



HENRY JAMES BUCKLAND
GENERAL MANAGER

ONE SHILLING

Introduction



SINCE the beginning of its story many handbooks of the Crystal Palace have been put forth, and as the years have gone by they have outlived their appropriateness and usefulness. The present book represents an endeavour to put into concise form an account of the present object and interest of this great and unique building, and this in such a way as neither to omit things that matter nor yet to include a large mass of immaterial information. Nowadays there is little or no time for the average person to wade through dull pages of unending detail and statistics; but, at the same time, there is a natural desire to be well and easily informed of the main characteristics of the purpose and history of the sights one goes to see.

It is hoped that this handbook will satisfy the public by presenting to it both simply and intelligibly the essential features of the Palace, as it was and as it is, with some hint of the possibilities of its future as a national asset. After a story extending over seventy years, for the last sixteen years the Palace has been the property of the nation, and since it exists for the people, it is to the people that the Trustees look for the realisation of the proper place and function of the Palace in the national life.

Henry James Buckland,
General Manager.

June, 1930.

EARLY HISTORY



THE Crystal Palace was from the beginning of its history a national institution in the fullest sense of the word. It is hardly necessary to state again that it came into being as the building in which the Great Exhibition, held in Hyde Park in 1851, found a home. The Great Exhibition itself was at once the pledge or, in a sense, the foundation of the commercial prosperity which made the England of the latter half of the nineteenth and of the early years of the twentieth century. It owed its inception very largely to the Prince Consort, Albert, and its success not least to the imaginative genius of Joseph Paxton, who conceived the idea of a palace of glass and made it, in its novelty, a magnet of popular attraction.

Towards the end of 1851 public attention was much occupied by the question of the future destination of the great building which stood in Hyde Park. It had meant much in the mind of the nation, for the Exhibition had opened new avenues of national enterprise and national taste, and the threatened loss of the building which had served as the symbol of future greatness was on all sides viewed with deep regret. The building seemed to contain the promise of greater things than had already been achieved within its limits.

The Government of the day declined the responsibility of purchasing the structure, nor would it undertake to retain it upon its original site in Hyde Park. It was at this juncture of doubt that Mr. Leech, a private gentleman, conceived the idea of rescuing the edifice from destruction by the organisation of a private company. A Crystal Palace Company was formed in 1852 with eight directors, Mr. Samuel Lang, M.P., the chairman of the Brighton Railway, became its first chairman. The original capital asked for was £500,000, but additional capital was raised in 1853 and also in 1854, and before the Palace was erected in Sydenham, and its doors were opened to the public in June, 1854, no less than a sum of £1,350,000 had been expended.

The object which the directors had in view was that the building should form a Palace for the multitude, where, protected at all times from the uncertain varieties of English weather, wholesome recreation and amusement should be easily attainable. Under the wide expanse of its roof and amid extensive natural surroundings, it was hoped to gather together such objects of art and interest, and to afford such easy friendship with Nature in wide variety as would elevate, instruct and educate the taste of the people of a crowded metropolis, and offer them an inexpensive substitute for forms of pleasure less praiseworthy and desirable.

It is interesting to notice the identity of object which exists between the original idea of the first

promoters of the Palace as a place of popular usefulness and amusement and the idea with which the Trustees hold the building at the present time. Through all the stress of changing fortunes the original object has been preserved. It was regarded at the first as a national undertaking; a national undertaking it remains still, a trust held by popular representatives for the people.

The site chosen was an irregular parallelogram of 349 acres at Sydenham, at a cost of £167,661, extending from the Brighton Railway to the road which forms the boundary of the Dulwich Wood at the top of the hill, the fall from which to the railway is 200 ft. 149 acres, of the original ground purchased was resold for £100,000, and the extent of the grounds was reduced to 200 acres, its acreage to-day. It was seen at once that the summit of the hill was the only possible site on which to erect the building. On the one side the sight travels far away across the counties of Surrey and Kent, and on the other there lies the way back to the great metropolis and a distant view of the haunts of business that seem at the Palace to have been left so far behind. The actual price paid for the Hyde Park structure and removal of the material to the new site at Sydenham was £95,000.

The task of re-erection was immediately taken in hand, and the spirit and purpose that animated the enterprise of the company became self-evident. No effort or labour was spared in the attempt to make the Palace a genuine and unquestionable asset in the education and improvement of national taste. Architectural constructions were to be made, and the specimens from the most remarkable edifices throughout the

world to be collected, so that an architectural sequence from the earliest dawn of the art down to that time should be presented. Casts of the most celebrated works of sculpture were to be produced, ranging in their period from the time of the ancient Egyptians down to modern days. A magnificent collection of plants of every land was to be assembled to adorn the interior of the giant structure of glass. In the gardens the famous fountains of Versailles were to be challenged with serious rivals. Nor was science to be left without representative exhibition. Geology, entomology and zoology were called upon to furnish adequate specimens of their individual interests.

To give weight to these patriotic endeavours a charter was granted by Lord Derby's Government on January 28th, 1853, by which the directors and their successors were bound to preserve the high moral and social tone which, from the outset, they had assumed for their national institution.

The first column of the building was set up on August 5th, 1852, and shortly afterwards Messrs. Owen Jones and Digby Wyatt, fortified by letters from Lord Malmesbury, then Secretary of State, set out to search for examples of the principal works of art on the Continent of Europe. With some few exceptions they met with the most cordial co-operation, the results of which survive in the Palace of to-day. In England, a similar quest was made amongst historical monuments, while Sir Joseph Paxton secured for the company the extensive and celebrated collection of palms and other plants. The valuable assistance of Mr. Ferguson and Mr. Layard, M.P., was obtained for the erection of a



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court to illustrate the architecture of the long-buried buildings of Assyria, and a large space in the gardens was devoted to illustrating the geology of the antediluvian period and exhibiting specimens of the gigantic animals living before the Flood.

As soon as the glass structure was sufficiently advanced, the Courts began to spring up, ready to receive the results of the search that had been made on the Continent. Artisans of almost every Continental nation came across the Channel to take part in the work. At one time during the progress of the works as many as 6,400 men, English and foreign, were busy in carrying out the designs of the directors.

The Crystal Palace, in its re-erection, was considerably beautified. The long, monotonous roof in the Hyde Park structure was broken by only one transept. This in the practically new design was raised 40 to 50 feet higher than it was originally, and the North and South Transepts were also added, considerably adding to the beauty of the design as a whole. The sloping character of the site was also seized on by Sir Joseph Paxton to add yet another storey to the building facing the grounds, which made the height of the louvre at the top of the Central Transept 208 feet, exactly 6 feet higher than the Monument.

Bearing in mind that the site selected at Sydenham is itself so advantageously placed by Nature that the floor is on a level with the cross of St. Paul's, it requires no words to emphasise the magnificence of the situation. The erection, at a later date, of the North and South Towers, completed a building which stands

unique in the history of the world's architecture for unity, beauty and utility.

As a proof that the kindergarten system of statistics, which of recent years has been so prominent in journalism, is by no means new, a computation then made of some of the Crystal Palace measurements may be quoted here.

The total weight of iron used in the main buildings and wings amounted to 9,641 tons 17 cwts. and 1 quarter. The glass used was sufficient to cover 25 acres, and if the panes used were laid end to end they would form a crystal pathway extending to a length of 242 miles. The bolts and rivets alone weighed 175 tons 1 cwt. and 1 quarter, and the nails, if weighed, would have turned the scale at 103 tons 6 cwts.

In a word, it was possible to walk for three-quarters of a mile underneath a noble glass roof when the Crystal Palace was opened in state by Her late Majesty Queen Victoria on June 10th, 1854, and although a disastrous fire destroyed the Northern Transept, it is still possible to make the same delightful promenade under the same exceptional conditions for considerably more than half a mile.

LATER DAYS.

The 79 years which have elapsed since its opening as the Great Exhibition in Hyde Park have witnessed a ceaseless endeavour to fulfil the original objects of the undertaking, and to maintain the early loyalty to art and the education of popular taste.

In 1914 the Crystal Palace and grounds were acquired in perpetuity for the nation. This was chiefly due to the untiring energy and sterling work of Sir David Burnett, Bart., who, during his year of office as Lord Mayor of London, made a strong and urgent appeal to the public for funds to save the Palace and its beautiful grounds from being cut up and built upon. The necessary money was raised, and in August, 1914, it became the property of the nation. Trustees were appointed in accordance with the Crystal Palace Act, 1914, and Sir David Burnett became its first chairman as a national undertaking. Within a few days of its acquisition there came the crash of hostilities, and the Trustees offered the Palace and grounds to His Majesty's Admiralty, rent free, and during the five years it was used as a naval depôt rather more than 125,000 of our fighting men received their training there. After the evacuation of the Palace by the naval authorities on January 1st, 1920, the great work of restoration and redecoration was taken in hand on a very generous scale, which has continued steadily, but very thoroughly, until the present day, with the result that the Crystal Palace is now in a better condition, decoratively and structurally, than it had been for the best part of half a century. The first project that was undertaken was the British Industries Fair by the Board of Trade. This was a great success, and practically all the exhibitors were delighted with the large number of orders booked during the run of the Exhibition. The general public were not admitted owing to its being strictly a trades exhibition. However, the reopening of the Crystal Palace to the public was not long delayed. A great day dawned in its history, when, on June 9th, 1920, their Majesties the King and Queen, with members of the

Royal Family, in the presence of a distinguished assembly, reopened the Crystal Palace as the property of the people and the home of the Imperial War Exhibition. Members of the Cabinet, diplomatic services, and famous representatives of the fighting forces assisted in that never-to-be-forgotten ceremony. After infinite labour the objective records of the war were assembled in almost endless multitude and disposed in every available space in the main building to the best possible advantage. Guns, large and small, shells of every size, aeroplanes, pieces of armour-plating from ships, hospital equipments, models of trenches and shell-swept villages, and examples of the numberless contrivances used for the saving or destruction of life, together with a large number of pictures of high artistic value, found a resting-place within the immense casket of the Palace. For four years it held the public interest and gave to its numberless visitors some faint conception of what the organisation of a nation for war entailed. By the side of this part of the exhibition, which was under the direction of the Government, the Palace management inaugurated a Victory Exhibition. The sections devoted to the oil, engineering, electrical and gas industries were of exceptional interest, and to these may be added all the attractions of the Palace and its grounds of 200 acres, its musical festivals, fireworks, and constant succession of entertainments, the result being that the total receipts for the year 1920 constituted a record, exceeding even those for the opening of the Crystal Palace in 1854. It is of interest to note that since the reopening, in June, 1920 to December 31st, 1929, no less than 9,951,844 people passed the turnstiles, a sufficient tribute to the public confidence in the ability of the management and quality of the exhibits and amusements.

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Visitors to the Palace could not, indeed, fail to be struck with the skill and taste evident in the scene presented to them as they stood in the Centre Transept and looked right or left down a long vista of mingled colour that seemed to produce an effect of well-nigh Oriental gaiety.

But beyond the work of assembling exhibits much had been done that did not in its nature so obviously catch the eye. Much of the work in the roof had been renewed; in fact, it is not too much to say that the structure had been in part rebuilt since the Palace became the property of the Nation. Many tons of glass were used in the mending of old rents, the whole of the road front of the exterior and a large part of the interior was repainted. Not least among the "repairs" was the renovation of the famous Great Organ. This instrument had been in position since 1857, the year of the first Handel Festival, and it is probable that it had had more continuous work than any other organ in the British Isles. Naturally, the mechanism had weakened and worn, the pipes needed recasting and revoicing; it became, in fact, obvious that the only proper method to adopt was that of entire rebuilding. After very careful consideration, the work was put in the hands of Messrs. J. W. Walker & Sons. The result—at a cost of £9,000—was the birth of one of the finest instruments procurable and the complete justification of the large expenditure that had been incurred. "Discus" fan-blowers were installed, the pitch of the organ lowered, and an entirely new system of tubular pneumatic action was put in, while the best of the old pipe-work was retained, remodelled and remade. It is of interest to know that there are now no

less than 3,714 speaking pipes in the instrument, and nearly five miles of lead piping.

With the reconstruction of the organ it was natural that the Palace should emphasise once again its part in the musical education of the public. The Handel Festival was revived in 1920 and held again in 1923 and in 1926, and its former greatness was reasserted. The Good Friday concerts have returned; once again the great building re-echoes to the sounds of band and singing competitions, and daily organ recitals wait on an increasingly discriminating public taste in music.

Outside the building popular amusements began to make a new claim upon the people, and once more the football ground re-established the attractiveness of amateur teams at the game. The famous Corinthians, to whom English Association football owes its highest ideals, have made the well-known Sydenham ground their home. Recently also an acknowledgment of this mechanical age has been introduced by the construction of what time will doubtless prove to be the finest Cinder Track for Motor Cycle Racing in the country, and the popularity of this thrilling sport for modern taste has already been fully demonstrated by the large attendances. In many respects tastes have changed, and old forms of entertainment have given way to new, but the athletic meeting still has its attractions, and many sports meetings are held throughout the season on the sports' arena, which is fully equipped for all forms of athletic contests. The Crystal Palace Cricket Club, one promoted by the immortal "W. G." has gone, but in summer the ground that knew it is over-run with tennis courts, in obedience to the popular craze. Away down

by the boating lake the unwary stroller may still be alarmed by the unexpected sight of antediluvian monsters that have, though they be but models of their species, a fresh interest in view of the recent discoveries of the fossilised remains of the dinosaur and other mammoths.

Much has happened at the Crystal Palace during the period of its recent revival, and every effort is made to render its manifold energies of popular attractiveness and use. Whether it be the circus at Christmas time, one of the summer festivals, a dog show, a sports meeting, or an exhibition, or some other undertaking which is contained within the compass of a broad outlook, it represents the desire of the trustees and management to give, through a national property, full play to a nation's characteristic activities in the world of reasonable amusement and pleasure.

Some figures compiled in January, 1930, are sufficient evidence of the things that have been done. Our total income, 1920 to 1929, amounts to £940,050, so reckoning the bad years with the good, if you take the average from the time when the Palace was opened to the public, on June 9th, 1920, to December 31st, 1929, you arrive at an income of nearly £100,000 per annum. And in addition to the £940,050 we have collected and paid over to the Government £95,443 in Entertainment Tax, thus we have handled over a million sterling.

During the period under review we have spent a colossal sum, running into six figures, in restoring the Palace to its present state of efficiency, quite apart from the cost of the grounds and the heavy establishment

charges, and no less than £109,141 have gone in advertising.

These figures are large, very large, as they show, but when they are put against the problem of maintaining a colossal glass house, with 24 acres of floor space and 200 acres of grounds, 20 of which have to be kept in order and opened free of charge to the public every day of the year, it will be seen that only a well thought-out economy can keep them as low as they are, and at the same time carry out the task efficiently. It must not be overlooked that when the Palace was acquired for the Nation it was derelict, but happily success followed a bold programme, and in spite of the fact that we started without a single shilling, and were called upon to face a colossal expenditure to bring the Crystal Palace and Grounds to the present state of efficiency, our financial position is absolutely sound; we carry no capital account, every shilling having been paid for out of current revenue, and we still have an available balance of £55,102.

THE FUTURE.

“The future is the past over again.” So it has been often defined, and so far as the Palace is concerned, it is at once true and the contrary of true. From the beginning the Palace, though in the hands of private enterprise, set out to supply a want and to become an asset in the life of the people. This first object persists to-day, and has been confirmed by the fact that the Palace is now the property of the Nation. It intends now, as at first, to provide at once a centre of varying

useful interests and a playground. This double function has its complete justification in the character of the undertakings that find a place within its boundaries.

No other building exists in the country which can offer just the same facilities as the Palace can offer for exhibitions and shows of various kinds. The floor space has the advantage of being in a permanent building and under one roof, and has obvious claims to notice greater than those which attach to temporary structures of one kind or another. In the past, from the Great Exhibition of 1851 onwards, the Palace has seen many exhibitions of great commercial importance, and in the national struggle back to commercial prosperity it is intended that it shall play its part, and place its resources at the service of those trades and pursuits whose enterprise persuades them to bring their combined activities before the public notice. A noticeable and somewhat remarkable example of the usefulness of the Palace in this direction was seen in the Oil Exhibition, which ran concurrently with the Victory Exhibition.

As evidence of progress, the General Manager's speech at the Annual Meeting, Guildhall, January 15th, 1930, will be of interest.

"I am pleased to say that the Crystal Palace has again been favoured with another good year, but not quite equal to 1928. However, the position is very satisfactory—1,104,211 people passed through the turnstiles during 1929, and I venture to suggest they had excellent value for their money, whilst on the other hand, the high tone which we have always aimed at has been well maintained.

"The Income for the year ending December 31st was £80,923 8s. 9d., and the total expenditure £80,709 16s. 7d., balance £213 12s. 2d., which leaves us now with an available balance of £55,102 15s. 0d., £52,150 being invested in War Loan 1927/47 Stock. In accordance with our usual custom, all and every description of expenditure, whether of a capital nature or otherwise, has been charged to Current Account, and among the many improvements, none stands out more prominently than the restoration of the North Tower Gardens. This was badly needed, and the work should have been carried out years ago, but unfortunately we inherited so many derelict places and structures, quite apart from the Palace itself, that it has not been an easy matter to keep pace with all of them. However, we keep at it, and this certainly is a real improvement, and those of you who have seen the North End since its restoration, will, I am sure, agree it has tended to increase still further the prestige of the Crystal Palace and its surroundings. The lake, which has been opened out, enables us to have Outboard Motor Boat Racing and Aquatic Sports, which the public have much enjoyed.

"The difficulties of the Crystal Palace do not diminish, and whereas it is the easiest thing in the world to suggest ways and means of squandering money in order to amuse the public, the great problem in connection with this huge glass building is to keep the income in excess of the heavy expenditure. Our working expenses are still very high—practically 100 per cent. higher than in 1914. I am fully aware this is not so generally, but it must be remembered that the bulk of our expenditure in this connection is in wages and certain materials only. For instance, carpenters, painters, labourers,

electricians and the engineering staff now receive, and rightly receive, very different rates from those of pre-war days, and on the other hand, the principal materials we use, such as white lead, linseed oil, turpentine, timber, glass, coal, etc., etc., bring our maintenance charges to practically double, whilst in the main, the ordinary charge for admission remains at the pre-war rate of 1s. Under all the circumstances, therefore, I submit that the year's working must be considered eminently satisfactory, particularly so having due regard to the fact that there is, unfortunately, still a vast amount of unemployment amongst the masses, who form a large part of our *clientele*. Happily, *neither this winter nor last did we reduce our staff* of carpenters, painters, labourers, etc., as there is always work and improvements to be carried out, and as long as the income allows this to be done I think you will agree that as the Palace is a National Property (but, unfortunately, without subsidy), it is a sound policy, and we at least did not add to the growing amount of unemployment in the winter, but kept our staff at work drawing wages. That the Crystal Palace is a public asset is demonstrated by the fact that since it was acquired for the Nation, £562,905 has been paid out in wages and salaries, an amount of £95,443 has also been paid to the Government in Entertainments Tax, and huge amounts in rates and taxes. In addition to this, we are burdened with the staffing and maintenance of 20 acres of the Grounds, which are opened to the public free of charge every day of the year. Happily, however, our financial position is sound in spite of everything. We commenced operations with an overdraft of £4,012 when we took over, and now, as I observed at the beginning of my remarks, we have an available balance of

£55,102 15s. 0d., after having written everything off. Restorations on the art side are steadily proceeding—the Architectural Courts and Statuary are now really worth an inspection. These were produced by Royal Command and executed under the direction of skilled artists, whose works are recognised as the classical text-books upon decorative Art.

“It would appear that some people think that the Crystal Palace and its beautiful grounds were acquired solely for pleasure purposes only, but I venture to submit that we have acted wisely in carrying out these restorations, as undoubtedly the Palace is unparalleled in its store of art treasures, and I am of the opinion that future generations will in due course realise that these famous old replicas are a very valuable educational asset to the Nation.”

It remains with the commercial interests of the country to recognise and to use the opportunities which the Palace can provide to help them in their effort after the restoration of the country to its pre-eminent place in the commercial commonwealth of nations.

In its permanent attractions the Palace will make a bid to keep its old ground, with such modification and additions as the times demand. The Architectural Courts, which have suffered considerable damage in the course of years, are being gradually restored at great expense, and will now take on again their first attractiveness. With the reawakening of public interest through the recent discoveries in Egypt and elsewhere, these courts should now gain a greater measure of attention than they have gained for a long time past. Of

the grounds as a national playground it is hardly necessary to speak. Sport of every kind is an element in the English story and character, and the stress of modern life, together with the amelioration of the conditions under which a great part of it has hitherto been lived, has sent youth, and even the middle aged, to-day to seek somewhere a place for recreation in some type of field exercise. No space near the metropolis offers better opportunity, in the best and most picturesque of surroundings, than that which the Palace offers. It is in this respect, as in others, the servant of the public, and awaits the public command.

The Crystal Palace and its contents are roughly valued at two and a half million sterling, and even the most inexpert in calculations, who has had an opportunity of examining the Palace and its treasures will not be surprised at the mention of such an enormous sum. The art treasures in the various courts and throughout the Palace are, in many instances, the only copies which have ever been permitted of the world-famous originals. The reproductions are not only of famous statues, where a deviation of the most microscopic character from the subtle lines would have destroyed the indefinable and elusive charm that has won the homage of successive generations, but also of examples in ironwork, bronze, and wood, of masterpieces of almost inconceivable beauty, such as the famous doors in the Renaissance Court, of the Baptistery of Florence Cathedral, which Michael Angelo said were worthy to be the gates of Paradise.

The grounds of the Crystal Palace, comprising no less than 200 acres, are laid out in the best styles of

landscape gardening applicable to the situation. The visitor may also, by paying a visit to the Geological Island, have his interest and curiosity aroused by an exhibition of the various geological strata of which the earth's surface is composed, and he cannot fail to be at least amused by the reproductions, as exact in appearance and size as science has been able to indicate, of the various monstrous extinct animals which existed at the periods geologically illustrated.

There are also special facilities for every kind of outdoor sports and athletics. On the lake, boating may be had to while away the time amid pleasant surroundings on a delightful summer's day, and football, tennis, bowls, and sports generally, find each their crowds of special devotees and throngs of sightseers in their respective seasons.

Of course, the glory and the pride of summer at the Crystal Palace are the marvellous fireworks and the beautiful fountains, which, like the various special features that have been but lightly touched, must be specially dealt with later on.

FIRST IMPRESSIONS.

Unless one has a keen eye for proportion, it is possible that the first impression of the Crystal Palace which strikes the visitor may not be such as to give a true idea of the magnitude of the surroundings. He will, doubtless, first make his way to the Central Transept, where the spacious Handel Orchestra and famous organ will at once arrest his attention.

In the first glance with which he takes in the world-famous scene, he will, perhaps, not realise that thousands of choristers and orchestral performers may be accommodated on the circular seats which slope upwards before him, or that the organ at which he is looking is really the size of an imposing, many-storied dwelling-house. Size is mainly a matter of comparison, and everything in the Crystal Palace being on the same colossal scale, magnitude is lost in symmetry.

The enormous Central Transept is in itself one of the largest enclosed areas in England, and at a glance would seem so to the beholder, were it not that branching off at either side are the magnificent north and south naves which, although not so high, are of greater length.

A walk through the Palace, turning to the left down the North Nave on entering, will perhaps be the best means of making a cursory examination.

First on the left as we proceed is the Egyptian Court, and its architecture and adornment must at once arrest attention. Even the most unversed in art and archæology will feel the quaintness and beauty of the symbolical figures and designs with which the walls of the Court are so liberally ornamented.

The old-world air, too, which pervades these grotesque representations of battle scenes and ceremonies, which impress even though one has not, in a casual examination, had time to explore their meanings, must be borne in on the most unimaginative mind.

We next come to the Greek Court, and at once recognise that we are in the presence of sculpture in

which genius has succeeded in capturing every attribute of life and action. We find here the very highest realisation of what art is striving for to-day, and then rub our eyes with wonderment when we realise that we are examining treasures which practically belong to prehistoric times, and that the works which make us wonder to-day are of the great illustrious unknown of the cradle centuries.

In examining the various Courts one very important fact should be borne in mind, and that is that each Court is an epitome of the art of the era and nation it represents. To this end the original designers set themselves to secure composite illustrations of the architecture of the period rather than mere reproductions of known examples, however beautiful or interesting.

In the Greek Court, consequently, we have illustrations of the earliest known styles of Greek architecture and of the very latest, so that the student may see at a glance the progress of the art, and glean information and knowledge as an entertainment which could otherwise only be secured by the study of the vast literature dealing specially with the subject.

EGYPTIAN COURT.

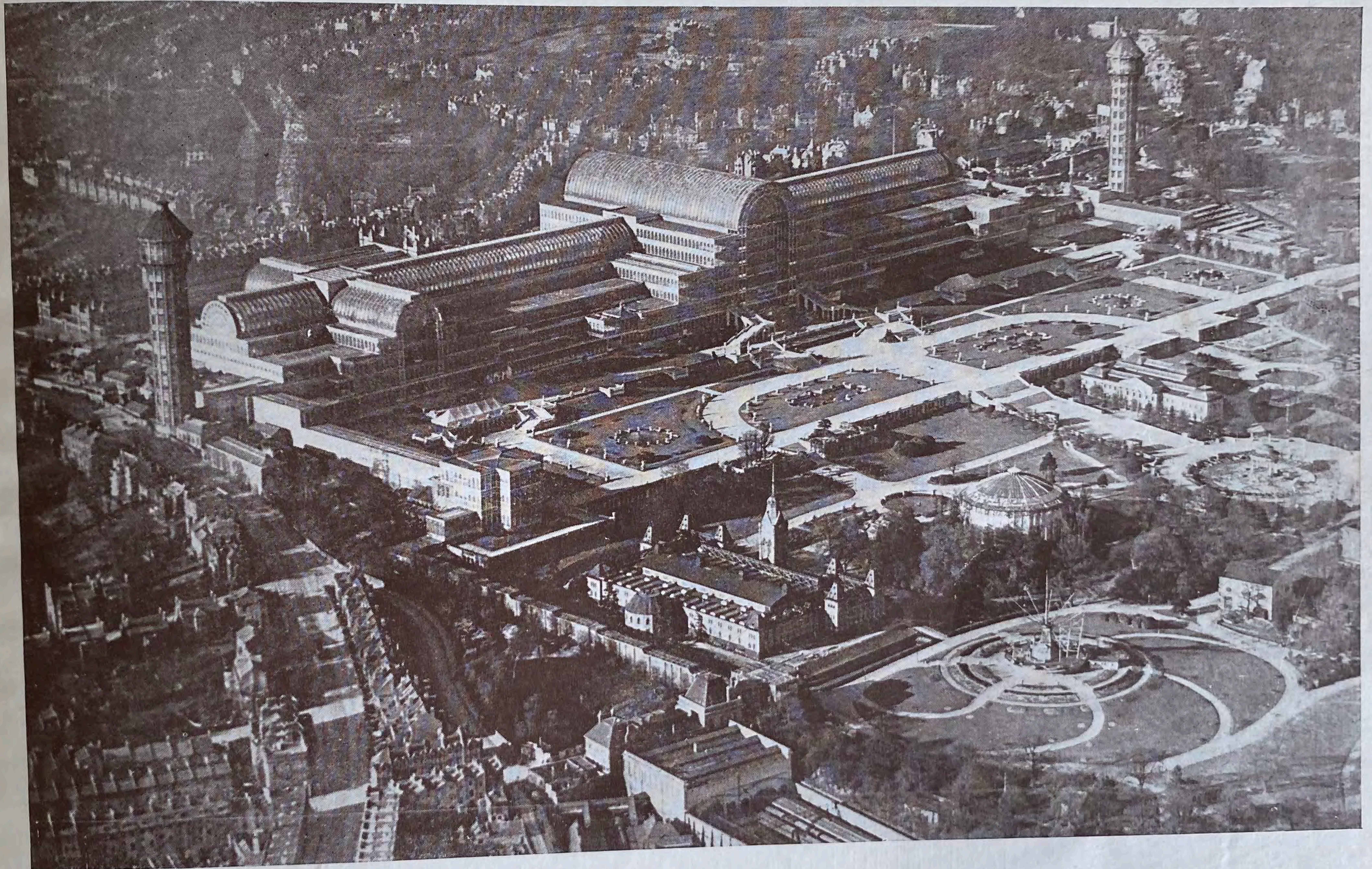
The lions which guard the entrance to the Egyptian Court were cast from a pair brought from Egypt by the Duke of Northumberland. The entrances to the Court embrace the essential features, both in the outer walls and columns, of various Egyptian temples from the Theban to the Ptolemaic period (1738-31 B.C.). The

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AERIAL VIEW OF CRYSTAL PALACE



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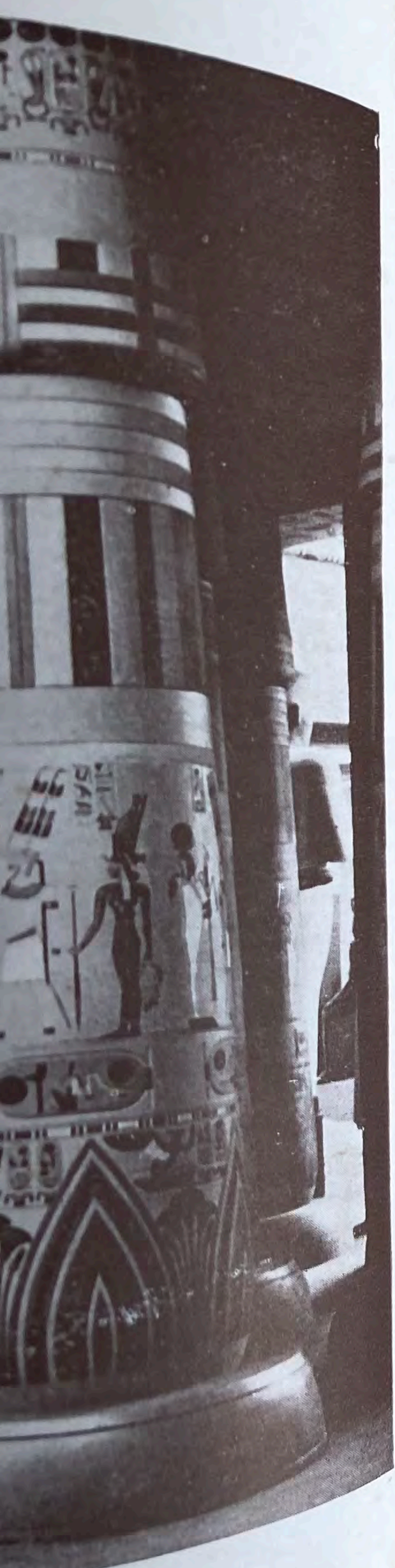
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coloured sunk relief on the walls represent a king in the act of making offerings, or of receiving gifts from the gods.

Around the capitals of the columns the palm and papyrus, which frequently occur in Egyptian architecture, are noticeable. The curious hieroglyphics, which run along the frieze above the columns, state that "In the seventeenth year of the reign of Victoria, the ruler of the waves, this Palace was erected and furnished with a thousand statues, a thousand plants, etc., like as a book, for the use of all men."

On the doorways are inserted the different titles of King Ptolemy, and when we pass through the door we find ourselves in the outer temple where the people assembled. On the wall to the left is a large picture copied from the Temple of Rameses III at Medinet Haboo, near Thebes, showing, as the hieroglyphics inform us, the counting of the hands of the slain which numbered three thousand, the King in his chariot watching the thrilling spectacle. On the wall to the right is a more invigorating subject, a battle scene. The curiosity and interest of these pictures and the decorative beauty of the work impresses the most casual beholder.

The eight gigantic figures of Rameses the Great forming the façade of another temple are striking in their noble outline, and impressive by their very simplicity.

We should now turn to the left, where we presently find ourselves in the Court of Amunoph, the date of which is conjectured to be about 1300 B.C. The columns

represent eight stems and buds of the papyrus bound together.

Passing through the opening before us, we find ourselves in a reproduction of a tomb at Beni Hassan, the earliest architectural specimen in the Crystal Palace, the date being about 2600 B.C. The original was cut out of the solid rocks forming the east boundary of the Nile.

We are now within sight of one of the most beautiful architectural features of the Crystal Palace, a reduced presentment of the magnificent columns of the Temple of Karnak, the originals of which varied from 47 feet to 92 feet high.

Among the various things worthy of attention, two call for special notice, the Egyptian Antinous and a reproduction of the world-famous Rosetta Stone. The Antinous was executed during the Roman rule, and represents the struggle of art to free itself from tradition and symbolism in the instinctive desire to express nature. The Rosetta Stone is world famous because its discovery at the little town of Rosetta, near Alexandria, provided the key to the deciphering of the hieroglyphics which would otherwise probably have remained a mystery for all time. The stone has inscribed on it in three characters, Hieroglyphic, Enchorial and Greek, an address from the priests to Ptolemy V.

On the presence of the Greek version of the hieroglyphics all we know of the ancient Egyptian history and manners is based, so that perhaps no more unique relic of bygone handiwork exists in the world than this stone.

THE GREEK COURT.

The architecture of this Court is mainly modelled on that of the Temple of Jupiter at Memea, about 400 B.C., and therefore belongs to the Doric period.

The centre of the Court represents part of a Greek *agora* or forum, used as a market, or for purposes of public assembly. Around the frieze are the names of the great men of the period, commencing with Homer and finishing with Anthemius, the architect of Saint Sophia at Constantinople. In this Court are the world-famous statues of the Greek school, among which will be readily recognised the Laocoon, that wonderful group depicting the father and his two sons in the toils of pythons, which has been declared by all artists and critics to be—in spite of the obvious fault that the boys are undersized—the most wonderful statuary group in the world. This magnificent group, which Michael Angelo called "the Wonder of Art," was found in the Bigna dé Fredis, on the Esquiline, between the Sette Sale and S. Maria Maggiore, in 1506, during the pontificate of Julius II, who rewarded the discoverer, Felice dé Fredis, by making him a grant of half the receipts derived from the tolls on the gatella of the Porta San Giovanni.

As a matter of fact, the group is composed of three blocks, but it required the practised eye of Michael Angelo first to discover it, the joinings are so imperceptible.

The visitors will recognise the Farnese Juno; the Discobolus; the Ariadne; the Barberini Faun; and the incomparable Venus of Milo.

This latter statue, which is unrivalled as the perfect combination of grandeur and beauty in female form, is duplicated in the centre of the Court.

This famous statue was discovered in 1820, on the Island of Milo.

Proceeding towards the back of the Court we enter a covered atrium, the panelled ceiling of which is adorned with the frieze from the Temple of Apollo, at Bassæ, in Arcadia. The colouring is purely theoretical, as no perfect example remains to us of the colours used by the ancient Greeks.

On the wall at the back of the Court is the celebrated frieze of the Parthenon at Athens, which has been restored and coloured so as to present its exact appearance in accordance with approved theory. The second frieze represents the Panathenaic procession at the Temple of Athene Pelias, which took place every fourth year, and formed part of the display at the greatest of all the Athenian festivals.

In this portion of the Court will also be seen the celebrated statues of Niobe and her family, in positions which represent their despair when struck blind by the vengeance of the gods. It is supposed that a portion of the group formed the pediment of the Temple of Apollo Socianus at Rome. There are also casts of the celebrated figures from the Parthenon at Athens, which Lord Elgin, on the recommendation of the painter Haydon, acquired and presented to the British Museum.

The figures of the Fates, headless and ruined, are still the most awful impersonations that have ever been seen.

been called into existence by the chisel of the sculptor. The other figures are Theseus, Ceres and Proserpine, and a Horse's Head. The same attributes—the imperishability of their greatness—belongs to them; and they will repay attentive study.

Here also will be seen the wonderful Belvedere Torso from the Vatican, that wonderful fragment which Michael Angelo, when blind, asked to be led to so that he might pass his hands over it, and thus appreciate the beauties he could not longer see. There are also the world-famous Venus de' Medici from Florence, and the beautiful Psyche from Naples.

THE ROMAN COURT.

Returning to the nave, we find ourselves, by turning a few steps to the left, in front of the Roman Court, and we at once encounter a novelty and an advance in architecture in the presence of the arch. Here it seems to be the development of a new architectural element—and such it practically is—but once again has it been shown that there is nothing new under the sun, for both Mr. Layard and M. Botta have proved by their discoveries in Egypt and Assyria that the arch was employed many hundred years before the Christian era.

The wall facing us is a model of the outer portion of the wall of the Coliseum at Rome, pierced with arches and ornamented with Tuscan columns.

Here, too, a change will be noticed, which will not be so acceptable, in the character of the sculpture of

the period which pandered to the almost feminine love of display, which was the besetting vice of the Romans.

An impression of this taste for over-ornamentation is at once gained on entering the Court, for the walls are coloured in imitation of the porphyry, malachite and rare marbles with which the Roman houses were usually adorned. The three vestibules, into which the Roman Court is divided, have each a *chef d'œuvre* of universal fame as its chief possession. In the first is the Venus Victorious, in the second the Apollo Belvedere, and in the third Diana with the deer.

The Apollo was found at the end of the fifteenth century at Porto d'Auzio, the ancient Antium.

The beautiful monuments by Michael Angelo to Lorenzo and Giuliano de' Medici, nephews of Leo X, previously in this Court are now by the Renaissance Court.

The monument to Giuliano de' Medici has figures representing Night and Light. Both monuments are in the Capella dei Medici, attached to the church at San Lorenzo at Florence.

Amongst the famous sculptures in this Court are the beautiful Venus Aphrodite, from the Capitol, Rome; the Venus Genitrix, from the Louvre; the Venus Suppliant; the Marine Venus; the Venus Aphrodite, from Florence; the Venus of Arles; and the Bacchus, from the Louvre.

Among the models, that of the Colosseum will probably attract most attention. It was elliptical in

form, and consisted of four storeys. In the centre of the interior was the arena or scene of action, around which arose the seats, tier above tier, capable of seating no fewer than 80,000 spectators. Vespasian and Titus erected this wonderful amphitheatre, which was commenced about the year A.D. 79, and in point of size has but one parallel in the world, the Pyramids of Egypt.

THE ALHAMBRA COURT.

This literally means the "Red" Court, and the name is probably derived from the colour of the soil on which it stands—a hill on the south of Granada—or from the deep red brick of which it is built.

This vast fortress-palace was built about the middle of the thirteenth century, the chief ornament of the Moorish kingdom of Granada, in the south of Spain, which for two hundred and fifty years withstood the repeated attacks of the Christians, and was only finally reduced in 1492 by Ferdinand and Isabella. Romance, with lurid pages of assassination and murder, invests the Alhambra with an interest which has made it the most interesting structure in the world; nor has this romance probably suffered because the mystery with which much of its history is enshrouded necessitated an appeal to the imaginative powers of the writers who have dealt with it.

We first enter a reproduction of the far-famed Court of Lions and the Tribunal of Justice. Straight through is the equally famous Hall of the Abencerrages, the marvellous stalactite roof of which in the original

is composed of thousands of separate pieces which key into and support each other.

The absence of statues in this Court is noticeable and is accounted for by the fact that the religion of the Moors forbade the representation of living objects. It is also well known that the unlettered Mohammedans are scrupulously careful in avoiding to tread on a scrap of paper lest by chance it might bear the name of Allah, and yet there are curious infringements of these rules in this very Court. In the first place, there are the lions supporting the fountains, and the word Allah is found repeatedly worked into the pattern of the tiled floor of the Tribunal of Justice.

It may, however, be mentioned that the Mohammedan visitors are frequently observed to be carefully avoiding treading on the word when walking over this floor, and the fact was particularly noticeable on the occasion of the visit of the Eastern Princes some years ago.

The beautiful arabesque work in coloured stucco which the walls are entirely covered, consisting of inscriptions in Arabic character interwoven with flowing decorative designs, will please the eye. It will, however, appeal far more deeply to the lover of fine decorative art. It should be borne in mind that the apartments here shown are neither exact reproductions of the originals, nor do they stand in their exact relation to each other as in the Moorish Palace; for here, as in the other Courts, the architect has endeavoured, by selection and combination, to give a faithful impression of the whole, rather than an exact reproduction of certain parts.

THE BYZANTINE COURT.

Opposite the Alhambra Court is the Byzantine, and before proceeding to examine the Courts on that side of the nave a few general remarks are necessary.

Architecture was represented in the other Courts in its regular historical sequence, up to the Alhambra. That, as has been stated, was an off-shoot which reached a brilliant perfection and then vanished. The Courts, commencing with the Byzantine, are collections rather than expositions, and are not founded on any one distinctive structure.

The reason is, that art had come to a standstill with the termination of the period represented by the Roman Court, and it is not pleasant to recollect that the introduction of Christianity was the cause of it.

Such, however, was the fact. To the early Christians art was abhorrent, because it was the pride and product of paganism, and, to their fanatical minds, it also contained the danger of a probable return to that idolatry against which the Fourth Commandment was directed.

The Byzantine Court represents the outbursting of the innate love of the beautiful, in spite of threat and discredit. Without models, without encouragement, surrounded by a frowning power which regarded the love of the beautiful as idolatrous, yet was it found that art, the flower of the soul, could not be crushed out of existence.

When Constantine removed the seat of Empire from the West to the East, from Rome to Byzantium (Constantinople) the churches which he erected were on the plan of the Basilicas, or Halls of Justice at Rome, the only place which was fitted to accommodate the crowds of converts to the new religion. In course of time ornaments crept in—for Nature abhors an ugliness—and the buildings were gradually adorned with beautiful examples of glass mosaic work, sometimes formed into pictures of scriptural subjects or saintly legends.

The front of this Court offers an excellent example of the beautiful mosaic ornament which is the highest perfection of the Byzantine period, a period which may be roughly said to have extended from the sixth to the eleventh century. The example is not only rich in ornamentation, but also exhibits the marvellous perfection with which mosaic portraits were presented.

But an eternal compensation is ordained for all things, and art, crushed by Christianity, was restored through the Church of Christ; and so the various examples of the Byzantine art are mainly ecclesiastical. The entrance to the gallery at the back, for instance, is a reproduction of the Chancel Arch of Tuam Cathedral, Ireland, a very interesting example of art in the Sister Isle, about the middle of the thirteenth century. Before proceeding to examine this, however, we should turn to the right along the cloister into which we have stepped. It is copied from one at the Church of Santa Maria, in Capitulo, at Cologne, which dates from the tenth century, but the building of which, it is said, commenced about the year 700. In this cloister we shall

see the Prior's doorway from Ely, and a representation of the Baptism of Christ from St. Mark's, at Venice.

From the various examples in this Court, which might be referred to as the Byzantine, the German Romanesque, and the Norman, we are able to see that while they all vary in treatment they agree in general character.

A doorway from Mayence Cathedral encloses bronze doors from Augsburg Cathedral, which are interesting examples of bronze-casting in the latter half of the eleventh century, and have a special value as the forerunners of the perfection to which this art was later brought.

At the back of this Court are several specimens of Irish crosses, doorways, and other antiquities, which will repay attention.

THE GERMAN MEDIÆVAL COURT.

This small Court is devoted exclusively to examples of Gothic art and architecture in Germany. The large doorway in the centre is cast from a celebrated model at Nuremburg.

The seven round bas-reliefs which adorn the walls represent scenes from the Life of Christ, and are facsimile copies of the originals by Viet Stoss, in the Church of St. Lawrence, Nuremburg.

Over the arches leading to the nave are eight dancing mummers from the Town Hall at Munich. They are

supposed to face an audience, and the figures are of drollery. On the wall to the right are three reliefs from the Church of St. Lebal, at Nuremburg. They are by Adam Krafft, and represent: (1) The Betrayal of our Lord. (2) The Mount of Olives. (3) The Last Supper.

THE ENGLISH MEDIÆVAL COURT.

This Court represents the best and brightest part of English Gothic architecture. The cloister into which we immediately enter has its arches and columns modelled from the Abbey of Guisborough, Yorkshire.

On entering the Court we find facing us a magnificent doorway from Rochester Cathedral, copied so as to represent its original appearance.

The faces which are introduced amongst the tracery of this door afford a good example of the grotesque spirit which forms so strong an example of Gothic architecture. On the left of the door is a remarkable Easter Sepulchre from Hawton Church, Nottinghamshire, representing the Resurrection and Ascension of Christ. Examples from Ely, Lincoln and Winchester Cathedrals are also close at hand.

On the left of the Rochester doorway is the monument of Humphrey de Bohun, and next to it on the wall is the very interesting recumbent figure of the "Boy Bishop." This curious monument was discovered about the year 1680, on the removal of seats in Salisbury Cathedral. There was an ancient

custom of annually electing from the children of the choir a chorister bishop, whose reign lasted from St. Nicholas Day, December 6th, to Innocents' Day, December 28th, and who, during this period, not only bore the name, but held the state of a regular bishop, and exerted many important functions, and in the event of his dying, was buried with all the pomp attaching to the real state which he had but nominally held.

Those who care to read up the subject will find a full account of the origin of the custom in the History of St. Nicholas in the "Golden Legend," fol. 29.

Other examples here are a beautiful ironwork door, painted to imitate oak, from Lichfield Cathedral; niches and canopies from Southwell Minster, Ely Cathedral, Beverley Minster, etc., and examples of late Gothic work from Armagh Cathedral.

In the centre of the Court are several of the best sepulchral monuments of the Gothic period, the individuality observable in the faces of most, making it clear that they are portraits. This fact should invite the special attention of the visitor to the effigies of the Black Prince and of "good Queen Eleanor."

THE FRENCH AND ITALIAN MEDIÆVAL COURT.

The grand range of arches in this Court are from the choir of Notre Dame, and are worthy of notice as samples of thirteenth century architecture, the natural foliage and symbolic monsters being of exceptional excellence.

The gem of the collection in this Court is the famous ironwork door from the west front of Notre Dame. It is, according to Abbé Sauval in his "Antiquities of Paris," the work of Biscornette, a famous sixteenth century smith. "The iron of the doors," says the Abbé, "has been admirably bent by Biscornette. The sculpture, the birds, and the ornaments are marvellous; they are made of wrought iron, the invention of Biscornette. He melted the iron with an almost incredible industry, rendering it flexible and tractable, and gave it all the forms and scrolls he wished with a '*douceur et une gentillesse*' which surprised and astonished all the ironworkers. Gaegart 'serrurier du Roi' broke off some pieces of the hinges in order to discover the secret, but confessed that he got nothing for his pains and experiments; these gates have been made 120 years, and are yet admired by all smiths. The secret died with Biscornette, for nobody ever saw him work."

The tradition obtained that Biscornette entered into a compact with the Evil One to construct his masterpiece; but the consensus of criticism is rather fatal to this romance, as the work is generally believed to be of much earlier date, and that Biscornette could not have done more than probably restore it. The doors are generally believed to be of wrought iron, and to date from the early part of the thirteenth century.

THE RENAISSANCE COURT.

This is one of the most beautiful and most interesting retreats in the Crystal Palace. Here the lover of the various forms in which art appeals to one's sense of

beauty will be able to spend several hours with keen enjoyment.

The entrance loggia has a flooring in imitation of the ordinary Italian pavements. The vault is painted with figures of boys holding scrolls, on which are inscribed the names of the artists specially connected with the portraits which decorate the ceiling. These portraits by Mr. Frederic Smallfield, include Francis I (Titian), Henry II (Janet), Maximilian (Van Leyden), Charles V (Titian), and many others.

The works in this Court by Luca della Robbia, Donatello, and Ghiberti, will attract special attention, as these are the recognised leaders of early Florentine sculptors.

The frieze of the Singers, by Luca della Robbia, from the organ loft in Florence Cathedral, is a charming work, now preserved in the Royal Gallery at Florence. Luca was at work on the Campanile, or tower of the Cathedral, when, about the year 1445, he was commissioned to execute these figures in marble for the new organ, then in course of erection.

Della Robbia gave so much satisfaction by this work that he was commissioned to make the bronze door of the sacristy. On reflecting that the reward for such work was fame and honour more than gain, he set himself to invent and perfect that peculiar terracotta work which has ever since been known by his name.

The special attention of the visitor must be invited to the beautiful bronze gates on the side of the Court

nearest the Central Transept. They form one of the three entrances to the Baptistery of the Cathedral of Florence, and were designed and executed by Luca della Robbia and Ghiberti between the years 1420 and 1450. When Michael Angelo saw those gates his admiration was unbounded that he declared they were fit to be the gates of Paradise.

Ghiberti received 13,000 florins for his great work and undying fame.

The door represents the principal subjects of the Old Testament, from the Creation to the building of the Temple by Solomon.

To inspect the panels in detail they should be examined from left to right, commencing at the top.

1. The first is the story of the Creation. Adam rises from the earth, assisted by the hands of his Creator. In the centre, Eve springs from the side of the sleeping Adam. Both incidents are closed in with attendant angels. Then is depicted the story of the fall and the expulsion from Eden.

2. In this is depicted the life story of Adam and Eve from the early instruction of the babes, Cain and Abel, to the world's first tragedy. From behind, God is seen emerging from the clouds, and the closing incident is the setting out of Cain on his wanderings.

3. In this we see the ark, shaped like a pyramid, resting on Mount Ararat, and Noah, with the animals, issuing from the door. Other incidents in Noah's life complete the design.



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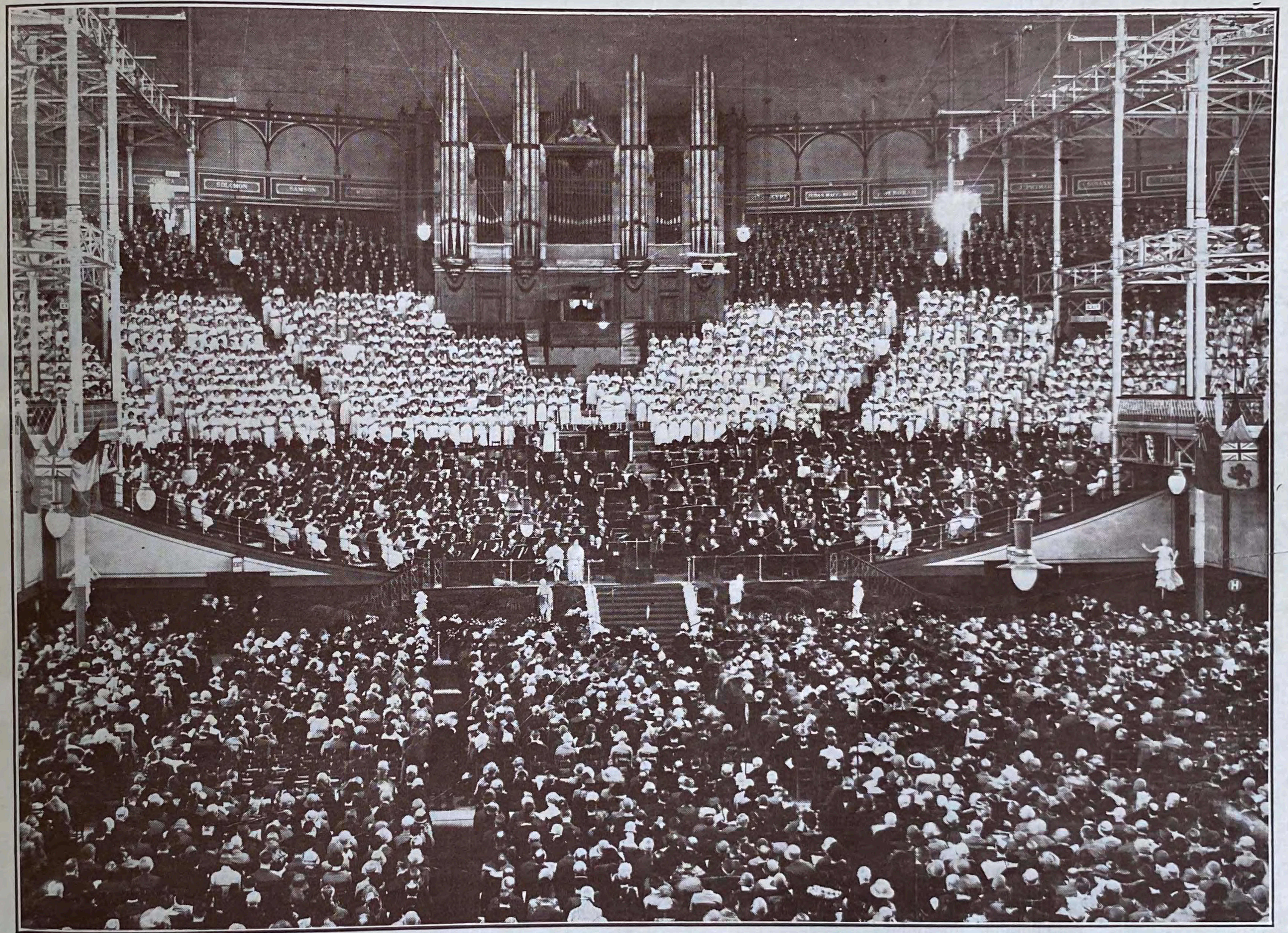
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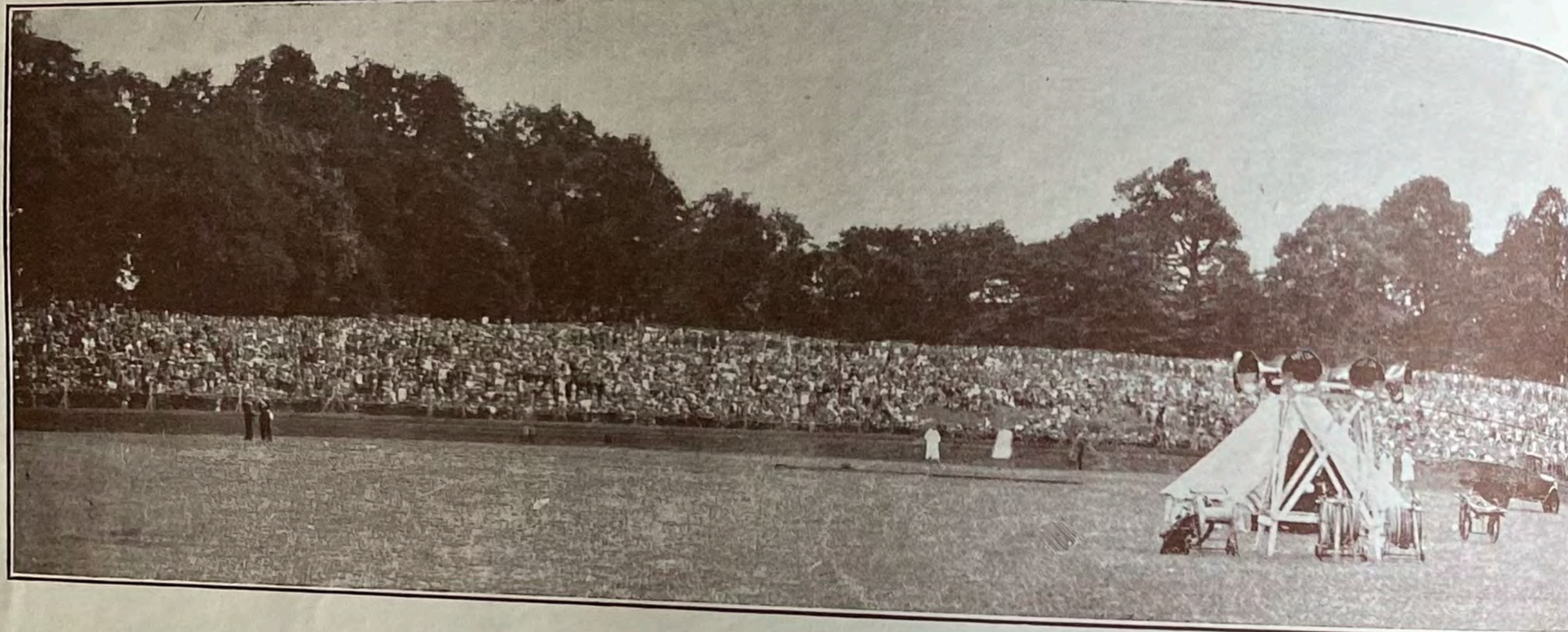
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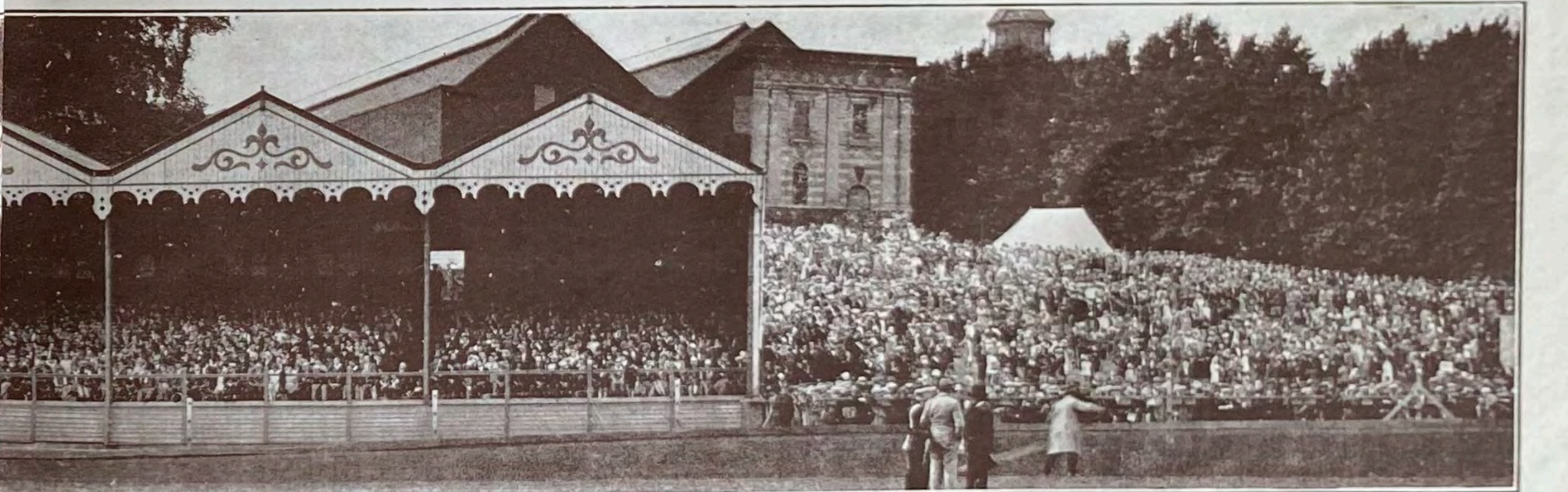
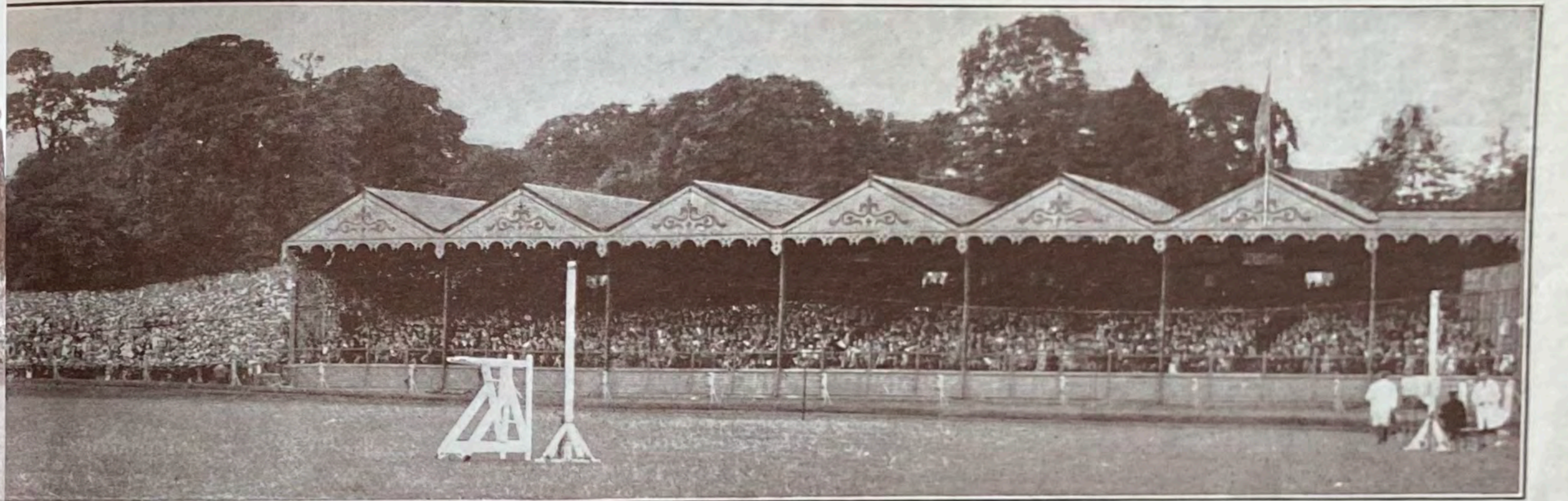
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A SCENE AT ONE OF THE MUSICAL FESTIVALS



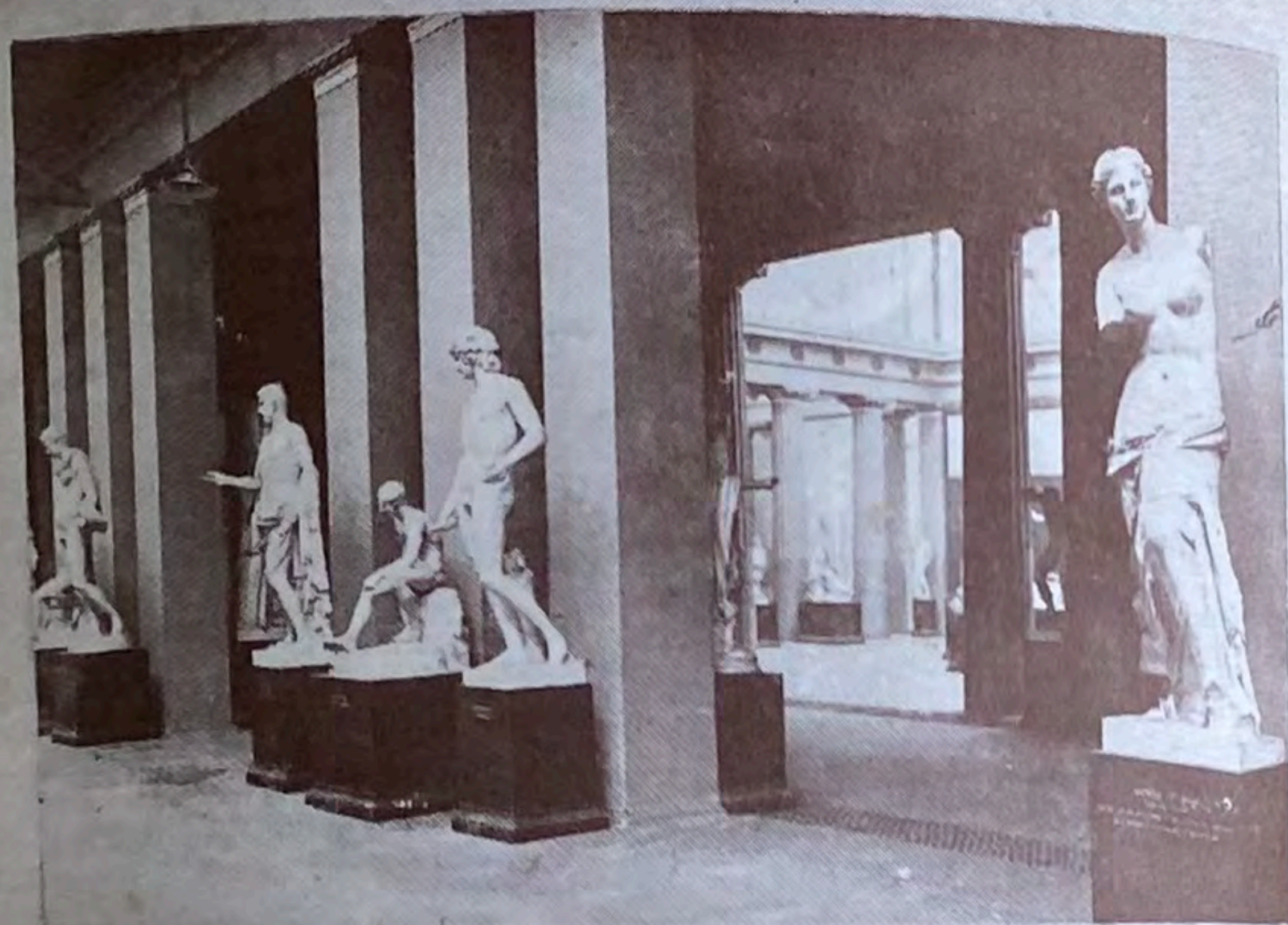
THESE TWO PANORAMS PRESENT A COMPLETE VIEW OF THE SPORTS GROUNDS TOGETHER CAPACITATED FOR 150,000 PEOPLE



PICTURE SHOWING ONE OF THE TWO SPORTS GROUNDS CAPACITATED FOR 150,000 PEOPLE



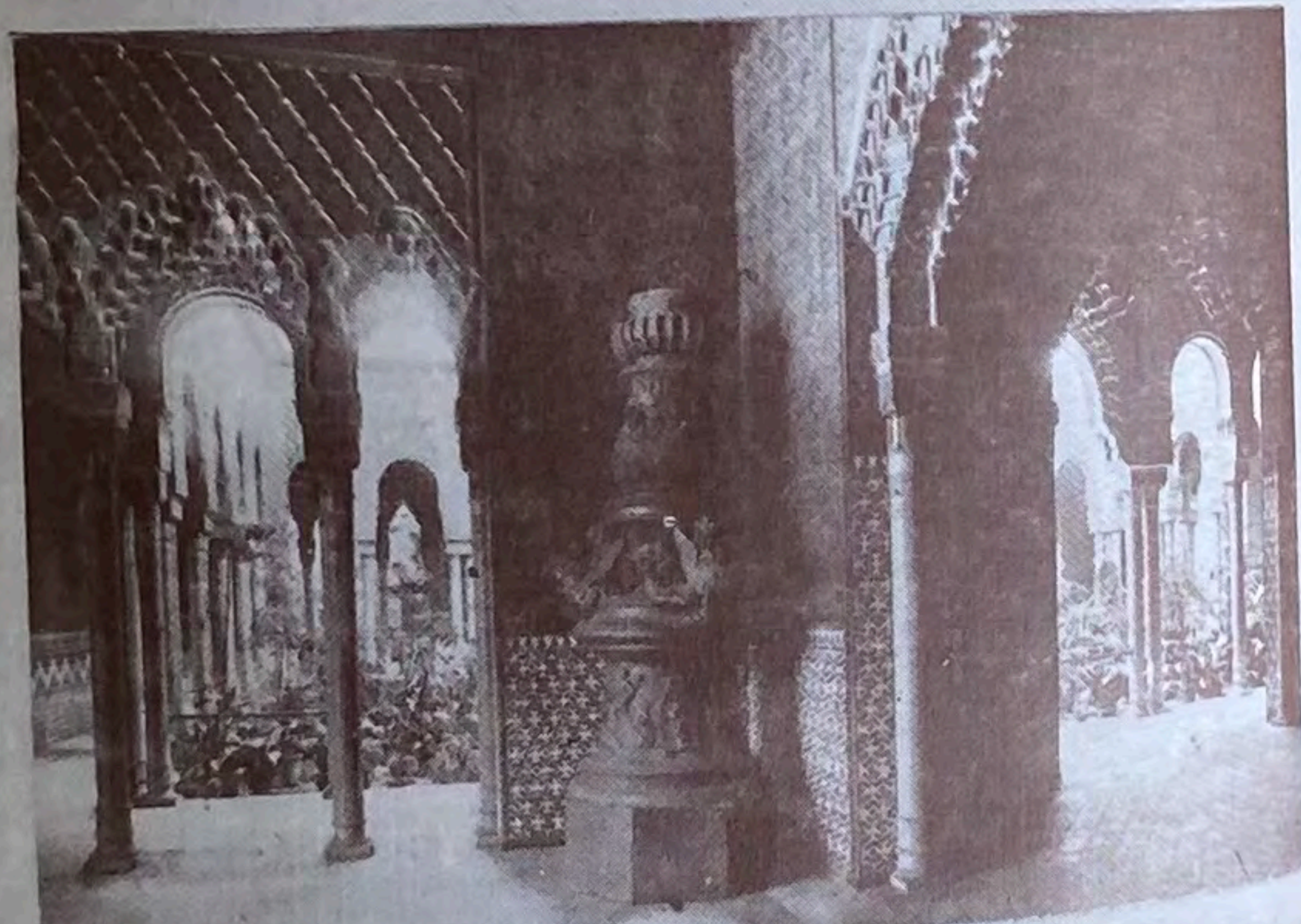
THE COURT OF SCULPTURE.



THE GREEK COURT.



THE NATURAL HISTORY COURT.



A CORNER OF THE MOORISH COURT.

4. The history of Abraham is epitomised in this panel; the visit of the three angels, and the intended sacrifice of Isaac being the principal incidents.

5. This contains the story of Jacob and Esau, Isaac and Rebecca, and some extremely graceful figures, probably Esau's wives, make up the composition.

6. This is the story of Joseph, of his treatment at the hands of his wicked brethren, and of his experiences when sold by them into slavery.

7. Represents Moses on Mount Sinai receiving the tables of the Ten Commandments from God.

8. Depicts the miraculous passage of the Jews across the Jordan. The fall of Jericho is among the other incidents indicated.

9. The battle between the Hebrews and the Philistines, the slaying of Goliath by David being the central incident.

10. In this is shown the meeting of Solomon and the Queen of Sheba, who is surrounded by a numerous retinue.

The massive caryatides which face the visitor on first entering the Court are celebrated works by Jean Goujon, who may be regarded as the leader of the French school of sculpture. Four of these massive figures support the Sal des Caryatides at the Louvre, a magnificent hall, which occupies the whole of the ground floor of the southern side of the Vieux Louvre.

In the very hall in the Louvre where these masterpieces are exhibited, the sculptor was shot at his work during the Massacre of St. Bartholomew.

There are several examples of Goujon's art in this Court, including the three doors from Saint Maclou, Rouen, which are magnificent examples of French wood-carving.

Two statues by Donatello of St. John and David should not be missed, because of the beauty and gracefulness of their design.

STATUARY

STATUARY IN THE EGYPTIAN COURT.

- S. 1. Probably of the time of Psammeticus.
- S. 2. Amunmai-Anemneb, King of Egypt.
- S. 3. Probably of the Family of Rameses.
- S. 4. The Rosetta Stone, from the original in the British Museum.
- S. 5. Monument in Honour of Alexander the Great.
- S. 6. The Rosetta Stone.
- S. 7. Rui, a High Priest of Amun-Ra.
- S. 8. Banofre, a Military Chief.
- S. 9. Priest of the Reign of Pharaoh Hophra.
- S. 10. King Amunothph III.
- S. 11. Amunothph II, King of Egypt.
- S. 12. Oimenephthah II, Grandson of Rameses II.
- S. 13. Head of a Black Balsalt Sarcophagus, in the British Museum.

- S. 14. Amunothph III, King of Egypt.
- S. 15. Amunothph III, King of Egypt.
- S. 16. Priest of Amun, of the reign of Amunothph.
- S. 17. Amunothph II, King of Egypt.
- S. 18. Antinous.
- S. 19. Priest of the Roman Period.
- S. 20. Priestess of the Roman Period.
- S. 21. King Rameses, found at Thebes.
- S. 22. Mesptra, King of Egypt.
- S. 23. Amunmai-Anemneb, King of Egypt, with the God Amun-Ra (seated).
- S. 24. Temple of Abou-Simbel in Nubia.
- S. 25. The Goddess Pasht, from the British Museum.
- S. 26. The Goddess Pasht.

STATUARY IN THE GREEK COURT.

- 1. Venus of Milo, after its discovery in a cavern.
- 2. Venus of Milo, as set up in the Louvre.
- 3. Discobolus, from the Vatican.
- 4. Fighting Gladiator, from the Louvre.
- 5. Quoit Thrower, from the Louvre.
- 6. Venus Conquering, from Naples.
- 7. Venus of Dione, from the British Museum.
- 8. Minerva, from Villa Albani, Rome.
- 9. Ariadne, called also Cleopatra, from the Vatican.
- 10. Lycius Apollo, from Florence.
- 11. Jason, from the Louvre.
- 12. The Ludovisi Mars, from Villa Ludovisi, Rome.
- 13. Jason, from the Glyptothek, Munich.
- 14. Faun Reposing, from the Vatican.
- 15. Barberini Faun, from the Glyptothek, Munich.
- 16. Minerva, from the Vatican.

- 17. Farnese Minerva, from the Museum, Naples.
- 18. The Laocoon, from the Vatican.
- 19. Genius of Death, from the Louvre.
- 20. A Scythian, from Museum, Florence.
- 21. Ariadne, from Museum, Dresden.
- 22. Mercury, from Museum, Naples.
- 23. Danaid, from the Louvre.
- 24. A Naiad, from the Louvre.
- 25. Æsculapius, from Berlin Museum.

STATUARY IN THE GRÆCO-ROMAN VESTIBULE.

- 26. Demosthenes, Greek Orator, from the Louvre.
- 27. Posidonius, Philosopher.
- 28. Trajan, Roman Emperor, from Rome.
- 29. Posidippus, from the Vatican.
- 29a. Agrippina the Elder, from Naples.
- 30. Menander, from the Louvre.
Model of the Forum.

STATUARY IN THE ROMAN COURT.

- 31. Belvedere Apollo, from the Vatican.
- 32. Diana, from the Louvre.
- 33. Clapping Faun, from Florence.
- 34. Venus Victrix (called Venus of Arles) from the Louvre.
- 35. A Youth, from the bronze, Berlin.
- 36. Bacchus Dionysus, from the Louvre.
- 37. Faun, carrying a goat, from Madrid.

- 38. Venus Callipyges, from Naples.
- 39. Wounded Gaul, from the Capitol, Rome.
- 40. Apollo Lycius, from Florence.
- 41. Roman Girl.
- 42. Richlieu Bacchus, from the Louvre.
- 43. Athlete, from the collection at Arolsen.
- 44. Marine Venus, from the Louvre.
- 45. Boy and Bird.
- 46. Boy and Goose, from the Louvre.
- 47. Venus, from the Capitol, Rome.
- 48. Young Hercules, from the Louvre.
- 49. Young Faun, from the Louvre.
- 50. Amazon, from the Vatican.
- 51. A Youth, from the bronze, Berlin.
- 52. Cupid as young Hercules, from the Louvre.
- 53. Wrestlers, from Florence.
- 54. Ceres, from the Vatican.
- 55. Boy extracting a thorn, from the bronze in the Capitol, Rome.
- 56. Antinous, from the Capitol, Rome.
- 57. Apollo Sauroctonos, from the Louvre.
- 58. Venus, from the Louvre.
- 59. Apollo Sauroctonos, from the Vatican.
- 60. Model of the Pantheon at Rome.
- 61. Pudicitia, from the Vatican.
- 62. Augustus, Second Roman Emperor, from the Louvre.
- 63. A Roman, veiled with the Toca, in the act of Sacrificing, from the Vatican.
- 64. Antinous, as a Good Genius, from Berlin.
- 65. Juno from Berlin.
- 66. Adonis, or Apollo of Capus, from Naples.
- 67. Ceres, Goddess of Plenty, from Berlin.
- 68. Lucilla, a Roman Matron.

STATUARY IN THE ROMAN ANNEX.

- 69. Minerva, from Florence.
- 70. Camillus, from the Capitol, Rome.
- 71. Bacchus, from the Berlin Museum.
- 72. Victory, from Rome.
- 73. Wrestlers, from Florence.
- 74. Faun, from Naples.
- 75. Bronze Faun, from Naples.
- 76. Polymnia.
- 77. Polymnia, from Naples.
- 78. Vestal Virgin, from Museum, Dresden.
- 79. Urania, from the Louvre.
- 80. Fighting Gladiator, from the Louvre.
- 81. Mercury, from Vatican.
- 82. Mercury, from Herculaneum.
- 83. Drusus, Roman General, from Naples.
- 84. Antinous and his Genius, from Madrid.
- 85. Antinous, from Naples.
- 86. Faun, with infant Bacchus, from Naples.
- 87. Musician, from the Louvre.
- 88. Faun, from the Capitol.
- 89. Venus Genitrix, from the Louvre.
- 90. Antinous and his Genius, called also Castor and Pollux, from Madrid.
- 91. Dancing Faun, from Florence.
- 92. Model of the Coliseum at Rome (restored).
- 93. Mnemosyne, from Berlin.
- 94. Sophocles, from the Lateran Museum, Rome.
- 95. Aristides, or Æschines, from Naples.
- 96. Antique Marble Statue.
- 97. Ceres.
- 98. Candelabrum, from the Louvre.
- 99. Horse's Head, from Naples.

100. Vase, from the Campo Santo, Pisa.
101. Salpion Vase, from Naples.
102. Medici Vase, from the Florence Gallery.
103. Altar of the Fratres Arvales, from the Louvre.
104. Model of the Temple of Neptune at Paestum.
105. Base of a Candelabrum, from Dresden.
106. A Tripod from the Glyptothek, Munich.
107. Pedestal with the Seven Principal Divinities, from Naples.
108. A Vase.

STATUARY IN THE GREEK ANNEX.

109. Diana of Gabii, from the Louvre.
110. Pomona, from Florence.
111. Thetis, from the Museum, Dresden.
112. Ganymedes, from the Vatican.
113. Euterpe, from the Louvre.
114. Hygieia, from the Vatican.
115. Polymnia, from Naples.
116. Thalia, from the Louvre.
117. The Belvedere Torso, part of a statue of Hercules, from the Vatican.
118. The Ilioneus (restored), from Munich.
119. Julian the Apostate, from the collection of Count Laribosiere, Paris.
120. Iris, Hegate or Lucifera, from the Villa Albani, Rome.
121. Minerva, from Dresden Museum.
122. Vesta, only statue of this Goddess, from Rome.
123. Diana, ancient statue from the Museum, Naples.
124. Bacchus.
125. Family of Niobe, from Florence.

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126. The Fates, part of a group from the Parthenon, British Museum.
127. Ceres and Proserpine, from the Parthenon, British Museum.
128. Theseus, from the Pediment of the Parthenon, British Museum.
129. Model of the West Front of the Parthenon at Athens (restored. One quarter of actual size.)
130. No Name (Italian).
131. Bacchus, by Michael Angelo, from Florence (Italian).
132. Bacchus, by Sansovino, from Florence (Italian).

STATUARY AT THE FRONT OF ITALIAN COURT.

133. David, from the Loggia, Venice, by Sansovino.
134. War, from the Loggia, Venice, by Sansovino.
135. Apollo, from the Loggia, Venice, by Sansovino.
136. Peace, from the Loggia, Venice, by Sansovino.

STATUARY IN THE RENAISSANCE COURT.

137. Recumbent Statue of Roberte Legendre, from the Louvre, Paris.
138. Figure by Germain Pilon, from the Louvre, Paris.
- 138a. Figure by Germain Pilon, from the Louvre, Paris.
139. Effigy of Elizabeth, Queen of England, from Westminster Abbey.
140. Well, by Alfonso Alberghetto of Ferrara, from Ducal Palace, Venice.
- 140a. Figure of Cupid and a Dolphin, from Florence.

141. Effigy from the Monument of Mary Queen of Scots, from Westminster Abbey.
142. Louis XIV, by Girardon, from the Louvre.
143. St. John, by Benedetto da Maiano, from the Bargello, Florence.
144. Albert of Bavaria, from the Cathedral at Munich.
145. David, by Donatello, from the Museum, Florence.
146. St. George and the Dragon, in the Domplatz at Prague.
147. Tomb of Ilaria di Caretto, by Ciacopo Della Quercia, from the Cathedral at Lucca.
148. King Arthur of Britain, from the Cenotaph of Maximilian at Innsbruck.
149. Theodoric the Ostrogoth, from the Cenotaph of Maximilian at Innsbruck.
150. Bianca Maria, from the Cenotaph of Maximilian at Innsbruck.
151. Clovis I King of France, from the Cenotaph of Maximilian at Innsbruck.
152. Fountain, from the Chateau Gaillon, Normandy.
153. Figure from the Goose Market, Nuremberg.
154. Well, by Alfonso Alberghetti of Ferrara, from the Ducal Palace, Venice.

STATUARY IN THE FRENCH MEDIÆVAL COURT.

155. Figures by Germain Pilon, from the Louvre, Paris.
- 155a. Figures by Germain Pilon, from the Louvre, Paris.
156. The Entombment of Our Lord, from Mayence Cathedral.
157. Figures of the Countess of Hertford and her two Sons, from Salisbury Cathedral.
- 157a. Cross from Parklington Church, Yorkshire.

158. Beauchamp Earl of Warwick, from St. Mary's Church, Warwick.
159. Monument of Margaret Countess of Richmond, by Torrigiano.

STATUARY IN THE ENGLISH MEDIÆVAL COURT.

160. Effigy of Joan of Navarre, from Canterbury Cathedral.
161. Monument of Edward the Black Prince, from Canterbury Cathedral.
162. Effigy and Tomb of Queen Eleanor of Castile, from Westminster Abbey.
163. Font, from Walsingham, Norfolk.
164. The Cantilupe Shrine, from Hereford Cathedral.
165. Monument of Cardinal Zeno, by Antonio Lombardo and Alessandro Leopardi, from St. Mark's, Venice.
166. Effigy of Edward II, from Gloucester Cathedral.
167. Effigy of Marino da Socino, by Vecchiette, Florence (Italian).

STATUARY IN THE GERMAN MEDIÆVAL COURT.

168. Jonah, by Raffaele, from the Church of St. Maria del Popolo (Italian).
169. Monument of Bishop Bridport, from Salisbury Cathedral.

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STATUARY IN THE BYZANTINE COURT ANNEX.

170. Sculpture representing incidents in the life of Our Saviour, from the Choir of Notre Dame, Paris.
171. Effigy to Sir Giles Dabney, Westminster Abbey.
172. Effigies of Richard II and his Wife, Anne of Bohemia, Westminster Abbey.
173. Arcade from the Tomb of Bishop Beckington, Wells Cathedral.
174. The "Boy Bishop," from Salisbury Cathedral.
- 174a. Effigy of Sir John Cheney, from Salisbury Cathedral.
175. Effigy of Henry IV King of England, from Canterbury Cathedral.
176. King Ina and Queen Ethelburgha, from Wells Cathedral.
177. Window from Holbeach Church, Lincolnshire.
178. Our Saviour and the Virgin, from Wells Cathedral.
179. Monument to John of Eltham, from Westminster Abbey.
180. Capitals from the Ducal Palace, Venice.
181. Monument to Abbot Wakeman, Tewkesbury Abbey.
182. Enrichments from the Abbey of St. Denis, near Paris.
- 182a. Enrichments from the Abbey of St. Denis, near Paris.
183. The Great Cross, from Monasterboice, County Louth, Ireland.
184. Bronze Column, from Hildersham Cathedral, North Germany.
185. Cross from Monasterboice, County Louth, Ireland.
186. H.R.H. Prince Albert, by Theed.

187. Victoria, Queen of Great Britain, by Birch.
188. Monument of Cardinal Ascanio Sforza, by Sansovino.
189. Cross erected by Aed O'Ossin, Abbot of St. Jarlaths, from Tuam, Ireland.

STATUARY IN THE BYZANTINE COURT.

190. Tomb of Edward III, King of England, Westminster Abbey.
191. Dirce Tied to a Bull (or the Tora Farnese).
192. Monument of Henry VII, King of England, and Elizabeth of York, by Torrigiano, Westminster Abbey.
193. Seven Kings and Queens as follows:—
 - (a) Isabella d'Angouleme Fontevrault, France.
 - (b) Berengaria, Abbey Le Espan Le Mans, France.
 - (c) Richard I (Cœur de Lion), Abbey Fontevrault.
 - (d) King Henry II, Abbey Fontevrault.
 - (e) Eleonora, Abbey Fontevrault.
 - (f) King John of England, Worcester Cathedral.
 - (g) Richard I (Cœur de Lion), Rouen Cathedral.
194. Six Knights Templar as follows:—
 - (a) Lord De Ros, from the Temple Church, London.
 - (b) William Mareschal, from the Temple Church, London.
 - (c) Knight Templar from the Temple Church, London.

194. *Continued.*

- (d) Gilbert Mareschal, Earl of Pembroke, from the Temple Church, London.
- (e) Robert Lord De Ros, from the Temple Church, London.
- (f) William Mareschal, Earl of Pembroke, from the Temple Church, London.

Opposite this Court is the Bronze Fountain, typifying the four races of man—white, black, red and olive, by Raffaele, Monti.

STATUARY IN THE RELIGIOUS COURT.

(On the walls of this Court are copies of Old Masters, by "West," various oil paintings of religious subjects, also two cases of photographs, by "Angelo.")

195. St. Peter, from Cologne.
196. Charity, by T. Phyffers.
197. A Child Praying, by C. Rauch.
198. Virgin and Child.
199. The Murder of the Innocents, by G. G. Adams.
200. Angel, by Ludwig Schwanthaler.
201. A Pieta, by Ernest F. A. Rietschel.
202. Angel, by L. Schwanthaler.
203. Ornamental Urn.
204. Madonna and Infant Jesus, from Florence.
205. Bas Relief, Charity.
206. Bust of a Pope.
207. The Crucifixion, in carved wood.
208. Angel, by Schwanthaler.
209. A Child, by James Pradier.

210. Four Bronze Venetian Standards.
211. Bronze Crucifix.
212. Child Sleeping, by M. Noble.
213. Angel, by Schwanthaler.
214. The Three Graces, by Germain Pilon.
- 214a. Pedestal, by Jean Picart.
215. St. Philip, from the Bishop's Gatehouse, near Peterborough Cathedral.
216. The Murder of the Innocents, by Giuseppe Dina, of Novara.
217. Moses, by Michael Angelo.
218. St. Andrew, from the Bishop's Gatehouse, near Peterborough Cathedral.
219. St. Jerome, by Torrigiano.

STATUARY IN THE SECULAR COURT.

(Surrounding this Court are Modern Oil Paintings, also copies of Old Masters in water colours by "West.")

220. Children at Play, by P. Macdowell.
221. Greek Slave, by G. Rosetti.
222. Nymph about to Bathe, by R. Wyatts.
223. Faun Reposing, from Capitoline, Rome.
224. A Dog.
225. Iphigenia, by C. F. Tieck.
226. War, by A. H. Hodges.
227. Ariadne, by C. F. Tieck.
228. Achilles, by C. F. Tieck.
229. Boy and Snake.
230. Victoria, by W. F. Woodington.
231. Cleopatra.
232. Mars, by Schadow.

- 233. W. E. Gladstone, by F. Theed.
- 234. Genius Seated and playing the Lyre, by A. Thorwaldsen.
- 235. John Bright, by F. Theed.
- 236. A Knight, by Ludwig Schwanthaler.
- 237. Earl of Beaconsfield, by W. F. Woodington.
- 238. Ulysses, by C. F. Tieck.
- 239. A Negro.
- 240. Psyche, by C. F. Tieck.
- 241. Eros, by C. F. Tieck.
- 242. A Negress.
- 243. Dionysius, by C. F. Tieck.
- 244. Francois Auguste Chateaubriand, by Francesco Duret.
- 245. Nymph Entering Bath, by R. Wyatt.
- 246. Ceres and Proserpine, by L. Schwanthaler.
- 247. Puck, by J. C. Lough.
- 248. Girl with a Hoop, by H. Weeks.
- 249. Ganymedes, from the Vatican.
- 250. Centaur and Chiron, by Brugger.
- 251. Sabrina, by W. C. Marshall.
- 252. Apollo Discharging his Bow, by E. H. Bailey.
- 253. Europa, by P. Macdowell.
- 254. Cupid and Butterfly, by J. Gibson.
- 255. Urania.
- 256. Venus Vincitrice, by J. Gibson.
- 257. Atalanta, by Pradier.
- 258. Nymph with Cupid, by A. Canova.
- 259. L'Ingenuite, by L. Duprez.
- 260. Medici Venus, from Florence.
- 261. Cupid with Butterfly, by Thrupp.
- 262. Godiva, by W. C. Marshall.
- 263. Eve, by Baruzzi.
- 264. Telephus Suckled by a Hind, by Emilius Wolff.

- 265. A Magdalene, by Wagner.
- 266. Children, by T. E. Jonen.
- 267. Venus, by Baruzzi.
- 268. Eve, by R. Rinaldi.
- 269. Child Play, by A. Munro.
- 270. Venus Caressing a Dove, by Fraiken.
- 271. Apollo, from the Vatican.
- 272. Venus, by Thorwaldsen.
- 273. Audacity, by S. Strazzi.

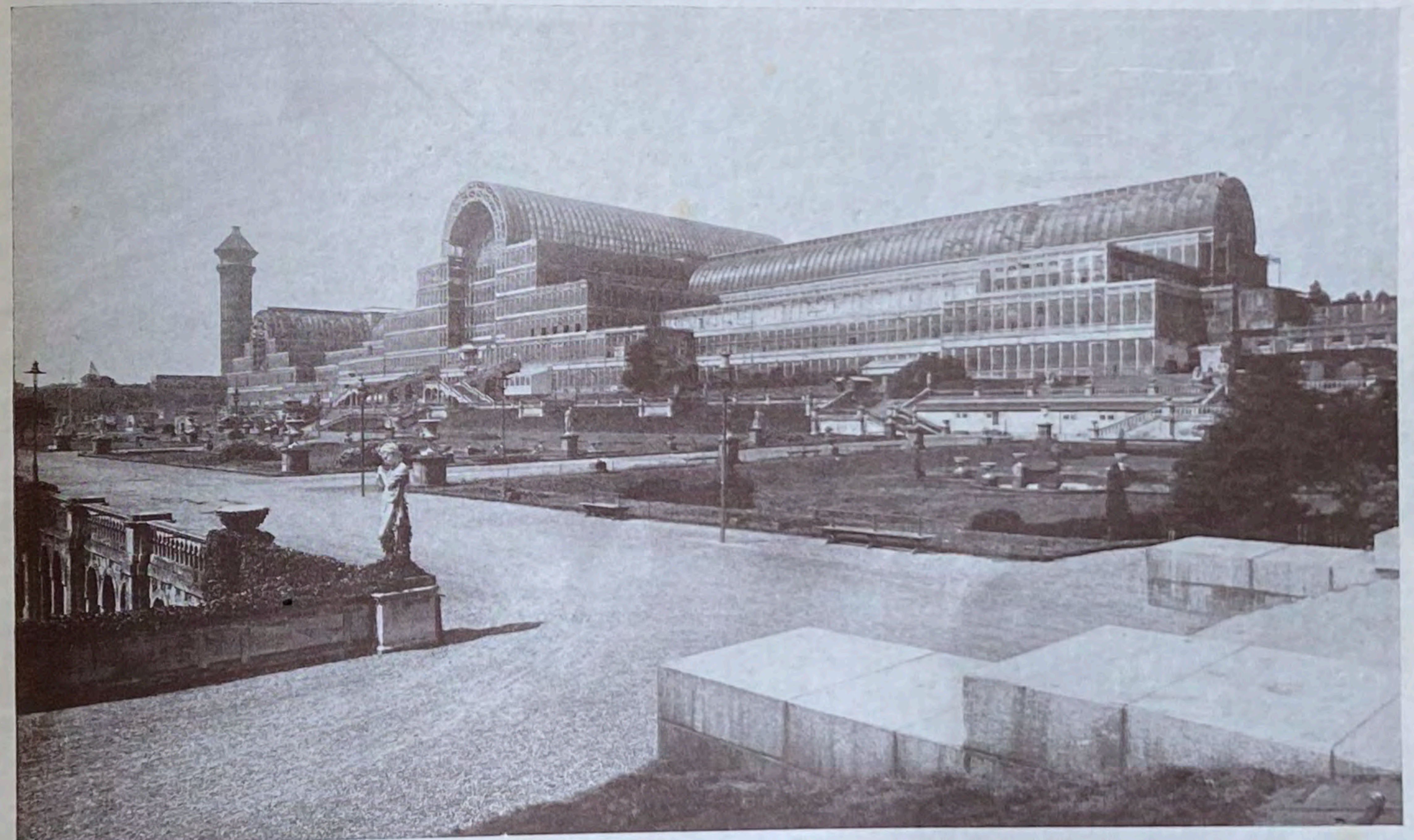
STATUARY IN THE FABRIC COURT.

(Two niches on Facade of Fabric Court, representing Bowman and Huntsman.)

- 274. Stag, by C. Rauch.
- 274a. Stag, by C. Rauch.
- 275. Boar Hunt, by Auguste Lechesne.
- 276. Hugh Lupus, First Earl of Chester, by G. F. Watts.
- 277. The Chase, by Jean B. J. Debay, of Paris.

STATUARY IN THE SOUTH NAVE.

- 278. Peter Paul Rubens, by William Geefs, of Belgium.
- 279. Richard I (Cœur de Lion), by Baron Marochetti.
- 280. Francis I, King of France, by Glesinger.
- 281. Monument erected to Washington, at Richmond, Virginia, by Thomas Crawford.
- 282. Bust of Viscount Canning, K.G., by M. Noble.
- 283. Bust of Merwamjee Framyce Pandey, by M. Noble.
- 284. Bust of King George V, by W. Merritt.



CRYSTAL PALACE FROM N.E.



COURT OF LIONS NEAR THE TRIBUNAL OF JUSTICE, ALHAMBRA COURT

285. Bust of Jung Bahadoor Singh, by Dantan.
 286. Bust of Robert, First Lord Clive, by J. Thomas.
 287. Bust of Warren Hastings, by J. Bacon.
 288. Screen of English Kings and Queens, containing eighty-one figures.
 289. Franconia, by Johann Halbig, of Munich.
 290. Samson, by James Legrew.
 291. Eagle Slayer, by John Bell.
 292. William Shakespeare, Poet, by John Bell.
 293. Lord Strathnairn, by Onslow Ford.
 294. Sir Henry Havelock, by W. Behnes.
 295. Lord Lawrence, by T. Woolner.
 296. Boadicea, by Thomas Thornycroft.
 297. Queen Victoria, by M. Noble.
 298. Sir Isaac Newton, by Theed.
 299. Marquis of Bute, by J. Evan Thomas.
 300. Lord George Bentinck, by G. Campbell.
 301. George Stephenson, by E. H. Bailey.
 302. Erasmo da Narni, of Gattamelata, from the Statue at Padua, by Donatello.
 303. The Three Fates, by J. Debay.
 304. Bartolomeo Coleoni, from Venice, by Andrea del Verrocchio.
 305. Earl of Auckland, by H. Weekes.
 306. Earl of Derby, by M. Noble.
 307. Johann Gutenberg, by Schmidt von der Launitz.
 308. Duke of Wellington, by M. Noble.
 309. Earl of Beaconsfield, by C. B. Birch.
 310. Marquess Wellesley, K.G., by H. Weekes.
 311. Sir William Jones, by J. Bacon.
 312. Oliver Cromwell, by M. Noble.
 313. General Barnes, by H. Weekes.
 314. Enemy in Sight, by Geraldine Blake.
 315. Hunter Defending his Family, by G. M. Widmann.
 316. Venus and Cupid, by R. Westmacott.
 317. Sardanapalus (King of Assyria), by G. H. Weekes.
 318. Ajax, by C. Marshall.
 319. Victory, by C. Rauch.
 320. David, by J. C. Lough.
 321. Paris, by A. Canova.
 322. Hunter, by H. Wittich.
 323. Tired Hunter, by E. H. Bailey.
 324. Diana, by J. Thomas.
 325. David, by P. Magni.
 326. St. George, by Donatello.
 327. Venus and Adonis, by G. A. Canova.
 328. Charles I, King of England.
 329. Cupid and the Nymph Eucharis, by R. Wyatt.
 330. Maid of Saragossa, by John Bell.
 331. Prince Eugene, by Canicia Piedmont.
 332. Abraham Duguesne, by Antoine Saurent Dantan.
 333. Castor, from the Royal Palace at Turin, by A. Sangiorgio, of Milan.
 334. Una and the Lion, by J. Bell.
 335. Eve, by R. Monti.
 336. Victory, by C. Rauch.
 337. Ino and Bacchus, by Wyatt.
 338. Public Happiness.
 339. Psyche, by Sir R. Westmacott.
 340. Psyche, by W. Theed.
 341. Whittington, by C. B. Birch.
 342. Modesty and Love, by J. B. Debay.
 343. The Brother and Sister, by John Bell.
 344. William Harvey, by H. Weekes.
 345. Sir Robert Peel, by Baron Marochetti.
 346. Mother's Kiss, by H. Weekes.
 347. Jane Shore, by John Bell.

348. Pollux, from the Royal Palace at Turin, by A. Sangiorgio, of Milan.
349. Boy with Vulture, by A. H. Hodge.
350. Echo and Narcissus, by A. H. Hodge.
351. Boy with Duck, by A. H. Hodge.
352. First Cradle, by A. Debay.
353. Zephyr Wooing Flora, by R. Wyatt.
354. Mars and Venus, by A. Canova.
355. Love Triumphant, by R. Macdowell.
356. Nymph, by H. V. Dannecker.
357. The Hunter, by J. Gibson.
358. William Shakspeare, by Louis Roubilliax.
359. Italy, by R. Monti.
360. Veritas, by R. Monti.
361. Nymph of Diana, by R. Wyatt.
362. War, from the Guildhall, by J. Bell.
363. Peace, from the Guildhall, by J. Bell.
364. Italian Mower, by C. Guillaume, Paris.
365. The Last Call, by Birch.
366. General Gordon, by Onslow Ford.

(Series of Antique Models, in cases, in French Court Façade.)

367. A Victory, by Rauch.
368. The First Steps, by Magni.
369. Cupid Disguised in a Lambskin, by Benzoni.
370. Young Faun, from the Vatican.
371. Violin Player, by Steinhauser.
372. Venus Disarming Cupid, by J. Pradier.
373. Girl with a Pet Bird, by F. Thrupp.
374. A Victory, by C. Rauch.
375. Louis XIV, by Antione Coysevox.
376. Henri Francois d'Aguesseau, by Berruer.
377. Louis XIII, by Guillaume Couston.

STATUARY IN THE NORTH NAVE.

378. First Whisper of Love, by W. E. Marshall.
379. Neapolitan Dancer, by L. Desprez.
380. Neapolitan Girl, by Dantan.
381. Marie Leczinska, Queen of Louis XV of France, from the Louvre, by G. Couston.
382. Bust of Raffaello Sanzo, by D'Aubino and Amorini, by Puget, Paris.
383. "There is Father," by C. Vinolest.
384. A Dancing Faun, by Eugene Lesquesne, of Paris.
385. Aurora, by J. Gibson.
386. The Pieta, by Bernini, from the Corsini Chapel in the Basilica of San Giovanni Laterano, Rome.
387. Virgin and Child, by Michael Angelo, from the Medici Chapel, Florence.
388. Model of St. Peter's at Rome, by Francis Drake.
389. Christ, by Michael Angelo, from the Church of St. Maria Sopra Minerva, Rome.
390. The Pieta, by Michael Angelo, from St. Peter's, Rome.
391. Tomb of Lorenzo de Medici, depicting Twilight and Dawn, from the Medici Chapel, Florence, by Michael Angelo.
392. Tomb of Guiliano de Medici, depicting Night and Light, by Michael Angelo, from the Medici Chapel, Florence.
393. The Peri, by S. Strazzi.
394. Esmeralda, by G. C. Rosetti.
395. Geoffrey Chaucer, by W. Marshall.
396. Murder of the Innocents, by James Legrew.
397. Farnese Flora, from Naples.
398. Duncan's Horses, by Adrian Jones.

399. Queen Victoria, by Marochetti.
400. Cain, by Antoine Etex.
401. Satan, by J. G. Lough.
402. Bronze Pedestal, from the Piazza of St. Marco, Venice, by Alessandro Leopardi.
403. Virginius and his Daughter, by P. Macdowell.
404. Ancient Briton as a Scout, by C. Adams.
405. Bronze Pedestal, from the Piazza of St. Marco, Venice, by Alessandro Leopardi.
406. Metabus and Camilla, by L. Bozzini.
407. Hector, by Heinrich von Dannecker.
408. Victory, from the Valhalla.
409. Victory, by C. Rauch.
410. Ulysses, by L. Macdonald, Rome.
411. Penelope and Telemachus, from Villa Ludovisi.
412. Psyche borne by the Zephyrs, by J. Gibson.
413. Hylas and the Nymphs, by J. Gibson.
414. Wounded Amazon, by J. Gibson.
415. Ariel, by J. Lough.
416. Young Naturalist, by G. H. Weekes.
417. Huntress, by R. Wyatt.
418. Dancing Girl, by W. C. Marshall.
419. Sleeping Children, from Lichfield Cathedral, by Francis Chantrey.
420. Venus and Cupid, by G. J. Gibson.
421. Psyche, by C. Fraikin.
422. Terpsichore, by A. Canova.
423. Mercury, by A. Thorwaldsen.
424. Penelope, by R. Wyatt.
425. Music's Martyr, by G. C. Adams.
426. The Graces, by A. Canova.
427. The Sower, by Hamo Thornycroft.
428. Retaliation, by C. B. Birch.
429. The Mower, by Hamo Thornycroft.
430. A Water Nymph, by C. B. Birch.
431. The Graces, by A. B. Thorwaldsen.
432. Musidora, by G. J. Legrew.
433. Faun with Cymbals.
434. Venus leaving the Bath, by A. Canova.
435. Mercury, by Francesco Duret.
436. Eve Listening, by C. H. Bailey.
437. The Graces, by E. H. Bailey.
438. Endymion, by A. Canova.
439. Corinna, by W. Brodie.
440. Cantatrice.
441. Polymnia, from the Berlin Museum.
442. Cyparissus, by A. Chaut.
443. Dog, from Florence, by Molossus.
- 443a. Dog, from Florence, by Molossus.
444. General Sir James Outram, G.C.B., by J. H. Foley.
- 444a. Hercules Reposing.
445. Triton, by Montorsoli, of Genoa.
446. Bronze Pedestal, from the Piazza of St. Marco, Venice, by Alessandro Leopardi.
447. Perseus, by A. Canova.
448. Bronze Pedestal, from the Piazza of St. Marco, Venice, by Alessandro Leopardi.
449. Faun of the Capital, from Rome.
450. Demosthenes, from the Vatican.
451. Mercury, from the Vatican.
452. Horse, from the celebrated Bronze Gilt Group at St. Mark's, Venice.
- 452a. Horse, from the celebrated Bronze Gilt Group, at St. Mark's, Venice.
453. Pudictia, from the Louvre.
454. Zeno, from the Capitol, Rome.
455. Bacchus, from Naples.
456. Meleager of the Vatican, from the Vatican.

457. Milo of Grottono, by Pierre Puget.
 458. Cilo, from the Louvre.
 459. Discobolus, from the Vatican.
 460. Bacchus.
 461. Achilles, from the Louvre.
 462. Milo, by J. C. Lough.
 463. Silenus carrying the infant Bacchus. From the Louvre.
 464. Neapolitan Improvisatore, by F. Duret.
 465. Cupid, by P. Macdowell.
 466. Cupid's Captive, by G. Fontana.
 467. Eve, by E. G. Bailey.
 468. Nymph of Diana, by R. Wyatt.
 469. Two Sphinxes of the Reign of Rameses II, from the Louvre, by S. Sharpe.
 470. Six Lions of the reign of King Amunothph III, S. Sharpe.
 471. Two small Lions.
 472. Sphinx, by a French artist.
 473. Titania, by J. C. Lough.
 474. A Danaid, by C. Rauch.
 475. A Shepherd, by A. Thorwaldsen.
 476. A Child Dancing, by J. Crawford.
 477. Love Bending his Bow, by A Thorwaldsen.
 478. Boys Wrestling, by J. Lawlor.
 479. Girl Knitting, by P. Magni.
 480. Diana, by J. Benzoni.
 481. Vase, representing the pleasure of Public Gardens, from Berlin, by F. Drake.
 482. Perseus, from the Loggia Dei Lanzi, Florence, by Benvenuto Cellini.
 483. Hebe, by A. Canova.
 484. The Prisoner of Love, by Fontana.
 485. Lavinia, by E. Spence.

486. Cupid Captive, by F. Fraikin.
 487. Cupid and Psyche.

Bas Relief : The Triumphal Entrance of Alexander the Great into Babylon, by A. Thorwaldsen.

488. Bust of Sir David Burnett, Bt.
 489. Bas Relief—Achilles and Thebes, by B. Pistrucchi.
 490. Bas Relief—Endymion, by E. Davies.
 491. W. E. Gladstone.
 492. Four Lions, from Saltaire, Yorkshire, representing :—
 Determination.
 War.
 Vigilance.
 Peace.
 By Thos. Milnes.
 493. Pallas, from the Louvre.

STATUARY IN THE LOW LEVEL CORRIDOR.

494. Armed Science, by John Bell.
 Two Groups, from the Albert Memorial :—
 495. Manufacturers, by H. Weekes.
 496. Africa, by W. Theed.
 497. James Watts, by Sir F. Chantrey.
 498. Earl of Chatham, by John Bacon.
 499. Henry IV, King of France.
 500. Anne of Austria, from the Louvre, by Guillaïn.
 501. Louis XIII, King of France, by Guillaïn.
 502. Louis XV, King of France, by G. Couston, Junior.
 503. Francis, Lord Bacon, by H. Weekes.
 504. Charles II, King of England, by G. H. Weekes.

505. John Bunyan, by Fredk. Thrupp.
 506. Psyche, a Young Nymph, by S. R. Westmacott.
 507. Melancholy, by Obigi.
 508. Diana, by F. Woolf.
 509. Andromeda, by John Bell.
 510. Madonna, by Schottaun.
 511. Greek Slave, by Powers.
 512. Venus, by W. Fielder.
 513. Emigrant, by Lawlor.
 514. Modesty, by Cartelier.
 515. Ceres, by Van Demberg.
 516. Musidora, by Thomas.
 517. Psyche, by Bienaime.
 518. Flora, by J. Gibson.
 519. Victory.
 520. Figure (no name).
 521. Highland Mary, by B. E. Spence.
 522. Figure (no name).

STATUARY IN THE GALLERIES.

523. The Mourners, by J. G. Lough.
 524. Lady Godiva, by C. B. Birch.
 525. Memento Mori, by Count Gleichen.
 526. Dr. Goodall, by H. Weekes.
 527. J. M. W. Turner, R.A., by E. H. Bailey.
 528. Sir N. C. Tindall, by E. H. Bailey.
 529. Dr. Olbers.
 530. The Deluge, by Count Gleichen.
 531. Sir Michael O'Loghlin, by C. Moore.
 532. John Hunter, by H. Weekes.
 533. Lord Brougham, by E. C. Papworth.
 534. Humphrey Chatham, by W. Theed.

535. John Jebb, by E. H. Bailey.
 536. William Wordsworth, by F. Thrupp.
 537. Euterpe, from Berlin Museum.
 538. A Muse of the Family of Niobe.
 539. Erato, by S. V. Launitz.
 540. Purity, by M. Noble.
 541. Psyche, by R. Westmacott.
 542. A Vase, from the Louvre.

BUSTS

The following Busts are on view in the Gallery.

GREEK.

1. Homer, Epic Poet.
2. Archilochus, Greek Poet.
3. Æsop, Writer of Fables.
4. Homer, Epic Poet.
5. Epimenides, Poet and Prophet of Crete.
6. Æschylus, Tragic Poet.
7. Sophocles, Tragic Poet.
8. Bust (no name).
9. Euripides, Greek Poet.
10. Aratus, Astronomer and Poet.
11. Bias, Greek Philosopher.
12. Thucydides, Greek Historian.
13. Socrates, Greek Philosopher.
- 13a. Socrates, Greek Philosopher.
14. Hippocrates, Physician.
15. Jupiter Serapis.
16. Alexander III.
17. Antisthenes, Greek Philosopher.
18. Diogenes, Greek Philosopher.

19. Demosthenes, Greek Orator.
20. Epicurus, Greek Philosopher.
21. Zeno, Founder of the Stoic Philosophy.
- 21a. Zeno, Founder of the Stoic Philosophy.
22. Alexander the Great, King of Macedonia.
23. Phocio, Athenian Statesman.
24. Alcibiades, Athenian General.
- 24a. Alcibiades, Athenian General.
25. Miltiades, Athenian General.
- 25a. Miltiades, Athenian General.
26. Aspasia.
27. Pericles, Athenian Statesman.
28. Pistratus, Tyrant of Athens.
29. Periander, Tyrant of Corinth.
30. Lycurgus, Law Giver.

ROMAN.

34. Numa Pompilius, Second King of Rome.
35. Augustus, Roman Emperor.
36. Nero, Roman Emperor.
- 36a. Nero, Roman Emperor.
37. Tiberius Claudius Nero, Cæsar (Roman Emperor)
39. Galba, Roman Emperor.
40. Caligula, Roman Emperor.
41. Vitellius Aulus, Roman Emperor.
42. Nerva, Roman Emperor.
43. Titus, Roman Emperor.
44. Domitian, Roman Emperor.
45. Trajan, Roman Emperor.
47. Antoninus Pius, Roman Emperor.
48. Marcus Annus Aurelius.
49. Pertinax, Roman Emperor.

51. Ælius Verus.
52. Annæus Verus, Roman Prince.
53. Marcus Galerius Antonius, Roman Prince.
54. Severus, Roman Emperor.
55. Gordianus Africanus, Roman Emperor.
56. Lucius Aurelius, Roman Emperor.
59. Maximianus, Roman Emperor.
60. Caracalla, Roman Emperor.
61. Geta, Roman Emperor.
62. Gordianus II, Roman Emperor.
63. Decius, Roman Emperor.
64. Alexander Severus, Roman Emperor.
65. Heliogabalus, Roman Emperor.
- 65a. Heliogabalus, Roman Emperor.
66. Gallienus, Roman Emperor.
67. Gordianus III, Roman Emperor.
68. Caius Maximus, Roman Prince.
70. Carinus Marcus Aurelius, Roman Emperor.
71. Julian the Apostate, Roman Emperor.
72. Diocletian, Roman Emperor.
74. Hostilianus, Roman Emperor.
75. Volusianus, Roman Emperor.
77. Trajan, Roman Emperor.
78. Trajan, Roman Emperor.
79. Antinous, Bithynion Youth.
80. Marcus Aurelius, Roman Emperor.
81. Bust (no name).
83. Macrinus, Roman Emperor.
85. Antoninus Pius, Roman Emperor.
87. Tiberius, Roman Emperor.
88. Claudius, Roman Emperor.
93. Livia Drusilla, Roman Empress.
96. Agrippina the Elder.
97. Agrippina the Younger.

98. Valeria Messalina, Roman Empress.
99. Plotina, Roman Empress.
100. Matidia, Roman Empress.
106. Sabina Poppæa, Roman Empress.
107. L. Junius Brutus, Roman Consul.
109. Scipio, Roman General.
111. Julius Cæsar, Roman Dictator.
- 111a. Julius Cæsar, Roman Dictator.
112. Marcus Junius Brutus, Roman General.
117. Clodius Albinus, Roman General.
118. Terence, Latin Comic Poet.
120. Cicero, Roman Orator.
123. Hadrian, Roman Emperor.
124. Livia Drusilla, Roman Empress.
126. Scipio Africanus, Roman General.
128. Decimus Cælius Balbinus, Roman Statesman and Emperor.
323. Rome.
328. Minerva.
331. Lucius Verus, Roman Emperor.
332. Plotina, Roman Empress.
334. Julia Domna Pia, Roman Empress.
339. Jupiter Serapis.
343. Trajan, Roman Emperor.
346. Thalia.

ITALIAN.

129. Nicola Pisano, Sculptor and Architect.
130. Andrea Orcagna, Painter, Sculptor and Architect.
131. F. Brunelleschi, Sculptor and Architect.
132. Lorenzo Ghiberti, Sculptor.
133. Donatello, Sculptor.

134. Angelico da Fiesole, Painter.
135. Masaccio, Painter.
136. Andrea Mantegna, Painter and Engraver.
137. Luca Signorelli, Painter.
138. F. L. Bramante, Architect, Painter and Poet.
139. Pietro Perugino, Painter.
140. Domenico Ghirlandaio, Painter.
141. Leonardo da Vinci, Painter.
142. Fra Bartolomeo, Painter.
143. Michael Angelo, Sculptor, Painter and Architect.
- 143a. Michael Angelo, Sculptor, Painter and Architect.
144. Titian, Painter.
145. Garofalo, Painter.
146. Raffaello Sanzio, Painter.
147. Michell Sanmicheli, Architect.
148. Sebastian de Piombo, Painter.
149. Giovanni da Udine, Painter.
150. Andrea del Sarto, Painter.
151. Marcantonio Roimondi.
152. Correggio, Painter.
153. Polidoro Caldare.
154. Guilio Romano, Architect and Painter.
155. Andrea Palladio, Architect.
- 155a. Andrea Palladio, Architect.
156. Paolo Cagliari, Painter.
157. Giovanni Pierluigi, Musical Composer.
158. Annibale Carracci, Painter.
159. Domenichino, Painter.
161. A. Corelli, Violinist and Composer.
162. Ludovico A. Muratori, Antiquary.
163. Benedetto Marcello, Writer and Musician.
165. Giovanni Paisiello, Musical Composer.
166. Riccolo Zingarelli, Musician.
167. Domenico Cimarosa, Musician.

- 168. Antonio Canova, Sculptor.
- 169. Gaspar Spontini, Musician.
- 170. Niccolo Paganini, Violinist.
- 171. Maria A. Malibran, Actress.
- 172. Giulia Grisi, Italian Singer.
- 173. Dante Alighieri, Poet.
- 174. Francesco Petrarca, Poet.
- 175. Giacomo Sanazzaro, Poet.
- 176. Luigi Ariosto.
- 177. Torquato Tasso, Poet.
- 178. Metastasio, Poet.
- 179. Carlo Goldoni, Poet.
- 180. Vittorio Alfieri, Poet.
- 181. Father Gavazzi, Monk and Orator.
- 182. Christopher Columbus, Discoverer of the New World.
- 183. Machiavelli, Political Writer and Historian.
- 184. Annibale Caro, Writer.
- 185. Galilei, Philosopher.
- 185a. Galilei, Philosopher.
- 186. Bosio, Vocalist.
- 187. Cosmo de Medici, Merchant and Statesman.
- 188. Sigr. Tamberlik, Vocalist.
- 193. Cardinal Ximenez, Regent of Spain.
- 194. Padre Ventura, Italian Priest.
- 195. Charles Albert, King of Sardinia.
- 195a. Guiseppe Garibaldi, Italian Soldier.

FRENCH.

- 196. Jean Goujon, Sculptor.
- 197. Simon Vouet, Painter.
- 198. N. Poussin, Painter.

- 199. Pierre Mingard, Painter.
- 200. André le Nôtre, Architect and Gardener.
- 201. Pierre Puget, Sculptor.
- 202. Charles Le Brun, Painter.
- 203. Andrè Félibien, Writer on Art.
- 204. Jean Mabillon, Antiquary.
- 205. Jean Baptiste de Lully, Violinist and Musical Composer.
- 206. A. Coysevox.
- 207. J. H. Mansart, Architect.
- 208. J. G. Soufflot, Architect.
- 209. J. L. David, Painter.
- 210. Charles Percier, Architect.
- 211. Girodet-Trison, Painter.
- 212. Francois Gérard, Painter.
- 213. A. J. Gros, Painter.
- 214. Pierre Narcisse Guèrin, Painter.
- 218. Pierre Corneille, Dramatist.
- 219. Jean de Rotrou, Dramatist.
- 220. Jean de la Fontaine, Poet.
- 220a. La Fontaine, Poet.
- 221. Molière, Dramatist.
- 222. Thomas Corneille, Dramatist.
- 223. Philippe Quinault.
- 224. Nicolas Boileau, Poet and Satirist.
- 225. Jean Racine, Dramatist.
- 226. Regnard, Dramatist.
- 227. Dufresny, Dramatist.
- 228. Crébillon, Dramatic Author.
- 229. Destouches, Dramatist.
- 230. Le Sage, Novelist.
- 231. Alexis Piron, Poet.
- 232. De La Chaussée, Dramatist.
- 233. Voltaire, Historian and Poet.



CRYSTAL PALACE FROM PARADE



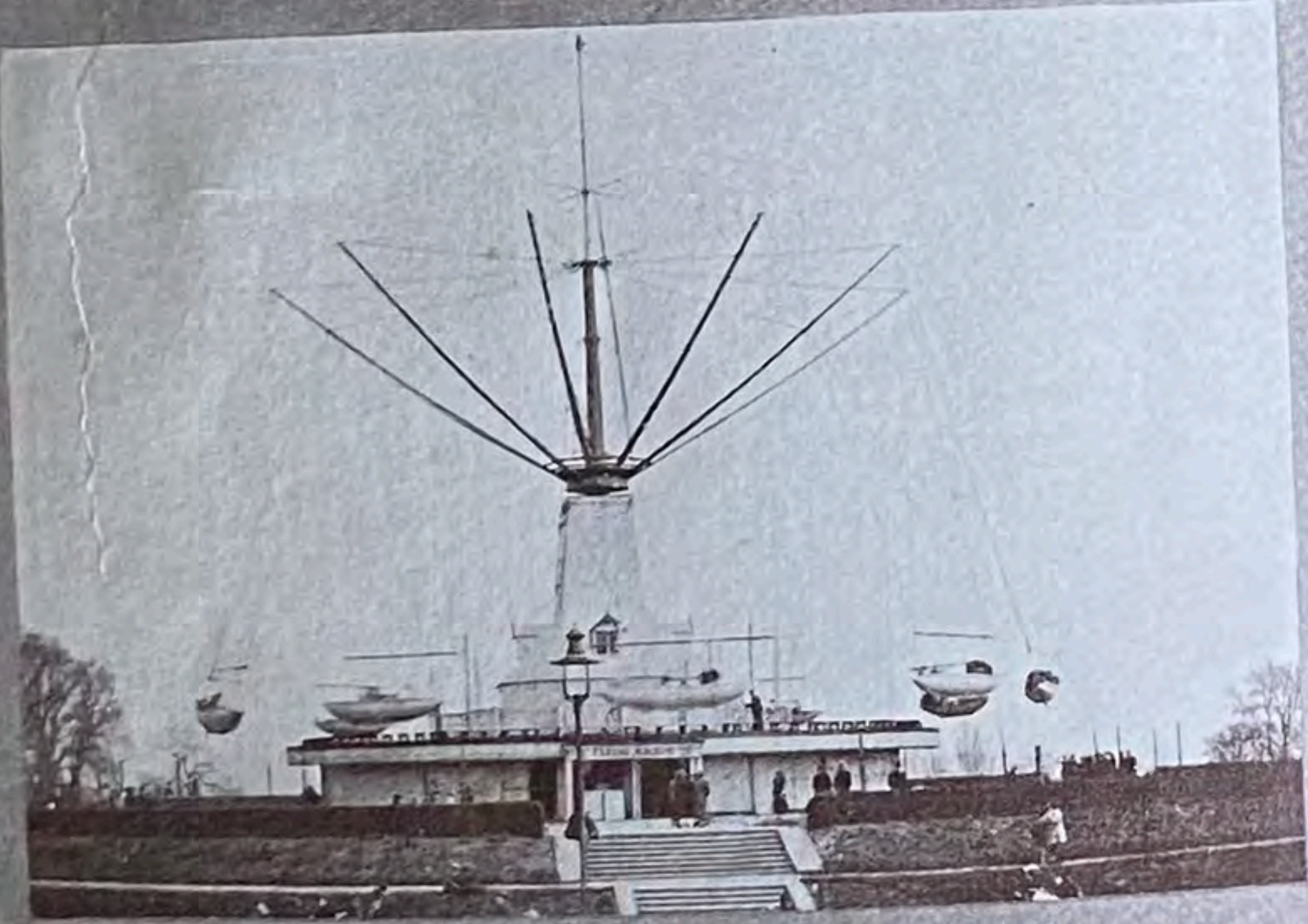
PREHISTORIC ANIMALS.



IN THE ANIMAL PARK.



POPULAR AMUSEMENTS IN THE GROUNDS.



THE CAPTIVE FLYING MACHINE.

- 234. Sedaine, Dramatist.
- 236. Montaigne, Essayist.
- 237. Auguste De Thou, Minister of State.
- 238. René Descartes, Mathematician.
- 239. Antoine Arnauld, Theologian.
- 240. De Vauban, Engineer.
- 242. Charles Rollin, Historian.
- 243. Jean Baptiste Rousseau, Lyric Poet.
- 244. De Réaumur, Chemist and Naturalist.
- 245. Comte de Buffon, Naturalist.
- 246. Linnæus, Botanist.
- 248. Du Hamel, Man of Science.
- 249. Lagrange, Astronomer.
- 250. De la Pérouse, Navigator.
- 252. Dominique Denoni, Egyptian Traveller.
- 253. Jussieu, Botanist.
- 254. Jean A. Chaptal, Chemist.
- 256. Cuvier, Naturalist.
- 256a. J. N. Augustin Thierry, Historian.
- 256b. Pierre Leroux, Philosopher.
- 256c. Francois V. Raspail, Writer.
- 260. Coligny, Marshal and Admiral.
- 261. De Belloy, Dramatist.
- 262. Francois de Bonne, Constable of France.
- 263. Sully, Minister of State.
- 266. Vicomte de Turenne, Marshal of France.
- 267. Edward Colbert, Minister of State.
- 268. Prince de Condé, Warrior.
- 270. Comte de Saxe, Marshal of France.
- 271. Kellermann, Marshal of France.
- 272. Dumouriez, French General.
- 273. Tour d'Auvergne, Warrior.
- 274. Berthier, Marshal of France.
- 276. Lefebvre, Marshal of France.

- 277. Lafayette, French General.
- 278. Augureau, Marshal of France.
- 279. Massena, Marshal of France.
- 280. Lazare Hoche, French General.
- 281. Bessières, Marshal of France.
- 282. Joubert, French General.
- 284. Lannes, Marshal of France.
- 285. Michel Ney, Marshal of France.
- 286. Marceau, French General.
- 287. Cambronne, French General.
- 288. Davoust, Marshal of France.
- 289. Foy, French General.
- 290. Lasallé, General of Cavalry.
- 291. Georges d'Amboise, Cardinal and Minister of State.
- 292. Cardinal Richelieu, Minister of France.
- 293. Cardinal Mazarin, Minister of France.
- 294. Blaise Pascal, Theologian and Philosopher.
- 295. Jacques Benigne Bossuet, Prelate of France.
- 297. Louis XI, King of France.
- 298. Louis XIII, King of France.
- 302. Henry II, King of France.
- 305. Henry IV, King of France.
- 310. Marie Antoinette, Queen of France.
- 311. Napoleon Bonaparte, Emperor of the French.
- 312. Louis Philippe, King of France.
- 312b. Eugenie, Empress of the French.
- 312c. Eugenie Guzman, Empress of the French.
- 313. Francois Auguste Chateaubriand.

GERMAN, &c.

- 314. Handel, Musical Composer.
- 314a. Handel, Musical Composer.

- 314b. Handel, Musical Composer.
- 317. Mozart, Musical Composer.
- 318. Zelter, Musician.
- 319. Schadow, Sculptor.
- 320. Thorwaldsen, Danish Sculptor.
- 321. Beethoven, Musical Composer.
- 321a. Beethoven, Musical Composer.
- 322. Tieck, Sculptor.
- 323. Rauch, Sculptor.
- 324. Schinkel, Architect and Painter.
- 325. Leo Klenze, Architect and Painter.
- 326. Petruo Cornelius, Painter.
- 327. Gluck, Musician.
- 327a. Gluck, Musician.
- 327b. Gluck, Musician.
- 328. Gartner, Architect.
- 330. Schwanthler, Sculptor.
- 331. Mendelssohn, Musician.
- 333. L. Devriet, Actor.
- 334. Klopstock, Epic and Lyric Poet.
- 336. Wieland, Poet.
- 337. Von Goethe, Poet.
- 337d. Von Goethe, Poet.
- 343. Pestalozzi, Swiss Educator.
- 344. Jacobi, Philosopher and Poet.
- 345. Thaer, Physician.
- 346. Hahnemann, Physician.
- 350. Hafeland, Physician.
- 351. Von Humboldt, Naturalist.
- 352. Hermann, Philologist and Critic.
- 354. Berzlius, Chemist.
- 372. Melanchthon, German Divine and Reformer.
- 383. Leopold I, King of the Belgians.
- 383a. Louise Marie, Queen of the Belgians.

ENGLISH, &c.

- 388. Inigo Jones, Architect.
- 389. Sir Christopher Wren, Architect.
- 391. Fuseli, Painter.
- 393. J. R. Smith, Engraver.
- 394. John Flaxman, Sculptor.
- 395. Thomas Stothard, Painter.
- 396. Sir Thomas Laurence, Painter.
- 399. W. Mulready, Painter.
- 400. Gibson, Sculptor.
- 402. G. Cruikshank, Artist.
- 403. R. Vernon, Patron of Art.
- 404. F. Butler, Actress.
- 405. Adelaide Sartoris, Vocalist.
- 407b. William Shakspeare, Poet.
- 408. John Milton, Poet.
- 409. A. Pope, Poet.
- 410. Robert Burns, Poet.
- 411. S. Rogers, Poet.
- 415. T. Campbell, Poet.
- 418. Lord Byron, Poet.
- 423. Sir Isaac Newton, Astronomer and Philosopher.
- 424. B. Franklin, Statesman.
- 424a. B. Franklin, Statesman.
- 425. Dr. Johnson, Writer and Moralist.
- 427. John Hunter, Surgeon.
- 428. James Watt, Improver of the Steam Engine.
- 428a. Dr. E. Jenner, Discoverer of Vaccination.
- 429. Marc Isambart Brunel, Engineer.
- 430. F. Jeffrey, Writer and Essayist.
- 431. F. Bailey, Astronomer.
- 432. William Yarrell, Naturalist.
- 433. George Stevenson, Engineer.
- 434. William Fairbairn, Millwright and Engineer.

- 435. Sir John Herschell, Astronomer.
- 436. Mary Somerville, Mathematician.
- 436a. M. Faraday, Natural Philosopher.
- 437. W. Whewell, Philosopher.
- 438. Sir Henry Thomas de la Beche, Geologist.
- 438a. William Roscoe, Historian and Poet.
- 440. F. G. Skey, Surgeon.
- 441. R. Owen, Naturalist.
- 442. B. Disraeli, Writer and Politician.
- 443. W. Dargan, Railway Contractor.
- 445. E. S. Creasy, Historical Writer.
- 446. Judge Haliburton, Lawyer and Writer.
- 447. Edward Forbes, Naturalist.
- 448. William Murray, Earl of Mansfield, Ld. Chief Justice.
- 450. E. Burke, Orator, Writer and Statesman.
- 451. G. Washington, First President of the United States.
- 452. Charles James Fox, Statesman.
- 454. Lord Eldon, Lord Chancellor of England.
- 455. Viscount Nelson, Admiral.
- 456. W. Pitt, Statesman.
- 457. General Jackson, President of United States.
- 458. H. W. Paget, Marquis of Anglesey.
- 459. Duke of Wellington.
- 460. Lord Denman, Chief Justice of England.
- 462. W. Huskisson, Statesman.
- 463. Lord Lyndhurst, Ex-Chancellor of England.
- 464. Lord Ashburton, English Peer.
- 465. Daniel O'Connell, Orator and Lawyer.
- 466. J. Hume, Political Reformer.
- 468. M. Van Buren, Ex-President of United States.
- 469. Daniel Webster, American Orator and Statesman.
- 470. Sir F. Pollock, Chief Baron of the Exchequer.
- 474. Lord J. Russell, Statesman.
- 476. Sir W. Follett, Lawyer.

- 478. Earl of Clarendon, Statesman.
- 479. S. Herbert, Statesman.
- 480. Earl Canning, K.G., Statesman.
- 482. C. J. Blomfield, Bishop of London.
- 483. Father Mathew, Temperance Reformer.
- 484. Cardinal Wiseman.
- 488. Elizabeth, Queen of England.
- 490. Mary Stuart, Queen of Scotland.
- 495. Duke of Cambridge.
- 497. Victoria, Queen of Great Britain.
- 497a. Prince Albert.
- 500. H.M. King Edward VII.
- 501. H.I.M. Queen Alexandra
- 502. H.I.M. Queen Mary.
- 503. Samuel Phillips, Essayist.
- 504. Lord Coleridge.
- 505. Earl Granville.
- 506. Earl Shaftesbury.
- 507. Charles Santley, English Baritone.
- 508. Earl Russell, Statesman.
- 509. John Bright.
- 510. Oules, R.A., Painter.
- 511. Etty.
- 512. Hawkshaw.
- 513. Tupper.
- 514. Molesworth.
- 515. Jeremy Bentham.
- 516. Thomas Edison, Inventor.
- 517. Lord Tennyson, Poet.
- 518. Sir Roderick Murchison, Geologist.
- 519. Lord Truro, Lord Chancellor.
- 520. John Ella, Musician.
- 521. Locke.
- 522. Robert Owen.

- 523. J. Fowler.
- 524. J. Quincy Adams, President of United States.
- 525. Sir Joseph Paxton.
- 526. Cobden.
- 527. Sir G. Cornwall Lewis, Statesman.
- 528. B. Pistrucchi, Sculptor.
- 529. David Livingstone.
- 530. Rendel.
- 531. Bidder.
- 532. George Stevenson, Engineer.
- 533. Brunel, Engineer.
- 534. Harriet Beecher Stowe.
- 535. George R. Sims, Dramatist and Journalist.
- 536. Edward Somerset, Marquis of Worcester.
- 537. Southwood Smith.
- 538. Mark Lemon, Writer.
- 539. Rev. C. H. Spurgeon.
- 540. Sir A. Ramsey.
- 541. Sir Michael Costa, Musical Composer.
- 542. Alfred Mellon, Musical Composer.
- 543. Charles I, King of England.
- 544. William Shakespere, Poet.
- 545. Lord Brougham, Lawyer and Statesman.
- 546. Earl of Derby, Statesman.
- 547. Duke of Wellington.
- 548. W. E. Gladstone.
- 549. Viscount Horatio Nelson, Admiral.
- 550. Earl of Beaconsfield, K.G.
- 551. General Sir James Outram, G.C.B.
- 552. Field-Marshal Earl Roberts, V.C., K.G., K.P.
- 553. Lord Raglan, Field-Marshal.
- 554. Field-Marshal Earl Roberts, V.C., K.G., K.P.
- 555. General Gordon.
- 556. General Sir James Outram.

THE SOUTH NAVE.

A walk through the upper portion of the South Nave must always be extremely pleasurable, not only because of the exhibits there, but also because of the delightful air of coolness and beauty imparted by the abundant collection of plants and flowers. A magnificent climber of the *Rhus* species, which grows luxuriantly on either side of the Nave, near the celebrated Crystal Fountain, will attract the visitor's attention. It throws out its shoots from 20 to 30 feet, and thus forms a natural screen of great beauty.

The Crystal Fountain, which so beautifully adorns the lake in the centre of the nave, contrasting so strikingly with the verdure of the palms and ferns by which it is surrounded, has always been admired. This part of the Crystal Palace has from the first been a favourite promenade.

The fountain itself is one of the most famous features of the Palace. It contains four tons of brilliant crystal and cut glass, the only material besides glass used in its construction being a slight framework of silvered metal. It is nearly 30 feet in height from the marble basin in which it stands to the thin spire of clear glass at the top, while the base is 24 feet in circumference. The fountain is the largest piece of crystal work of its kind ever made. First erected in 1851, it was moved to its present position in 1854, and during its history it has become famous in every part of the world.

The elaborate screen at the end of the Nave, containing portrait statues of the Kings and Queens of England, will repay examination. It is, in effect, a pictorial history of England; and younger visitors especially will find its educational value enhanced by its interesting character and arrangement.

Several statues of colossal dimensions adorn this part of the Palace, but the visitor will find no difficulty in identifying them. The latest addition is the celebrated Boadicea group, which, after many wanderings, including a temporary stay on one of the parapets of Westminster Bridge, has here at length found a resting-place, where its beautiful and vigorous design is seen to perfection, and where its colossal scale is in keeping with its surroundings.

We may now glance at the upper gallery, not alone for the purpose of ascertaining the time, but also to carry away with us a memory of the great clock which closes in the view, with its dial 40 feet in diameter and a minute hand 19 feet long!

THE CRYSTAL PALACE GROUNDS.

Gardening has improved vastly since the days when Pope and Addison ridiculed the fashion of transforming trees and shrubs into monstrous imitations of other objects, and the general design tended to curb and stultify nature.

The Crystal Place Grounds were laid out in a mixture of Italian and the English styles of landscape gardening, which were combined where necessary.

The stateliness and formality of terraces, broad walks, statuary and fountains were thus made to blend with the sloping greensward and sylvan beauty, which makes England, in this respect, the Garden of the World.

Proceeding along the Broad Walk we have on our left a magnificent athletic enclosure, which is one of the best arranged for its purpose and for the accommodation of sightseers in the kingdom. On the right is another extensive enclosure, famous in winter for the football matches which are played there.

THE GEOLOGICAL ISLANDS.

Continuing along the Broad Walk we shall find on our right extensive lakes, where boating can be had. By passing around these lakes, towards the farthest, we shall reach one of the most curious and most interesting exhibits ever devised. It is no less than an attempt to recount the story of the world, geologically, by exhibiting the various strata of which the earth is composed, together with reproductions of extinct animals which existed at the various periods of the world's existence, which are thus geologically indicated.

If we reach the grand plateau, which is easily distinguishable, as it is some 50 feet in width and stands about 45 feet above the level of the lake, we shall command a good view of the islands.

The reproductions of extinct animals commence with the deposit of the new red sandstone, as previous to this, science has, so far, discovered no traces of the existence of reptiles or higher animals, the only life of which there is any evidence being fish. On the extreme right of the island is the new red sandstone, and on it are two specimens of the *Labyrinthodon* and two of the *Dicynodon*.

Next above the new red sandstone is the lias, on which are three species of *Ichthyosaurus* or fish lizard, three of *Plesiosaurus* or serpent lizard, and a sort of crocodile called *Teleosaurus*. These formerly inhabited the region of Whitby, Yorkshire.

Dr. Buckland describes the *Plesiosaurus* as the most singular and monstrous reptile of which science has any knowledge. It has the head of a lizard, the teeth of a crocodile, a neck like the body of a serpent, the trunk

523. J. Fowler.
524. J. Quincy Adams, President of United States.
525. Sir Joseph Paxton.
526. Cobden.
527. Sir G. Cornwall Lewis, Statesman.
528. B. Pistrucci, Sculptor.
529. David Livingstone.
530. Rendel.
531. Bidder.
532. George Stevenson, Engineer.
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534. Harriet Beecher Stowe.
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536. Edward Somerset, Marquis of Worcester.
537. Southwood Smith.
538. Mark Lemon, Writer.
539. Rev. C. H. Spurgeon.
540. Sir A. Ramsey.
541. Sir Michael Costa, Musical Composer.
542. Alfred Mellon, Musical Composer.
543. Charles I, King of England.
544. William Shakespere, Poet.
545. Lord Brougham, Lawyer and Statesman.
546. Earl of Derby, Statesman.
547. Duke of Wellington.
548. W. E. Gladstone.
549. Viscount Horatio Nelson, Admiral.
550. Earl of Beaconsfield, K.G.
551. General Sir James Outram, G.C.B.
552. Field-Marshal Earl Roberts, V.C., K.G., K.P.
553. Lord Raglan, Field-Marshal.
554. Field-Marshal Earl Roberts, V.C., K.G., K.P.
555. General Gordon.
556. General Sir James Outram.

THE SOUTH NAVE.

A walk through the upper portion of the South Nave must always be extremely pleasurable, not only because of the exhibits there, but also because of the delightful air of coolness and beauty imparted by the abundant collection of plants and flowers. A magnificent climber of the *Rhus* species, which grows luxuriantly on either side of the Nave, near the celebrated Crystal Fountain, will attract the visitor's attention. It throws out its shoots from 20 to 30 feet, and thus forms a natural screen of great beauty.

The Crystal Fountain, which so beautifully adorns the lake in the centre of the nave, contrasting so strikingly with the verdure of the palms and ferns by which it is surrounded, has always been admired. This part of the Crystal Palace has from the first been a favourite promenade.

The fountain itself is one of the most famous features of the Palace. It contains four tons of brilliant crystal and cut glass, the only material besides glass used in its construction being a slight framework of silvered metal. It is nearly 30 feet in height from the marble basin in which it stands to the thin spire of clear glass at the top, while the base is 24 feet in circumference. The fountain is the largest piece of crystal work of its kind ever made. First erected in 1851, it was moved to its present position in 1854, and during its history it has become famous in every part of the world.

The elaborate screen at the end of the Nave, containing portrait statues of the Kings and Queens of England, will repay examination. It is, in effect, a pictorial history of England; and younger visitors especially will find its educational value enhanced by its interesting character and arrangement.

Several statues of colossal dimensions adorn this part of the Palace, but the visitor will find no difficulty in identifying them. The latest addition is the celebrated Boadicea group, which, after many wanderings, including a temporary stay on one of the parapets of Westminster Bridge, has here at length found a resting-place, where its beautiful and vigorous design is seen to perfection, and where its colossal scale is in keeping with its surroundings.

We may now glance at the upper gallery, not alone for the purpose of ascertaining the time, but also to carry away with us a memory of the great clock which closes in the view, with its dial 40 feet in diameter and a minute hand 19 feet long!

THE CRYSTAL PALACE GROUNDS.

Gardening has improved vastly since the days when Pope and Addison ridiculed the fashion of transforming trees and shrubs into monstrous imitations of other objects, and the general design tended to curb and stultify nature.

The Crystal Place Grounds were laid out in a mixture of Italian and the English styles of landscape gardening, which were combined where necessary.

The stateliness and formality of terraces, broad walks, statuary and fountains were thus made to blend with the sloping greensward and sylvan beauty, which makes England, in this respect, the Garden of the World.

Proceeding along the Broad Walk we have on our left a magnificent athletic enclosure, which is one of the best arranged for its purpose and for the accommodation of sightseers in the kingdom. On the right is another extensive enclosure, famous in winter for the football matches which are played there.

THE GEOLOGICAL ISLANDS.

Continuing along the Broad Walk we shall find on our right extensive lakes, where boating can be had. By passing around these lakes, towards the farthest, we shall reach one of the most curious and most interesting exhibits ever devised. It is no less than an attempt to recount the story of the world, geologically, by exhibiting the various strata of which the earth is composed, together with reproductions of extinct animals which existed at the various periods of the world's existence, which are thus geologically indicated.

If we reach the grand plateau, which is easily distinguishable, as it is some 50 feet in width and stands about 45 feet above the level of the lake, we shall command a good view of the islands.

The reproductions of extinct animals commence with the deposit of the new red sandstone, as previous to this, science has, so far, discovered no traces of the existence of reptiles or higher animals, the only life of which there is any evidence being fish. On the extreme right of the island is the new red sandstone, and on it are two specimens of the *Labyrinthodon* and two of the *Dicynodon*.

Next above the new red sandstone is the lias, on which are three species of *Ichthyosaurus* or fish lizard, three of *Plesiosaurus* or serpent lizard, and a sort of crocodile called *Teleosaurus*. These formerly inhabited the region of Whitby, Yorkshire.

Dr. Buckland describes the *Plesiosaurus* as the most singular and monstrous reptile of which science has any knowledge. It has the head of a lizard, the teeth of a crocodile, a neck like the body of a serpent, the trunk

and tail of an ordinary quadruped, the ribs of a chameleon, and the paddles of a whale.

The next stratum is the oolite, and to it belong those curious winged creatures, the *Pterodactyles*. The visitor will notice them perched on the cliff-like projection looking for all the world like huge animals which had suddenly sprouted gigantic necks and enormous wings. Their sojourn on this unworthy planet was cheered by the presence of the *Megalosaurus*, which is only a lizard. Why it would be a novelty nowadays is because it measured 37 feet from snout to tail, and 22 feet 10 inches round the body.

Passing on the left we reach the Wealden formation—familiar to Kent, Surrey and Sussex—and here we meet the *Iguanodons* and the *Hylæosaurus*, or great spiny lizard. Above the Wealden formation is that of the lower greensand and the chalk, and with it the *Mosasaurus*, another specimen to which an abiding posterity has been denied.

All these curious creatures are of the reptile family, and are on what is known as the Secondary Island. The next is called the Tertiary Island, and here we shall find reproductions of a higher order of animals which approximate nearer to the animals of to-day. These are the *Megatherium*, or the gigantic sloth, the great Irish elks, the *Paleotherium*, and the *Anoplotherium*.

OUTDOOR SUMMER ATTRACTIONS.

The beauty of the Palace grounds has already been indicated, and while remembering their provision on the most adequate scale for every branch of outdoor sports, in addition to their permanent attractions such

as the geological islands, the maze, the lakes on which boating may be had, etc., we have yet to refer to the two great features which in summer render the grounds of the Crystal Palace a pleasure resort unequalled, not only in the British Isles, but absolutely throughout the world. These two features are the great firework displays, given weekly throughout the summer season, and the fountains. These are features so entirely unique that it is only just to refer to them in detail. It should also be mentioned that during the summer, outdoor music of the best quality is provided.

THE CRYSTAL PALACE FIREWORKS.

It was indeed a great moment in the history of the Crystal Palace when the directors acceded to the suggestion of the late Mr. C. T. Brock that a competition between British pyrotechnists should be held on the terrace of the Palace, for this competition, which took place in 1865, was the commencement of the world-famous Crystal Palace firework displays, which have since become a national institution. Even the most optimistic of those then present, however, could hardly have foreseen the pitch of magnificence attained by these displays at the present time, or the measure of public support which would be accorded them.

There is no other form of public entertainment which makes so universal an appeal as do fireworks. This is vouched for by the vast number of spectators attracted to the firework terrace on display nights, and by the enthusiasm with which the various items of the programme are received. Since 1865 official records show that over fifty million visitors have witnessed the Crystal Palace displays.

The grounds and terraces of the Palace, with their wonderful natural beauties, their lawns, their foliage, and their famous fountains, combine to form what is undoubtedly the finest firework site in this or any other country, at the same time one so vast as to demand a standard of magnificence and lavishness of scale which has hitherto been unattempted at any other place of entertainment.

It has been truly said that "The history of British pyrotechny in the nineteenth century is the history of Brock's Crystal Palace firework displays." It has been at the Crystal Palace that each new and epoch-making invention or discovery in the pyrotechnic art has been first exhibited. During many succeeding seasons an installation has been built up capable of exhibiting set pieces and devices of unprecedented size and ingenuity, until at the present time it is possible to present a fire picture covering an area of no less than twenty thousand square feet. Subjects for such vast pictures are naturally somewhat difficult to select, limited as they are to those whose action can be adequately reproduced. Without doubt the most successful, and at the same time the most popular, subject has been the sea battle, and none more so than "The Battle of Jutland," which was produced originally in 1920, and has since been repeatedly revived during ensuing seasons at the request of the public.

This set piece is six hundred and twenty feet in length, and at the south end sixty feet in height. In its making are included forty thousand individual fireworks, or "lances," and two and a half miles of quickmatch; it presents what is undoubtedly the most realistic representation of modern naval warfare ever attempted. To quote from an appreciation which appeared in the

Press:—"One realises that here at least is one pictorial subject in which the cinematograph is hopelessly outdone; the variety of noises, varying from a sharp bark of quickfirers to the boom of the heavy guns, which are here so wonderfully reproduced, are quite inadequately rendered by the conventional thumps on the big drum in the orchestra."

Other set-pieces which have been particularly successful since the war-time break in the succession of seasons have been "The Eruption of Mount Etna" (another subject the suitability of which for such means of representation needs no emphasising), and "The Launch of the Lifeboat." The latter picture is of a particularly elaborate and ingenious nature. The set piece lights up and shows a village on the coast, with its quay, on which stands the lighthouse flashing its warning; a gun is heard, and a vessel is seen in distress, firing signals in an appeal for help. The lifeboat is launched, its crew are seen struggling against the heavy seas—eventually to reach the distressed vessel and effect the rescue.

The other features of the display include the famous cascade, undoubtedly one of the most impressive effects ever attempted in pyrotechny, covering an area of no less than fourteen thousand square feet of dazzling brilliance. The famous "wheels," a permanent and ever-popular item—that in the centre being over sixty feet across the fire. The "living fireworks," in which real men, clad in fireworks, perform such actions as driving motors cars in a race, manning the fire engine, or shoeing a horse. It is impossible to mention in the space available even a small part of the many ingenious and varied devices which are displayed. Each season sees some innovation, some mechanical piece, a pictorial

rendering of the popular song of the moment, portraits of famous or illustrious visitors, or a gigantic puzzle picture for the children's displays.

Besides the display on the terrace itself there are the aerial effects. Few visitors who have witnessed a Crystal Palace display will ever forget the impressive grandeur of these items which at the Crystal Palace are on a scale and of a size undreamed of elsewhere—the magnificence, brilliance and artistic blending of the colour effects of the salvoes, and the ingenuity and variety achieved in the single shells. These latter vary from thirty to fifty inches in circumference, and weigh up to one hundred and twenty pounds each. Rockets in salvoes of fifty exhibit almost unbelievable variety of effects; stars of every conceivable colour; stars with comet-like tails of gold, and of diamond dust; stars whose very brilliance seems almost to hurt the eyes; stars which hang in garlands of changing colour slowly drifting through space, and last, but not least, the famous whistling rockets, whose weird whistling amuses and astonishes the visitors.

Then there are the Roman candles, fired in batteries of a hundred at a time, wonderful in their variety, and dazzling in their brilliancy, concluding with the famous thunderbolt bombardment—a bewildering crescendo of light and sound. The magical illumination of the grounds

by hundreds of pounds of coloured fire, lighting up the beautiful foliage and sweeping lawns with rays and clouds of exquisitely-blended light. And, as a conclusion, the illumination of the famous terrace fountains, followed by the grand final *melée*, during which the eye is bewildered and the senses almost numbed by the aerial barrage of effects. The air seems filled with fire of ever increasing intensity, and then—silence, followed by the explosion of the lifting charges of the final salvo of magnesium shells. They reach their altitude and burst with unbelievable brilliance, permitting the “fairyland glimpse” of the scene; for a moment the surroundings are illuminated by their light, every object, every face in the crowd stands out in sharp relief, and again darkness, followed by the strains of “God Save the King.” The display is over, and the visitor carries away with him a conviction of the truth of the claim of the Crystal Palace firework displays to be one of the wonders of the world, and of Messrs. Brock that these displays are not only the largest in the world, but that they are presented in a manner that is unique. Here is no mere “letting-off” of fireworks, but an exhibition of the art (and art it is) of pyrotechny, evolved by a direct succession of eight generations of firework makers since 1725, and the result is over fifty seasons' continual effort at the Crystal Palace.



An extract from a leading article in the "Daily Telegraph"

THE CRYSTAL PALACE

THOUGH more than a million people visited the Crystal Palace last year we may doubt whether its present value and its large possibilities of usefulness are generally recognised. It may still be necessary to remind the public that the Palace is now the property of the nation. Since it was thus administered, the Trustees have been able to restore the structure and the reproductions of great art in the courts to the perfect condition in which they were seen seventy years ago. This has been done upon such sound principles of finance that the Palace has a cash balance of more than £50,000. The Crystal Palace was established to be a place of artistic influence, and this side of its work is sedulously cultivated by the management, who recognising sadly that "there is no money in music," nor, indeed, in affording opportunities for the study of art, are resolved to maintain the educational work of the Palace. That this has been done from its own resources, which have to bear the tax of maintaining and staffing twenty acres of the grounds as a public open space, we

have chiefly to thank Sir David Burnett, who has been chairman of the trustees since he was Lord Mayor of London, and Mr. Buckland, the general manager. But the full extent of the resources of the Crystal Palace has not yet been understood by the public. It is beyond comparison the largest exhibition building in the world. It has twenty-four acres of floor space, and outside its glass walls are 200 acres of park land. Modern transport has brought it within less than half an hour of the City. There is no place comparable for exhibition purposes. At a time when the development of Inter-Imperial trade is of the first importance, and the Dominions and our own country are co-operating to spread knowledge of their products, larger employment should be found for the usefulness of the Palace. The Empire Marketing Board would do well to consider the unique advantages of that national possession, the Crystal Palace, for the display of the produce of the Empire.—*Daily Telegraph.*



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