

REMEMBRANCES
OF THE GREAT
INTERNATIONAL EXHIBITION.

Twenty Plates]

1862.

[Plain 1s. 6d., Col. 2s. 6d.]



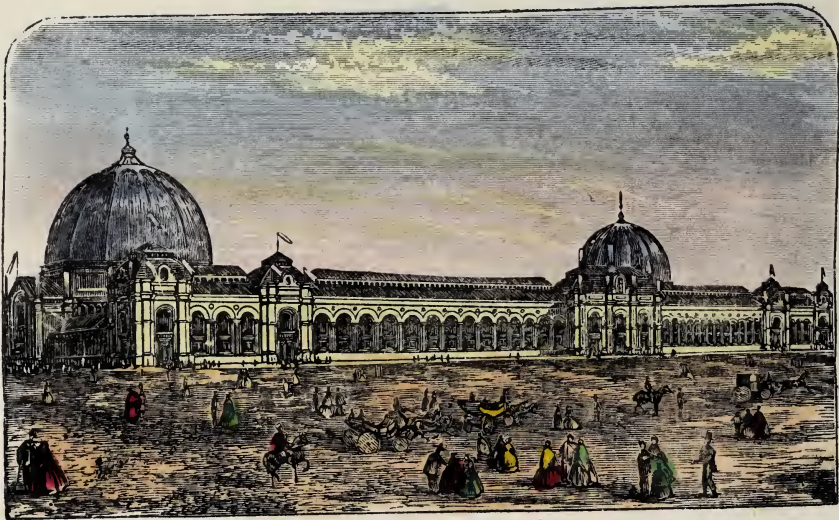
THE GREAT INTERNATIONAL EXHIBITION—SOUTH-EAST TRANSEPT.

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REMEMBRANCES

OF THE

GREAT INTERNATIONAL EXHIBITION, 1862.



The Great Exhibition, 1862, from the Cromwell Road.

THIS wonderful Exhibition, which, during the year of grace, 1862, has attracted the universal attention of the whole civilized world, and has brought visitors from all quarters of the globe, was in a great measure the conception of His late Royal Highness Prince Albert, whose love of the fine



The Great Exhibition, 1862.—The West Front, Albert Road.

arts, and whose anxious desire to promote the intellectual and commercial interests of his adopted country, is too well known to need our praise. It was under his guidance that the building was commenced, and, successful as the great undertaking has proved, there can be no doubt whatever that had he been spared to complete his admirable work, its popularity, splendour, and usefulness, would have been much increased.

Captain Fowke, from whose designs the building was erected, was compelled by the decision of the Royal Commissioners, who were appointed by Her Majesty to superintend the vast undertaking, to abide by the following rules in its construction, viz: "1.—Picture Galleries, which were required to be solid structures, secure from all accidents of weather, extremely well ventilated, and lighted at top. 2.—Ample space for different forms, to be lighted in different ways, for the Exhibition of Works of Industry arranged

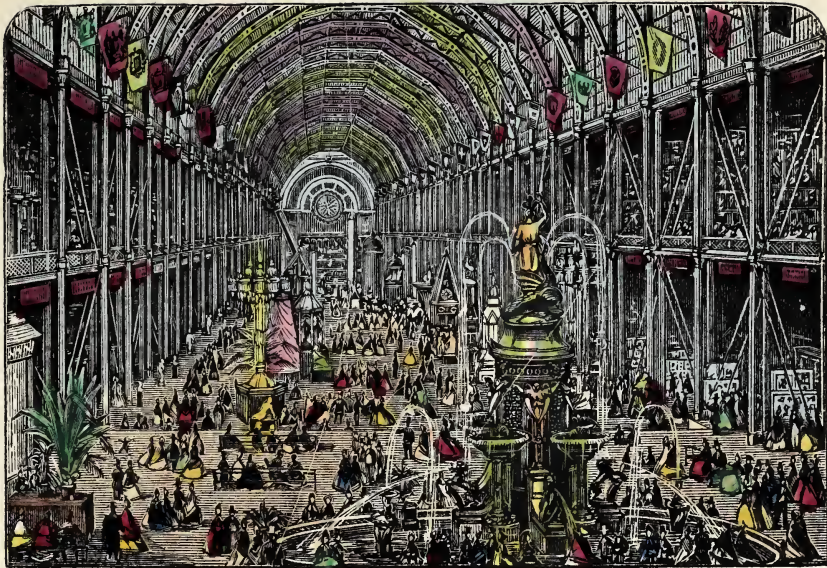


The South-east Transept.

in Courts and Galleries. 3.—Platforms and wide passages for ceremonials and processions. 4.—Accommodation for refreshments”—all of which were admirably provided for.

The contractors, Messrs. Kelk and Lucas, undertook the erection of the building for the sum of £200,000, and agreed to sell the whole material as it stood, if required, for the purpose of a permanent structure, for the additional sum of £430,000. There was one proviso in favour of these enterprising gentlemen, which stipulated that if the receipts from all sources exceeded the sum of £400,000, the Commissioners were to give them an additional £100,000. The cost of the building of 1851 was £142,780; it was capable of holding, and did upon one occasion contain, 93,000 persons.

The decoration of the present building was entrusted to Mr. Crace, who exhibited a marked contrast

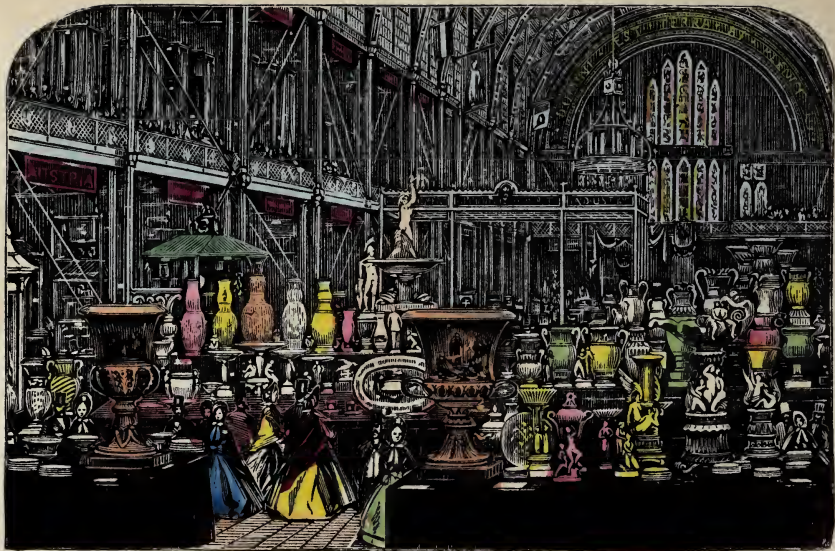


The Nave, from the Eastern Dome.

to the colouring adopted by Mr. Owen Jones, (the decorator of the former one)—the pearly and somewhat misty effect produced by the colour chosen on the former occasion being avoided in the instance before us, Mr. Crace's style being, in the opinion of some, an evident advantage.

The walls of the Picture Gallery were admirably painted a neutral sage green—a colour adapted to show the various works of art to perfection.

The ironwork of the domes was prepared by the Thames Ironwork Company, to whose enterprise we owe the glory of the iron-plated ship, the *Warrior*. They were the largest ever constructed, being 250 feet high, and 160 feet in diameter. The dome of our cathedral, St. Paul's, is 215 feet in height, and 112 in

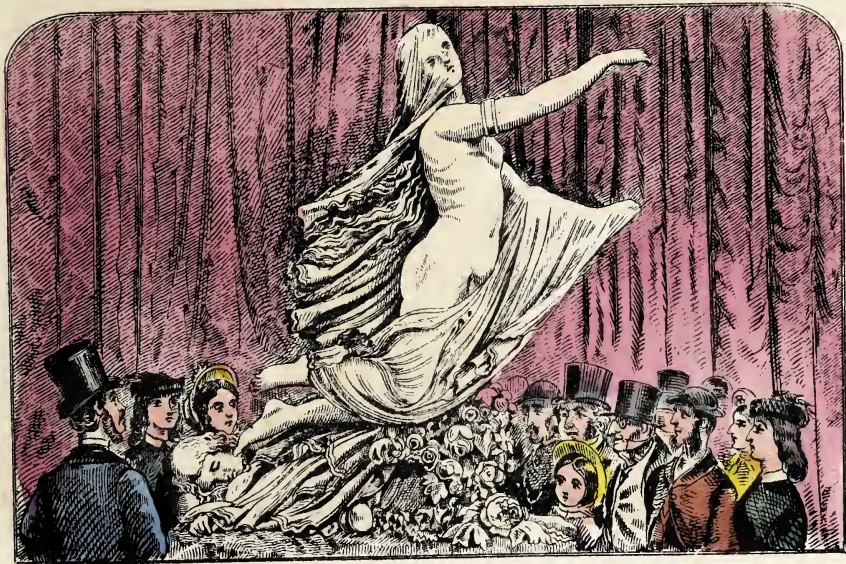


The North-west Transept.

diameter. Mr. Hussey acted as superintendent of the eastern end dome, while that at the west was constructed under the superintendence of Mr. Ashton.

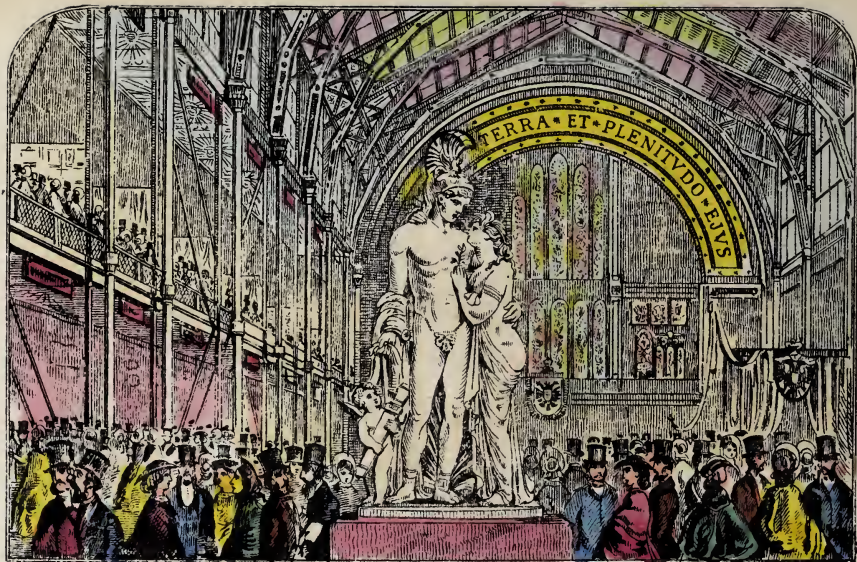
Punctually on the 1st of May, as arranged from the commencement, the building was opened—not by the Queen in person, as had been fondly hoped—but by a Royal Commission, consisting of the Duke of Cambridge, the Archbishop of Canterbury, Lord Palmerston, and the Earl of Derby. The day was fine and the attendance numerous, but the absence of the Queen and her lamented husband, Prince Albert, whom the public had long been used to associate with every great national undertaking, proved a great drawback, which was more or less felt by every one present.

The building in form was that of a cross, the longest part being called the nave, and the short part,



The "Sleep of Sorrow"—"The Dream of Joy."—R. Monti.

which crossed exactly in the centre, the transept. There were also two other transepts, one at the east and the other at the west end, with long sheds running north, termed annexes; the western one being devoted to machinery in motion, the eastern to a vast collection of mining, mineral, agricultural, chemical, and other products. At each end of the nave were the two immense domes, that at the east end being devoted to England and her colonies, and the western end to foreign exhibitors. On all sides were galleries containing every imaginable description of goods and works of art without number. In order to simplify our description, and to bring it within the space to which we are limited, we now propose to enter as it were at the eastern dome, where the first and most prominent subjects that attracted our attention was Minton's



“Mars, Venus, and Cupid,” by L. Kissling.

Majolica Fountain—the statues of General Outram and of Cromwell, by Theed—the Princes in the Tower, by Ross—and the monument of Australian Gold.

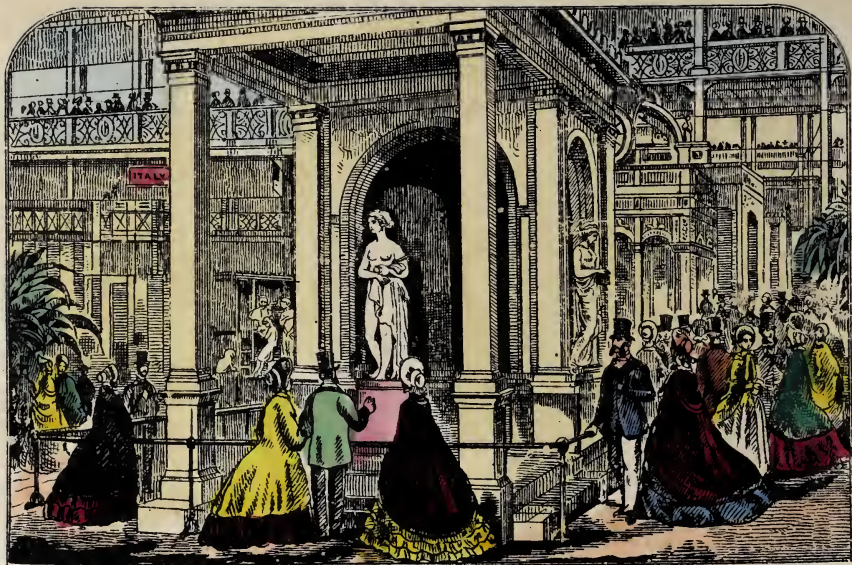
Proceeding along the Nave, we observe various trophies of decorative and mediæval styles of furniture—the equestrian figure of Lady Godiva, by Fuller—a model of the new iron ship, the Warrior, with sectional view of the timber and iron plates—a collection of Small Arms from Birmingham—the Armstrong and Whitworth Rifled Cannons—specimens of Leather, Skins, Furs, &c.—Woollens from Bradford—Telescopes—Philosophical Instruments—Lighthouse Apparatus—Foster and Andrews’ Great Organ, 30 feet high—the Norwich Gates—Animal and Vegetable Substances—Dressing Cases—Travelling Bags—Desks—Caskets—Plated Goods—the Dessert Service of Her Majesty—Hunt and Roskell’s and



The Prussian Court.

Emanuel's collection of Jewels, Silver Articles, &c., and the far-famed Kooh-i-noor diamond. At the South Entrance—Durham's Statue of the Queen. In the South Courts—collections of the Precious Metals—Pottery—Glass—with Models of Naval Architecture, and Military and Civil Engineering—Samples of Iron and Hardware—Steel—Furs—Skins—Leather—Hardware from Birmingham—Carriages of every variety and of the most elegant description, exhibited side by side with the American collection of Carriages, Agricultural Implements, and Models—Minerals—Fire Engines—Combination Presses, &c.

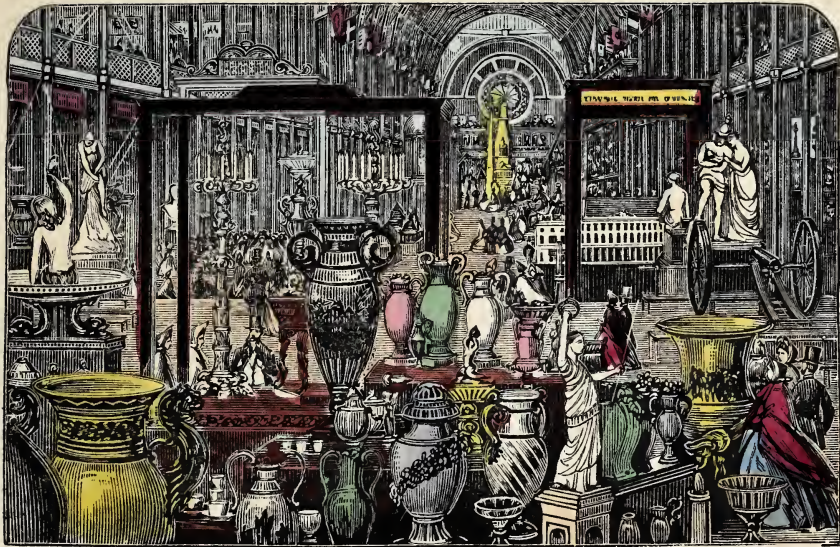
In the South-east Transept we see arranged the Colebrook Dale Company's Iron Gates, 54 feet wide, and 25 feet high—specimens of Steel made by Bessemer's process—A Turret Clock by Dent—Brass Bells



The "Tinted Venus," by Gibson.

by Warren and Sons—the Screen for Hereford Cathedral, by G. G. Scott, 31 feet long by 35 feet high—a Gothic Bell Tower—London Hardware—Rolled Stock for Railways—specimens of Steel, showing its application to the manufacture of Ordnance and all kind of Arms—Terra-Cotta Works—Marble Mantel-pieces—Gas Fittings—Enamelled Slate Works, &c.

In the North-east Transept, appropriated to the Colonies, and occupying a space of some 13,000 square feet, we observe an extensive collection of raw produce, the most interesting being that from Victoria, Australia, in the form of a gilded obelisk, showing the amount of Gold found in the Colony since 1857, valued at £103,000,000, and weighing 100 tons. Tasmania sent Wools, and various Agricultural Products—Nova Scotia, Coal—Vancouver's Island, New Brunswick, and Canada, Timber,



The Nave, from the Western Dome.

Cereals, Agricultural Implements, &c.—South Australia, Wheat, Flour, a species of green marble, called Malachite, Mineral Products, &c.—Queensland, Cotton and Wool—Natal (Africa), Furniture and Native Wood, Glazed Panels, and Water Colour Drawings—West India Possessions, Coffee, Rum, Sugar, &c.—Malta, Lace, Silver Work, Carved Stone, &c.—Ionian Islands, Agricultural and Manufacturing Articles. In these courts, also, were exhibited Furniture, Music, &c.

From China, we had some spoils from the Emperor's Summer Palace. From Hong Kong, samples of Silk Velvet, Gold Embroidered Caskets, Porcelain, China, Enamels, and Raw Produce.

Japan exhibited numerous specimens of Lacquered Ware, Cameos of finely chiselled Ivory, Sword Blades, Egg-shell China, Children's Story Books, &c.



The Austrian Court.

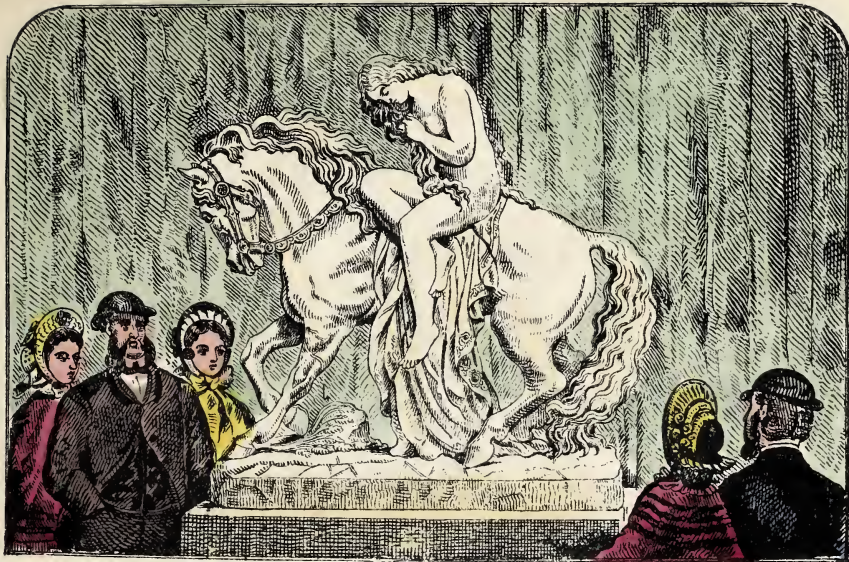
On the foreign side of the Nave, with the Courts on either side, were exhibited in the Turkish department, Woods, Wools, Fruit, and Filigree Work, with a Trophy of the Turkish Arms, also Textile Fabrics, &c.

The Brazilian Court showed Gold, Diamonds, Metals, &c.

From Russia, Jasper Columns, Candelabra, Coal, Iron, Minerals, Cereals, Raw and Manufactured Silk, Fibrous Manufactures, &c.; also the "Golden Bible" from the Isaak Church, valued at £4,000, printed in the old Slavonic language, and bound in precious metals, studded with jewels of great value.

Norway sent Anchors, Granite Pillars, Works of Silver, &c.

Sweden presented Arms, Anchors, Guns, Marble and Granite Pillars, &c.



“Lady Godiva,” by Thomas.

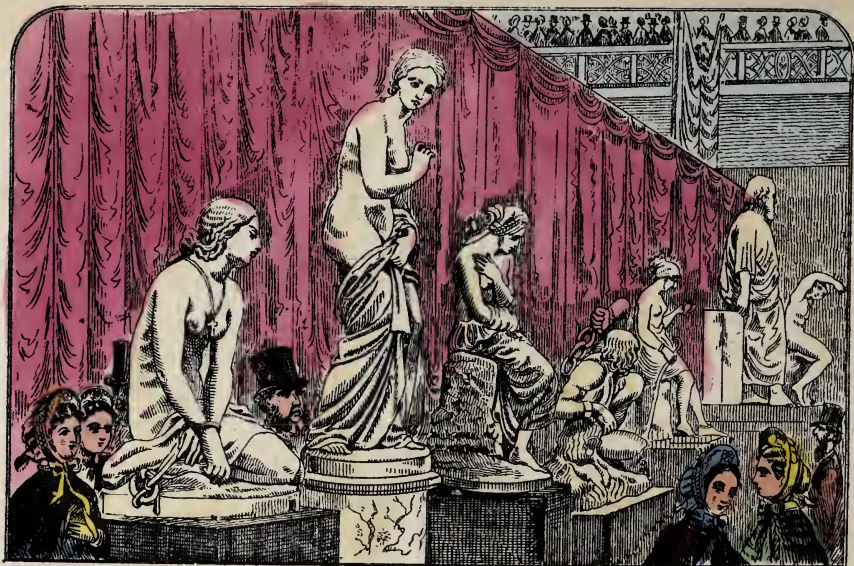
Denmark—China and Sculptures.

Switzerland—Pianos, Carved Woodwork, Horological, Optical, and Philosophical Instruments, Wind Instruments, Cutlery, &c.

Holland—Diamonds, Silver, Lacquered Ware, and Raw and Manufactured Articles.

Belgium—Silk Velvet, Cotton, Linen and Woollen Goods, Bronze Statues, Hardwaré of various kinds, Brussels Lace, &c.

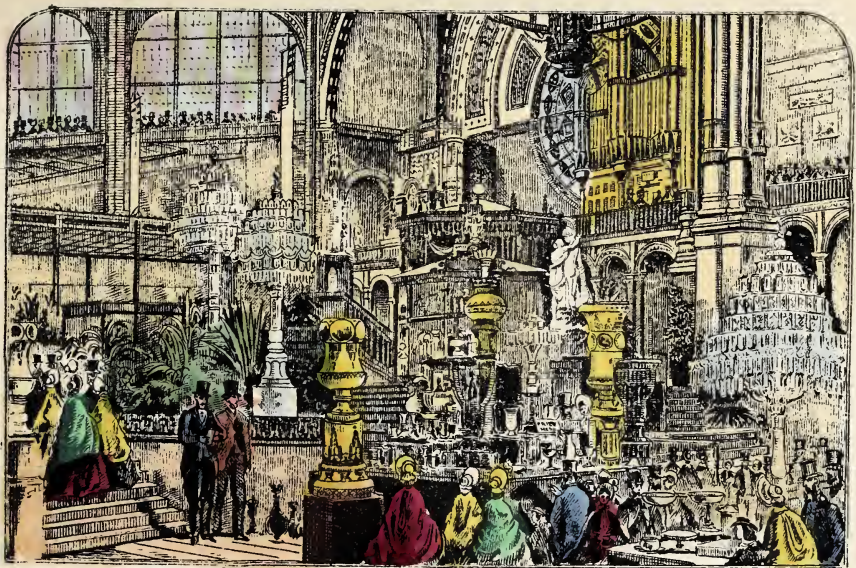
In the North-west Transept, Austria displayed a magnificent collection of Glass, China, Decorative Furniture, Natural Products, and Raw Materials, also the Anatomical preparations of Professor Hyrtl, and the admirable representations of the growth of the human body by Dr. Litrazuk.



The Italian Court.

The South-west Transept, devoted to the productions of the Zollverein, exhibited a large collection of mining substances from Prussia, with machinery in iron and steel for railway and warlike implements, chiefly from the works of Friedr. Krupp, of Essen.—The Musical Instruments belonging to the Grand Duke of Baden, Dresden China, Bronze Works, Varnished Leather, Photographs, &c., from Berlin. Hanover and Frankfort deserve honourable mention. The Hanse Town, Hamburg, Bremen, Lubeck, and Mecklenberg, were also well represented, Fancy Furniture, Harts' Horn for Sportsmen, Chased and Embossed Silver Work, with specimens of Raw Produce being among the most important.

In the South Court, Saxony was conspicuous for her splendid Dresden China, Lace, Porcelain, Terra-Cotta Water Bottles, Castings, &c.

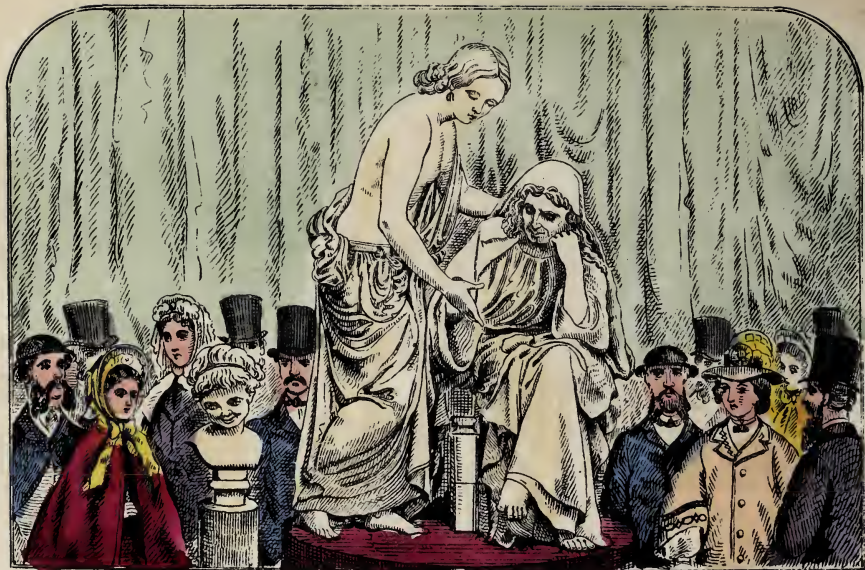


View under the Western Dome.

The French Courts occupied a very large portion of the building, and contained an immense collection of works of art of all kinds, adding honour to the nation. At the entrance were the Cast Iron Gates by M.M. Berbarett and Co., and in the Courts, many exquisite specimens of Gobelines and Beauvais Tapestry, Sevres Porcelain, Jewellery, Castings, Statuary, Vases, Candelabras, and Manufactured Goods innumerable.

Italy had a large collection of Decorative Furniture, Alabaster, Agate, Inlaid Marbles, Carvings, Florentine Mosaics, Bronzes, Minerals, Metals, Furs, Artificial Flowers, Raw Materials, &c.

The Show in the Roman Court consisted chiefly of sculpture, Inlaid Stone Tablets, Cameos, Bronzes, and Tapestry. Among the sculptured objects most worthy of attention, were those of



The "Fortune Teller," by Guglielmi.

"Cleopatra," and "The Sybil," by Storey—"The Shepherd and his Dog," by Malpieri—"Zenobia," by Miss Homer—and "The Tinted Venus," by Gibson.

Portugal and Spain were strong in Vegetable Products, Wax Flowers, Cotton Fabrics, Minerals, &c.

The Western Annexe, an immense space in a line with Prince Albert's Road, was chiefly devoted to machinery in motion, consisting of the most interesting specimens of British, French, Prussian, Austrian, Belgian, Swiss, Danish, Swedish, and Italian inventions and improvements in Railway Plants of all kinds, Pumps and Engines, Spinning, Sugar, Washing, Brick-making, Type-founding, Weighing, Pressing, Blowing, Sewing, and other machines; also Paddle-wheels, Power-looms, and Engines of all kinds.



Machinery Department, Western Annexe.

In the Eastern Annexe, entered by the Exhibition Road, the display of Agricultural and Mining Apparatus, Chemical, Animal, and Vegetable Substances, Machinery, &c., was to a vast extent, and, covering a large space, was fully open to the inspection and criticism of visitors.

THE GALLERIES.

On ascending the grand staircase at the south entrance, we first reached that portion devoted to the exhibition of Paintings and Sculpture. That to the left, running along the Cromwell Road eastward, was the English collection, and to the right, westward, the Foreign. These galleries were (we believe they are to be permanent) of great length and perfect symmetry, and were lighted from the roof



Western Dome, from entrance to Staircase.

in such a manner as to produce the best effect on the paintings below. The English collection contained, besides Hogarth's humorous subjects, specimens of every modern painter of real eminence—Wilkie, Mulready, Maclise, Poole, Dyce, Philip, Turner, Hook, Sir Joshua Reynolds, and Gainsborough, being each represented. In the Foreign collection, France took the lead, showing upwards of 200 Oil Paintings by the most celebrated artists. Belgium had 112—Prussia nearly 200—Holland 120—Switzerland 100—Russia 100—Spain 30. Rome, Norway, Denmark, Sweden, and indeed, most of the European nations were also well represented—America, on this occasion, hardly coming up with Turkey, who, for the first time in the exhibition of oil paintings, had a place. The Statuary placed in the centre of the galleries were chiefly the works of Italian, French, British, and Danish artists.



The British Picture Gallery.

At the North-east Transept, India exhibited a varied and splendid collection of raw materials, such as Oils, Gums, Tea, Medicinal Substances, Fibres, Silks, Cotton, Hemp, Straw, etc.; also Cashmere Shawls, Silk Cloths, Muslins, plain and embroidered, Inlaid Steel, etc.

At the eastern end of the gallery, over the British portion of the Exhibition, was a large collection of Philosophical and Optical Instruments, Photographic, Microscopic, and Electric Telegraph Apparatus, the Educational collection, Bookbinding, Chromo-Lithography, Printing Processes, Paper, Surgical Instruments, and a host of other useful and interesting specimens and appliances. Here also were to be seen the various samples of Manchester and Glasgow Printings, London Printed Table Covers, Leicester, Paisley, Huddersfield and Nottingham Laces, West of England, Yorkshire, 18.

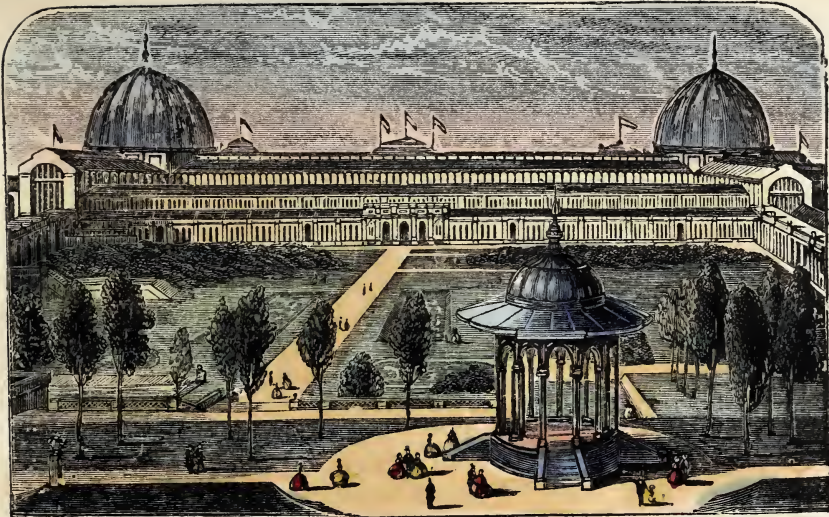


The Foreign Picture Gallery.

and Norwich Fabrics, Dublin Poplins, Paisley Shawls, the Flannels and Blankets of Rochdale and Witney, Ribbons from Coventry, and thrown Silk from Leek and Derby.

Among the improvements introduced for the convenience of the public on this occasion, and which were not thought of in '51, were the Money Exchange offices of Messrs. Spielman and Co., the Post Office, the Railway Enquiry Office, and the Telegraph Office; all of which were concentrated under the roof of the great building.

Altogether, the collection of works of art and industry far exceeded that of 1851, and proves, beyond a doubt, that the nations are improving in all that conduces to the taste, usefulness, ease, convenience, and luxury, as well as to the *destruction of man*. The building was closed on the 1st of



The Great Exhibition, 1862, from the Horticultural Gardens.

November, and fourteen days after was allowed the exhibitors for the disposal of their goods, which were then to be removed. So ends the Great International Exhibition of 1862, in all probability the last that this generation is likely to see; for the great and good man, who was not only the instigator but the patron and moving power of such displays is laid in the dust—peace to his manes—and may the benefits he anticipated and desired for the human race arise from it.

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