculation under the cloak of a patriotic movement. Viewed with jealousy by all the other great cities of the States, laughed at in New England, "pooh-poohed" in the south, and repudiated in the west, launched upon the sea of public opinion without a rudder, the ship struck before she left her port, and although kept afloat by a certain semi-official *prestige*, such as the opening by the President, and its recognition by some of the European states as a Federal undertaking, it eventually collapsed from bad management or over-government, it is difficult to say which, to the disgust and serious loss of many exhibitors. Hence we may account for much of the apathy and distrust which has characterised the part which Great Britain has taken in the preparations for the Exposition of 1855, and looking at the very unsatisfactory commencement of the undertaking, the non-administration of those charged with the execution of the work on the part of the French government, the difficult position in which the British executive has been placed throughout, it is not too much to say that we do not wonder that many who would have done honour to themselves and their country, have congratulated themselves that they had nothing whatever to do with it; and even those who from official position were compelled to take a share in the work of organisation derived so little satisfaction from their labours, as to seek to escape from labours and responsibilities, the end and purpose of which it was impossible to understand.