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Official Catalogue of the Industrial Department

This official catalogue, reissued here in its updated third edition, appeared in 1862 to accompany London's International Exhibition of that year. Held from May to November in South Kensington, on a site now occupied by the Natural History Museum and the Science Museum, the exhibition served to showcase the progress that had been made in a diverse range of crafts, trades and industries since the Great Exhibition of 1851. Over 6 million visitors came to view the wares of more than 28,000 exhibitors from Britain, her empire and beyond. The catalogue contains brief entries for participants, giving details of their name, location and products. The coverage includes mining, engineering, textiles, ceramics, metals, printing, photography, musical instruments, and pharmaceuticals. Containing a ground plan of the exhibition space as well as many contemporary advertisements, this publication remains an instructive resource for social and economic historians.

Cambridge University Press

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University Printing House, Cambridge, CB2 8BS, United Kingdom

Published in the United States of America by Cambridge University Press, New York

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Information on this title: www.cambridge.org/9781108067157

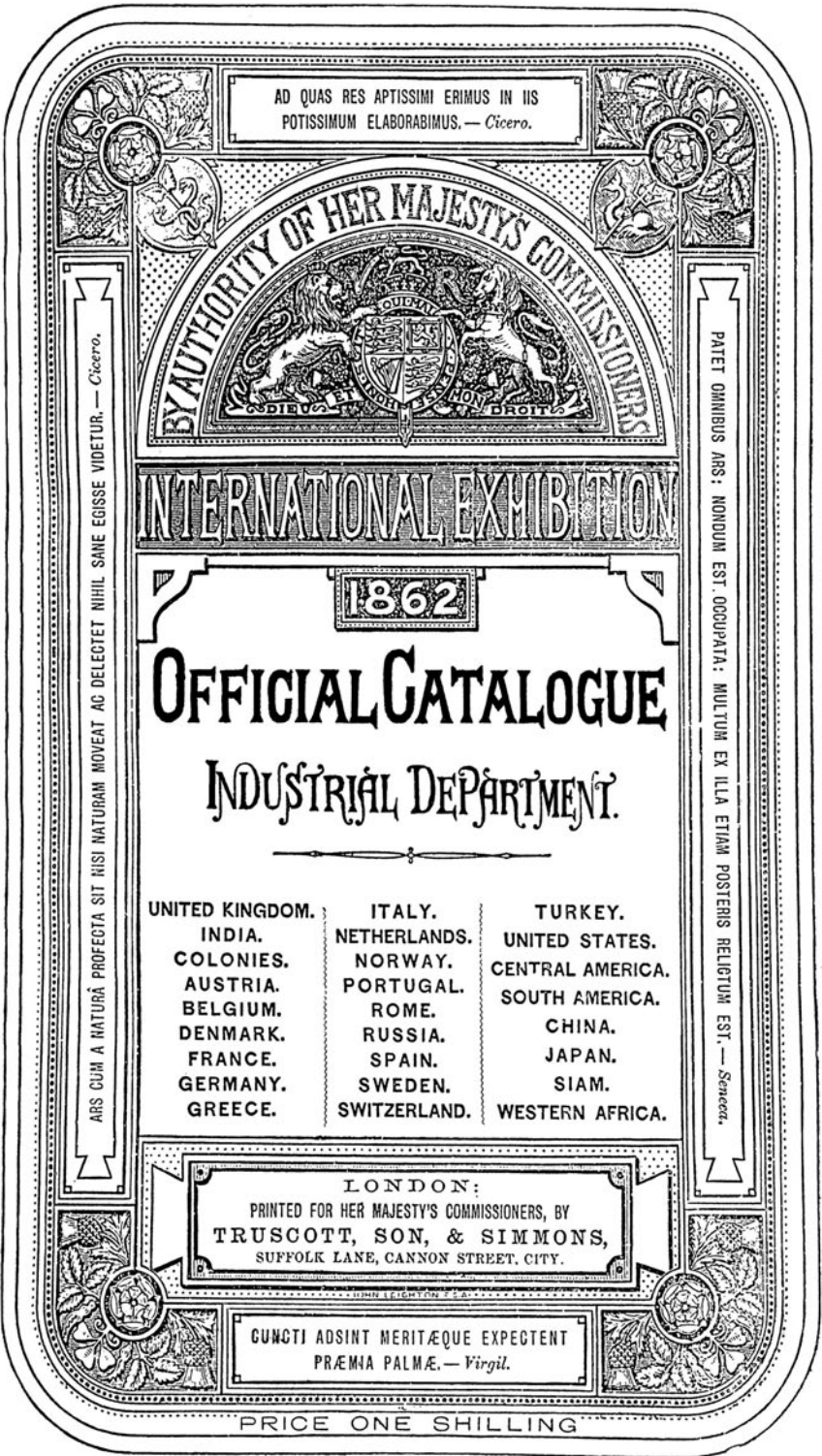
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This edition first published 1862
This digitally printed version 2013

ISBN 978-1-108-06715-7 Paperback

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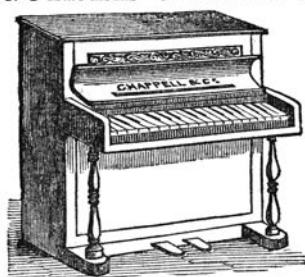
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SIX-GUINEA HARMONIUMS by ALEXANDRE, with five octaves, two footboards, and in oak case.

ALEXANDRE HARMONIUMS

- No. 1. In oak case, one stop, 5 octaves, and telltale, 10 gs.
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3. In oak case, 3 stops, 15 gs.; rosewood, 16 gs.
4. With 5 stops—oak, 22 gs.; rosewood, 23 gs.
5. Nine stops—oak, 25 gs.; rosewood, 26 gs.
6. Twelve stops, oak or rosewood, 35 gs.
7. One stop, and percussion action, in oak, 16 gs.
8. Three stops, percussion action, 20 gs.
9. Nine stops, percussion action, 32 gs.
10. Thirteen stops, percussion action, oak, 40 gs.
11. Fourteen stops, percussion action, large size, in rosewood, 45 gs.
12. The patent model—15 stops, 55 gs.

ALEXANDRE DRAWING-ROOM HARMONIUMS.

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- No. 2. Eight stops, percussion action, 35 gs.
- No. 3. Sixteen stops, percussion action, additional blower, *voix celeste*, &c. (The best Harmonium that can be made), 60 gs.

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PIANOFORTES

OF EVERY DESCRIPTION, BY

BROADWOOD, COLLARD, ERARD, &c.,

FOR SALE OR HIRE.

50, NEW BOND STREET.

4th Ed.

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INTERNATIONAL EXHIBITION, 1862.

Regulations with respect to the Admission of Visitors to the Exhibition.

1. The Exhibition will open at Ten in the morning (except on Saturdays, when it will open at Twelve), and will close at Seven in the evening in May, June, and July, and half an hour before sunset after that date. Bells will be rung a quarter of an hour before closing.

2. The Royal Horticultural Society having arranged a new entrance to their Gardens from Kensington Road, the Commissioners have agreed with the Council of the Society to establish entrances to the Exhibition from the Gardens, and to issue a joint ticket, giving the owner the privilege of admission both to the Gardens and to the Exhibition on all occasions when they are open to visitors, including the Flower Shows and Fêtes held in the Gardens, up to the 18th of October, 1862.

3. There are two principal entrances for visitors :—

(1.) In Prince Albert's Road.

(2.) In Exhibition Road.

And four secondary entrances. Three of these are from the Horticultural Gardens, for the owners of the joint tickets, Fellows of the Society, and other visitors to the Gardens, and one in Cromwell Road for the Picture Galleries. There are several exit doors.

4. The regulations necessary for preventing obstructions and danger at the several entrances will be issued from time to time.

5. Admittance to the Exhibition will be given only to the owners of Season Tickets, and to visitors paying at the doors.

REFRESHMENT AND RETIRING ROOMS.

12. Refreshments are provided according to an authorised scale of charges hung up in the rooms. The First and Second Class Rooms are on the North side of the Building, looking into the Horticultural Gardens. Other rooms are in the Eastern and Western Annexes; and light Refreshments are served at Buffets near the middle entrance to the Picture Galleries, and under the Western Dome.

13. There are Retiring Rooms, Lavatories, &c., in the North-East Transept and the South-East Transept, adjoining Exhibition Road, and in the North-West Transept and South-West Transept, adjoining Prince Albert's Road. There are also two Retiring Rooms, for Ladies only, in the Galleries on the South side of the Building, adjoining Cromwell Road. A moderate charge is made for the use of them.

LOST ARTICLES.

14. Inquiries respecting articles lost or found should be made at the Police Office, in the South Central Court.

POST OFFICE, RAILWAY INQUIRY OFFICE, TELEGRAPH OFFICE.

15. The Post Office, for the use of Visitors, is at the end of the North-East Transept on the right hand. Letters for the Country may be posted till 5 P.M. o'clock. There is also a Pillar Post at the Western Entrance. The Railway Inquiry Office is in the North-East Tower. The Telegraph Office is at the Central Entrance in Cromwell Road.

FOREIGN MONEY EXCHANGE OFFICES.

16. Foreign Money Exchange Offices, established by Messrs. Adam Spielmann & Co., will be found outside the doors at the Eastern and Western Dome, and the Cromwell Road; and in the Building near the Greek Court, at the entrance to the Horticultural Gardens.

June 2nd, 1862.

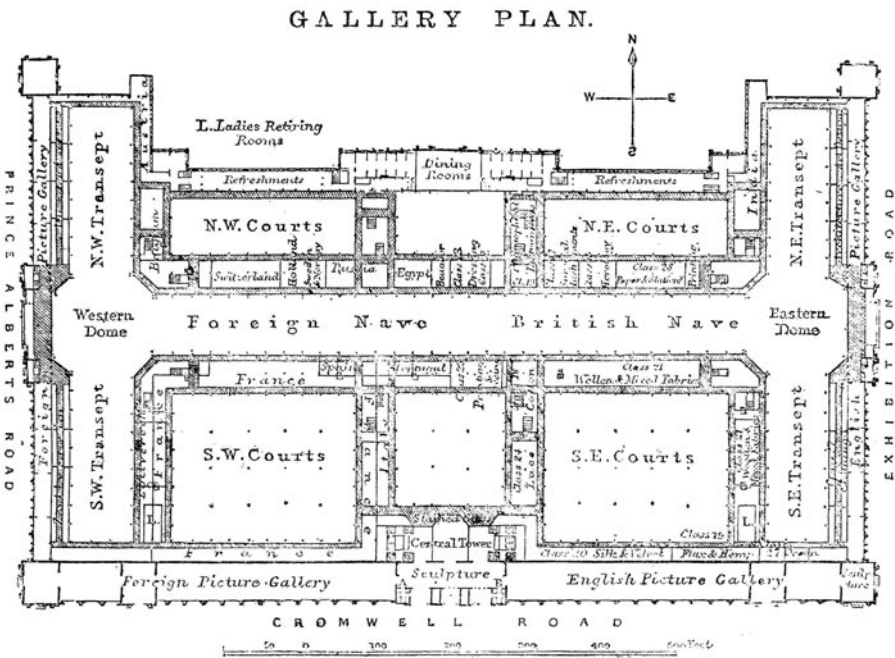
(By Order)

F. R. SANDFORD, *Secretary*.

DESCRIPTION OF THE BUILDING.

THE Exhibition Building—including picture-galleries and annexes—covers twenty-four acres and a-half of the land purchased by the Commissioners of 1851 out of the surplus from the first International Exhibition. The line of picture-galleries forms the upper part of the long southern front in the Cromwell-road, and there are also two wings, east and west; the north-east and south-east transepts form the eastern side in the Exhibition-road—intersected midway by the eastern dome; and the north-west and south-west transepts in Prince Albert's-road, form the western side—intersected midway by the western dome. The northern front consists of the upper and lower refreshment rooms, built in and over the arcades at the southern end of the Horticultural Gardens. The nave runs from the east to the west dome, through the building—cutting it into two unequal parts. The open, or glass courts, between the refreshment-rooms and the nave, are called the North Courts; and the courts between the picture-galleries and the nave, are called the South Courts. The eastern annex is a long continuation of the north-east transept—running north; and the western annex is a long continuation of the north-west transept, also running north.

[illegible]



The Crimson Cards with white figures distributed through the Building are those which correspond with the numbers in this Catalogue.

NOTICE.

All corrections forwarded to the Office of the Official Catalogue up to the 1st of September have been made in this (the third) edition, excepting in those cases where the alterations would have necessitated a departure from the prescribed regulations relating to the description of exhibitors' articles. Some few names will be found out of alphabetical order, which is owing to the necessity of preserving the general sequence of numbers; and the names of fresh exhibitors, or those which, from any cause, have been removed from their original position, appear at the end of each class or sub-class.

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BOOKS, &c., SOLD IN THE BUILDING.

No articles are sold under the authority of Her Majesty's Commissioners except the following:—

1. **THE INDUSTRIAL CATALOGUE.** Containing the Name and Address of every Exhibitor, with a Brief Description of his Goods. Price 1s.
2. **THE FINE ARTS CATALOGUE.** Containing the Name of the Artist, and the Title of every Work of Art exhibited, and the Name of the Exhibitor. Price 1s.
3. **A CONCISE HISTORY OF THE INTERNATIONAL EXHIBITION OF 1862:** Its Rise and Progress, its Building and Features, and a Summary of all former Exhibitions. By JOHN HOLLINGSHEAD. With Numerous Illustrations and Plans. Price 2s. 6d., or 3s. 6d. bound in cloth.
4. **THE OFFICIAL ILLUSTRATED CATALOGUE.** Containing the Name and Address of every British Exhibitor, and detailed Descriptions of Articles exhibited. Illustrated with many hundred Engravings. In Thirteen Parts, price 1s. each.

CLASS PART 1.
1. Mining, Quarrying, Metallurgy, and Mineral Products.
2. Chemical Substances and Products, and Pharmaceutical Processes.
3. Substances used for Food, including Wines.
4. Animal and Vegetable Substances used in Manufactures.

PART 2.
5. Railway Plant, including Locomotive Engines and Carriages.
6. Carriages not connected with Railroads.

PART 3.
7. Manufacturing Machines and Tools.

PART 4.
8. Machinery in general.

PART 5.
9. Agricultural and Horticultural Machines and Implements.

PART 6.
10. Civil Engineering, Architectural, and Building Contrivances.
11. Military Engineering, Armour, and Accoutrements. Ordnance, and Small Arms.
12. Naval Architecture and Ship's Tackle.

PART 7.
13. Philosophical Instruments and Processes depending upon their use.
14. Photographic Apparatus and Photography.
15. Horological Instruments.
16. Musical Instruments.
17. Surgical Instruments and Appliances.

5. **HUNT'S HAND-BOOK TO THE OFFICIAL CATALOGUES.** An Explanatory Guide to the Natural Productions and Manufactures of the International Exhibition, 1862. By ROBERT HUNT, Esq., F.R.S., F.S.S., &c., Author of the Synopsis and Hand-Book to the Official Catalogues of 1851. Price 6d. each Part; or, bound in Two Volumes, price 7s.

Part 1. Raw Materials and Manufactures directly from them. Chemicals, Food, &c.
" 2. Machinery, Tools, Implements.
" 3. Engineering, Civil and Military. Naval Architecture, &c.
" 4. Iron and Steel. Metal Manufactures, Precious Metals.

CLASS PART 8.
18. Cotton.
19. Flax and Hemp.
20. Silk and Velvet.
21. Woollen and Worsted, including Mixed Fabrics generally.
22. Carpets.
23. Woven, Spun, Felted, and Laid Fabrics, when shown as specimens of Printing or Dyeing.
24. Tapestry, Lace, and Embroidery.

PART 9.
25. Skins, Fur, Feathers, and Hair.
26. Leather, including Saddlery and Harness.
27. Articles of Clothing.

PART 10.
28. Paper, Stationery, Printing, and Bookbinding.
29. Educational Works and Appliances.

PART 11.
30. Furniture and Upholstery, including Paper-hangings and Paper-mache.

PART 12.
31. Iron and General Hardware.
32. Steel and Cutlery.

PART 13.
33. Works in Precious Metals, and their imitations, and Jewellery.
34. Glass.
35. Pottery.
36. Manufactures not included in previous classes.

Part 5. Jewellery. Glass. Pictile Manufactures.
" 6. Textile Materials and Manufactures, &c.
" 7. General Manufactures (Handicraft).
" 8. Philosophical Instruments, &c. Paper, Printing, &c. Education.
" 9. The British Colonial Possessions.
" 10. Foreign Countries.

And of E. STANFORD, 6, Charing Cross, London, S.W.

6. **SYNOPSIS OF THE CONTENTS OF THE INDUSTRIAL DEPARTMENT OF THE EXHIBITION.** By ROBERT HUNT, Esq., F.R.S., F.S.S., &c. Price 6d.

And of E. STANFORD, 6, Charing Cross, London, S.W.

7. **GROUND PLANS OF THE BUILDING, THE GALLERIES, THE ANNEXES, AND THE HORTICULTURAL GARDENS.** Price 3d.
8. **VIEW OF THE INTERNATIONAL EXHIBITION BUILDING, SOUTH FRONT.** Engraved by J. Le Keux, from a Drawing by Godfrey Sykes. Price 6d.
9. **VIEW OF THE INTERNATIONAL EXHIBITION BUILDING, WEST FRONT.** Engraved by J. Le Keux, from a Drawing by Godfrey Sykes. Price 6d.
10. **PHOTOGRAPHIC VIEWS OF THE EXHIBITION.** By the London Stereoscopic Company. At various prices.
11. **MEDALS STRUCK IN THE BUILDING.** At various prices.
12. **OPERA AND OTHER GLASSES, on Sale or Hire, at moderate charges.**

* * * Visitors are strictly forbidden to touch any of the articles exhibited.

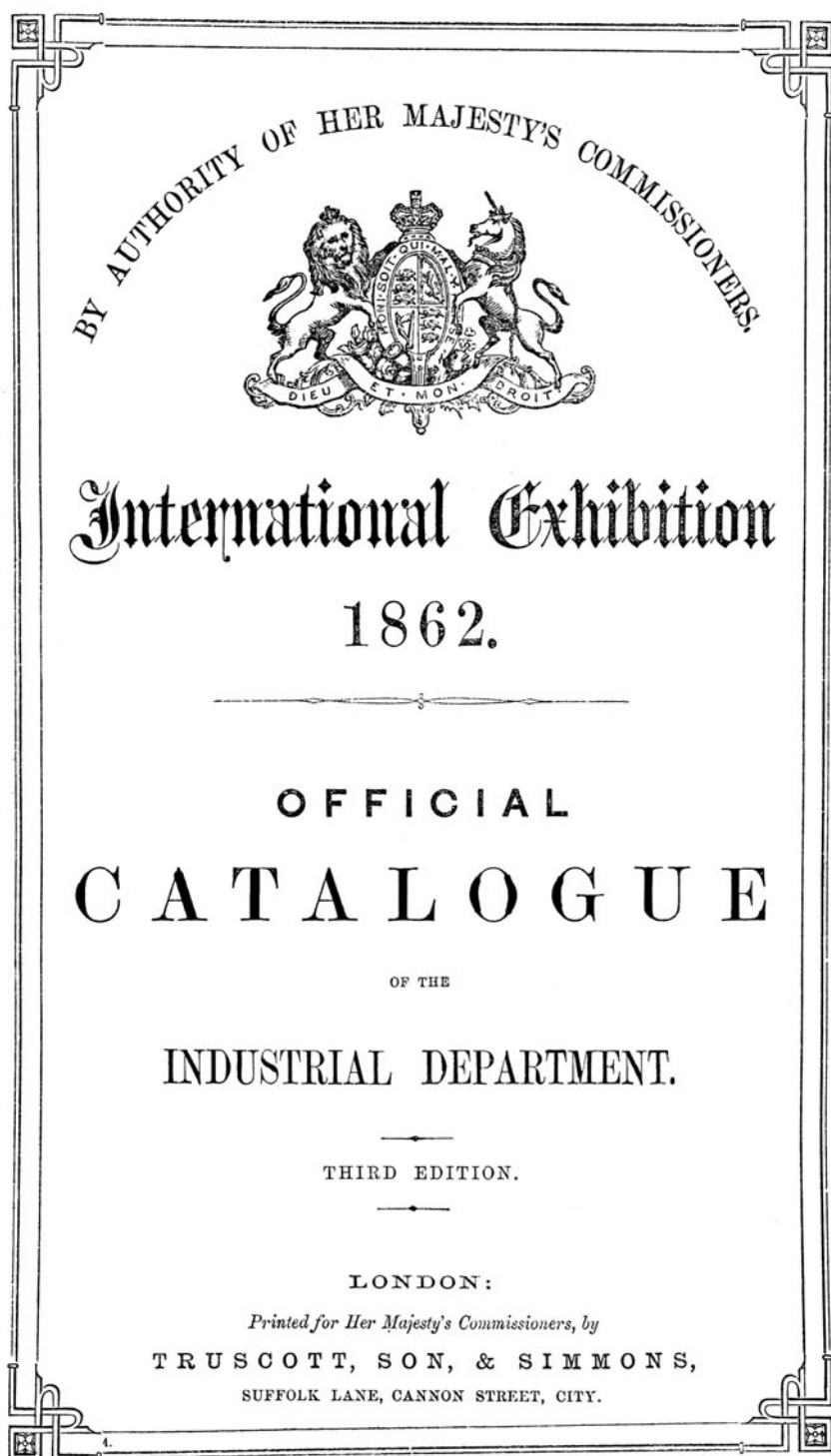
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OFFICIAL CATALOGUE.

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INTRODUCTION.

A BRIEF explanation of the system pursued in respect to the compilation of the Official Catalogue, containing, as it probably does, an enumeration of many hundred thousand articles, may be deemed necessary; more, however, as a record of facts than from any desire to unduly expatiate upon the difficulties encountered.

A printed form, by order of Her Majesty's Commissioners, was forwarded in December last to each British Exhibitor, requesting him to fill in his name, address, and the briefest possible description of his goods, the whole to be included in sixteen words. These instructions were generally followed; but owing, in many instances, to the illegibility of the writing in the returns, and the confusion arising from the recurrence of names capable of being used either as a Christian or a Surname, a perpetual correspondence was, at the onset, involved, which, however, threatened to become so incessant that the Compiler was obliged, without further delay, to accept—*cum grano salis*—the descriptions as they were offered, which, in several instances, were rather a statement of the Exhibitor's calling than a list of his articles. A rigorous system of condensation, beyond even that at first required, was deemed necessary, owing to the probable bulk of the Foreign list of Exhibitors; for though, at that period, the exact dimensions of this portion of the Catalogue could only be surmised, it had, nevertheless, to be provided for; but while names and addresses were abbreviated, and redundances of all kinds expunged—especially those prejudging the merits of the articles—care was taken not to injure, by curtailment, any speciality of the Exhibitor, and pains were especially bestowed upon scientific nomenclature, in whatever department it occurred. The assistance rendered by the Superintendents of the various classes, and by the Foreign Commissioners, has been found of great value; and it is to be hoped that technicalities have not suffered beyond that which is unavoidable when enumerating a list of articles, dispersed (at the period of compilation) over the whole world, with nothing but the *lex scripta*, in a Babel of languages, as a guide.

As the Official Catalogue, owing to the great expense of its production, arising principally from the incessant necessity for revises, appears in a very condensed form,—its dimensions being, in fact, in an inverse ratio to the labour bestowed,—it was deemed right, in the interests of the Exhibitors, to give a notice of their articles, together with names and addresses, in the Illustrated Catalogue; and the visitor will do well to provide himself with a copy of Mr. Robert Hunt's Synopsis, and also with his Hand-book; for these works will, there is little doubt, fill up any hiatus in the information required.

The difficulties have naturally been greater in the Foreign division than in the British; for, added to the same impossibility of *vivâ voce* communications, has been the almost hopeless task, not of translating foreign languages into the vernacular, but of rendering the foreign translator's English into idiomatic expression, and of finding correct English equivalents in respect to many articles which have no technical synonyme in this country.

From this brief explanation it will probably be acknowledged that an Official Catalogue, while a necessary production, is somewhat an unpromising one, enjoining a larger amount of consideration from those who detect flaws in its contents than any other work in the form of an epitome. It is to be hoped, however, the labour and great anxiety involved in its construction will prevent its value from being materially affected; and as the utmost possible amount of correction will be made in later editions, it is requested that all information in respect to important errata be sent to the Office of the Catalogue, with the class, number, and page where they occur.

SYDNEY WHITING.

EXHIBITION BUILDING,
September 1st, 1862.

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EXPLANATION AS TO NUMBERS.

THE numbers referring to the English Exhibitors are on Crimson Cards, and run from 1 to 6965 without any duplicate, but at the end of each Class and Sub-Class a break in the numerical order occurs, for the purpose of inserting Exhibitors' names during new editions without disturbing the general sequence. A number missing in its usual place is owing either to the erasion of an Exhibitor's name after the numbers were fixed, or to a transposition.

The numbers referring to the Foreign Exhibitors in most instances occur according to the arrangements of the Foreign Commissioners, as it was found impossible to alter the system they adopted in reference both to numbers and to alphabetical order.

Thus, in the English Department, the numbers in the Catalogue will correspond with the numbers on the cards of the Exhibitors, whatever may be their position in the Building; but in the Foreign Courts it will be necessary to refer, not only to the number in the Catalogue, but also to the name of the country, which will be found prominently displayed.



INTERNATIONAL EXHIBITION, 1862.

OFFICIAL DIRECTORY.

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R. HUNT, F.R.S.	1, 2, and 31.
O. JONES, V.P.R.I.B.A.	22, 30, 33, and 34.
Captain Phillpotts, R.E.	8 and 10.
J. O. PLAYFAIR	25, 26, and 27.
HON. E. PORTMAN	15, 16, 32, and 36.
H. SANDHAM	5, 6, and 7.
G. WALLIS	18, 19, 20, 21, 23, and 24.
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DR. W. S. PLAYFAIR, F.R.C.S. H.M. Indian Army	„	Classes 14 and 17.

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OFFICIAL CATALOGUE.

LIST OF OBJECTS OF INTEREST PLACED IN THE MAIN
AVENUES OF THE BUILDING.*The Statues, and Works pertaining to the Fine Arts, will be found in the
FINE ARTS CATALOGUE.***EASTERN DOME.**

Dent's clock round stained-glass window.
Gilt pyramid, representing the quantity of gold received from Australia.
Collection of dressing-cases, by various contributors.
Hunt and Roskell's collection of plate.
Minton's great fountain, in modern majolica ware.
Asprey's collection of dressing-cases.
Crystal candelabra.

NAVE.

Drinking fountain, by Earp, of Lambeth, sculptured stone, enriched with Swiss, Devonshire, and other coloured marbles.
Granite pyramid.
An assortment of the various kinds of leather and skins, with a machine for testing the strength of leather, paper, &c.
Collection of alpaca and other fabrics.
A collection of Birmingham small arms, consisting of rifles, pistols, swords, bayonets, &c.; exhibited by Bentley and Playfair, Joseph Bourne, Cook & Son, Cooper & Goodman, Hollis & Sheath, King & Phillips, Pryse & Redman, W. L. Sargant, W. Scott & Son, Joseph Smith, Swinburn & Son, Tipping & Lawden, Wm. Tranter, Thomas Turner, James Webley, Joseph Wilson, and B. Woodward & Sons.
Model of "Warrior" Armstrong gun.
Nicholay's fur collection.
Fur collection by various Exhibitors.
Equatorial.
Mersey Steel Company's gun.
Crace's specimens of furniture.
Collection of small equatorials.
The Norwich gates; their massive portions are in cast iron, and their ornamental in forged iron; the panels, and wreaths round the bars, &c., consist of leaves and flowers, executed with the hammer; heraldic ornaments surmount the principal gates and pillars.
Art Union trophy.
Gun carriage.
Animal and vegetable substances placed in the compartments of an hexagonal pile, standing upon steps, and surmounted by a dome.
Collection of gutta percha and other articles.
Cooke & Sons' collection of astronomical instruments.
Philosophical instruments from Kew Observatory, Richmond, consisting of self-registering magnetometers and meteorological apparatus, exhibited by the British Association for the Advancement of Science.
Lighthouse apparatus, consisting of lanterns for light-ship, lenses, &c.
Buckingham's large equatorial.
Sepeland's porcelain.

China, consisting of Her Majesty's dessert service, made at the Worcester Porcelain Works, and exhibited by Messrs. Kerr & Binns.
Peters & Son's drag, with powerful screw safety-break.
Silver-grey granite obelisk.
Osler's case of cut crystal glass, showing prismatic colours.
Toy collection.
Elkington's plated goods.
Trophy containing elaborate works in gold, silver, and jewels (Emanuel).
Model of Milan Cathedral.

Here Middle Avenue intersects.

Roman collection.
Jackson & Graham's furniture.
United States collection.
Trollope & Son's sideboard and mantelpiece.
A lighthouse lantern, and revolving dioptric apparatus, by Chance Bros.
A collection of porcelain.
Case with Venetian mosaics. Case with vases and other articles in Venetian glass, &c., being imitations of Oriental stones.
Turkish glass case.
Miscellaneous collection from Venezuela, Uruguay, and Peru.
Italian furniture.
Articles in Siberian graphite.
Bronzes, porphyry, porcelain, mosaics, &c. belonging to the Emperor of Russia.
Spanish furniture, arms, porcelain, &c.
Stuffed Siberian animals, graphite, &c.
Norway anchors, chain cables, &c.
Swedish terra-cotta articles, porphyry, porcelain, cannon, artistic castings, &c.
French furniture.
Danish porcelain.
Swiss carved wood articles.
Armour exhibited by the French Emperor.
Swiss musical boxes, carved wood and ivory, &c.
Stereic candle collection.
Dutch plate, glass, &c.
Continuation of French furniture.
Amsterdam Candle Company's collection.
"Star of the South" and other Dutch diamonds.
Candle collection.
Gold lace.
Belgian plate-glass.
Memorial of various Exhibitions.
Candle collection.
Model of Berlin Exchange.
Sheets of Belgian and French plate-glass.
Plate presented by Berlin to Princess Royal.

WESTERN DOME.

Prussian breach-loading steel gun.
Arms trophy.
Telegraph apparatus.
Dressing-cases.

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Plate, including shield, presented to Crown Prince and Princess of Prussia.

Dressing-cases.

Lamp collection.

Walking-stick collection.

Leather mosaic case.

Shawl collection.

Muslin collection.

Plate presented to Princess Royal by Berlin.

King of Prussia's porcelain.

Music platform.

Cabinet and casket collections.

Carved wood pulpit.

Shawl collection.

Hedgland's & Walker's organs are at the sides of the western stained glass window.

EASTERN TRANSEPT.

NORTH END.

Case containing articles in aluminium, minerals, &c.

Canada Inclosure.

New Brunswick Inclosure.

Prince Edward's Island Inclosure.

Passage.

Vancouver's Island Inclosure.

British Columbia Inclosure.

Nova Scotia coal pyramid.

Tasmania Inclosure.

Glass cases.

An organ, by Forster and Andrews, Hull. It has 46 registers, 2,475 pipes, 6 composition pedals, 2 sforzando pedals, and 1 pneumatic combination pedal; it is 30 feet high, 22 feet wide, and 14 feet deep; the pneumatic movement is applied to the great and pedal organs, and there are four different pressures of wind. The bellows is blown by two of Jay's hydraulic engines, having a water pressure of 35 lbs. to the square inch.

Glass cases containing samples of gold from Victoria, manufactures, &c.

Here Eastern Dome intersects.

Brass candelabra.

A screen, for Hereford Cathedral, designed by G. G. Scott, and executed by Skidmore & Co. It is 36 feet long, and 35 feet high; consists of wrought iron, and hammered copper foliage. The central figure represents Our Lord rising from the tomb; other bronze figures are at each side. The panels are filled in with mosaics of various coloured stones, &c.

A Gothic bell-tower, with nine cast-steel bells; under and about it are grouped specimens of steel, showing its application to the manufacture of ordnance and every kind of arms, the rolling stock of railways, &c.

Hart & Son's collection of ornamental brass and iron work.

Specimens of steel, made directly from cast-iron, by Bessemer's process.

Eight brass bells, by Warner & Sons, Cripplegate, fitted up with chiming apparatus, so as to be rung by one man. The largest weighs about one ton.

A Turret Clock, by Dent; striking the hours on a bell weighing between three and four tons, and the quarters on four smaller bells.

The wheels are of gun-metal: each of the four dials is seven feet in diameter, and might be twelve.

The Coalbrookdale Company's iron-work gates, 54 feet wide and 25 feet high; attached is a fountain, in iron-work, 25 feet high, with a statue of Oliver Cromwell, and figures of Peace and War, &c.

SOUTH END.

MIDDLE AVENUE.

NORTH END.

Statue of Shakespeare.

Small fountain.

Group of figures.

Liverpool import case.

Lady Godiva—by Fuller. Candelabrum.

Smith & Son's fur case.

Irish linen case.

Here the Nave intersects.

Venetian billiard table.

Various models in cork, &c.

Cannon.

A Clock, by Benson; striking the hours and quarters on five bells, by Mears, the largest weighing 22 cwt. The works are 300 feet from the dial, which is situated in the Great Central Tower, the connections being carried under ground. The weights exceed a ton, and are 200 feet from the works. A new remontoir escapement allows the use of the great weight required to drive a clock of such size, so distant from the dial, and moving hands of such magnitude—sometimes in opposition to the wind. A two-seconds compensation pendulum is employed.

Model of an ancient temple.

Equestrian statue of Viscount Harding.

Marble fountains.

Bas-reliefs, statues, &c.

SOUTH END.

WESTERN TRANSEPT.

NORTH END.

Austria.

Hardware Inclosure.

Passage containing toys, pipes, caskets, &c.

Furniture and glass Inclosure.

Passage containing philosophical instruments,

telegraph apparatus, and mechanical toys.

Musical instrument, and photograph Inclosure.

Passage containing books, &c.

Porcelain Inclosure.

Small candelabra.

Large candelabra, vases, &c.

Small fountain.

Large crystal candelabra, &c.

Diamond and pearl jewellery.

Rich bindings and albums.

Gold jewellery.

Here Western Dome intersects.

Zollverein.

Armour; wire and elaborate cast-iron work.

Cutlery trophy.

Artistic cast-iron articles.

Collection of tea-urns, lamps, &c.

Space containing lamps, bronzes, &c.

Inclosure containing toys, perfumery, &c.

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Passage containing furniture, paper-hangings, boots and shoes, and fancy articles.

— containing jewellery, and horological instruments.

Inclosure containing pictures, toys, preserves, &c.

— containing cutlery and wines.

— containing drawing instruments, paper, &c.

Inclosure containing cutlery, plate, albums, &c.

— containing toys, drawing requisites.

— containing tools, clocks, balances, stamped tin articles.

— containing paintings, vases of gilt crystal, &c.

— containing toys and plaster casts.

— containing furniture of richly carved oak, &c.

— containing tools, soap, paper, &c.

— containing surgical and philosophical instruments, electric and other clocks, photographs.

Automatic organ.

SOUTH END.

WINDOWS.

NORTH END OF EAST TRANSEPT.

Centre Window: from Doncaster, by Hardman, of Birmingham. Right side: the Robin Hood Window, by Messrs. Chance, of Birmingham. Left side: Scriptural subject, by the same.

NORTH END OF WEST TRANSEPT.

Centre Window: from Worcester Cathedral, by Hardman, of Birmingham. Right side: Ecclesiastical subject, by Heaton, Butters, and Bayne. Left side: by Holland, Warwick.

HORTICULTURAL SOCIETY'S GARDENS.

Baron Marochetti's model of the monument erected to Charles Albert at Turin.

East fountain, by Durenne, of cast-iron, 45 feet high and 53 feet in diameter.

West fountain, by Barbazate, of cast-iron, 30 feet high, and 53 feet in diameter.

ARTICLES BELONGING TO HER MAJESTY THE QUEEN,
EXHIBITED BY PERMISSION OF HER MAJESTY.

(By MESSRS. R. & S. GARRARD and Co; Class 33, South Court, facing the Nave).

THE KOH-I-NOOR, exhibited as a specimen of diamond-cutting.

THREE LARGE AND FINE RUBIES, from the Treasury at Lahore, mounted as a necklace in gold and enamel, in the Indian style, with large diamonds pendant.

AN ORNAMENT for the centre of the table, representing a covered fountain, designed in the style of the Palace of the Alhambra, executed in silver, silver-gilt, and enamel: round the base is a group of horses, portraits of favourite animals, the property of Her Majesty; on the lower portion of the base, which is designed to represent a ruin, are introduced the flamingo and vulture, and also various plants, natives of Arabia.

(By MESSRS. ELKINGTON & Co., Class 33, in the Nave.)

A pair of CANDELABRA, modelled from a design by H.R.H. the late Prince Consort being a portion of a set retained for use at Balmoral.

A silver equestrian STATUETTE, "Godiva," presented by H.M. the Queen to H.R.H. the late Prince Consort.

(By MESSRS. HUNT and ROSKELL, Class 33, under Gallery, facing the Nave).

A VASE, by Antoine Vechte, in oxidized silver, damaskened. Subject: "The Centaurs and Lapithæ." On the pedestal are groups and entablatures illustrative of the same subjects.

A VASE AND PEDESTAL, by Antoine Vechte, in oxidized silver, Marine composition. The bassi relievi represent Venus and Adonis, and Thetis presenting to her son Achilles the armour forged by Vulcan.

(Exhibited by permission of the Royal Personages to whom the Articles belong, by MESSRS. R. & S. GARRARD; Class 33, South Court, facing the Nave).

A JEWELLED AND ENAMELLED CUP, in silver-gilt, the gift of Her Majesty and the Prince Consort to their grandchild and godson, the Prince Frederic of Prussia, on the occasion of his christening. The cup is designed with emblems and figures typical of baptism; on the stem are the arms of England and Prussia, and on the base a group of St. George and the Dragon.

A TAZZA-FORM CUP, presented by Her Majesty the Queen to the Hereditary Duke of Baden, on the occasion of his christening. The cup is treated in the Renaissance style, with emblematical wreaths of wheat and vine, symbolical of the sacrament, surmounted with a group typical of baptism; on the body are introduced the arms of England and Baden.

A RICHLY CHASED CHRISTENING BOWL, in Renaissance style, with winged figures supporting coronet and wreaths of flowers; on the edge of the Bowl is an emblematic figure pouring water. This Cup was presented by H.M. the Queen to the daughter of His Excellency Count Bernsdorf, on the occasion of her christening.